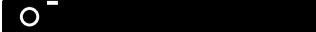


A photograph of a person in a wheelchair looking at a large photograph of a dark, circular hole in a wall. The person is in the upper right, and the photograph is in the center. The background is a textured wall.

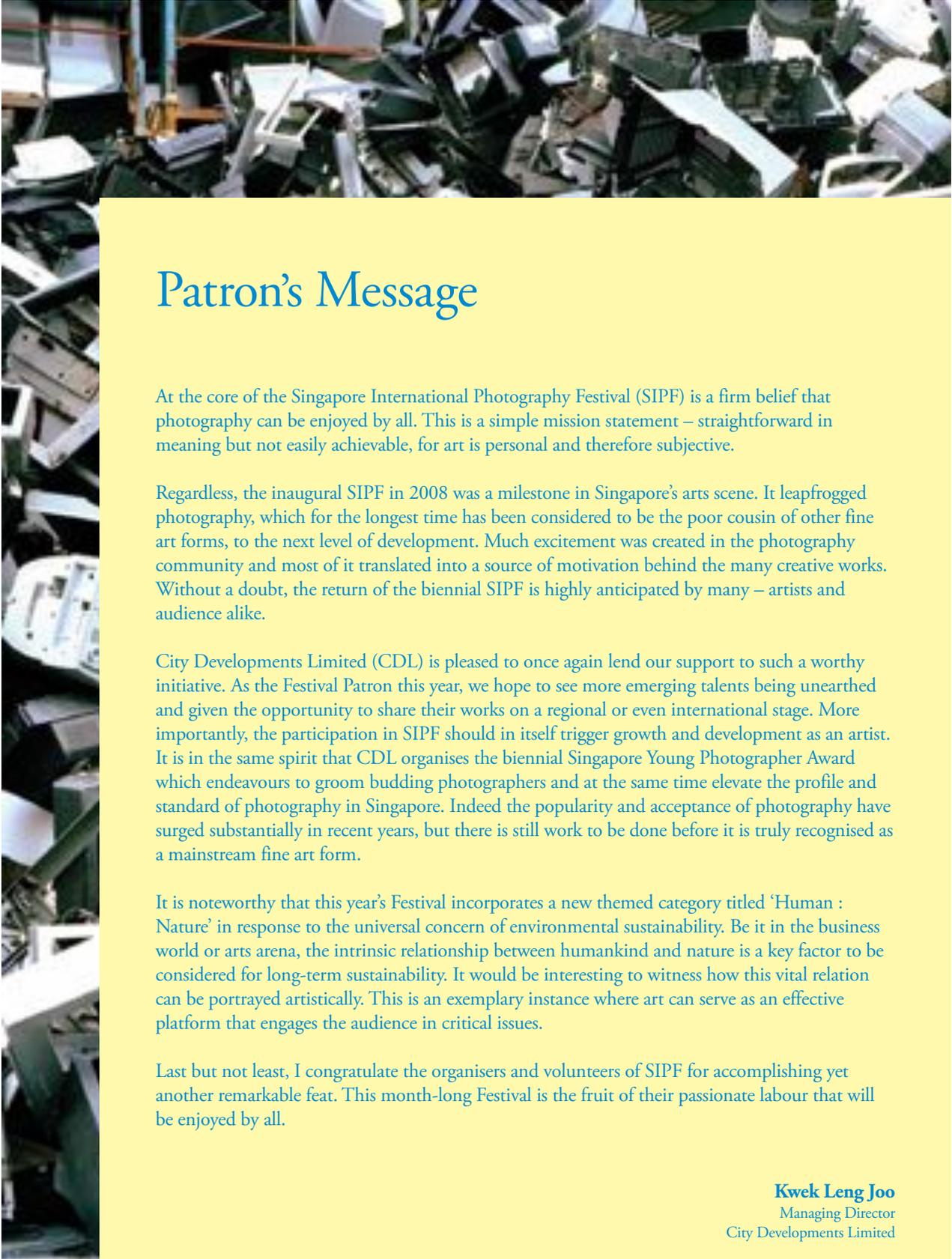
 SINGAPORE  
INTERNATIONAL  
PHOTOGRAPHY  
FESTIVAL 2010

# Human : Nature

15 Oct – 13 Nov 2010

The world is not coming to an end but nature is and perhaps with it humans. The 2nd Singapore International Photography Festival explores this complex relationship of dependence and destruction with exhibitions, workshops, seminars and film screenings.

[www.sipf.sg](http://www.sipf.sg)



## Patron's Message

At the core of the Singapore International Photography Festival (SIPF) is a firm belief that photography can be enjoyed by all. This is a simple mission statement – straightforward in meaning but not easily achievable, for art is personal and therefore subjective.

Regardless, the inaugural SIPF in 2008 was a milestone in Singapore's arts scene. It leapfrogged photography, which for the longest time has been considered to be the poor cousin of other fine art forms, to the next level of development. Much excitement was created in the photography community and most of it translated into a source of motivation behind the many creative works. Without a doubt, the return of the biennial SIPF is highly anticipated by many – artists and audience alike.

City Developments Limited (CDL) is pleased to once again lend our support to such a worthy initiative. As the Festival Patron this year, we hope to see more emerging talents being unearthed and given the opportunity to share their works on a regional or even international stage. More importantly, the participation in SIPF should in itself trigger growth and development as an artist. It is in the same spirit that CDL organises the biennial Singapore Young Photographer Award which endeavours to groom budding photographers and at the same time elevate the profile and standard of photography in Singapore. Indeed the popularity and acceptance of photography have surged substantially in recent years, but there is still work to be done before it is truly recognised as a mainstream fine art form.

It is noteworthy that this year's Festival incorporates a new themed category titled 'Human : Nature' in response to the universal concern of environmental sustainability. Be it in the business world or arts arena, the intrinsic relationship between humankind and nature is a key factor to be considered for long-term sustainability. It would be interesting to witness how this vital relation can be portrayed artistically. This is an exemplary instance where art can serve as an effective platform that engages the audience in critical issues.

Last but not least, I congratulate the organisers and volunteers of SIPF for accomplishing yet another remarkable feat. This month-long Festival is the fruit of their passionate labour that will be enjoyed by all.

**Kwek Leng Joo**  
Managing Director  
City Developments Limited



## Director's Message

Back in 2008 when the Singapore International Photography Festival first started, many people would tell me that this project is too ambitious. Some would say it is a beautiful dream or a utopia.

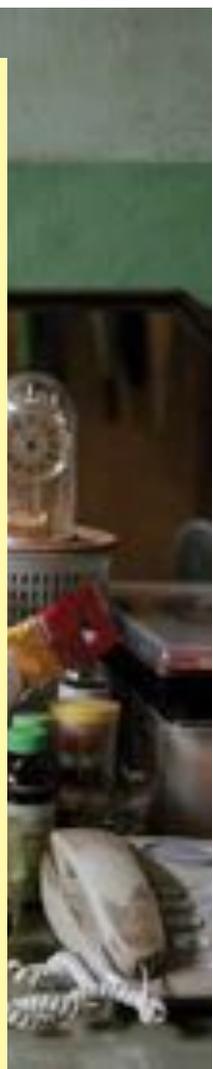
At the beginning when the seed was struggling to grow, it really looked insignificant and did not strike anyone, including myself, as something amazing. I did not know how to react to those comments and would simply nod my head to acknowledge them. It was only recently, almost two years since SIFP's inception that I realised that there were people who looked forward to the 2nd SIFP as they believed it to be a professional outlet for their works and careers. A photographer came up to me and told me so. This caught me unexpectedly and I smiled, glad that SIFP had made a difference for the people in the photography community.

I have been so involved in the work for SIFP that I often need to take many steps back before I can look at it wholly, and every time I do so, it amazes me that this volunteer-based festival had actually managed to push the boundaries of photography in Singapore. SIFP has indeed grown from a seed into a seedling under the provision, care and shelter of various organisation and individuals.

At the heart of it, SIFP aims to serve the needs of photographers, as a local and international platform. It carries a clear mission to create opportunities for emerging talents, and to promote the art and appreciation of photography to the masses, photo-enthusiasts or not, by broadening the understanding of photography. Grounded in its core purpose, I have faith that SIFP will continue to flourish and bloom.

Working on SIFP has been an incredible journey for me. I am grateful to have people from all walks of life coming into the picture, contributing their time, effort, energy and ideas, to see this photography festival grow and take root in the Singapore arts scene. Every one of you who have come forth has made a difference, and I hope you will continue to be with SIFP, to support its cause and to witness its maturity and growth. Thank you.

**Gwen Lee**  
Festival Director  
SIFP





## Festival Mission

The Singapore International Photography Festival is a biennial gathering of minds from around the world with the common pursuit of advancing the art and appreciation of photography. It aims to be a much-needed arena for critical thought and academic discussion on photography in Southeast Asia. The SIFP will also function as a key platform to discover, nurture and propel Southeast Asian photographers onto the international stage. Through its satellite programmes, the festival hopes to engage the public and cultivate a larger audience. At the core of SIFP is a firm belief that photography can be enjoyed by all.

## Thank You

Operating on volunteer basis, the 2nd SIFP team is made up of people from all walks of life. In the process of meeting them, we are constantly amazed by people who take initiatives in creating possibilities with their time and lives. In the 2nd SIFP, an organised volunteer team has been formed to take care of the welfare and interest of the volunteers, and most importantly to keep the communication and nurture the relationship. The 2nd SIFP have received much help and we would like to thank everyone for their faith and belief in this Festival.

### **Festival Director**

Gwen Lee

### **Curators**

Ark Fongsmut, Bridget Tracy Tan,  
Chow Chee Yong, Yasufumi Nakamori

### **Artistic Manager**

Sherman Ong

### **Operation Manager**

Jay Lau

### **Admin Manager**

Chen Shihan

### **Media Consultant**

Dorothy Ng, Samantha Liew,  
Mary Bernadette Lee

### **Partnership Development**

Gwen Lee & Melyck Leong

### **Volunteer Coordinator**

Chua Lijun

### **Curator Assistant**

Liana Yang, Tristan Cai, Linda Sim  
Kernmaier, Ang Song Nian

### **Exhibition Design**

Bernadette Quah, Batholomew T.

### **Hospitality**

Diana Teo, Tan Siew Ley, Manon Deblois

### **Publication**

Samantha Liew, Mary Bernadette Lee,  
Gwen Lee

### **Festival Documentation**

Tony Gravina, Chan Jia Wei

### **Design**

Asylum

### **Cover Photography**

Tan Hai Han

## Curators

### Ark Fongsmut Thailand

Ark Fongsmut is Curator at Bangkok University Gallery, and has produced many exhibitions and initiations including the annual Brand New Project and Artist Residency Programme. He was appointed Chief Curator for Month of Photography – Bangkok in 2004 and 2006, and in 2008, one of the four curators in the inaugural SIPF show. Ark's writing has been published in a number of exhibition catalogues, books and publications. He was the recipient of several Curatorial Fellowships and Residencies including BIZ Art Residency (Shanghai); Association Francaise d'Action Artistique Fellowship (Paris); The Alliance Francaise Residency (Bangkok) and The Japan Foundation Fellowship (Bangkok and Tokyo).

### Bridget Tracy Tan Singapore

Bridget Tracy Tan is currently the Director of Nanyang Academy of Fine Arts Gallery (NAFA) and Corporate Communication. She was a curator at the Singapore Art Museum from 1996 to 2004, specialising in acquisitions and researching Second Generation Singapore artists and those of the Indian subcontinent, and oversaw the Vietnamese and Thai collections for a year. With numerous major exhibitions under her belt, Bridget has curated the ASEAN Art Awards Grand Finals exhibition in 1998 and 2000. In 2006, she curated the exhibition and wrote a publication for the late Cultural Medallion photographer, Yip Cheong Fun.

### Chow Chee Yong Singapore

Chow Chee Yong was a recipient of the JCCI Art Scholarship for his MA (Distinction) degree in Photography in 2001 from Musashino Art University, Tokyo, Japan. He has participated in more than 30 solo and group exhibitions in galleries and museums in Hong Kong, Japan, Malaysia, Singapore and the United States of America. His works have been featured in publications such as Passages North (USA), OP Editions (Hong Kong), Photo Asia (Singapore) and Photographs by the Next Generation: Young Portfolio (Japan). Chee Yong's first publication titled '30th Feb' is a collection of his surrealist images, launched in Singapore in 2008.

### Yasufumi Nakamori Japan / USA

Yasufumi is Assistant Curator of Photography at the Museum of Fine Arts, Houston (MFAH), and has organised a dozen exhibitions of contemporary art and photography at the museum and elsewhere. As a scholar of post-war Japanese art, he has written a doctoral thesis on architects' collaborations with avant-garde artists in 1953-1970 Japan, and will be awarded a PhD by Cornell University later this year. He is one of the founders of Arts Initiative Tokyo, the Tokyo-based not-for-profit contemporary art platform, and his forthcoming publication is titled Picturing Modernism in Japanese Architecture: Photographs by Ishimoto Yasuhiro (MFAH/Yale University Press).

# SIPF Open Call Showcase

Out of more than 6,500 works submitted, a stellar crop of 550 images by a total of 48 photographers of 23 different nationalities were shortlisted by SIPF curators. In summary, there are 16 participants are from Southeast Asia of which 7 are Singaporeans, 6 from Asia, 14 from Europe, 10 from America and 2 from Australia.

## **The Gallery, OldSchool, 15 Oct – 13 Nov** **Curator: Chow Chee Yong**

Thames Town: China's New Suburbia by Dave Wyatt  
 Dwelling by Frankie Callaghan  
 Irhann by Gabriel Jones  
 GIGGLE by Hyunmin Ryu  
 New Deal Utopias by Jason Reblando  
 The Earth by Li Wei  
 Kushiti by Palani Mohan  
 Beyond Nature by Simon Cuthbert  
 Pulau Pejantan by Zhao Renhui

## **2902 Gallery, OldSchool, 15 Oct – 13 Nov** **Curator: Yasufumi Nakamori**

Sidewalk Easement by Ang Song Nian  
 All That Is Solid Melts Into Air by Agata Marzecova  
 Interior Relations: Portraits of Domestic Workers in South Africa by Ian Van Coller  
 Captive Landscapes by Daniel Kukla  
 Chinese Tourism Boom by Markel Redondo  
 Fade Away by Kris Vervaeke  
 Ad-Site by Mike Whelan  
 Natural Catalogue in Alphabetical Order (2009 – 2010) by Agata Marzecova  
 Home Visits by Alecia Neo  
 In Case it Rains in Heaven by Kurt Tong  
 MODEL by Reinis Hofmanis  
 Forest Eden by Hyuk Jun Yi

## **Lim Hak Tai Gallery, NAFA, 15 Oct – 7 Nov** **Curator: Bridget Tracy Tan**

Good Rats by Niall O'Brien  
 War Games by Eric White  
 The Shoreditch Triangle by Jenny Nordquist  
 The Observatory by Erica Lai  
 People's Park by Kurt Tong  
 Hope & Dream by Phyu Mon

## **NAFA Galleries 1 & 2, 5 Oct – 25 Oct** **Curator: Bridget Tracy Tan**

Lost Rivers From The Suburban Mexican Project by Alejandro Cartagena  
 Fields of Supply by Jan Lemitz  
 Physical Realities of Death, A memoir of Toivo Laukkannen by Tristan Cai  
 Love Hotel by Grace Kim  
 Museum Anatomy by Chadwick & Spector  
 Hands / Holding by Vincent Lim  
 Ethereal Visage by Subi Le

## **Esplanade Xchange, 15 Oct – 13 Nov** **Curator: Chow Chee Yong**

Is Never What I Wish To See by Abednego Trianto Kurniawan  
 The Nature of Our Creations by Benya Hegenbarth  
 Ways of Knowing by Daniel Stier  
 Dog Town by Jo Ann Walters  
 The Mark of Abel by Lydia Panas  
 Cycles by Simon Carruthers  
 Aftermath of Typhoon Morakot by Tzu Cheng Liu

## **SMU Gallery, 4 Oct – 17 Oct** **Curator: Ark Fongsmut**

Afghanistan by Guilad Khan  
 As Time Goes By by Lek Kiatsirikajorn  
 The Archaeology of Absence by Madhuban Mitra and Manas Bhattacharya  
 Family Ties by Sanjeev Thakur

## **Photographic Society of Singapore, Selegie Arts Centre, 15 Oct – 13 Nov** **Curator: Yasufumi Nakamori**

The Aftermath by Johannes P. Christo  
 Lost and Found by Peikwen Cheng  
 Take Turn by Prateep Suthathongthai  
 Concrete Euphoria by Samantha Tio  
 City Eyes (2008 – 2010) by Sameer Tawde

# The Gallery, OldSchool

15 Oct – 13 Nov, Curator: Chow Chee Yong



## Dave Wyatt

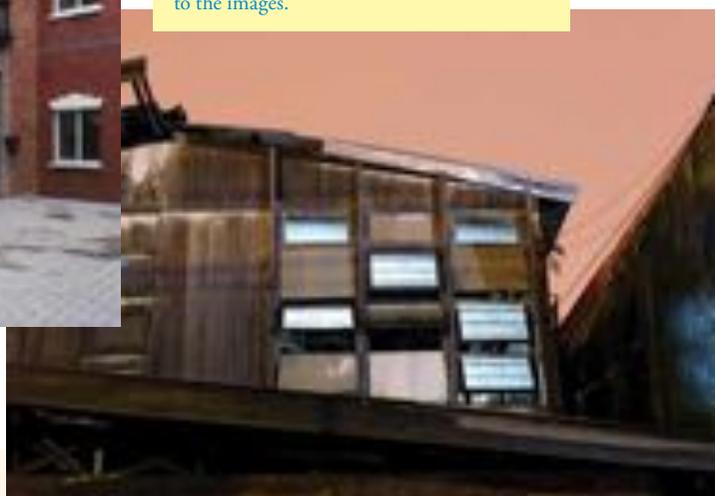
### Thames Town: China's New Suburbia

Thames Town is one of a number of new European themed model towns built around Shanghai as part of the local government's One City - Nine Towns plan. While for the current generation of Chinese, home ownership is a new concept, these European-style developments appear to be the future image of a suburban China. This series rouses the inclinations of different cultural stereotypes through the viewers' perception of the architectural authenticity of the town.

## Frankie Callaghan

### Dwelling

This series looks into urban fringes at night, and reveals the accidental beauty of dwellings that seem to have grown organically out of a need for shelter and the limits of material and space. The images evoke feelings of desolation, separation, sadness and an overarching sense of transcendent beauty. While the photographer had not set out to communicate any particular emotions, his sub-consciousness has crept into the images, manifesting an unintentional expression to the images.



## Gabriel Jones

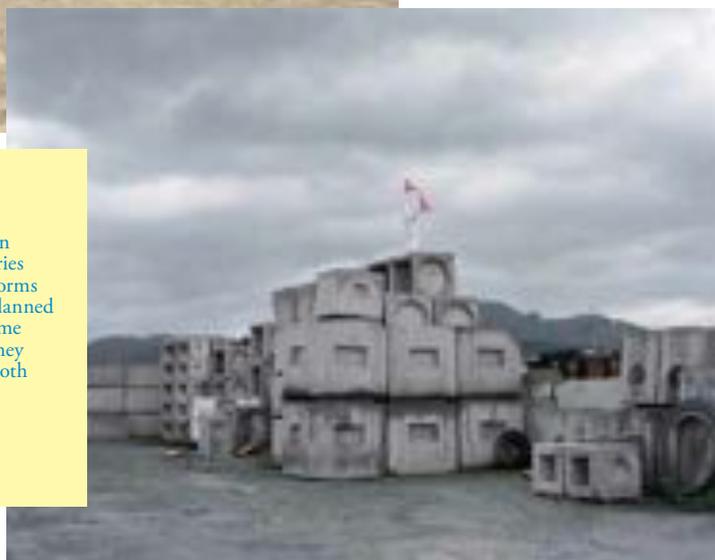
### Irhann

Irhann is a half-fictitious series. Gabriel Jones describes an imaginary and elusive country, revealing a surreal perspective of our world by playing with two seemingly similar objects: the nuclear missile, an icon of mass destruction, and the space rocket, an icon of scientific research and progress. He creates a lucid visual "scenario", using absurdity to criticise the tragic absurdity of wars, combining manipulated images with reframed, re-photographed and silk-screened stills from real life video archives.

## Hyunmin Ryu

### GIGGLE

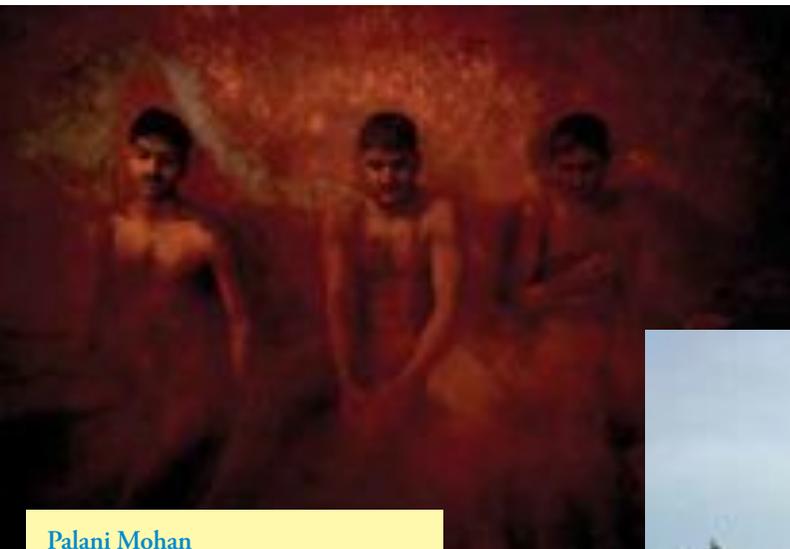
A medium of communication between the photographer and viewers, this series follows some characters in white uniforms on what seems like bizarre antics or planned experiments. The images are at the same time literal as they are abstract, and they could ignite thoughts and emotions both vivid or vague.



### Jason Reblando

#### New Deal Utopias

During the Great Depression, the U.S. government built three planned communities. These "Greenbelt Towns" offered a new way of American life through urban planning and social engineering. These photographs question the urge to create a perfect society, and explore the complex relationship between humans, the built environment, and nature. They offer a meditation on the utopian belief that architectural and natural design can shape the workings of a community.



### Palani Mohan

#### Kushti

Kushti is an ancient version of wrestling that originated some 3,000 years ago in India, spreading to Iran and the Middle East. It is still practised in pockets of places around India, but it is Kolhapur, in the west of the country, that is the main centre for the art today. Kolhapur is where all the best fighters, trainers and "Akhada" or wrestling schools are to be found. This series of photographs pay tribute to the strength and beauty of Kushti.

### Li Wei

#### The Earth

Inner Mongolia is the largest grazing region of China. These photographs are of the people and their everyday lives in this borderland region where the traditional nomadic lifestyle has been influenced and impacted by modernisation. Herders no longer live in the yurts and young people choose fashionable wear over the traditional Mongolian dress. The photographer was born in Hohot, Inner Mongolia and his affection for his hometown was the reason for this project.



### Simon Cuthbert

#### Beyond Nature

Throughout the world natural history museums have accumulated zoological specimens, neglected in storage. It is said that if combined with genetic engineering and DNA coding, these specimens could serve to break new ground in science. This series of photographs records one such storage facility and the range of species represented reflects the museum's preoccupation with higher order and exotic animals.



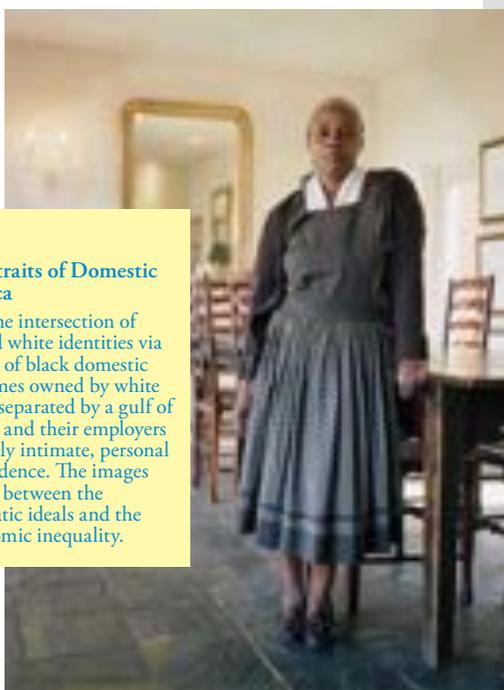
### Zhao Renhui

#### Pulau Pejantan

A parody on scientific control, this series of work depicts a visual diary of a photographer with a group of researchers on an expedition to a 'new' island of Pulau Pejantan. It builds on the romanticism and ecological awareness in the human relationship with animals, and the images oscillate between two alternatives, a sense of profound confusion before the natural world and a yearning for adventurous exoticism.

## 2902 Gallery, OldSchool

15 Oct – 13 Nov, Curator: Yasufumi Nakamori



### Ian Van Coller

#### Interior Relations: Portraits of Domestic Workers in South Africa

This project focuses on the intersection of post-Apartheid black and white identities via photographic portraiture of black domestic workers who work in homes owned by white South Africans. Though separated by a gulf of inequality, the domestics and their employers are wedded by an intensely intimate, personal and awkward interdependence. The images explore the discrepancies between the country's public democratic ideals and the ongoing racial and economic inequality.



### Agata Marzecova

#### All that is solid melts into air (2009)

The series presents a selection of appropriated scientific slides from 1970s and 1980s that are fragments from various areas of the research on the environment. Capturing the slides in large photographic prints, the superficiality of material – the obsolescence and scratches – has been magnified, yet at the same time the information on the slides has been preserved. By merging artistic representation with scientific knowledge a new dimension of comprehending the findings emerges.

### Ang Song Nian

#### Sidewalk Easement

Sidewalk Easement is an on-going project that highlights the blurring margin between personal and communal spaces in the housing estates of Singapore. The ambiguity encourages a voyeuristic presentation of the individual, which transforms the landscape of the urban housing estate with the presence of personal belongings. This encroachment of public space reveals the hidden "kampong" (villages in Malay) spirit held close to the hearts of the elderly generation in Singapore.





**Daniel Kukla**

**Captive Landscapes**

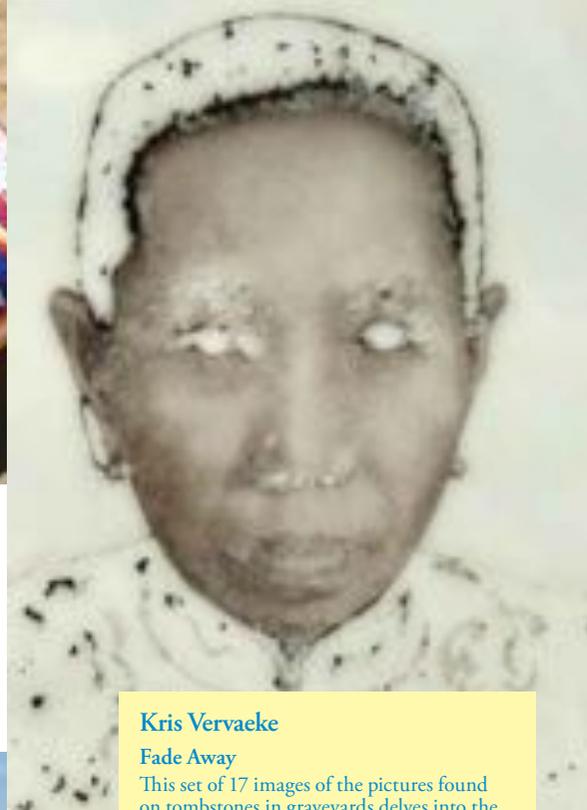
Humans go to great lengths to satisfy their desire for a connection with the natural world. However, in maintaining these interactions, conflicts inherent in maintaining and displaying captive wild animals are obscured. This series captures the interiors of animal enclosures at eight different zoos across the U.S. The images invite viewers to question the role of these constructed habitats, and explore the motivations behind collecting, preserving, and controlling the natural world.



**Markel Redondo**

**Chinese Tourism Boom**

Chinese Tourism Boom makes a critical observation on the current growing Chinese tourism trade, as the number of Chinese tourists increases dramatically year by year. The project is a satiric commentary on the mass movements of people for cultural consumption and a blind desire to visit tourist spots. The images focus on the social interactions between group members and leaders, tourists and the landscape.



**Kris Vervaeke**

**Fade Away**

This set of 17 images of the pictures found on tombstones in graveyards delves into the perishable nature of the human body. The fading images suggest the mortality and insignificance of human life. As the faces in the pictures fade further, anonymity returns to the individuals and once again, they become a part of nature.



**Mike Whelan**

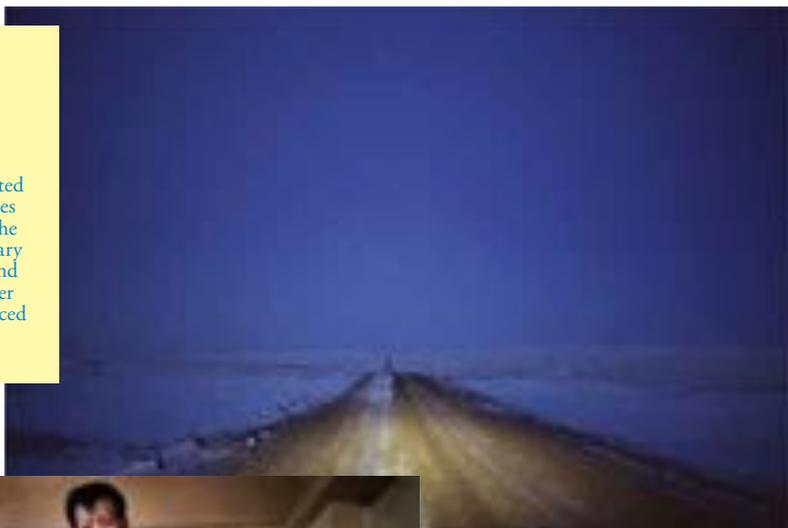
**Ad-Site**

The catalyst for this project was the increase in new construction works taking place in London. Artists' impressions of modern utopias promise of an elevated social existence, but the radical distinction between the utopian vision and the social reality remains out of public view. The photographer attempts to deconstruct the projections of pristine living and points the viewer towards the unseen social consequences that urban gentrification entails.

**Agata Marzecova**

**Natural Catalogue in Alphabetic Order (2009 – 2010)**

The series comments on the human perception of nature. The pictures are ordered alphabetically by a method adopted from Peter Greenaway's movies. It enforces equal attention to the diverse aspects of the discourse on Nature, and the contemporary social understanding of what is Nature and "natural". The photographer combined her works with appropriated materials produced by institutions for which Nature belongs to official agenda.



**Alecia Neo**

**Home Visits**

Queenstown is one of Singapore's oldest housing estates, and the neighbourhood where the photographer grew up in. Home Visits captures the enchanting and curious characters that live in this area, some of them temporarily, and some for all their lives. Through her images, the photographer offers a glimpse of how these individuals move and rest in their spaces, and investigates the idea of Home as a location not confined to houses but places that people spend a great deal of time in.

**Kurt Tong**

**In Case It Rains In Heaven**

Traditionally, many Chinese believe that it is up to a person's descendants to provide for them in their afterlife by burning paper offerings – a practice banned but tolerated in China. In the last 50 years, elaborate items have been made into paper offerings. Some see them as compensation for what a person never had during his lifetime, while many consider them a reflection of the values of the living and the society.



**Reinis Hofmanis**

**MODEL**

This project made in 2009 explores the subject of art models - people who pose naked for money. Unlike fashion models, there are no strict criteria for their physical aesthetics. They could be old, young, thin, fat, short or tall. In most cases, art modelling is not their immediate profession. They could be builders, dancers, athletes or teachers, and modelling is an additional job or hobby. However, for some of them, this could also be their only source of livelihood.

### Hyuk Jun Yi

#### Forest Eden

This series examines the relationship between human and forest. Each image consists of many photographs taken in various countries. The objects in the images are symbols of the human belief, imagination, struggle and faith, all of which are inseparable from nature. The photographer believes that photographs are a significant source for one's internal imagery. Thus, the purpose of this work is to reconstruct thoughts gained from experiences. The prints were made through deconstruction, reconstruction and finally collage.



# Lim Hak Tai Gallery, NAFA

15 Oct – 7 Nov, Curator: Bridget Tracy Tan



### Eric White

#### War Games

This series aims to question and re-examine the notions of truth in the way people look at the wars in Afghanistan and Iraq. The "enemies" evidenced in these images are in fact American citizens living in simulated Iraqi villages located in Southern California. The villages are a constructed reality which offers a glimpse into the training that American soldiers face before their deployment. The images confront the viewers' expectations and preconceptions about the people they fight for and against.

### Niall O'Brien

#### Good Rats

In 2006, Niall directed Superheroes, a documentary film about a group of teenage punks in South West London. Good Rats is a series of photographs which documents this compelling group of individuals on the very edge of contemporary youth. In his attempt to capture moments of true interaction, he is challenged to be "invisible". The photographs seem to present an extreme existence yet the essence of the subjects' actions is universal: in search for where boredom ends and imagination begins.



### Jenny Nordquist

#### The Shoreditch Triangle

The Shoreditch Triangle has always been the focus for London's strip pubs and clubs, but the combination of a traditional pub with naked ladies is fast becoming a thing of the past. In this project, the strip clubs have been photographed empty and viewers are forced to investigate the space, the lines of the architecture, the arrangement of furniture, and the poles on the stage. The images, powerful and raw, suggest what goes on in these spaces but it is the viewers' memories and experiences that compose the rest.



### Erica Lai

#### The Observatory

The viewing tower is a timeless and unfailing feature in tourist locations around the world, essentially dictating an “ideal” vantage point from which a place is to be visualised many times over. In this series of observation decks around the world, Erica examines the process of pilgrimage to an area of great height and questions how one decides what is worth looking at, in a time where safety barriers and seeing devices heighten one’s awareness of the act of surveillance rather than the view that lies before.

### Kurt Tong

#### People’s Park

In 1958, at the beginning of The Great Leap Forward when private ownership was banned, many parks were renamed People’s Parks and they became focal points of cities, where families have outings and couples meet. These parks have now fallen into disarray as shopping and the Internet replace bumper cars and ferris wheels in modern China. Just as the memories of millions of Chinese who grew up with them, the parks are fading away with time.



### Phyu Mon

#### Hope & Dream

Globalisation was late in the coming for Myanmar. Phyu Mon, one of the few avant garde female artists of Myanmar, sees both the benefits of embracing the world’s culture and retaining the priceless heritage of simplicity in her countrymen. In this series, she juxtaposes seemingly opposing themes – the contentment of leading a rustic life, and the importance of urbanisation and nature. The images are hopeful in their message to preserving the best of these values for the future generation of her country.

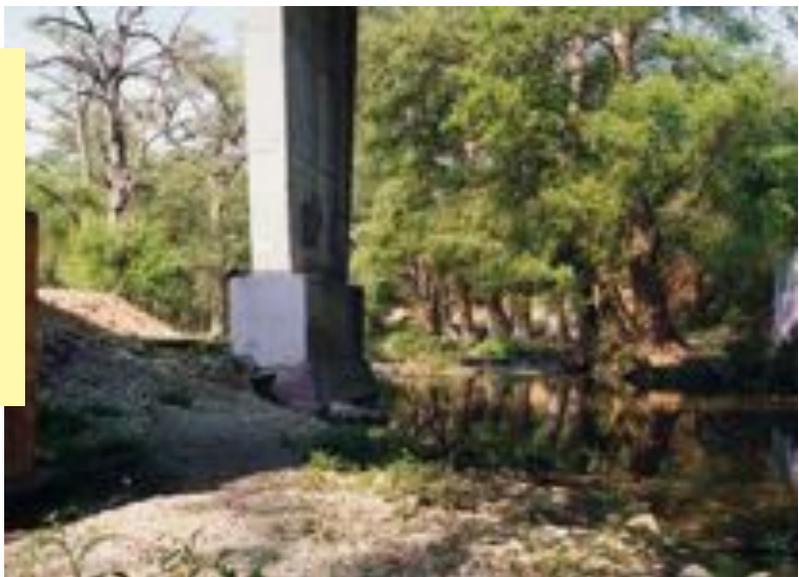
# NAFA Galleries 1 & 2

5 Oct – 25 Oct, Curator: Bridget Tracy Tan

### Alejandro Cartagena

#### Lost Rivers from the Suburban Mexican Project

Lost Rivers is a representation of nature as a non-beneficiary to the urban well-being, in the north-eastern Mexican state of Nuevo Leon. Relying less on irony and more on a romantic representation of decay, Lost Rivers is a social commentary on the unplanned urban development in contemporary Mexico.





**Jan Lemitz**

**Fields of Supply**

The many sites of small scale agrarian production are a common feature of the urban landscape of the wider Seoul region – vacant lots on the edge of neighbourhoods, next to highways or suburban train lines. They form part of an informal economy and contribute to cultural and social micro processes. As horizontally organised social spaces, these sites have a symbolic connotation of resistance in an environment of vertical high-rise.

**Tristan Cai**

**Physical Realities of Death, A memoir of Toivo Laukkanen**

This installation deals with the themes of the values of living, the masculinity role and death. Through careful academic research and interviews with mental healthcare workers and patients, a collection of stories and information is being retold through a documentary of the life of character Toivo Laukkanen. Bold and emotional, the creation of such a cinematic spectacle is the artist's personal catharsis of his doubts and worst fears.



**Grace Kim**

**Love Hotel**

This is a series of portraits of unmade beds at love hotels in Seoul. Entering the rooms just after the lovers' departure, the photographer captured the lingering energy of the affairs that took place. The atmosphere resonated with her personal memories of love and loss, and impelled her attraction to secret loves as an imaginary act of rebellion - a consequence of her conservative upbringing. The images aim to explore their intrinsic connection in the vestiges of time, and to contemplate the ephemeral qualities of love.

**Chadwick & Spector**

**Museum Anatomy**

A collection of documentary photographs of works from museums around the world that goes through a significant process until reaching the final outcome. Sometimes unrecognisable as a human form, with an elaborate, detailed painting covering a portion of his body. The recreated paintings of these historic portraits recapture the subjects in their own moment in history. The resulting photographs reveal a unification of art combining antiquity, history and technology in a contemporary context.



**Vincent Lim**

**Hands / Holding**

The photographer hopes to re-present and re-introduce homosexual individuals through mundane and everyday situations and personalities. Focusing on the act of holding hands – an innocent gesture that holds much intimacy – this series looks at how two different individuals holding hands could lead to different stereotypical views. These images aim to challenge social stereotypes and ambiguities, and question the irrational prejudice against homosexual individuals.



**Subi Le**

**Ethereal Visage**

This project took place in Hong Shui village located up the mountains in Hainan, China, where the Li minority people lives. The Li people's simple way of life is fast being lost to the necessary and unstoppable intrusion of capitalism and civilisation. The images are a form of remembrance for the disappearing culture and traditions. This series represents the photographer's hope that in moving forward to a better future, people will not forget their past and will keep their culture bold.



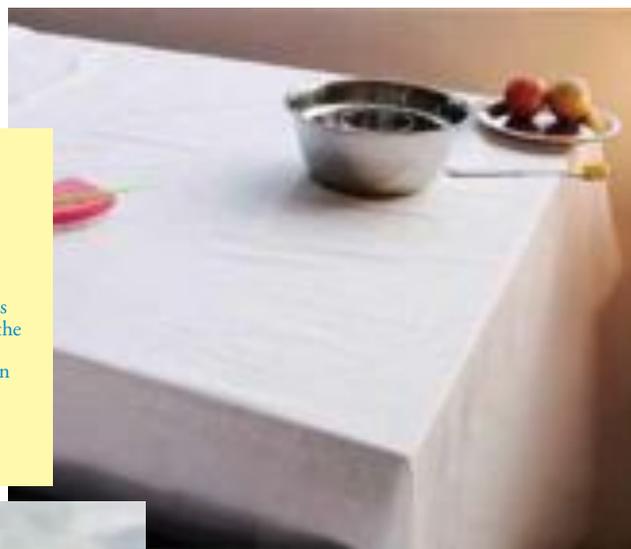
# Esplanade Xchange

15 Oct – 13 Nov, Curator: Chow Chee Yong

**Abednego Trianto Kurniawan**

**Is Never What I Wish to See**

Stark, sharp, realistic yet artificial like a still-life painting, these images are pieces of plastic art, with the frames defining a selective reality, constructed by the artist for the viewer. Inspired by memories of his childhood years in a middle class family, the photographer experimented with cooking ingredients and kitchenware, and precision was taken in the placement of each object within the chosen setting.



**Benya Hegenbarth**

**The Nature of Our Creations**

The photographer explores the contrast between natural environments and those created by human, and discovers that however far removed from the natural environments, people still tend to want to include it in their everyday lives. The pictures visually describe what humans have created or destroyed in order to add utility to their lives, and are meant to be looked at in order of their sequence from the natural to the manmade environments.

## Daniel Stier

### Ways of Knowing

Fascinated by the scientists who are dedicated to improving the pedestrian aspects of life, the photographer captures these anonymous heroes hidden from the world in their repetitive experiments. Their work is likened to that of artists, with a reliance on funding and benefactors, and the potential futility and invisibility of the end result. Yet the message is of a beautiful futility, made possible only when man has the freedom and tenacity to accept the uncertainty of their success.



## Jo Ann Walters

### Dog Town

Dog Town is a series of photographic views and characterisations made in a small, neglected working class town in the Mississippi River valley, where the photographer was born and raised. Where nearly everyone she knew had fathers, brothers, husbands, sons, friends and lovers who laboured in the local factories. The images are a personal work of remembrance, and a beautiful meditation on the mineral wastes and dregs of an often unsparring, indifferent economy of industrial labour.



## Lydia Panas

### The Mark of Abel

For three years, the photographer had invited families to stand before her lens, backed by verdant landscapes and beautiful light. Centred on the belief that one's earliest relationship factors considerably in determining the person one turns out to be, these images capture the subtle dynamics of family. They explore the themes of self esteem and self awareness, and urge viewers to probe deeper than the surface for what lies underneath; that complex part of one's personality often buried and unnoticed.



## Simon Carruthers

### Cycles

The man-made world is wholly created from the earth's materials and when the items are no longer required, they are returned to the earth as waste. Cycles is an ongoing UK based project that looks at the methods and results of an accelerated climate of consumerism. This series was inspired by a sustainability report published by the New Economics Forum in 2006, concluding that the UK uses over three times their share of global resources.



### Tzu Cheng Liu

#### Aftermath of Typhoon Morakot

Due to the island's unstable geologic structure and overdevelopment, Taiwan has long been tormented by landslides caused by typhoons and earthquakes. In 2009, Typhoon Morakot dumped the heaviest rainfall in fifty years on southern Taiwan, which caused permanent damage and change to the island's landscape. The subjects in these images, mostly farmers and owners of resort villas, are not merely victims but also contributors to the deforestation which was part of the reason for the landslide.

# SMU Gallery

4 Oct – 17 Oct, Curator: Ark Fongsmut

### Guilad Khan

#### Afghanistan

This series showcases the photographer's observations of soldiers of the US Army's 10th mountain division on patrol in the highly volatile Logar province in Afghanistan and their interactions with the local population. The images portray soldiers on their first incursions into a heavily armed, Taliban controlled area. While helping to rebuild and support local schools, hospitals and mosques, the soldiers encounter deadly firefights with the Taliban on a daily basis.



### Lek Kiatsirikajorn

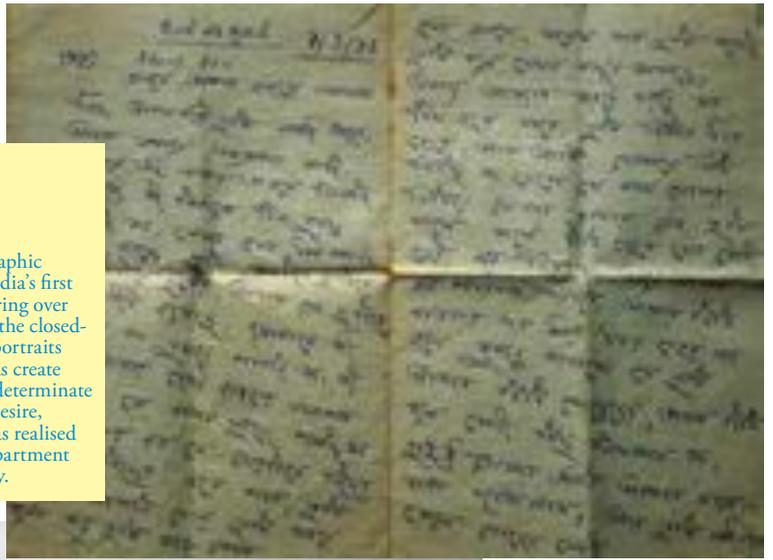
#### As Time Goes By

This highly personal project was a form of psychological therapy for the photographer, who was triggered by the guilt of neglecting his parents. The photographer observes and captures the biological dilapidation of his parent's bodies just as the house they have been living in. But while the house can be refurbished, there are no such options for the houses of the human souls. Through this project, the photographer, once in search of his own soul, had found it right at home, before his camera.

**Madhuban Mitra and  
Manas Bhattacharya**

**The Archaeology of Absence**

The series is part of a larger photographic project documenting the ruins of India's first and only still camera factory. Lingering over traces left behind by the workers in the closed-down factory, the photographs are portraits without faces. These forgotten marks create pockets of the private within the indeterminate industrial space, inscribing it with desire, memory and history. The project was realised with the support of Media Lab, Department of Film Studies, Jadavpur University.



**Sanjeev Thakur**

**Family Ties**

Family Ties is an ongoing project documenting the lives of the photographer's family in Manila and Ahmedabad. The images offer an intimate and heart-warming look at the filial bonds, simple joys and comfortable dynamics of his family. It is a family album.

# Photographic Society of Singapore, Selegie Arts Centre

15 Oct – 13 Nov, Curator: Yasufumi Nakamori

**Johannes P. Christo**

**The Aftermath**

It was 30 September 2009 when a 7.6-magnitude earthquake jolted the coastal areas of West Sumatra, Indonesia. Buildings collapsed in the main city of Padang, just 45 km south-east of the epicenter, trapping hundreds of dead victims in their debris. Meanwhile, just outside the city in the district of Padang Pariaman, a massive landslide triggered by the quake buried the three villages of Lubuk Lawe, Cumanak and Pulau Air, turning them into a mass graveyard.





### Peikwen Cheng

#### Lost and Found

This series records a decade of spiritual journeys taken by the photographer to a pre-historic lakebed located in the Black Rock Desert. He has gathered with a self-expressive community to imagine, build, and share a waking dream – ultimately reconnecting with his self and rediscovering life and its infinite possibilities. The photographer has captured this place in straight black and white images, using no digital manipulation.

### Prateep Suthathongthai

#### Take Turn

Angles and perspectives have been given new twists in this series of images, each a collation of shots taken with painstaking precision, creating an entrancing effect of staggering patterns. Technically challenging, tripods were given exact adjustment and all movement had to be calculated and measured.



### Sameer Tawde

#### City Eyes (2008 – 2010)

Following the journeys in a metropolis, this route focuses on the ambitions of a city juxtaposed with the present, and also drawing parallels suggesting the contrast with the new and booming India. With a wider sense of language, the images seek to reflect the change and the existing, the human desire of expansion amidst the overlooked everyday life, arising largely with an assortment of meanings. Through this perspective it relates to and pursues the city dreams.



### Samantha Tio

#### Concrete Euphoria

This series explores the ever-changing mega cities of Asia. Created entirely within the camera with no digital imaging, the photographer worked with exposures of 4 and 8 within a single frame and intervals varying from seconds to months for each exposure. The camera translates the experience of being in a physical space into a two-dimensional map, evoking wonder and a sense of mounting anxiety in the face of seemingly endless repetition.

# SIPF Highlights

Bringing to the fore contemporary photographers with three festival highlights:  
 Manit Sriwanichpoom: Phenomena & Prophecies, Human Faces: Contemporary  
 Portrait Photography from Singapore and South Korea, and Landscapes and Figures  
 by Massimo Vitali.



Coup d'etat Photo Op #12, 2006

## Manit Sriwanichpoom: Phenomena & Prophecies

Curated by Ark Fongsmut

Co-Presented by SIPF and Singapore Art Museum

Venue: Singapore Art Museum, 8Q Level 3, Museum admission fees apply

Dates: 7 Oct – 7 Nov 2010

The curious nature of the contemporary society is that while it is overwhelmed by attestable information, it also features countless manipulated data and stories, such that consumers end up yielding to and even entertained by the disguised reality. Renowned contemporary photographer Mani Sriwanichpoom presents social history through a photographic language that seems concrete and tangible, but in fact exaggerates the scale of the stories retold in the each photograph. The images lay bare the frailty of truth, and explore the photographer's precarious artistic role by threading a thin line between creating and revealing the truth, composing and recording history.

In conjunction with the exhibition is an artist & curator dialogue session with Q&A on 13 October, Wednesday 7.30pm. Please see page 28.

Co-Presenters:



Official Beverage:



Festival Supporters:





Tout of Mr Charlie, 2008  
by Nanda Kim (South Korea)



Bugis Village, 2009  
by Rachel Lim (Singapore)

## Human Faces: Contemporary Portrait Photography from Singapore and South Korea

Curated by Prof Oh Soon Hwa

Venue: National Museum of Singapore, Atelier, Free Admission

Dates: 16 Oct – 28 Nov 2010

Human Faces is an international platform created by renowned photographer Oh Soon Hwa, to showcase the most cutting edge contemporary portrait photographic works in Singapore and South Korea. It is a group exhibition featuring a stunning range of works by 10 emerging contemporary portrait photographers from the two countries – Dorothy M. Yoon, Bae Chan-Hyo, John CLANG, Jing Quek, Rachel Lim, Samantha Tio, Tay Wei Leng, Lee Il Woo, Chung Hee Seung and Nanda Kim. The selected works deal with issues of identity, and span diverse methods of photography from studio portrait photography, family photo album, to highly digital manipulated images. They provide a large variety of uses and perspectives of portraiture to convey meanings and emotions.

In collaboration with:

N S M  
National Museum  
of Singapore

Supporters:

KOREA  
FESTIVAL 2010

A  
DM SCHOOL OF ART,  
DESIGN AND MEDIA



Landscapes and Figures by Massimo Vitali

## Landscapes and Figures by Massimo Vitali

**Venue:** 2902 Gallery, OldSchool, Free Admission

**Dates:** 15 Oct – 30 Oct 2010

These four large-scale colour images taken at the beaches of Europe, capture the much matter-of-fact ado about nothing activities of human at leisure. They encompass details of the hustle and bustle as people come together for rest and recreation, crowded on the irony of a hot summer beach. Embracing both the spatial wideness of the landscape and the minute displays of individuality in each person, the images are at once a technically fascinating work of art and a profound social commentary on the ways and behaviour of human in the modern world.

Supported by:



Landscapes and Figures by Massimo Vitali

# Festival Calendar

Information is correct at the time of print. For latest news and updates, please refer to [www.sipf.sg](http://www.sipf.sg) or subscribe to our mailing list.

## 4th October : Tue

### SIPF Open Call Showcase

4 Oct – 17 Nov  
Singapore Management University, Gallery

## 5th October : Wed

### SIPF Open Call Showcase

5 Oct – 25 Oct  
NAFA, Galleries 1 & 2

## 7th October : Thu

### Manit Sriwanichpoom: Phenomena & Prophecies

7 Oct – 7 Nov  
Singapore Art Museum, 8Q, Level 3

## 8th October : Fri

### Of Legends & Beliefs

From 8 Oct Onwards.  
Leica Store @ Raffles Hotel Arcade

## 9th October : Sat

### Professional Workshop: Manit Sriwanichpoom (Thailand)

9 Oct – 10 Oct, 10am – 6pm  
2902 Gallery, Workshop Room

## 10th October : Sun

### Professional Workshop: Manit Sriwanichpoom (Thailand)

9 Oct – 10 Oct, 10am – 6pm  
2902 Gallery, Workshop Room

## 13th October : Wed

### Panel Discussion: Ark Fongsmut & Manit Sriwanichpoom

7.30pm – 9pm  
Singapore Art Museum, 8Q

### 2nd SIPF Portfolio Review

13 Oct – 15 Oct, 10am – 5pm  
Singapore Art Museum

## 14th October : Thu

### 2nd SIPF Portfolio Review

13 Oct – 15 Oct, 10am – 5pm  
Singapore Art Museum

### SIPF Official Opening

7pm – 9pm  
OldSchool (by invitation only)

### Table for One

14 Oct – 14 Nov, 9am – 10pm  
8Q Singapore Art Museum,  
Food For Thought

## 15th October : Fri

### 2nd SIPF Portfolio Review

13 Oct – 15 Oct, 10am – 5pm  
Singapore Art Museum

### Towards Contemporary Photography: The Photo collection of the Musée du Quai Branly

7.30pm – 8.30pm  
Singapore Art Museum, Chapel

### SIPF Open Call Showcase

15 Oct – 7 Nov  
NAFA, Lim Hak Tai Gallery

### SIPF Open Call Showcase

15 Oct – 13 Nov  
The Gallery, OldSchool  
2902 Gallery, OldSchool  
Esplanade Xchange at Esplanade  
MRT (Circle Line)  
Selegie Arts Centre, Photographic  
Society of Singapore

## 16th October : Sat

### Boxes/Cases/Buildings/Grids

10am – 11am  
Singapore Art Museum, Glass Hall

### Aesthetic Journalism: Reality & its Representation

2pm – 3pm  
Singapore Art Museum, Glass Hall

### Beyond The Face

3pm – 4pm  
Singapore Art Museum, Chapel

### Trends & Approaches in Southeast Asian Contemporary Photography

4pm – 5.30pm  
Singapore Art Museum, Chapel

### An Overall View: Korean Photography

5.30pm – 7pm  
National Museum of Singapore

### Professional Workshop: Frank Breuer (Germany)

16 Oct – 19 Oct, 10am – 5pm  
Singapore Art Museum & 2902 Gallery

### Human Faces: Contemporary Portrait Photography from Singapore and South Korea

16 Oct – 28 Nov  
National Museum of Singapore, Atelier

## 17th October : Sun

### Professional Workshop: Frank Breuer (Germany)

16 Oct – 19 Oct, 10am – 5pm  
Singapore Art Museum & 2902 Gallery

### Evolving Landscape: Photography Publishing

11am  
2902 Gallery, Workshop Room

### Back to Analogue – Films & Darkroom

2pm (duration 2 – 3 hours)  
Selegie Arts Centre, Level 2

### Katsura: Picturing Modernism in Japanese Architecture, Photographs by Ishimoto Yasuhiro

2pm – 3pm  
Singapore Art Museum, Chapel

### Photography Education in Singapore

4pm – 5pm  
Singapore Art Museum, Chapel

## 18th October : Mon

### Professional Workshop: Frank Breuer (Germany)

16 Oct – 19 Oct, 10am – 5pm  
Singapore Art Museum & 2902 Gallery

### Professional Workshop: Massimo Vitali (Italy)

18 Oct – 21 Oct, 10am – 5pm  
2902 Gallery, Workshop Room

## 19th October : Tue

### Professional Workshop: Frank Breuer (Germany)

16 Oct – 19 Oct, 10am – 5pm  
Singapore Art Museum & 2902 Gallery

### Professional Workshop: Massimo Vitali (Italy)

18 Oct – 21 Oct, 10am – 5pm  
2902 Gallery, Workshop Room

### Silent Japan

10am – 10pm  
Print Gallery, The Arts House

### 20th October : Wed

#### Professional Workshop: Massimo Vitali (Italy)

18 Oct – 21 Oct, 10am – 5pm  
2902 Gallery, Workshop Room

### Landscapes & Figures

7.30pm – 8.30pm  
Singapore Art Museum, Chapel

### 21st October : Thu

#### Professional Workshop: Massimo Vitali (Italy)

18 Oct – 21 Oct, 10am – 5pm  
2902 Gallery, Workshop Room

### 23rd October : Sat

#### Back to Analogue – Films & Darkroom

3pm (duration 2 – 3 hours)  
Selegie Arts Centre, Level 2

#### Beyond the Norm: Underwater Fashion Photography

4pm  
2902 Gallery, Workshop Room

### 24th October : Sun

#### What Remains: The Life & Work of Sally Mann

3pm (screening duration: 80 mins)  
Singapore Art Museum, 8Q,  
Moving Image Gallery  
\*Post-screening discussion with  
Ho Hui May

### 26th October : Tue

#### Manufactured Landscapes: Edward Burtynsky

8pm (screening duration: 86 mins)  
Singapore Art Museum, 8Q,  
Moving Image Gallery

### 29th October : Fri

#### Asian Mosaic Travel Photo Competition & Exhibition

29 Oct – 7 Nov, 10am – 10pm  
City Square Mall, Atrium

### 30th October : Sat

#### From Analogue to Digital Black & White Prints

9am – 12pm  
2902 Gallery, Workshop Room

#### On Being a Professional Photographer

2pm  
2902 Gallery, Workshop Room

#### Back to Analogue – Films & Darkroom

2pm (duration 2 – 3 hours)  
Selegie Arts Centre, Level 2

#### Manufactured Landscapes: Edward Burtynsky

4.30pm (screening duration: 86 mins)  
Singapore Art Museum, 8Q,  
Moving Image Gallery,  
Post-screening discussion with  
Ho Hui May

### 31st October : Sun

#### Perfecting Your Exhibition Prints

2pm – 6pm  
2902 Gallery, Workshop Room

#### Creative Printing

2pm – 5pm  
2902 Gallery, Workshop Room

### 3rd November : Wed

#### A Sense of Place:

Todd Hido – *Night Studio*,  
Stephen Shore – *American Beauty*,  
Naoya Hatakeyama – *The Skin of  
the City*, Danwen Xing – *Urban  
Fictions*, Jeff Chien-Hsing Liao –  
*Habitat 7*, and Robin Rhode – *New  
Photography '05*

7pm (screening duration: 65 mins)  
Singapore Art Museum, 8Q

### 4th November : Thu

#### ONE Exhibition

4 Nov – 17 Nov  
ION Art Gallery

### 5th November : Fri

#### What Remains: The Life & Work of Sally Mann

3pm (screening duration: 80 mins)  
Singapore Art Museum, 8Q

### 6th November : Sat

#### Back to Analogue – Films & Darkroom

6pm (duration 2 – 3 hours)  
Selegie Arts Centre, Level 2

### Singapore Night Hunt

8pm – 6am  
City Square Mall

### 7th November : Sun

#### A Sense of Place:

Todd Hido – *Night Studio*,  
Stephen Shore – *American Beauty*,  
Naoya Hatakeyama – *The Skin of  
the City*, Danwen Xing – *Urban  
Fictions*, Jeff Chien-Hsing Liao –  
*Habitat 7*, and Robin Rhode – *New  
Photography '05*

3pm (screening duration: 65 mins)  
Singapore Art Museum, 8Q,  
Moving Image Gallery,  
Post-screening discussion with  
Ho Hui May

### 8th November : Mon

#### Not All's Lost

8 Nov – 14 Nov  
Esplanade Xchange at Esplanade MRT  
(Circle Line)

### 11th November : Thu

#### A Darkness Visible: Afghanistan

11 Nov – 19 Nov  
The Arts House

### 13th November : Sat

#### Professional Workshop with Justin Guariglia

13 Nov – 14 Nov, 10am – 6pm  
2902 Gallery



# Public Programmes

If you are interested, you are included. The SIFP public programmes offer photography lectures, workshops, discussions, film screenings and more, for the amateur to the professional.

## SIFP Programmes

Beyond passive viewing, the strew of talks, activities and workshops are designed to inspire, educate and nurture the photographers and general public with presentations, hands-on workshops, film-screening and topical discussion with established photographers and curators for the month of October and November.

## How to Register?

We encourage all interested participants to register online at [www.sipf.sg](http://www.sipf.sg). Simply select the programmes you are interested in, and click 'register' to fill in your name and contact number. The online registration will help us to serve you better. If you are unable to access the internet, please call 6339 8655 during office hours to make your reservation.

## Any Prerequisite?

Unless stated, most of the programmes do not have prerequisites, and is open to everyone to participate.

## What is Portfolio Submission?

For professional workshops and portfolio reviews, photographers are required to submit an application form and portfolio work to the festival office for consideration. This is to ensure that participants meet the minimum criteria expected by the instructors.

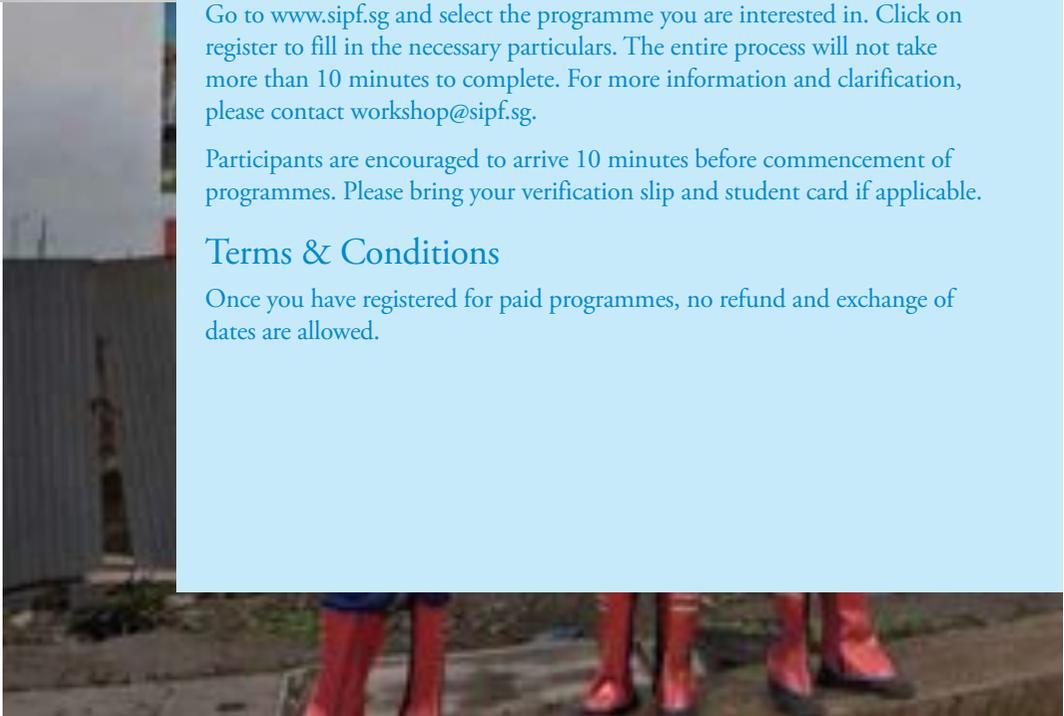
## How to Register?

Go to [www.sipf.sg](http://www.sipf.sg) and select the programme you are interested in. Click on register to fill in the necessary particulars. The entire process will not take more than 10 minutes to complete. For more information and clarification, please contact [workshop@sipf.sg](mailto:workshop@sipf.sg).

Participants are encouraged to arrive 10 minutes before commencement of programmes. Please bring your verification slip and student card if applicable.

## Terms & Conditions

Once you have registered for paid programmes, no refund and exchange of dates are allowed.





## Canon Portfolio Review

The Portfolio Review is a springboard for works to be picked up by reviewers outside of this region. It offers an opportunity for photographers to meet with curators, editors, gallery owners and arts dealers for useful advice and guidance on their works and careers.

### To participate:

Please register and submit your portfolio at the SIFP website. 30 participants will be selected for the Portfolio Review based on the portfolios submitted. Selected participants will be announced online and their works will be featured on the SIFP website.

For portfolio submission and more information, please visit [www.sipf.com.sg](http://www.sipf.com.sg) or email [portfolio@sipf.sg](mailto:portfolio@sipf.sg). There is no application fee for portfolios submission.

Deadline for portfolio submission: 5 Oct 2010  
Announcement of 30 Participants: 10 Oct 2010



## 2nd SIFP Portfolio Review

Venue: Singapore Art Museum  
Date / Time: 13 – 15 Oct, 10am – 5pm  
Limited to 30 selected participants / S\$200 per pax  
Register at [www.sipf.com.sg](http://www.sipf.com.sg)

*Please note the Portfolio Review is only open to Southeast Asian photographers or photographers based in Southeast Asia.*

Each participant could meet up to eight reviewers over three days, with a 20 min individual session with one reviewer. Participants should bring their actual portfolio for review. Presentation of digital files on laptop is possible but not encouraged.

### Canon Portfolio Review Award

Exhibition grant of \$3,000/- will be given to the best portfolio presenter in this review session.

Programme Partner:

**Canon**

## Portfolio Review Preparation Talk

Speakers: Prof Oh Soon Hwa and Gwen Lee  
Venue: 2902 Gallery  
Date / Time: Sat 18 Sep, 4pm – 5pm  
Limited to 30 selected participants / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

This talk is organised to assist photographers new to Portfolio Review. It will cover topics on what constitutes a portfolio, the different types of presentation and the nature of the SIFP portfolio review.

## Professional Workshops

Designed for emerging photographers, the Professional Workshops are a mentorship driven programme. Established photographers are invited to impart their skills and guide participants towards a clearer vision in their photography works, leading them to be critical in the process of creating a body of work. Participants are expected to work progressively over the days with individual-sharing and critic session during the workshop. To choose the appropriate workshop to participate in, it is important to find out more about the mentoring photographers and the nature of their works.

### To participate:

Please submit your bio and portfolio to [workshop@sipf.sg](mailto:workshop@sipf.sg). 10 – 15 participants will be selected for each of the Professional Workshops based on the portfolios submitted.



## Professional Workshop with Manit Sriwanichpoom (Thailand)

Venue: 2902 Gallery Workshop Room  
Date / Time: Sat 9 Oct & Sun 10 Oct, 10am – 6pm  
Limited to 10 selected participants / S\$300 per person (meals included) Register by sending your bio and portfolio to [workshop@sipf.sg](mailto:workshop@sipf.sg)

Although his strongest work includes gritty black and white beauty and realism, Thai photo-artist Manit Sriwanichpoom is best known internationally for his iconic 'Pink Man' series – his high gloss comment on contemporary Asian aspirations. His selected shows include the Venice Biennale, Photo Espana, Bienal de Sao Paulo, International Photography Biennale (Mexico), Pingyao International Photography Festival (China), Gwangju Biennale (Korea), and at the Hayward Gallery (UK) and the Photographer's Gallery (UK).

Solo shows include 'The Lambs of God' at Centre for Contemporary Photography, Melbourne (Australia); 'Bangkok in Pink' at the Yokohama Museum of Art; 'Pink Man in Paradise' at Monash University (Australia) and 'Beijing Pink' at the Highland Gallery (Beijing).

His works are in the collections of important institutions such as the Maison Europeenne de la Photographie (Paris), the Fukuoka Asian Art Museum, the Singapore Art Museum, the Queensland Art Gallery (Australia) and well known private collectors.

In 2002 he was picked as one of the world's 100 most interesting emerging photographers by Phaidon Press in their book BLINK. He also received the Higashikawa Photo Prize of the year 2007 from Japan.





### Professional Workshop with Frank Breuer (Germany)

Venue: Singapore Art Museum and 2902 Gallery  
 Date / Time: Sat 16 – Tue 19 Oct, 10am – 5pm  
 Limited to 15 selected participants / S\$80 per person  
 (meals included) Register by sending your bio and portfolio  
 to [workshop@sipf.sg](mailto:workshop@sipf.sg)

Cologne-based photographer Frank Breuer is a virtuoso of profuse emptiness. His photographs of the bleak but strangely beautiful warehouses and of the logo-bearing, corporate, pylon-like signs that often stand nearby seem largely emptied of discursive, annotative meaning. Because both the warehouses and the emptied sign-structures that are his subject offer no internal articulation, they are essentially scale-less, possessing temporality rather than interiority, and having more to do with duration, extension and proliferation than with architecture or idea. This leads them towards a role as extrapolated Minimalist objects: constant, indivisible and, being spectacle-free (in the Debarring sense), paradoxically neutral, though imbued with the grace of presenters.

Frank Breuer studied photography at the University of Applied Sciences in Cologne and at the Düsseldorf Academy of Arts, where he received the graduation certificate and the distinction of master student under Bernd Becher. Breuer received fellowships and grants from the Stiftung Kunst und Kultur NRW, Düsseldorf and the Wüstenrot Stiftung, Ludwigsburg. His photographs are in the collections of the Metropolitan Museum of Art, New York; the Graphic Collection of the Museum Folkwang, Essen; the ZKM Karlsruhe; and the Manfred Heiting.

Programme Partner:



### Professional Workshop with Massimo Vitali (Italy)

Venue: 2902 Gallery Workshop Room  
 Date / Time: Mon 18 – Thu 21 Oct, 10am – 5pm  
 Limited to 15 selected participants / S\$360 per person  
 (meals included) Register by sending your bio and portfolio  
 to [workshop@sipf.sg](mailto:workshop@sipf.sg)

Massimo Vitali was born in Como, Italy, in 1944, and after high school, moved to London where he took a course in photography at the London College of Printing. In the early sixties, Vitali started a career in photojournalism, and has collaborated with many magazines and agencies in Italy and in Europe. At the beginning of the eighties, he switched career paths and became a cinematographer for television and cinema, before turning his attention back to photography.

Vitali is internationally respected for his acclaimed oeuvre of large-scale color works depicting people at play, masses at leisure. He photographs beach scenes, popular ski locations and tourist destinations. In them, viewers are given the perspective of distance as they watch human interact with the environment.

Vitali has exhibited extensively in museums and galleries all over the world, and his work has been included in some of the most important private and public collections in the world.

Programme Partner:





### Professional Workshop with Justin Guariglia

Venue: 2902 Gallery Workshop Room & Outdoor  
 Date / Time: Sat 13 – Sun 14 Nov, 10am – 6pm  
 Prerequisite: Basic photography skills required  
 Limited to 15 selected participants / S\$200 per person  
 (meals included) Register by sending your bio and portfolio  
 to [workshop@sipf.sg](mailto:workshop@sipf.sg)

Justin Guariglia is an award-winning location photographer based in New York. Guariglia was named one of the 'top 30 young photographers under 30' by Photo District News, and was also nominated for the Young Photographer of the Year award by the International Center of Photography in New York. A contributor to more than 50 publications worldwide including Fortune and The New York Times, Guariglia is also a contributing editor for National Geographic Traveller.

In 2003, his reportage work won two Pictures of the Year awards and an Ozzie gold award. His advertising work has won numerous regional awards, and his latest publication, Planet Shanghai (Chronicle 2008), has just been named by American Photo magazine as one of the best books of 2008.

In this professional workshop, Guariglia will focus on street portraiture based on Planet Shanghai. It will be both a classroom and hands-on shooting session which participants will receive guidance and feedback on approaching subjects and creating a strong body of reportage works.

Programme Partner:



## Hands On Workshops

It is time to get back into the field to rediscover the magic of photography. The Hands On Workshops offer new skills to help participants to kick-start a fresh body of work.

If time permits, participants could practise with printing. Papers will be provided.

Limited to 12 participants per session / S\$48 per session, S\$130 for all 3 sessions / Prerequisite: Basic knowledge in Photoshop and digital photography.

### To participate:

Please email your full name, contact no & workshop title to [register@sipf.com.sg](mailto:register@sipf.com.sg). Workshop fees must be paid in full before actual event to secure your placement.

### From Analogue to Digital Black & White Prints

Venue: 2902 Gallery  
 Date / Time: Sat 30 Oct, 9am – 12pm  
 Instructor: Prof Paul Kohl, SIFP Master Printer

This workshop is designed for photographers who shoot or store black & white film or negatives, but desire to create digital black & white prints. Participants can learn how to scan black & white negatives and how best to process those files. The speaker will also share on how to convert coloured images to greyscale, the definitions of image mode/bit depth, image processing for digital black & white prints and basic Photoshop skills.

### Perfecting Exhibition Prints

Venue: 2902 Gallery  
 Date / Time: Sun 31 Oct, 2pm – 6pm  
 Instructor: Prof Paul Kohl, SIFP Master Printer

Improve on your knowledge of printing by learning about the finer aspects on colour management, Photoshop workspace, calibration, custom profile generation, editing and inspections – factors that contribute to creating a good digital fine art print. There will be an actual demonstration to illustrate the key criteria to good digital prints with an emphasis on careful colour judgement.

### Creative Printing

Venue: 2902 Gallery  
 Date / Time: Sun 31 Oct, 2pm – 5pm  
 Instructor: Prof Paul Kohl, SIFP Master Printer

Find out the variety of fine art paper available in the market and how the nature of the papers can optimise or ruin an image's quality. This workshop will showcase different types of inkjet papers and demonstrate how end results can vary with different media types. The speaker will also touch available choices in the market, and best the sources for quality papers.

### Back to Analogue – Films and Darkroom

Venue: Selegie Arts Centre, Level 2

Date / Time: 17 Oct, 2pm / 23 Oct, 3pm /  
30 Oct, 2pm / 6 Nov, 6pm

Instructors: Darren Tong and Goh Kim Hui, committee members of Photographic Society of Singapore

Limited to 20 participants per session. Children under 12 years have to be accompanied by parents or guardians. Free registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Suitable for the family, this is a weekend beginner session for people who want to know the fundamentals of photography, film processes and printing in the darkroom. Each participant will get to create their own photographic prints in the session.

Programme Partner:



### Talking Point

A gathering of local and international photographers and curators, the panel discussions are spontaneous sessions of great synergy that allows for exploration of the subjects broached.

### Trends & Approaches in Southeast Asia Contemporary Photography

Speakers: Ark Fongsmut, Patricia Levasseur de la Motte, Phu Mon and Rifky Effendy

Moderator: Sherman Ong

Venue: Singapore Art Museum, Chapel

Date / Time: Sat 16 Oct, 4pm

Limited to 100 pax / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

This lively public forum brings together international photographers, curators and artists for what promises to be a colourful conversation about the prevailing trends, challenges, and thoughts on contemporary photography in Southeast Asia. Is there a commonality or identity to the photography that is coming out from Southeast Asia? All with an opinion or looking for one are welcome to join in this rare meeting of minds.

### Photography Education in Singapore

Speakers: Chow Chee Yong, Prof Paul Kohl and Gilles Massot

Moderator: Gwen Lee

Venue: Singapore Art Museum, Chapel

Date / Time: Sun 17 Oct, 4pm – 5pm

Limited to 100 pax / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Set to be a spontaneous discussion session, this is a great opportunity to hear the opinions of local photo educators and artists on the current photo education industry and the community at large. Each will give his take on the changing demands on photo education in view of digital imaging. There will also be a discussion on the prevailing dilemmas that educators & students face in this industry.

### Artist & Curator Series

Curators and photographers share their works, and the thought processes and approach in creating them. This is a good opportunity to find out more on photography through lively dialogue and presentation.

### Towards Contemporary Photography: The Photo collection of the Musée du Quai Branly

Speaker: Christine Barthes

Venue: Singapore Art Museum, Chapel

Date / Time: Fri 15 Oct, 7.30pm – 8.30pm

Limited to 80 pax / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

At its opening in 2006, the Musée du Quai Branly held a huge inherited photo collection of 700,000 pieces. This is a significant part of the entire museum's collection and is considered a reference for the historical representation of the four continents and the otherness. The museum has since also given a special place to contemporary creation through the medium of photography. In this presentation, Christine Barthe will share on the historical and geographical range of the photo collection and the challenges involved in the museum's photographic strategy.

About the speaker:

Christine Barthe is curator of the photographic collection at the Musée du Quai Branly in Paris, France. She is in charge of acquisitions for historical and contemporary photography.



### Boxes/Cases/Buildings/Grids

Speaker: Frank Breuer

Venue: Singapore Art Museum, Glass Hall

Date / Time: Sat 16 Oct, 10am – 11am

Limited to 50 pax / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Frank Breuer will share on the inspirations, ideas & concepts, and processes & production involved in developing his works. Photographs of the bleak but strangely beautiful warehouses and of the logo-bearing, corporate, pylon-like signs that often stand nearby that seem largely emptied of discursive and annotative meaning.

About the speaker:

Frank Breuer is a Cologne-based photographer whose photographs are in the collections of the Metropolitan Museum of Art, New York; the Photographic Collection of the Museum Folkwang, Essen; the ZKM Karlsruhe; and the Manfred Heiting.

Supported by Goethe Institut Singapore



## An Overall View: Korean Photography

Speaker: Prof Koo Bohn Chang  
 Venue: National Museum of Singapore  
 Date / Time: Sat 16 Oct, 5.30pm – 7pm  
 Limited to 60 pax / Free Admission with registration  
 at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Koo Bohn Chang, whose works have been exhibited extensively with over 22 solo exhibitions worldwide, has been instrumental in shaping and promoting contemporary Korean photography. In this talk, he will share on his experience and journey as a professional photographer, educator and exhibition planner.

### About the speaker:

Koo Bohn Chang is one of Korea's most influential photographers. His work can be found in major museum collections in Europe and Asia, and in the United States can be found in the collections of the San Francisco Museum of Modern Art, and the Museum of Fine Arts, Houston.



## Beyond The Face

Speaker: Rifky Effendy  
 Venue: Singapore Art Museum, Chapel  
 Date / Time: Sat 16 Oct, 3pm  
 Free Admission with registration at [www.sipf.sg](http://www.sipf.sg)  
 or call 6339 8655

In recent years, photographic practices in Indonesia have become more driven by the market. This manner of 'institutional' photography is due to the advancement of digital photography, and the penetration of mass media and global information. It is in contrast to the photography works developed through the articulation of an artistic community as they come together to offer an alternative point of view to the mainstream. This can be seen from the group Mess56 in Yogyakarta, Ruangrupa, Galeri Fotografi Jurnalistik Antara (GFJA) in Jakarta, as well as the young photographer Agan Harahap, Paul Kadarisman and others, whose works critically question the subject of reality and identity.



## Landscape and Figures

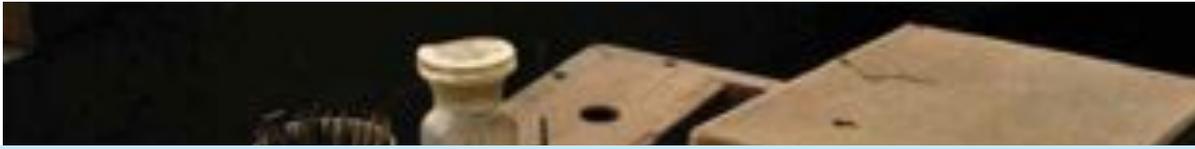
Speaker: Massimo Vitali  
 Venue: Singapore Art Museum, Chapel  
 Date / Time: Wed 20 Oct, 7.30pm – 8.30pm  
 Limited to 60 pax / Free Admission with registration  
 at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Known for his large format photography series, world renowned master photographer Massimo Vitali will share about his works, his techniques and approach in his works. Vitali has exhibited extensively in museums and galleries all over the world, and his work has been included in some of the most important private and public collections in the world.

Image above: Landscapes and Figures by Massimo Vitali. (Part of original image.)

Supported by Italian Cultural Institute





## Academic Discourse

Taking on a more serious tone, this series of public talks aims to deepen the understanding of photography beyond a mere mechanical reproduction by a common gadget, but as a medium that influence the way we perceive the world, and essentially a part of our lives.



### Aesthetic Journalism: Reality and its Representation

Speaker: Alfredo Cramerotti

Venue: Singapore Art Museum, Basement Lounge

Date / Time: Sat 16 Oct, 2pm – 3pm

Limited to 50 pax / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Over the past five years Alfredo Cramerotti has written about the aesthetic merger of contemporary visual art & photography practices and the news media. By adopting the ubiquitous tropes of graphic mapping and Magnum style photography, an increasing number of photographers and artists have borrowed from these visual languages to present their work in a context closely aligned with investigative journalism. Drawing from his recent book *Aesthetic Journalism: How to inform without informing* (2009, Intellect), Cramerotti will speak about the growing overlap between global news media and contemporary visual practices.

About the speaker:

Alfredo Cramerotti is a writer, curator and artist based in the UK. His work explores the relationship between reality and representation across TV, radio, publishing, critical writing, photography and exhibition curation.



### Katsura: Picturing Modernism in Japanese Architecture, Photographs by Ishimoto Yasuhiro

Speaker: Yasufumi Nakamori

Venue: Singapore Art Museum, Chapel

Date / Time: Sun 17 Oct, 2pm – 3pm

Limited to 80 pax / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Nakamori will explore the nuanced and complex relationship between architecture and photography in post war Japan (1953 – 1970), and the profound impact photographs had on the interpretations of Japanese tradition in modern architecture. This talk will be based on the exhibition at the Museum of Fine Arts, Houston, *Katsura: Picturing Modernism in Japanese Architecture, Photographs* by Ishimoto Yasuhiro, and the publication with the same title, distributed by Yale University Press.

About the speaker:

Yasufumi Nakamori is Assistant Curator of Photography of the Museum of Fine Arts, Houston (MFAH). He is also one of the curators for SIFP 2010.

**Image above:** Ishimoto Yasuhiro, Japanese, born 1921  
 Untitled from the series *Katsura*, 1953-54, Gelatin silver print, printed 1980-81. (The Museum of Fine Arts, Houston; Gift of the artist in memory of Ishimoto Shigeru, 2009.243) © Ishimoto Yasuhiro



## Industry Talk

Practical inputs from professionals give insight on the operation. Get their perspectives on how to succeed in a rapidly changing, and increasingly impersonal, business.

### Evolving Landscape: Photography Publishing

Speaker: Michael Itoff  
 Venue: 2902 Gallery Workshop Room  
 Date/Time: Sun 17 Oct, 11am  
 Limited to 40 pax / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Is there a professional publishing outlet for your works? Michael Itoff the founder and editor of Daylight Magazine will share on the current climate for photography publishing, and how photographers and publishers are innovating ways to publish works.

### Beyond the Norm: Underwater Fashion Photography

Speaker: Aaron Wong  
 Venue: 2902 Gallery Workshop Room  
 Date/Time: Sat 23 Oct, 4pm  
 Limited to 40 pax / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

In this competitive industry, how does one innovate to stand above the rest. Can a passion for your photography means a head start in success. In this talk, Aaron Wong will share about his passion for underwater photography and the process of expanding his photography in different fields including the close door fashion industry.

### On Being a Professional Photographer

Speaker: Jimmy Fok  
 Venue: 2902 Gallery Workshop Room  
 Date/Time: Sat 30 Oct, 2pm  
 Limited to 40 pax / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Jimmy Fok is no stranger to most advertising creatives who flip through the pages of Lürzer's Archive regularly, or those of many international advertising journals. Having been in the photography industry for more than 10 years, he has worked with many top advertising agencies and art directors across the region. Jimmy will talk about the challenges in advertising industries and how one copes and thrives with the ever increasing demands of art directors and clients. This will be an engaging and helpful session for those who are considering this profession, as well as newbies in the industry.

### 5 Magazine Assignments That Changed My Life

Speaker: Justin Guariglia  
 Venue: 2902 Gallery  
 Date/Time: Fri 12 Nov, 7pm  
 Limited seats / Free Admission with registration at [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Join award-winning documentary photographer Justin Guariglia as he gives a behind-the-scenes presentation on five life-changing assignments he's photographed over the past decade.

From Cambodia's child sex slavery dens to Indonesia's sulphur mining, Bangladesh's population issues to Bali's nightclub bombings, and finally hopping on and off the fastest moving island in the world in Canada.

## Film Screening

This series of films were selected for the insight they give to the creative processes and working methods of contemporary photographers. On selected screening dates, there will be post-screening discussions with film curator Ho Hui May.

Venue: Singapore Art Museum, 8Q, The Moving Image Gallery  
 Tickets: \$12

Visit [www.sipf.com.sg](http://www.sipf.com.sg) to purchase online via Paypal. Depending on availability, limited tickets will be available for sale at the Moving Image Gallery, SAM at 8Q half an hour before screening. Tickets may not be refunded or exchanged once purchases have been processed.



### What Remains: The Life and Work of Sally Mann

Dir. Steven Cantor. (2006). USA. 80 mins. (rating TBA).  
 Language: English  
 Screening 1: Sun 24 Oct, 3pm, followed by  
 post-screening discussion with Ho Hui May  
 Screening 2: Fri 5 Nov, 8pm

Sally Mann came into prominence in the early 1990s with Immediate Family, a series of intimate and controversial black and white photographs of her young children. Featuring footage of Mann as she was going through the process of creating this series, this documentary subsequently traces her artistic explorations from the 1990s to the early 2000s, and captures the strength of Mann's personality and her relationship with her family.





**A Sense of Place: Todd Hido – Night Studio, Stephen Shore – American Beauty, Naoya Hatakeyama – The Skin of the City, Danwen Xing – Urban Fictions, Jeff Chien-Hsing Liao – Habitat 7, and Robin Rhode – New Photography '05**

Dir. Various. (2005 – 2009). USA. 65 mins. (rating TBA).  
Language: English

Screening 1: Wed 3 Nov, 7pm

Screening 2: Sun 7 Nov, 3.00pm, followed by  
post-screening discussion with Ho Hui May

This selection of six documentaries shows photographers at work in a variety of settings and places. Todd Hido and Stephen Shore depict suburban America and middle America respectively, while Jeff Chien-Hsing Liao follows the communities that live around the 7 Train line in Queens, New York. Robin Rhode documents street activity in a variety of media. Naoya Hatakeyama captures Japanese cities in a state of flux, and Danwen Xing portrays the process of rapid urbanisation and its resulting alienations. These short films provide an invaluable glimpse of photographers at work in the field.

About Ho Hui May

Ho Hui May is a photographer and educator born and based in Singapore. Her works have been exhibited in Singapore and the United States. Her solo exhibition entitled "Domestic Dystopia" was held at Kay Ngee Tan Architects Gallery in 2007. She has won numerous awards in photography, including first prize in the Photography category in the 2007 UOB Painting of the Year Award. She was a nominee for the ICON de Martell Cordon Bleu award 2010.

Supported by Joy of Giving Something

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### Manufactured Landscapes: Edward Burtynsky

Dir. Jennifer Baichwal. (2006). USA. 86 mins. (rating TBA).  
Language: English

Screening 1: Tue 26 Oct, 8pm

Screening 2: Sat 30 Oct, 4.30pm, followed by  
post-screening discussion with Ho Hui May

Burtynsky is a Canadian photographer renowned for his large-scale colour photographs of landscapes affected by industries such as mines, quarries and refineries. This documentary charts Burtynsky's progress in China, as he photographs massive manufacturing plants in Guangdong and the Three Gorges Dam on the Yangtze River. The deliberate slowness of the film mimics Burtynsky's contemplative method of photographing with a large-format camera.

# Satellite Programmes

It's not just about the photographers, it's for everyone who loves good photography. SIPF has its sights placed firmly on the public with the belief that photography can be enjoyed and appreciated by one and all.



## ONE Exhibition

**Venue:** ION Art Gallery, ION Orchard, Level 4, 2 Orchard Turn

**Dates:** 4 – 17 Nov 2010

One moment, one second, one push of the button. One single movement to capture that one single frame. An instant based on the instinct. The hunter and the hunted, circling to capture that one perfect picture. One that speaks a thousand words.

Picked out from a million moments, one photograph that lasts forever. A documentation of our times, proof of our existence, evidence of how we lived and what we loved. And it all comes together under ONE. A pioneer photography convention uniting established professionals and aspiring photographers in their quest for the perfection of the craft in medium and large sensor photography. The ONE Exhibition is a rare opportunity to see personal works of renowned photographers in Singapore.

Featuring: Roy Zhang, Teo Chai Guan, Allan Ng, Jimmy Fok, Andy Wong, Micky Wong, Soon Tong and many more. For more information, visit: [www.01photoconvention.com](http://www.01photoconvention.com)



ONE Exhibition



Derrick Choo's Silent Japan



Asian Mosaic Travel Photo Competition

## Silent Japan – Derrick Choo

**Venue:** Print Gallery at The Arts House, Free Admission

**Dates / Time:** 19 Oct – 31 Oct 2010, 10am – 10pm

In his third photography exhibition, award-winning photographer Derrick Choo showcases a selection of photographs from an ongoing project focusing on the Japanese landscape.

The photographs feature a quiet stillness, capturing pockets of tranquillity, the solitary, simple and austere beauty of the places in Japan that he passed through. By focusing on the natural, the impermanent, simple and often rustic objects, the viewer is invited to discover the innate beauty found in the exquisite random patterns left by the flow of nature. Derrick's choice of printing on Washi (Japanese handmade paper) further adds to the timeless quality of the photographs evoking a sense of melancholy.

## Asian Mosaic Travel Photo Competition

**Venue:** City Square Mall, Atrium

**Dates / Time:** 29 Oct – 7 Nov 2010, 10am – 10pm

In the 2nd Asia Mosaic Travel Photo Competition & Exhibition, the 40 shortlisted works by four esteemed judges will be on exhibition at City Square Mall, the first eco-mall in Singapore. The winners of the most stunning images will be unveiled on 13 Nov at SIFP closing party. During the exhibition, members of the public could vote for their favorite photographs and stands to win attractive prizes. For more information, check out: <http://am.sipf.sg/>.

Venue Supporter:



Sponsors:





Muhammad Nuruddin's Nightwalks at Tellyubby Land

## Singapore Night Hunt

**Venue:** City Square Mall, \$20 per person  
**Dates / Time:** Sat, 6 Nov 2010, 8pm – 6am  
**Register at** [www.sipf.sg](http://www.sipf.sg) or call 6339 8655

Singapore Night Hunt is the first ever nighttime photography marathon competition to be held in Singapore. This 8-hour photography competition kick starts at 10pm from City Square Mall. Participants can venture anywhere in Singapore to complete their given themes, as long as they are back at City Square Mall within the stipulated time. Using their creativity and wits, the challenge is to capture suitable images with the available light sources they can find. Attractive cash rewards and prizes to be won!

Sponsor:



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Muhammad Nuruddin's Nightwalks at Tellyubby Land



Samantha Tio's Table For One



Hanzhi Khoo's Not All's Lost



## Table for One – Samantha Tio

**Venue:** Food for Thought at 8Q, Free admission  
**Dates / Time:** 14 Oct – 14 Nov 2010, 9am – 10pm

Table for One is a visual diary documenting the experience of solo-diners in Singapore. The works look intimately into the city's eating-out culture, using restaurant interiors as backdrops for monologues of alienation, individuality, loneliness and independence. Just as much as space in the city informs social situations and urban planning charts out the dynamics of a city's culture, Table for One uncovers moments of convergence where individuals negotiate their own private world in these public spaces.

For more information, please visit [tableforonesg.wordpress.com](http://tableforonesg.wordpress.com)

## Not All's Lost – Hanzhi Khoo

**Venue:** Esplanade Xchange, at Esplanade MRT, Circle Line, Free Admission  
**Dates:** 8 – 14 Nov 2010

Not All's Lost showcases 25 portraits, featuring the motivations and inspirations behind 27 female volunteers for the Hair for Hope (HfH) event, who shaved their heads to support children with cancer.

Organised by the Children's Cancer Foundation (CCF), HfH is the only head-shaving event in Singapore that serves to raise funds and the awareness for childhood cancer. Through the symbolic gesture of shaving their heads, volunteers lend moral support to all children with cancer, in hope of letting them know that there is nothing wrong with being bald. With every shaven head is a celebration of the courage of the children.

This photographic project does not aim to get everyone to shave their heads but rather, to let viewers visually experience the process of losing something, so they can empathise with the ordeals a child with cancer is subjected to, and hence to be gracious and sensitive around them. Through these images, the photographer also hopes to help spread greater awareness for the event.

For more information, contact [h4nzhi@gmail.com](mailto:h4nzhi@gmail.com).



Seamus Murphy's A Darkness Visible: Afghanistan

## A Darkness Visible: Afghanistan – Seamus Murphy

**Organizer:** Dragon Fly Productions

**Venue:** The Arts House

**Dates:** 11 – 19 Nov 2010

Seamus Murphy's is a body of work spanning 1994-2007 in Afghanistan, tumultuous and violent years. As well as historical record, it is an intimate and moving portrayal of the Afghan people and their extraordinary ability to survive. It chronicles life and death during the civil war, the rise of the Taliban, their overthrow from central power and the country's faltering first steps towards democracy. Photographer and author of Vietnam Inc. Philip Jones Griffiths wrote of it: Seamus Murphy is a poet with a camera who has captured the essence of life in one of the oldest countries in the world". It is a humanistic view of a misunderstood country and a rare glimpse into the Nation's soul.

Seamus Murphy began photographing Afghanistan in 1994, and his book A Darkness Visible: Afghanistan is a classic on the lives of the Afghans, the civil war, the rise of the Taliban and the impact of the U.S. invasion. The work has been exhibited in London, New York and Paris and won him a World Understanding Award. He is currently working on a multimedia film on Afghanistan with Media Storm in New York. For two decades, he has also photographed extensively in the Middle East, Asia, Africa and Latin America. Recently he has been engaged in a long-term project on America, during what he calls "A nervous and auspicious time." His work occupies a place between documentary and Art, the private and the personal, always striving for authenticity and originality. "Photography," he says, "is part history, part magic." His many accolades include six World Press Photo Awards.

For more information, contact [paypal@dragonflyproductions.asia](mailto:paypal@dragonflyproductions.asia), 8233 3560 or [shalaka@dragonflyproductions.asia](mailto:shalaka@dragonflyproductions.asia).



## Of Legends and Beliefs – Yang Yan Kang

**Venue:** Leica Store @ Raffles Hotel Arcade

**Dates:** From 8 Oct Onwards

Spanning 10 years, Of Legends and Beliefs is a capsule of Yang's works on the beliefs, traditions and ways of life in China countryside and Tibet. Despite popular use of digital photography, Yang's works are captured a film rangefinder, and he prints his own silver gelatin photographs. The 12 prints are a mix with of images derived from Buddhism in Tibet and Catholic in the Countryside. Yang's works often explore the spirituality needs of man and its influence on the ways of living. Winner of Henri Nannen Preis 2005 & 2009, Yang has been named as one of ten best photographers in China, and has been exhibiting widely in Europe and China. He is a member of the French agency VU.

Presented by:



Yang Yan Kang's Of Legends and Beliefs

# SIPF Membership & Registration

## Be Part of SIPF Friends!

Keep yourself updated with the latest news and hottest deals on photography!  
The SIPF Friends membership offers:

### Discounts

On selected SIPF talks, workshops, photography equipment and services from our partners. Plus priority reservation at participating food joints.

### Invitations

To exclusive tea sessions with SIPF international guest photographers as well as group photo outings where you can meet like minded photo-enthusiasts.

### A Welcome Gift Pack

Containing the SIPF festival t-shirt, SIPF festival lanyard, two complimentary tickets to SIPF Film Screening and SIPF 08 publication. **(while stocks last)**

### Fees

\$30/- per person / Valid for 2 years / Non-Transferable

Terms and conditions apply.

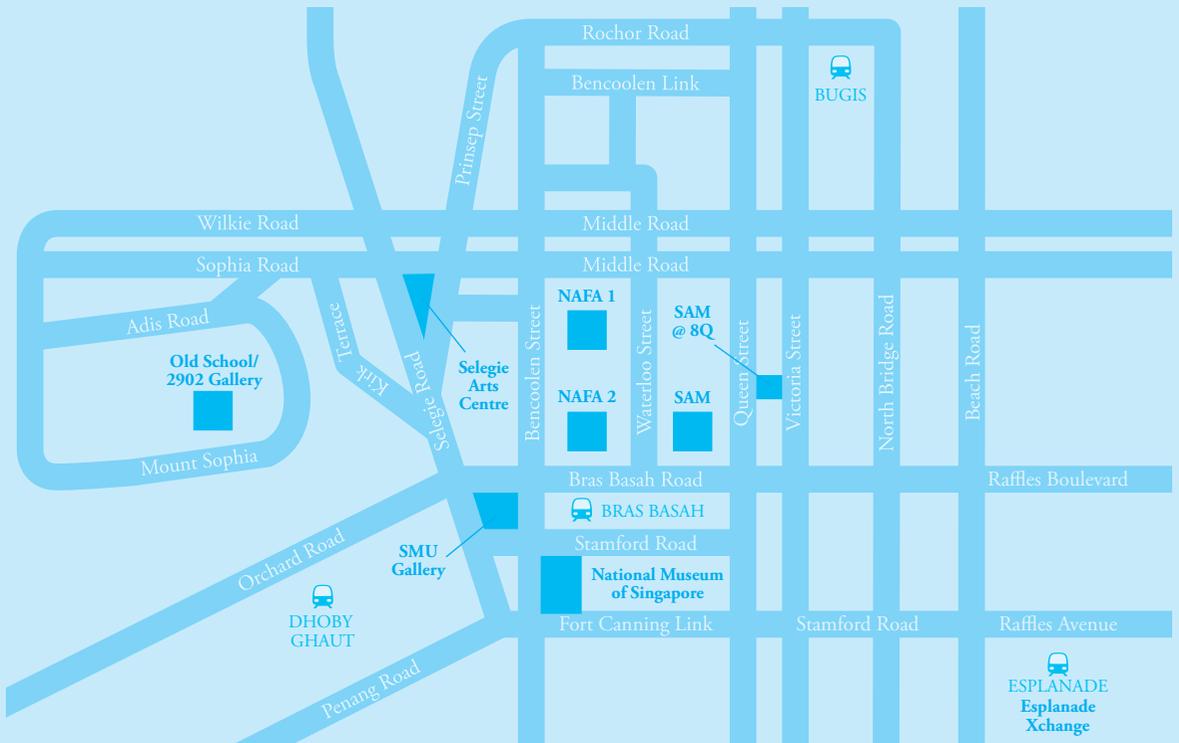
For full listings of membership benefits, or to register, please visit [www.sipf.sg](http://www.sipf.sg).

## Photo Walk

Take a walk around the many venues of SIPF around the Bras Basah precinct with professional photographer Khoo Hanzhi. Feel free to chat with her as she brings you 'gallery-hopping' while discussing the inspirations, techniques and processes tapped on when creating a body of photographic work. Hanzhi will be sharing her insights to photography based on selected SIPF exhibitions.

<b>Dates</b>	Every Saturday morning 10am Starting from 16th Oct – 13th Nov
<b>Duration</b>	Duration: 2 – 3 hours
<b>Meeting Place</b>	2902 Gallery, OldSchool
<b>Attire</b>	Comfortable walking shoes recommended.
<b>Fees</b>	\$10/- per person excluding museum admission fees if applicable. To register, visit <a href="http://www.sipf.sg">www.sipf.sg</a> .

# Location Map & Addresses



## The Arts House

1 Old Parliament Lane  
Singapore 179429  
Tel: (65) 6332 6900  
[www.theartshouse.com.sg](http://www.theartshouse.com.sg)  
Mon to Fri: 10am – 8pm  
Sat: 11am – 8pm (Closed on Sun)

## City Square Mall

180 Kitchener Road #B2-29  
Centre Management Office  
Singapore 208539  
Daily: 10am – 10pm

## Esplanade Xchange

90 Bras Basah Road  
Singapore 189562  
Exit F of Esplanade MRT  
(Circle Line)  
[www.shoppingatsmrt.com.sg](http://www.shoppingatsmrt.com.sg)  
Daily: 8am – 10pm

## Leica Store @ Raffles Hotel Arcade

Raffles Hotel Arcade  
328 North Bridge Road  
#01-18 Singapore 188719  
Daily: 10am – 8pm  
(Open on 8 Oct 2010)

## Nanyang Academy of Fine Arts

80 Bencoolen Street  
Singapore 189655  
Tel: (65) 6512 4000  
[www.nafa.edu.sg](http://www.nafa.edu.sg)  
Tue to Sun: 11am – 7pm  
(Closed on Mon)

## National Museum of Singapore

93 Stamford Road  
Singapore 178897  
[www.nationalmuseum.sg](http://www.nationalmuseum.sg)  
Tel: (65) 6332 3659  
Mon to Sun: 10am – 6pm  
(last admission 5.30pm)

## 2902 Gallery

11B Mount Sophia #B2-09  
Singapore 228466  
Tel: (65) 6339 8655  
[www.2902gallery.com](http://www.2902gallery.com)  
Tue to Sat: 11am – 8pm  
Sun: 1pm – 6pm  
(Closed on Mon)

## The Gallery

11B Mount Sophia #01-12  
Singapore 228466  
Tel: (65) 6338 7682  
[www.oldschool.sg](http://www.oldschool.sg)  
Tue to Sat: 11am – 8pm  
Sun: 1pm – 6pm  
(Closed on Mon)

## The Photographic Society of Singapore

Selegie Arts Centre,  
30 Selegie Road  
Singapore 188351  
Tel: (65) 6334 3361  
[www.pss1950.org](http://www.pss1950.org)  
Tue to Fri: 2pm – 10pm  
Sat & Sun: 12pm – 6pm

## Singapore Management University Gallery

81 Victoria Street  
Singapore 188065  
Tel: (65) 6828 0100  
[www.smu.edu.sg](http://www.smu.edu.sg)  
Mon to Fri: 1pm – 8pm  
Sat: 11am – 6pm  
Sun: 12pm – 5pm

## Singapore Art Museum

71 Bras Basah Road  
Singapore 189555  
Tel: (65) 6332 3222  
[www.singart.com](http://www.singart.com)  
Mon to Sun: 10am – 7pm  
(except Fri: 10am – 9pm)

## SAM at 8Q

8 Queen Street  
Singapore 188535  
Tel: (65) 6332 3200  
[www.singart.com](http://www.singart.com)  
Mon to Sun: 10am – 7pm  
(except Fri: 10am – 9pm)

# Sponsors & Credits

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