

SIX ARTISTS’ LIVES AND LEGACIES

1856

Tom Roberts is born in Dorset, the United Kingdom.



Thomas William "Tom" Roberts (1856–1931) has been called the father of Australian landscape painting. Credited as one of the pioneers of the Australian Impressionism movement, Roberts was in fact born in the United Kingdom. Developing his own brand of Impressionist drawing, much of Roberts' best-known work focuses on Australian landscapes and subjects. At a time when Australian nationalism was at its height, these works came to embody a sense of locality and cultural consciousness, leading to the naming of the movement "Australian Impressionism."

“ That we will not be led by any forms of composition or light and shade; that any effect of nature which moves us strongly by its beauty, whether strong or vague in its drawing, defined or indefinite in its light, rare or ordinary in colour, is worthy of our best efforts and of the love of those who love our art. ”

Tom Roberts, Charles Conder and Arthur Streeton, 1889

1869

Migrates to Melbourne with his family after the death of his father.

1874

Joins the National Gallery of Victoria Art School, where he meets his lifelong friend Frederick McCubbin.



Frederick McCubbin, *Field and Gold*, 1911. Oil on canvas, 72 x 130 cm. Purchased with the assistance of The Honourable Ashley Dawson-Damer and John Wylie A.M. and Marian Wylie, 2008. Collection of National Gallery of Australia, Canberra.

1881

Attends the Royal Academy of Arts in London between 1881 and 1884, and travels around Europe.

Artists who strongly influence Roberts during his time in Britain include the portraitist, painter and sculptor George Frederic Watts and James McNeill Whistler, one of the main leaders of the Aesthetic movement which strongly advocated "art for art's sake."

1885

Returns to Melbourne and sets up a studio.

Portraiture becomes one of Roberts' main ways of earning a living. Among his patrons are wealthy expatriates in Melbourne such as Elsie Plund (née Tichaggenmy) and her husband James Plund, a government architect.



Tom Roberts, *An Australian Native (Portrait of a Lady)*, 1888. Oil on canvas, 122.2 x 76.2 cm. Purchased through the Joseph Brown Fund, 1979. Collection of National Gallery of Australia, Canberra.

Sets up an artist's camp at Box Hill, a suburb of Melbourne, for plein air painting.

Along with McCubbin, painter Louis Abrahams and later, Arthur Streeton, the original Box Hill members develop their own brand of Impressionist painting. They try to capture the light and atmosphere of Australian landscapes and subjects with looser brushstrokes and brighter, fresher colours. At a time when academic realism is one of the prevailing styles of painting, Impressionism initially faces its fair share of criticism.

“ Then came the Box Hill camp, where we went bush, and, as was always our ambition, tried to get it down as truly as we could. ”

Roberts, n.d.

1901

Roberts begins painting one of his most well-known masterpieces, *Opening of the First Parliament of the Commonwealth of Australia* by H.R.H. The Duke of Cornwall and York (Later King George V), May 9, 1901 (1903) in Melbourne.

Commonly titled *The Big Picture*, the painting takes two years to complete and captures the opening of the first Parliament session after Federation. It is commissioned by the Australian Art Association.

It is presented to King Edward VII by the Commonwealth Government before eventually being returned to Australia in 1958.

Early 1900s

Begins an apprenticeship with the artist Hpo Maung who works in Pantanaw.



U Ba Nyan, [Not titled] (Dawon), 20<sup>th</sup> century. Oil on canvas, 75.5 x 50 cm. Private collection, Singapore.

1897

U Ba Nyan is born in Pantanaw, Southeast Burma.



Renowned for his impasto oil and opaque watercolour techniques, Ba Nyan (1897–1945) is often remembered as one of the primary artists of the Rangoon school movement of art in Burma that developed in the early 1900s. Ba Nyan managed to receive commissions, mount solo exhibitions, and head art schools and societies. An industrious teacher, he educated many and was seen as one of the chief advocates of art education in Burma.

U Ba Nyan

1892

Moves to Sydney. The financial depression in Melbourne is one of the primary reasons for this move.

Organises and participates in 9 by 5 Impression Exhibition, a group exhibition held at Buxton's Rooms, Melbourne.

The exhibition showcases the Impressionist works of Roberts, Streeton, Conder, McCubbin, C. Douglas Ricardson, R.E. Falls and Fred Daly. Today, it is regarded as the exhibition that brought the Impressionist movement to light.

“ An effect is only momentary: so an impressionist tries to find his place. Two half-hours are never alike, and he who tries to paint the sunset on two successive evenings, must be more or less painting from memory. So, in these works, it has been the object of the artists to render faithfully, and thus obtain first records of effects widely differing, and often of very fleeting character. ”

From 9 by 5 Impression Exhibition catalogue, 1889.

1889

Paints plein air in the Heidelberg-Eaglemont area, another suburb of Melbourne.

He makes trips to Heidelberg, where he joins Streeton and a young Charles Conder (who later becomes one of Australia's leading Impressionists), and camps with them. With its rivers and hills, Heidelberg offers a wide range of subject matter for the artists to explore.

“ They painted, discussed art matters, criticised each other in a healthy manner and, imbued with Robert's enthusiasm, all worked tirelessly and joyously throughout the long summer day. ”

Anna Reay, n.d.

1888

Roberts takes a studio at Grosvenor Chambers in April.

Grosvenor Chambers is one of the main congregation points for artistic activities in Melbourne at the time. Roberts is one of the first artists to move into a studio there.

Amongst the artists of Grosvenor Chambers are the academic portraitist James C. Waice, British artist George Walton, landscape painter Jane Sutherland and Jane Price.

1887

Jamini Roy is born in Beliatore, West Bengal, India.



Jamini Roy (1887–1972) is one of the most well-known modern Indian painters of the 20<sup>th</sup> century. At a time when debates about the nature of Indian modernity and identity were at large, his Kalighat-inspired paintings popularised the visual traditions of folk and scroll painting, catching the attention of those in Indian intellectual circles.

1886

Engages in plein air painting sessions in Mentone, a beachside suburb of Melbourne, in the summers of 1886 and 1887.

He draws beachside scenes of Melbourne with McCubbin and Abrahams, producing some of their best-known works. They also meet Streeton in Mentone.

Jamini Roy

1903

Leaves for London due to strained financial circumstances in Australia, and remains there until 1923.



Around the same time, a younger Hans Heynen tours Europe after studying art in Paris. Although Roberts and Heynen do not meet, Heynen likewise achieves national recognition (by 1904) for his paintings of Australian landscapes. For most of his life Heynen finds artistic inspiration nearer to Adelaide than Melbourne or Sydney, and is also remembered as one of Australia's best-known artists with a long career that spans the early to mid-1900s.

c. 1906

Roy begins attending the Government School of Art, Calcutta.

The Government School of Art, Calcutta was under the directive of Percy Brown, then Principal, and another famed modern Indian painter, Abanindranath Tagore, then Vice Principal. During their tenure, Brown advocated the return of Western academic painting to the School, whilst Tagore championed the neo-Bengal school—billed as a more "Orientalist" style of Indian art.

Tagore remains credited as one of the forerunners of this neo-Bengal school, and was immensely influential in the 1900s. He rebelled against Western academic realism, being largely influenced by Mughal, Japanese and Persian elements of art.

1912

Ba Nyan moves to Rangoon and attends art classes at Norman Secondary School, Moulmein.

His move to Moulmein is enabled by a study stipend he receives after Deputy Commissioner Major Roberts sees his art in Hpo's studio, and recommends that he be awarded. Ba Nyan begins to build up a circle of supporters amongst British expatriate art enthusiasts, including K.M. Ward, physics professor at Rangoon University, E. Kitch, principal of a secondary school, and Sir Harcourt Butler, then Lieutenant Governor of Burma.

c. 1916

Roy becomes known as an excellent portrait painter due to his prowess in academic realism.

One of his commissions was reportedly a portrait of Maharshi Debendranath Tagore, the father of poet, artist and philosopher Rabindranath Tagore.

1919

Roberts enlists for service in World War I at the 3<sup>rd</sup> London General Hospital. In the same year he returns to Australia, holding exhibitions in Melbourne and Sydney.



George Lambert, *Weighing the Fleece*, 1921. Oil on canvas, 71.2 x 91.8 cm. Purchased 1966. Collection of National Gallery of Australia, Canberra.

Another Australian artist who enlists to join the war is George Lambert. He is appointed to the official Australian war art scheme. His paintings of heroic Australian troops fighting and perishing in battle establish him as Australia's premiere war artist. He becomes successful in Melbourne and continues to work on numerous commissions, including *Weighing the Fleece* (1921).

c. 1920

Experiments with the style and technique of the neo-Bengal school.

Perhaps because of his relationship with Abanindranath Tagore, Roy moves into a brief period where he produces works that are markedly more delicate and misty than those he created under the style of academic realism.



Jamini Roy, [Not titled] (*Shantala Girl (Fleece)*), c. 1912. Tempera on card, 73.7 x 47 cm. Collection of Nimaiya and Maya Kumar.

Ba Nyan begins teaching design at the newly formed Burma Art Club, based in Rangoon.

Founded by a group of Burmese and British art enthusiasts (including Ward and Kitch), the club conducts art classes, issues certificates of achievement to its members and holds art exhibitions.



U Ba Nyan, [Not titled] (*Entrance to Pagoda*), 1915. Watercolour on paper, 62 x 54 cm. Private collection.

1921

Receives a scholarship to attend the Royal College of Art, London.

The scholarship is arranged by Ward and the colonial scholar G.H. Luce.

Travels to London to study at the Royal College of Art and, later, prominent British artist Frank Spender-Spenlove's Yellow Door Fine Arts School.

English landscape painter Frank Spender-Spenlove and oil and watercolour painter Sir Frank Brangwyn are two artists who influence Ba Nyan during his studies in London.

“ Of Ba Nyan it can be said in retrospect that though a vigorous natural draughtsman...he did not create a native style. How to do so was a difficult problem...At that time no critic had started the problem and Ba Nyan was unaware of its existence. ”

Maurice Collis, 1953

1929

Debuts his Kalighat-inspired works at his first solo exhibition, held at the Government School of Art. The exhibition is organised by Alfred Watson, then editor of the English newspaper *Statesman*.

A wider circle of expatriates, local painters and intellectuals become increasingly aware of Roy.

Late 1920s

Roy finds inspiration from the drawings of village craftsmen he encountered as a child in Beliatore, and begins experimenting with a new style in his art inspired by traditional Kalighat painting.

“ The turning point in his [Roy's] own thinking about art was his discovery of Kalighat painting, the 'low-brow' street art of urban Calcutta that flourished around the renowned pilgrim centre dedicated to the goddess Kali. ”

Partha Mitter, 2015

1930

Resumes teaching art at the Burma Art Club as well as via more informal, personal channels.

Ba Nyan teaches many students who later become well-known artists in their own rights, such as U Ba Kyi and U Ngwe Gaing.



U Ngwe Gaing, *Ngwe Hwar*, 20<sup>th</sup> century. Oil on canvas, 60 x 44 cm. Collection of Mary Ann and Jimmy Chua.

Ba Nyan is credited with the design of the first flag of the Dobama Asiayone party, which features peacocks. The symbol of the peacocks later becomes a sign of nationalist fervour.

Dobama Asiayone (We Burmans Society) is a nationalist group founded in Rangoon by student activists with the aim of gaining independence from the British.

“ Burma is our country; Burmese literature is our literature; Burmese language is our language. Love our country, rise the standards of our literature, respect our language. ”

Dobama Asiayone Reform Series No. 1, 1930



Illustration of a Dobama Asiayone flag procession, published in Burmese broadsheet *The People*, 1934

1931

Tom Roberts passes away in Victoria, Australia.

Roy holds an exhibition at his residence in north Calcutta to favourable review.

In the early 1930s, soon after this exhibition, he turns towards developing a new style of art that draws from the traditional scroll paintings of the Hooghly and Bankura districts in West Bengal.

1934

Ba Nyan participates in his second exhibition at the Governor's Residence, Burma.

Appointed art master at the Teachers Training College, which is affiliated to the University of Rangoon.



U Ba Nyan, artist, Roberts & Leone Ltd, printer. *Timber Stacking*, 1925. Lithograph on paper, 51 x 76.5 cm. Private collection.

In the 1920s, Ba Nyan meets with artists such as Welsh painter, draughtsman and etcher Augustus John and Irish-born portrait and landscape painter Gerald Kelly, who had kept up their earlier contact with the Burmese community.

Kelly had travelled to Burma in 1908 upon the advice of his close friend W. Somerset Maugham.



Gerald Kelly, *The Judge (R. Somerset Maugham)*, 1911. Oil on canvas, 101.6 x 76.2 cm. Gift of the Trustees of the Chantrey Bequest, 1993. Tate Collection.

1936

Becomes Chairman of the Burma Art Club.

Early 1940s

By the 1940s, as war looms on the horizon, Roy is recognised as a prominent modern Indian artist, building up a circle of patrons that comprise both Indian and foreign nationals.

He expands his studio and starts to use a workshop-like approach to producing his art. Apprentices are allowed to execute the arrangement of basic forms and colours, while he puts on the finishing touches. This expansion may have come about partly because British and American soldiers flooded Calcutta during the war years, increasing the demand for Roy's works.

1941

Ba Nyan continues painting throughout World War II, supported by distinguished patrons.

One of his patrons is purportedly Renzo Sawada, the Japanese ambassador to Burma. Other patrons include Ba Maw, the wartime prime minister, who is said to have given Ba Nyan's paintings to Emperor Hirohito of Japan and the Japanese Prime Minister Kuniaki Koiso.

1942

Calcutta is bombed during World War II, and Roy flees to his childhood village, Beliatore.

He is appointed principal of the school. The school's re-establishment was first put into action by Ba Maw, the leader of the provisional civilian wartime government under the Japanese administration.

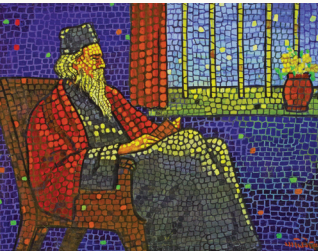
1972

Jamini Roy passes away in Calcutta, India, after some years of poor health.

In the same year, an exhibition of Roy's works is held at the now-defunct Alpha Gallery, Singapore

1960s

Begins to explore a new style of mosaic painting, probably influenced by his son, Amiya Roy, who assisted him in his studio.



Jamini Roy, [Not titled] (*Portrait of Rabindranath Tagore*), c. 1950. Tempera on card, 30 x 39 cm. Collection of Nimaiya and Maya Kumar.

1957

His works are exhibited in New York for the second time.

1955

Conferred the Padma Bhushan, one of the highest civilian awards in India honouring exceptional achievements and contributions.

1953

His works are exhibited in New York for the first time.

1946

Roy holds his first solo exhibition in London at the Arcade Gallery. Writer E.M. Forster, who had previously bought one of Roy's works, inaugurates the exhibition.

1945

Flees Rangoon as bombing begins and the Institute of Painting closes.

c. 1944

Roy returns to his residence in north Calcutta, and continues painting and exhibiting.

1943

Ba Nyan re-establishes the Institute of Painting in Rangoon which closed in 1942.



# SIX ARTISTS' LIVES AND LEGACIES

1912

L

Lim Cheng Hoe is born in Amoy city, Fujian province, China.



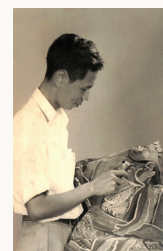
One of the most celebrated modern watercolourists in Singapore, Lim Cheng Hoe (1912–1979) was a primarily self-taught artist. He received his first art lessons from Richard Walker, who was his teacher at Raffles Institution. Although financial circumstances stopped him from pursuing further art education, Lim supplemented his art training with the voracious reading of books and magazines. He also painted outdoors with groups of other artists, and went on to co-found the Singapore Watercolour Society.

“And even if I fail [as a painter] I shall be happy with the world because that craving within me to express myself through the medium of painting has been satisfied.”  
Lim Cheng Hoe, 1930

## Lim Cheng Hoe

C

Chuah Thean Teng is born in Jinjiang county, Quanzhou city, Fujian province, China.



Chuah Thean Teng (1912–2008) transformed batik from a traditional craft into a medium of fine art in the 1950s. With the support of both the colonial ruling elites and the Anglophilic middle class in Malaya, his artistic career developed quickly in the decade after his first exhibition in 1955.

“Malaya has a plural society; the problem is to integrate all the particular racial expressions into one general national one. If this is achieved, then not only will batik become a national art of Malaya, but it will also gain recognition as a universal fine art.”  
Chuah Thean Teng, 1968

## Chuah Thean Teng

c. 1950s

Lim actively expands his knowledge of art with magazines and art books imported from England and America.

He buys art books and magazines from Donald Moore, an Englishman whose enlistment in the war brings him to various places in Asia. In 1947, Moore settled down in Singapore and became a publisher of British literature.

1949

A

Awang Sitai is born in Temburong, Brunei.



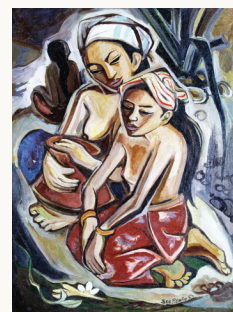
Awang Sitai (b. 1949) is recognised as one of the foremost abstract artist in Brunei, known to experiment with different artistic styles, forms, compositions and colours. He is from the Murut community, an indigenous ethnic group in Borneo.

## Awang Sitai

1953

Chuah sets up Yahong Gallery in Georgetown, Penang.

He visits various local spots with close artist friends, including Kuo Ju Ping, Chen Wen-Hsi, Cheong Soo Pieng and Liu Kang, for live sketching sessions. In the evenings, they gather in front of his gallery and talk about art over coffee.



Cheong Soo Pieng, *Roaring 2*, 1953. Oil on board, 77 × 85 cm. Collection of Shih Compagnie in Singapore.

Like Chuah, Cheong Soo Pieng would come to be hailed by both the British and locals for creating an art form that encompassed Malayan identity.

1954

Lim becomes a member of the Singapore Art Society.

Cheong Soo Pieng is another early member of the SAS; Lim and Cheong reportedly meet through the society.

Cheong Soo Pieng is credited as one of the leading artists of the Nanyang School, and paints with diverse styles and techniques over his lifetime.

1955

Chuah's first solo exhibition is held at the Penang Library in the British Council.

This exhibition results from an unexpected encounter between Chuah and Patricia Lim, an art enthusiast and librarian at the Penang Library. She organises this exhibition with the help of Wilfred Plumbé, Chief Librarian at the University of Malaya, and James Mandy, regional director of the British Council.



Chuah Thean Teng, [Not titled] (*Two Women and a Child*), c. 1955. Batik, 103.5 × 72 cm. Gift of the estate of Loke Wan Tho. Collection of National Gallery Singapore.

1956

His second solo exhibition, *Batik paintings by Teng*, is organised by the Singapore Art Society with Plumbé's support and held at the British Council Gallery, Singapore.

The exhibition is opened by two prominent supporters of the arts in Malaya, Frank Sullivan and Loke Wan Tho.

“[O]ne question is frequently asked, ‘Is there a Malayan School of Art?’... There is no doubt, however, that there is one form of fine art uniquely Malayan in origin which fits naturally into the pattern of the way of life in Malaya... This is the unusual art of batik painting which owes its development to a remarkable and industrious artist, 49-year old Chuah Thean Teng, of Penang.”  
Frank Sullivan, 1963

1957

His third solo exhibition is held at the Arts Council, Kuala Lumpur.



Chuah with Frank Sullivan, second and third from right respectively, at his third solo exhibition.

Creates two studies for a mural intended for Malaya's newly constructed Parliament House.

1942

During World War II, Lim stays at Lian Shan Shuang Lin Monastery and becomes an assistant typist for the Japanese Army.

The mural was due to be completed in 1963 as a symbol of the emerging nation, showing various ethnic communities in Malaya. Neither of the two studies were ever realised.



Chuah Thean Teng, (Top to bottom) *Malayan Culture (I)*, *Malayan Culture (II)*, 1957. Poster colour on paper, 72.5 × 71 cm (each). Collection of the artist's family.

1941

Flees to Kelantan during World War II.

In Kelantan, he secretly produces anti-Japanese propaganda woodblock prints and cartoons. He destroys most of the prints and cartoons to avoid detection by the Japanese.



Richard Walker, *Kam Island*, c. 1923–1931. Watercolour on paper, 32.2 × 49.3 cm. Gift of Mdm Tan Chiew Neo. Collection of National Gallery Singapore.

Begins receiving art lessons given by Richard Walker at Raffles Institution.

1928

Studies at Raffles Institution between 1928 and 1932.

1930

An art educator as well as one of the founding members of the prominent artist collective the Singapore Art Society (SAS), Richard Walker arrived from the United Kingdom in 1923. Appointed as the Art Master of Government English Schools in Singapore, he set about reforming art education. By 1937, he becomes Art Superintendent and holds informal art classes for teachers and students.

1932

Wins a prize for producing the best work in an art and design class. Lim also records in his diary his aspiration of receiving an art education at the Royal Academy, London and becoming an artist.

“Drawing is the one subject I like best among the school lessons, and to win recognition in the subject is ‘to find a fraction of my dreams realised.’”  
Lim Cheng Hoe, 1930

1936

Gains employment as a clerk at the Royal Naval Wireless Station in Kranji. He continues to attend informal art classes run by Richard Walker on Saturdays.

Richard Walker holds his informal lessons in Raffles Institution, allowing students from any school to attend.

“There were cupboards and drawers to hold all the paraphernalia of a studio, pictures, ample blackboards, and display boards... I could accommodate 60 students at one and the same time. Later I discovered that together they [the two rooms where the art classes were held] had been the nucleus of the Raffles Museum.”  
Richard Walker, 1969

Chuah receives formal training at the Amoy Academy of Art for less than a year before dropping out due to an illness.

After he recovers, he migrates to Penang with his mother. There, he works as an assistant at his father's sundry shop.

1934

Travels to Rangoon, Burma, where he involves himself in business ventures.

1936

Lim becomes Chief Clerk at the Public Utilities Board.

1938

Chuah returns to Malaya, and finds works as an art teacher at schools in Kedah and Muar.

In his own time, he earns a small commission from local Chinese newspapers for his woodcuts and cartoons. Through his experiments, he discovers that wood from the local guava tree is most suitable for making woodblocks.

1941

Lim becomes Chief Clerk at the Public Utilities Board.

1946

Travels to Rangoon, Burma, where he involves himself in business ventures.

1974

Produces the *Fragment* series of abstract works.

Several paintings from this series are exhibited in group exhibitions by final year fine art students at Fairfield Halls in Croydon. A number of Bruneian artists such as Hamid Asmae later study at Croydon College, possibly following in Awang's footsteps.

“[This series is about the] transformation and recollection of primordial expression etched in the spiritual landscape of memory.”  
Awang Sitai, 2016



Awang Sitai, *Fragment*, 1974. Oil on canvas, 142.5 × 108.4 cm. Collection of National Gallery Singapore.

1971

Receives a second scholarship from the Bruneian government and studies for a Diploma in Fine Art at Croydon College of Art, London until 1974.

In London, Awang is exposed to the art movements of America and Europe such as Abstract Expressionism, Surrealism, Minimalism, and Pop Art.

“The different art movements have their own attraction and complexities. It was vital for me to find my own identity and create my own style in my art. I find that in my root as a Bruneian, someone from Asia, where culture is so strong that [it] helps to shape the way I live, the way I think and even the way I do things.”  
Awang Sitai, 2016

1970

Awang attends Bournemouth College of Art, Dorset from 1970–1971 on a scholarship from the Bruneian government, enrolling in an art foundation course.

Starting out as an informal gathering of Singapore's watercolourists, the society is founded by 13 artists including Chen Chong Swee and Gog Sing Hooi.

1969

Becomes one of the founding members of the Singapore Watercolour Society.

Starting out as an informal gathering of Singapore's watercolourists, the society is founded by 13 artists including Chen Chong Swee and Gog Sing Hooi.

1967

Lim retires from the Public Utilities Board and focuses on painting.

Takes a job at Radio Television Brunei in September as a scenic artist.

Awang works under the supervision of artist Asmaee Ahmad. He is employed there for 30 years, producing set designs until his retirement. Some of his own paintings are used in these set designs.

Asmaee is regarded as one of the key figures in Bruneian art. He contributed to the local art scene and mentored younger artists like Awang. In the 1960s, Asmaee was involved in the production of a landmark mural which depicts Bruneian life and culture, set in the heart of Brunei's capital. The mural was accompanied by the slogan “Berbahasa Satu, Berbangsa Satu, Bernegara Satu” (One Language, One Nation, One Country).



Asmaee Ahmad, *Journing Boat I*, 1970. Oil on canvas, 46 × 61 cm. Collection of the artist.

1966

Featured in the exhibition on Malaysian art at the Commonwealth Institute.

1965

Holds his second solo exhibition, *Batik-Paintings by Teng of Malaysia*, in London on invitation from the Commonwealth Institute and with Frank Sullivan's support.

He receives a fellowship from the British Council which enables this exhibition to then be presented at venues across the United Kingdom and Ireland.



Chuah in London.

1963

Honoured with a retrospective exhibition “*Farewell and Success*” *Exhibition of Batik Paintings by Teng*, held at the National Art Gallery, Kuala Lumpur, before leaving for the United Kingdom.

“This is only the second time that the National Art Gallery has given an artist in Malaysia the honor of a one-man exhibition, and this display provides an opportunity to pay tribute to Teng as the creator of Batik Painting as a fine art.”  
Excerpt from the exhibition catalogue

1960

Chuah's works are exhibited at the solo exhibition *Exhibition of Paintings by Teng*, presented by the Federation of Malaya's Arts Council and held at the British Council Centre, Kuala Lumpur.

*Malayan Agriculture* is commissioned by the newly established Faculty of Agriculture, University of Malaya, while *Malayan Products* is commissioned by the Malayan Tobacco Company.

This mural is commissioned by the Malayan Federal Government for its new embassy in Canberra, Australia.

Paints the mural *Malayan Life*.

Paints the murals *Malayan Agriculture* and *Malayan Products*.

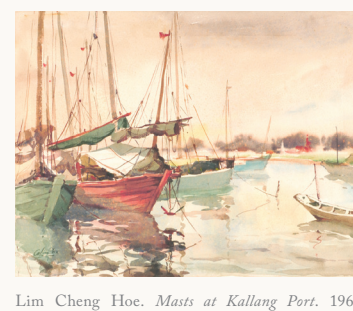
1960–1961

Co-founds Penang Art Studio with artists Kuo Ju Ping and Tan Choon Ghee.

1961

Lim joins groups of modern Singapore artists for plein air painting sessions, and does so until 1963. The painting sessions are typically held on Saturday afternoons, at locations such as the Singapore River. Kwan Sai Keong is one of the earliest painters to join Lim.

Kwan is remembered today as a prominent public administrator. However, he enrolled in the Royal College of Art, London in 1957, before returning home in 1957 to resume his public administrative duties. Lim and Kwan shared a love of music and art, and became firm friends.



Lim Cheng Hoe, *Mass at Kallang Pier*, 1962. Watercolour on paper, 37.2 × 51.5 cm. Collection of National Gallery Singapore.

2011

Awang participates in a group exhibition held at the Brunei Museum.

While studying printmaking at Croydon, he produces lithographic prints which make reference to calligraphy. Awang is interested in Chinese calligraphy, and had also learnt Jawi calligraphy in school.



Awang with one of his paintings at Croydon.

2008

Chuah Thean Teng passes away in Penang, Malaysia.

The National Art Gallery Malaysia holds a monographic exhibition *Teng: Satu Penghargaan—An Appreciation in remembrance of Chuah*.

1994

Chuah is honoured with the retrospective exhibition *Chuah Thean Teng Retrospective 1994*, presented by the Penang Museum and Art Gallery.

Awang is selected to judge the final of the Philip Morris ASEAN Art Awards from 1994–1999.

1991

Represents Brunei at the 2<sup>nd</sup> ASEAN Symposium on Painting and Photography in Brunei.

1990

Invited to exhibit at the 3<sup>rd</sup> Asian Art Show, Fukuoka, Japan.

1989

Represents Brunei and participates in the 6<sup>th</sup> ASEAN Square Sculpture Symposium in Manila.

1988

Participates in the first art exhibition between Brunei and Singapore entitled *1<sup>st</sup> BRU-SIN Art Exhibition*, held at the Brunei Museum.

1986

Holds a solo exhibition at Bubungan Dua Belas Centre, Brunei.

1983

Awang returns to the United Kingdom and studies at the School of Fine Art, Newcastle upon Tyne Polytechnic for a Bachelor of Arts degree until 1985.

He creates the *Pawn* series in 1985, reflecting on and exploring global issues and humanistic concerns.

“In the 1970s I was more concerned about social, cultural and spiritual values in my form of expression so as to establish my own identity and style. My art went through a change in the 1980s because I become more outward-looking and more aware of what is going on in the world. I begin to reflect on the big issues that affect human lives such as famine, genocide, industrial tragedies even war.”  
Awang Sitai, 2016



Awang, third from the left in the front row, with other participants of the BAA's inaugural exhibition.

The BAA's early shows mainly feature representational paintings; Awang is the only abstract artist. Works from the *Fragment* series are exhibited at this exhibition and his solo exhibition *Pameran Lukisan Solo oleh Awang Sitai*, held at Bubungan Dua Belas Centre, Brunei in 1986.

“The impression Lim Cheng Hoe's work gives is of a painter of man's kinship with the earth, an artist who is able to distil several pure drops of lyricism from a very close contact with nature.”  
Constance Sheares, 1986

Lim Cheng Hoe passes away in Singapore.