

**After the Fall:
Cultural Exchange and the Historiographical Artwork
Foreword by the National Museum of Singapore**

After the Fall: Artworks by Angela Tiatia and Debbie Ding presents artworks that reflect upon the shared landscapes of memory that define, and yet blur, how we remember War World Two in the Pacific. Respectively inspired by personal accounts of war survivors and representations of war landscapes that relate to the fall of Singapore, *The Fall* by Angela Tiatia and *War Fronts* by Debbie Ding are artworks that emulate historical spaces and events in an effort to reflect upon the after-effects and memories of the fall of Singapore.

These artworks are the result of the first Australia-Singapore Joint Artist Residency exchange programme, a partnership between the Australian War Memorial (AWM) and the National Museum of Singapore (NMS). The residency aimed to facilitate two-way cultural exchange through the celebration of the rich shared heritage and friendship between Australia and Singapore which dates back to World War Two, when Australian servicemen helped defend the Republic. This residency is NMS' first artist residency programme and part of NMS' collaboration with AWM on the World War Two exhibition *Witness to War: Remembering 1942*.

The "historiographical aesthetic" is a term used to describe artworks which examine the nature and production of history. Such artworks go beyond illustrating a historical past, they act as interpretive frames in which history is not just told but also considered. Based on such a premise of encouraging historiographical art production, the residency programme represents a new frontier of knowledge production for the museum. In being informed by historical research and based on original sources and artefacts, the artworks are themselves "interpretive frames of history" that allow us to read World War Two history through new lenses.

As part of this programme, the artists spent four weeks in residence at each museum, beginning in Singapore at NMS and finishing in Canberra at the AWM. In Singapore, the residency programme included visits to the NMS' permanent galleries, the Heritage Conservation Centre to view NMS' World War Two artefacts and visits to World War Two monuments and memorial sites in Singapore as well as in-depth discussions with historians,

academics and archivists. In effect, both artists were exposed to little-known and more widely shared accounts of the fall of Singapore.

The Fall, a two-channel film installation depicting a contemporary interpretation of memories of 15 February 1942 by Angela Tiatia, began with an investigation into how individuals respond to commemorative World War Two statues and sculptures in Singapore. Intrigued by how people touch and place their hands in the hands of such statues, her research was based on a sincere empathy for how we physically represent history and how these representations in turn move us. *War Fronts*, holograms of three archetypal war landscapes related to the fall of Singapore by Debbie Ding, began with her making extensive studies of war landscapes and an in-depth interview with Prof. John Philips, who has published research on contemporary technologies of perception and their relationship to the World Wars.

Historiographical work is based on elaboration. The AWM and NMS have not just commissioned two new artworks, we have also provided the groundwork for new perspectives and elaborations upon a shared history. *War Fronts* needs to be seen from a specific perspective, and if not properly illuminated, would be nothing more than a black slab of glass. *The Fall* is deafening in its silence for the viewer, who slowly comes to realise the gravitas of each memory being re-enacted. In effect, the artworks by Angela Tiatia and Debbie Ding have positioned viewers as witnesses of history as it “unfolds”. Moreover, these viewers become active participants in the “imaging” and “telling” of our shared history.

NMS has been profoundly privileged to work with the AWM. We are grateful to the artists and all of our partners, including the Ministry of Culture, Community and Youth and Ministry of Foreign Affairs, without whom this exhibition would not have been possible.

Wong Hong Suen

Deputy Director, Curatorial and Programmes

Kathleen Ditzig

Assistant Curator and Manager, Curatorial and Programmes

National Museum of Singapore

**After The Fall:
Foreword by the Australian War Memorial**

The Australian War Memorial is delighted that these artworks, commissioned in partnership with the National Museum of Singapore, are on public display for the first time in the exhibition *After the Fall*. Located in Australia’s capital, Canberra, the Memorial commemorates the sacrifice of those Australians who have died in war, and assists in interpreting and understanding the Australian experience of war more broadly. Combining a shrine, museum and archive, the Memorial’s collections include approximately 38,000 works of art.

The Memorial has commissioned contemporary artists to respond to this theme since the start of the official war art scheme in 1916, a scheme that continues to this day. Thirty-five artists were deployed in World War Two, including Murray Griffin (1903-1992), the only official artist to be imprisoned as a prisoner-of-war (POW). Griffin created an invaluable record of Changi, including his sensitive pencil portrait of Lieutenant General Arthur Percival, Commander of the British Empire forces in Malaya, on display in *Witness to War: Remembering 1942*.

Commissions are also sought to mark significant anniversaries as a means of exploring and interpreting the contemporary legacy of past events. The 75th anniversary of the fall of Singapore is one such occasion, as a defining moment in the Australian experience of the World War Two, and also in the history of the Asia-Pacific region. A new approach was taken with this commission when the opportunity arose to collaborate with the National Museum of Singapore on an exchange residency, motivated by the desire to include international perspectives on this history. Debbie Ding spent four weeks in residence at the Memorial and Angela Tiatia at the National Museum. This enabled multiple, in-depth responses to this shared history that will be a lasting record in the Memorial’s collection.

The residencies presented opportunities both for the artists and the host museums. Behind-the-scenes access to diverse collections meant Ding could explore how World War Two has been preserved and remembered by Australians. Generously, she shared her responses with staff, enabling us to see our history through her eyes. Ding closely examined material from across the collections, particularly focusing on technology, including drawings of POW inventions; Canberra as a site of optical munitions production; and

Australian inventors' submissions to the Army Inventions Directorate. (This included, notably, "Jeffrey the Robot", a prototype for a small remote-controlled weapons delivery vehicle.)

Ding's use of holography developed from visits to galleries and science centres, revealing how the medium has been used in recent decades to project a vision of the future. The medium is physically engaging, requiring the viewer to move to fully see the landscapes of Singapore where the war unfolded. This illusion of a 3D space that cannot be entered invites reflection on the impossibility of truly knowing what happened in these places.

A striking feature of this project was the relationship between the two artists. Unknown to each other prior to the project, Ding and Tiatia worked together for significant periods of time and shared their responses with the other. One of the less predictable consequences of the project is the complementary nature of their works. With Ding's path into this history through technology and Tiatia's through empathy with Singapore's civilians in February 1942, the works combine to offer an expansive response to the fall of Singapore. They invite viewers to consider what these events must have been like to experience first-hand, as well as to reflect on the distance in time, culture and demographics between then and now.

We congratulate and thank the artists for their works. We would also like to express our gratitude to the National Museum of Singapore for their partnership with us on the exchange residency program, the Australian Government's Anzac Centenary Arts and Culture Fund for their support, and to Assistant Curator of Art Hannah Hutchison for all her work on this project.

Ryan Johnston

Head of Art

Anthea Gunn

Acting Senior Curator of Art

Australian War Memorial

WAR FRONTS:

AN ARTIST STATEMENT BY DEBBIE DING

War Fronts is a series of three large-format landscape digital holograms depicting iconic World War Two battlefronts in Singapore: the beach (site of enemy landing), the tropical jungle (site of battlefield), and the concrete bunker (site of surrender). These are the three most iconic and identifiable wartime frontiers in Singapore: Singapore's battle lines were drawn over places like these.

Historically, the depiction of landscape in art has often been motivated by ideological imperatives, whether as a means of articulating ideas of national identity, as social critique, or as a vision of a preferred future. Landscape can also be read as history, a landscape whose external appearance is the cumulative record of man in that place.

The holograms force the viewer to continuously reposition themselves in order to reenact a physical search for war memories – searching the Singaporean landscape for traces of a history that cannot be seen or observed.

As a Singaporean, I've been thinking about the curious detachment I feel towards World War Two as national war memory. When I visited World War Two sites together with Angela and when we discussed our experiences, I noticed the difference in my own personal response even more keenly. Where does this sense of emotional detachment for the World War Two narrative come from? When I hear the oral history recordings made by Singapore's World War Two survivors, or see the photos and drawings made by Australian prisoners-of-war held in Changi prison, I empathise with their stories and emotions,

but I have difficulty comprehending the traumatic event as part of the imagined continuous timeline of "Singapore".

Witnessing tens of thousands of Australians attend the solemn dawn memorial on Anzac Day at the Australian War Memorial on 27 April 2017, it seemed to speak of how the birth of the Anzac spirit and sense of unified Australian national identity were triggered directly by the events of World War One and World War Two.

I've been struggling to find a word to describe the "Singaporean during World War Two". Perhaps because Singapore's national identity had not begun to exist during the years of 1942–1945, it makes it difficult to process the events of World War Two as a national experience and shared trauma.

I wanted to use a 3D imaging medium whose ability to carry symbolism is in doubt – to represent World War Two as an event whose significance and impact has been so very different and diverse for people from different generations, communities and countries. I am interested in the changing symbolic value of war memory and the seemingly parallel path taken by the medium of holography – where the work can also exemplify what Marshall McLuhan speaks of as "the medium as the message".

From historical illusion to technological illusion, from national aspiration to technological aspiration – faced with increasing detachment from reality, the holographic memory of war continues to expand in fiction and in our minds.

Bunker

Before working on the holographic images, I collected and studied various landscape images of bunkers, jungles, and coasts. I interpreted the images and derived my own list of attributes for each individual image. These lists of attributes were used to determine the different elements presented in each holographic image.



Fort Canning Battle Box
Singapore

2017

bunker
construction
metal
concrete
reconstruction
growth
jungle
incline
camouflage



Balikipapan Area
Borneo

1945

A Japanese bunker shelter on Yellow Beach

Collection of Australian War Memorial
Collection ID 111027

ruins
concrete
incline
mound
burial



Torokina Area
Bougainville

1945

A bunker after it was hit by a shell during trials for the War Office of a M24 General Chaffee

Collection of Australian War Memorial
Collection ID 094883

ruins
concrete
incline
mound
burial



Fallout: Computer
Game Bunker

2017

bunker
virtual
graffiti
shelter
ruins
concrete
reconstruction
growth
jungle
incline



Ninth Fort
Kaunas, Lithuania

2017

jail
escape
claustrophobia
interior
concrete

Jungle



*Nature Reserve,
Singapore*

Circa 1910

Collection of National
Museum of Singapore,
National Heritage Board
Accession No.
1994-04895

trees
road
journey
leaves



*A jungle view,
Singapore*

Early-mid 20th Century

Collection of National
Museum of Singapore,
National Heritage Board
Accession No.
1993-00285-029

trees
drainage
water
road
anticipation



*The track up the
mountain, New Guinea*

William Dargie

Collection of Australian
War Memorial
Collection ID ART23181

exersion
challenge
danger
journey
survival
darkness
maze
battle



*A tropical jungle,
Singapore, photograph
from the album of an
RAF pilot*

1938–1939

Collection of National
Museum of Singapore,
National Heritage Board
Accession No.
2007-50928-051

grass
trees
sunlight
overgrowth
maze



*Halt during the
withdrawal from Bakri*

January, 1942

Murray Griffin

Collection of Australian
War Memorial
Collection ID ART24490

friendship
shelter
trees
danger
safety
injury
death
battle

Coast



Jennifer in Paradise.tif

1987

John Knoll

beauty
island
nature
paradise
relaxation
woman



Changi Beach, Singapore

2017

palm trees
exercise
grass
islands
nature



The beach at Marine Parade

Circa 1970

Collection of National Museum of Singapore, National Heritage Board
Accession No. 2008-04004

palm trees
recreation
trip
family
play
tourism
crowds
spectator
children



Amphibious training exercises, Palm Beach, QLD

1944

Collection of Australian War Memorial
Collection ID 084398

machine
sand
trees
military
tank



Bubblegum card depicting the Japanese invasion of Singapore from across the Causeway

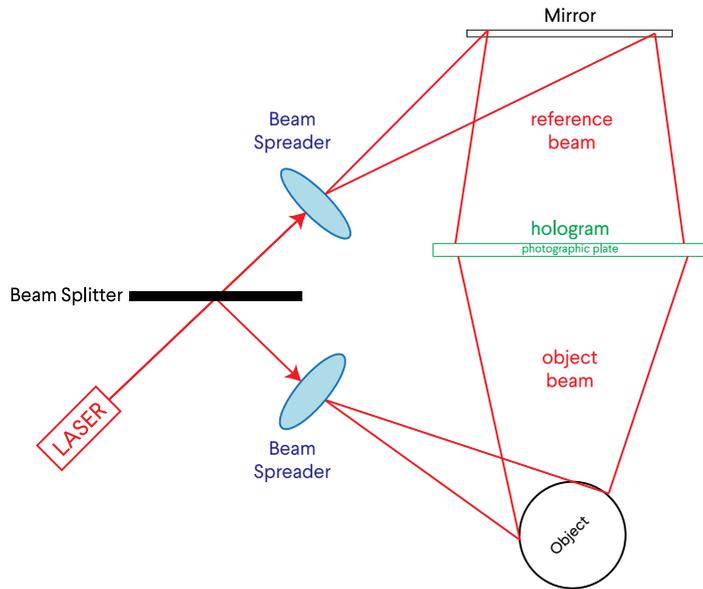
Circa 1942–1950s

Collection of National Museum of Singapore, National Heritage Board
Accession No. 2000-03808-001

boats
invasion
islands
military
rocks
sand
tank
trees

AN INTRODUCTION TO HOLOGRAMS

The hologram is a lens, or rather, an optical device that carries within it the ability to generate three-dimensional imagery (the holographic image) which sits detached on another plane beyond the image plane (the flat plane on which a photograph's image exists).

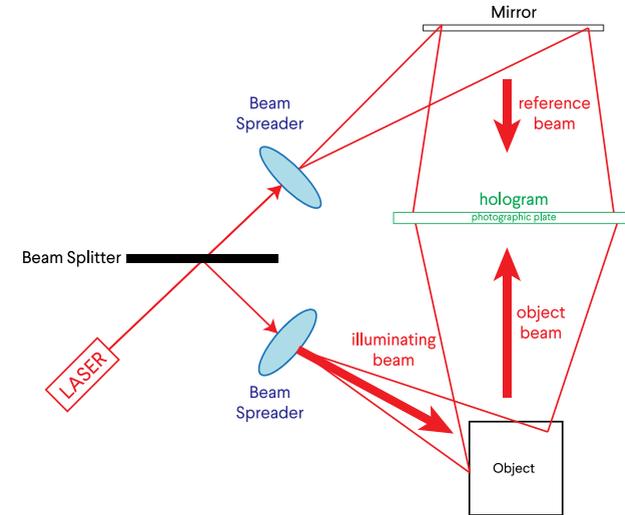


Making a Hologram. Figure 1. How a holographic plate is prepared.

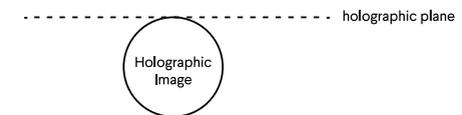
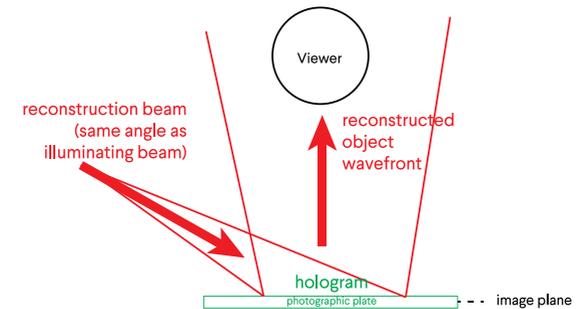
During the recording of a hologram, a laser is used to provide a coherent source of light which is split into two – an object beam and reference beam. The object beam is widened with an expanding lens and reflected off the object and projected onto a photographic plate. The reference beam is also widened with an expanding lens and the light is made to shine back onto the photographic plate after reflecting off a mirror. The object beam and reference beam meet at the photographic plate and create an interference pattern.

To see the holographic image of the object, a beam of light has to be positioned at the same angle as the illuminating beam used during the recording phase. When the hologram is lit, a virtual holographic image appears behind the image plane at the same position as the original object.

Recording Phase



Playback Phase



Making a Hologram. Figure 2. Recording Phase compared to Playback Phase.

THE FALL:

AN ARTIST STATEMENT BY ANGELA TIATIA

The work focusses on particular moments from 15 February 1942, the day of the fall of Singapore. It is inspired by written and oral accounts of survivors of World War Two: soldiers, civilians, military and medical support.

While researching these personal accounts in the National Archives of Singapore, I was struck by the difference between “history” as told by historians – geo-political, contextual, global – and “history” as told by the participants – intimate, personal, minutiae. It was the intimacy of the latter that has motivated me to make this work.

A common event retold by many of the civilians and soldiers was the silence that fell over the city on the eve of 15 February and the following day of the “fall” itself. For example, I found an account in the archives from Mr Rudy William Mosbergen, who stated that “There was an eerie silence that fell over Singapore and we knew that something was wrong” and from Mr Charlie Hock Hye Gan, who stated that “It was just very quiet”.

In spite of the silence, there was an abundance of activity occurring as people went through feelings of confusion, fear, uncertainty and compassion. There were stories of burning: Burning to stop what was precious getting into another’s hands; burning of money; burning of clothing; burning of family portraits. There were stories of abandon: Soldiers gorging on food, thinking it was their last meal; soldiers taking baths in water that had been saved in case of scarcity. There were stories of power and compassion: Cans of peaches being opened with a sword, and these peaches being fed to patients in hospital.

The unusual nature of these activities set against the silence left a real impression on me. It occurred to me that when people are pushed to extremes, they react with extreme actions. My work responds to these stories. Comprising of two moving images, *The Fall* represents personal accounts through actors performing actions and gestures that depict these stories. The following pages present stills from *The Fall* alongside the corresponding survivors’ accounts that inspired them.

My intention was to leave the audience with a moment and place to reflect. Even though Australians and Singaporeans have lived in a long period of relative peace, we now live in uncertain times, and the choices that we and our leaders make can have far-reaching consequences. To bring these consequences to life, we can reflect on the past experiences of individuals who have lived through great upheaval.

ARTWORK REFERENCES:

SURVIVORS' ACCOUNTS OF



“So we thought it’s better to lock the house, put all our belongings inside and go for [a] better safe[r] area. So what we did, together with our family, my uncle, my cousin brothers, sisters and my aunties ... [was to take the] ... very ... essential items with us and [go] into the jungle - about three miles away [and] ... full of rubber trees. Then one of our friends said, ‘All right, rather than staying in isolation, it’s better that we all gather together.’”

Shanmugasivanathan

7 Apr 1983

Japanese Occupation of Singapore

Accession Number 000263, Reel/Disc 1, 00:27:49

National Archives of Singapore

THE FALL OF SINGAPORE

“There [were] no police ... Like [a] no man’s land,
you [could] do anything you want[ed].”

Guan Bee Soh

17 Aug 1983

Japanese Occupation of Singapore

Accession Number 000310, Reel/Disc 1, 00:29:32

National Archives of Singapore



“ ... Even the British Government, some of their things such as liquor ... were all being smashed ... [and] the liquor was being thrown down the drain. These [were] taxable goods. So based on the Japanese arrival [in] Singapore, everybody went wild ... in order to get a hold of something [rather] than to let the Japanese have them ... They started ... to loot.”

Lee Tian Soon

23 Apr 1983

Japanese Occupation of Singapore

Accession Number 000265, Reel/Disc 2, 00:27:50

National Archives of Singapore



“For the first few days, looters ... were busy stripping the houses of furniture and anything else they could lay their hands on. They were Singapore people, not Japanese soldiers. [They] came in vans, station wagons or on foot bringing with them long poles to carry away their loot.”

Tan Kok Kheng

13 Aug 1983

Pioneers of Singapore

Accession Number 000232, Reel/Disc 45, 00:28:31

National Archives of Singapore

“[Do] you know how they eat sugar? As if they [had not] seen sugar in their life ... We give them a cup of coffee or tea [and] they [would] fill it half with sugar and eat it up. [They said] sugar was ... ration[ed] in Japan since 1936 [in] preparation for war.”

Damodaran s/o K Kesavan

19 Nov 1981

Japanese Occupation of Singapore

Accession Number 000127, Reel/Disc 1, 00:27:49

National Archives of Singapore



“Oh, we just took off [our uniforms] and put on our civilian clothing... We used to have our civilian clothing with us.”

Charlie Hock Hye Gan

11 Dec 1984

Japanese Occupation of Singapore

Accession Number 000514, Reel/Disc 2, 00:29:28

National Archives of Singapore

“I assumed at once he wanted my watch.
So I just took it off and handed it to
him. It was a cheap one. So [it was
alright], no love lost ... we carried on.”

Charlie Fook Ying Cheah
30 Dec 1983

Japanese Occupation of Singapore
Accession Number 000385,
Reel/Disc 2, 00:27:41
National Archives of Singapore



“They were along the roads ... the Japanese
soldiers were stopping people who were
wearing wristwatches and they just took
the wristwatches ... I saw one Japanese
soldier ... wearing five or six wristwatches.”

Lim Choo Sye
7 Oct 1983

Japanese Occupation of Singapore
Accession Number 000330,
Reel/Disc 8, 00:27:48
National Archives of Singapore

“Her hair was matted with powder, to make her look like an old lady.”

Mrs Myna Ruth Segeram
3 Jul 1985

Japanese Occupation of Singapore
Accession Number 000580, Reel/Disc 2, 00:29:12
National Archives of Singapore



“General Yamashita was visiting the Alexandra Hospital. It was clear that he had heard about the massacre there on the previous day, and [it was] also evident immediately that he was trying to make amends for the killings. He went and visited the injured and saluted them. He walked past the beds saluting the occupants - the survivors of the massacre. Apologising profusely, he brought crates of tinned fruit and with his bayonet he personally opened the tins and doled out peaches to the inmates.”

Corfield, Justin J., and Robin S.
*The Fall of Singapore: 90 Days: November 1941
 – February 1942.* Hardie Grant, 2012, p. 657



Angela Tiatia would like to acknowledge the following individuals for their contributions to *The Fall*:

Angela Tiatia
 Artist, Director, Executive Producer,
 Production Designer, Casting Director

Cast

Tony Albert
 Nicola Bruni
 Eugene Choi
 Kieren Cooney
 Bianca Cruse
 Kalolaine Fainu
 Ryuichi Fujimura
 Raghav Handa
 Phineas Hartson
 Koco
 Koumbah Semega-Janneh
 Patrick Lartey
 Talei Mangioni
 Kenneth Moraleda
 Tammy Moir
 Andrijan Miler
 Rhiannon Newton
 Tony Osborne
 Gideon Payten-Griffiths
 Tracy Quan
 Apimeleki Rainima
 Courtney Stewart
 Shahmen Suku
 Latai Taumoepeau
 Athena Thebus
 Kym Vercoe
 Elizabeth Windsor
 Christopher Zylstra

Crew

Benjamin Shirley - Director of Photography
 Sonia Whiteman - 1st Assistant Director
 Kieren Cooney - Assistant Director and Artist Assistant
 Latai Taumoepeau - Assistant Director and Casting
 Fran Vivieaere-Baits - Co-producer (to Artist)
 Cath Anderson - Co-producer (with Finch Company)
 Ellie Craven - Production Manager
 Grant Wilson - 1st Assistant Camera
 John Balbi - Key Grip
 Nicholas Towle - Grip Assist
 Mark Kavanagh - Gaffer
 Andy Timms - Head of VFX
 Hazel Gibson - VFX Producer
 Jordan Swioklo - Editor
 Alina Bermingham - Colourist
 Quade Biddle - VFX Artist
 Martin del Amo - Casting
 Koumbah Semega-Janneh - Research Assistant
 James Nguyen - Assistant Set Design
 Phu Nguyen - Set Installer and Artist Assistant
 Verity Mackey - Wardrobe
 Scarlett Gibson-Williams - Artist Assistant
 David Harris - Artist Assistant
 Stella Middleditch - Artist Assistant
 Valerie Williams - Artist Assistant
 Samia Sayed - Catering
 Mona Sayed - Catering
 Noica Omero - Catering
 Matt Downey - Carriageworks Technician
 Greg Nicholls - Carriageworks Technician
 Aiden Psaltis - Carriageworks Technician

With special thanks to Finch Company and Carriageworks.

Angela Tiatia is a visual artist who lives and works in Sydney. She explores contemporary culture, drawing attention to its relationship to representation, gender, neo-colonialism and the commodification of the body and place, often through the lenses of history and popular culture.

Her exhibitions include: *Personal Structures* (2017), 57th Venice Biennial; *Sulman Prize Finalists Exhibition* (2017), Art Gallery of New South Wales; *Countercurrents* (2017), Samstag Museum of Art; *Art of the Pacific* (2016) at the National Gallery of Victoria - International (NGV); *Eighth Asia Pacific Triennial of Contemporary Art* (2015/2016), Queensland Art Gallery | Gallery of Modern Art (QAGOMA). Her works are held in the collections of NGV, QAGOMA, the Australian Museum and private collectors.

Debbie Ding is a visual artist and technologist based in Singapore. She reworks and reappropriates formal, qualitative approaches to collecting, labelling, organising, and interpreting assemblages of information – using this to open up possibilities for alternative constructions of knowledge.

The Australia-Singapore Joint Artist Residency exchange programme aimed to facilitate two-way cultural exchange through the celebration of the rich shared heritage and friendship between Australia and Singapore which dates back to World War Two, when Australian servicemen helped defend the Republic. The joint residency programme is one of the many bilateral arts and cultural programmes which are part of the Memorandum of Understanding on Cooperation in the field of Arts and Culture between the governments of Australia and Singapore.

The Australia-Singapore Joint Artist Residency Programme is the National Museum of Singapore's first artist residency. The programme saw Australian artist Angela Tiatia and Singaporean artist Debbie Ding participate in one-month residencies at the Australian War Memorial (AWM) and the National Museum of Singapore (NMS). Facilitated and organised by the NMS with the support of the Ministry of Culture, Community and Youth (MCCY) and the Ministry of Foreign Affairs (MFA), the residency in Singapore ran from March 27 to April 21 2017 and provided the artists with the opportunity to not only visit local cultural institutions and meet local artists but to also view and study artefacts from the National Collection. The residency programme in Australia took place from 24 April to 24 May 2017 and was facilitated by the AWM with the support of the Ministry for the Arts in Australia. The artworks that Angela Tiatia and Debbie Ding developed as part of this seminal residency will be presented at NMS from 23 September 2017 to 25 March 2018, in conjunction with the exhibition *Witness to War: Remembering 1942*.

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