



JIMMY
ONG
ancestors
on the
beach



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pray, prey

The playful and the blissful in Jimmy Ong's *Ancestors on the Beach* p e t e r l e e

Jimmy Ong entered into a civil union with his long-term partner Scott Kreutz in the garden of his house in Vermont, USA, on a specially chosen day: the seventh day of the seventh month (July) of the year 2007. The union in a way represents a culmination of a quest to forge an ideal of personal happiness, domesticity, partnership, sexuality and spirituality.

Ong's residence has evolved from the bohemian shabbiness of a dilapidated shophouse in Amoy Street, in the heart of Singapore's Chinatown where he lived in the 1990s, to his current abode, a listed period house in the waspy Vermont village of Bennington, with a beautiful garden and several pet dogs. Accordingly, the artist's latest interpretations of his ongoing presentation of human relationships has evolved to a level where they are informed, not by the impulses and emotions of his earlier career — angst, guilt, lust, loss — but by a sense of closure, and of a rehabilitation, with his past.

Gone are the ghosts of absent parents, domineering grandfathers, Confucian guilt, and the shadows of furious and furtive sexual acts. Jimmy Ong's icons still remain intriguingly eccentric and quixotic, but rather than wrestlers, dancers and deities, the figures in Ong's current work have a greater naturalism. The intensity of the past has also evolved into playfulness and humour. Another fascinating development: his subjects now appear to radiate an emotion not commonly seen before — happiness.

Everyone is an ancestor

Ever since he moved to Vermont from Long Island in 2005, Ong has been an active member of a local Tibetan Buddhist group. Although he has never intended to create 'Buddhist art', his process and work are often inspired by certain fundamental teachings. One of the primary forms of spiritual practice focuses on the nurturing of compassion, and the pinnacle of this is *tong-len* ('give and take') practice, which is epitomised in the seventh stanza of the famous *Eight Verses on Training the Mind* by the Tibetan Buddhist monk Langri Thangpa (1054-1123):

In short may I, directly and indirectly,
Offer benefit and happiness to all my mothers;
May I secretly take upon myself,
The harm and suffering of mothers! ¹

In *tong-len* one strives to take upon oneself the suffering of others and in so doing, transform it into pure compassion for others. The idea of 'all mothers' and 'my mothers' equates to 'all beings', and stems from the notion that with the cycles of reincarnation, every being may have been another's mother in a previous incarnation, or may be another's mother in a future incarnation.

Ong has previously acknowledged that drawing is a form of spiritual practice for him.² Within the framework of familial relationships — mother and child (the *M+Child* series), three generations of males (*Ancestor Watch*), siblings (*Yu Sisters Cross the Mountain*, *Anonymous Daughters*), spouses (*Heart Sons*, *Heart Daughters*) — Jimmy Ong's works in *Ancestors on the Beach* can be regarded as expressions of *tong-len* practice where all human relationships can be conducted as though they were between loving members of a family.

In addition to this, Jimmy Ong has taken the familiar notion of the 'ancestor' in his work as a synonym of the Tibetan Buddhist notion of 'all mothers'. *Ancestor Breeder*, *Birthing Ancestor* and *Ancestor Watch* explore the idea of a reversed world where beings give birth to their ancestors, and that we are all sons, fathers, grandfathers. From the perspective of *tong-len* practice, one's child could have been one's mother/ancestor in a previous life.

Perhaps through this practice, through taking on the sufferings of the ghosts of his past, embodied in the various iconic figures in his earlier work, Ong has found a way to come to terms with them. Transcending the raw and intense emotions that inspired many of his earlier work, he has transformed these 'ghosts' into the benign 'incarnations' of *Ancestors on the Beach*.

¹ Geshe Rabten, Gonasar Tenzin Khedup and Lobsang Kalden (translators), in His Holiness the 14th Dalai Lama, *Four Essential Buddhist Commentaries*, Library of Tibetan Works and Archives, Dharamsala, 1982.

² Ong refers to the act of drawing as a form of 'daily practice' in Peter Lee, 'Trees in a Garden', *Trees in a Garden — Landscape — Jimmy Ong*, Plum Blossoms Gallery and The Geoffrey Bawa Trust, Singapore, 2002.

Hungry Ghosts

A related thread running through *Ancestors on the Beach* is the idea of another kind of ‘ancestor’ – the hungry ghost, or *preta*, one of the three negative modes of existence in Buddhist cosmology.³ It is a mode or realm of existence associated with insatiable craving, greed, lust and addiction. In popular Taoism, a person without progeny is said to become a hungry ghost upon death. Without any descendants to conduct proper funerary rites, the spirit of such a person would never be appeased, roaming the earth like a lost soul. During important ancestral rites during Ullambana (‘Festival of the Hungry Ghost’) on the fifteenth day of the seventh month of the lunar calendar, a separate table of offerings is sometimes set up as an act of compassion towards the spirits of roaming ghosts. This practice takes place in Singapore and the region.

Jimmy Ong was troubled by the Taoist viewpoint regarding the fate of those without descendants.⁴ As a reaction to this terrible path, his paintings aim to rehabilitate hungry ghosts. Each and every drawing is a personal form of canonisation, a poignant wish and prayer that all people, with or without offspring, of all sexual orientations, should be equally deserving of commemoration and honour. *Ancestors on the Beach* is about ‘banishing’ hungry ghosts, and conferring the honour of the title of Ancestor, Father and Mother on everyone.

Reminiscences of a lustful past

One consistent aspect of Ong’s work is the presentation of complex layers of meaning and symbolism within a single work, drawn from religious iconography, classical painting, and pop culture. Therefore it is not surprising that works such as *Sea Song* and *Parting at Fort Road* are loaded with other visual references.

Parting at Fort Road is Ong’s epitaph for the end of an era, when the notorious beach near Fort Road, along Singapore’s east coast, was the primary venue for gay cruising. A large tract of vacant, sandy beachfront land that was up to the late 1990s filled with lush casuarinas, overgrown bushes and tall grasses, it is now largely a manicured golf course. But intriguingly, what Ong has chosen to depict is not sexual predators during a midnight prowl, but rather a group of three cheerful men dressed in sarongs and engaged in a celebratory group dance. In the background, dramatic waves crash towards the sandy shore. As much as they may be Ong’s ‘ancestors’ on the beach, they are also humorously depicted as Immortals on the beaches of Penglai, the paradise island of Taoism. The title also makes references to the poems of the Tang period, especially of Wang Wei (c. 699-761), who composed several laments about parting from friends.

Good-bye

*I see you off to the southern shore, my tears like threads
Off you go to the eastern provinces, and cause me grief
You can tell them there, that their old friend is haggard
No longer what he was in those Loyang days.*⁵

Like the poems, the drawing has the same sense of nostalgia about youth and friendship, and shows a clear transition from Ong’s early works. This nostalgia is also evident in *Sea Song*, which is as much an elegy for the end of the Fort Road era as for lost youth. The sordid and the overtly sexual aspects of this history are replaced, like with *Parting at Fort Road*, with a mythologised past, here represented by three muscular, sarong-clad youths striking poses in the shallows of the sea. Perhaps not everything has been ‘sanitised’: there is also a subtle but clearly present reference to American pornography of the 1970s and 1980s with their depiction of sun-kissed, chiseled bodies in clear blue oceans.

The waves in *Sea Song*, as in *Parting at Fort Road*, are also part of an ongoing process of depicting waves and seascapes, evident in his last exhibition in Singapore, *Rocks and Water* (2004). Observing the sea and the movement of waves began as a form of ‘practice’ during trips to the Sri Lankan coast in the early years of the new millennium. It has led to investigations about their appearance in classical Chinese painting, and in *Ancestors on the Beach*, the artist makes his first forays in combining this interest with his more primary concern: human figures.

Solidarity: brotherhood, sisterhood

While Ong’s earlier works often expressed the complexities of human relationships especially when desire, dependence, abuse and rejection fueled the dynamics of the struggling figures, those in *Ancestors on the Beach* are all evidently expressions of much more aspirational sentiments, especially the camaraderie and solidarity of family ties. In these works the artist deconstructs ideals of the family unit and family relationships, creating alternative visions or ideals of lovers, brothers and sisters.

Yu Sisters Cross the Mountain, *Anonymous Daughters*, *Kong Thung* ∞ *Guni* are works that express these concerns. One of Ong’s favourite paintings is Xu Beihong’s *Yu-Gong Moves the Mountain* (*Yu-gong Yishan*, 1940, now in a private collection in China). The title *Yu Sisters Cross the Mountain* is a playful take on this masterpiece, which itself is based on a famous Chinese myth about great determination. The story concerns the elderly Yu who strives to move two mountains blocking his village’s path to the outside world. He swears that if his goal were to remain unfinished in his lifetime, his descendants would complete the task. Typically inverting the gender of the protagonists, Ong’s drawing is a tribute to the women in his family – his aunts and grandmother – whom he presents as matriarchal amazons.

The two women in *Anonymous Daughters* display the same kind of unbreakable bond. Serene, intimate and quiet, the dynamics of their relationship seem motivated by nothing more than pure affection.

Kong Thung ∞ *Guni* is a nostalgic and humorous parody of the nationalistic propaganda during the early years of Singapore’s independence, depicting two male figures in the midst of an odd dance with their arms locked in each other’s hands. This is of course a reference to the four clasped hands (representing the ‘solidarity’ of the nation’s different races) in Singapore’s \$10 Orchid Series banknote, which was in circulation from 1967-1976. The phrase *kongthung guni* is a nonsensical Hokkien term, which can be translated as ‘candy and milk’ (贡糖牛奶), and is a pun on the last phrase of Singapore’s national pledge in Mandarin, *gongtong nuli* (共同努力 ‘to work hard together’). This is yet another nostalgic reference; a reminiscence by the artist of the schoolboy’s mischievous perversion of the sacred pledge, recited *ad nauseam* by every student at morning assembly before classes began.

The locked arms seem to be a residual concern and emotion from Ong’s past, reminiscent of the wrestlers in the *Lovers’ Rocks* series (2001). Are they playfully restraining each other? Are they preventing more intimate contact between themselves, or with others?

Dreams of domestic bliss and a wish for mankind

Taking the idea of family solidarity further, Jimmy Ong has delved into speculating about alternatives of domestic bliss, as a kind of personal longing, as well as a proposal to mankind. Ong posits the view that perhaps any unit of individuals, founded on and bonded by compassion and love, constitutes a family. The focus of this proposal concerns the kind of family unit that includes a child. This intent can be seen in works such as the *M+Child* series, *Heart Sons*, *Heart Daughters* and *Number One Son*.

The *M+Child* series are two variations of a tender moment between parent and child. *Number One Son* depicts a father carrying his son, and it almost forms a diptych with *M+Child 3*, which illustrates a father carrying a child in a similar fashion. *Heart Sons* and *Heart Daughters* each show an affectionate group comprising a same-sex couple with a child. Like *Kong Thung* ∞ *Guni* however, *Heart Daughters*, with the unnatural poses of the subjects, is related more with Ong’s earlier work.

These proposals of alternative family units are especially pertinent in the light of the ongoing debate about homosexual acts in Singapore and the recent controversy over the repeal of section 377A of the penal code. The government and a vocal section of the populace remain rigid in their view that ‘gross indecency’ or sex between consenting adults of the same gender in Singapore should continue to be regarded as a criminal act. There have also been expressions of concern that legalising this would lead to legalising same sex unions, which would be ‘anti-family’.

Ong’s drawings again work on a superficial as well as symbolic level. As much as they present alternative ideals about the family, they can also be seen as part of the artist’s ‘practice’ to view any kind of relationship in terms of ideal family relationships – everyone should be loved as if they were one’s mother, or in Jimmy’s vocabulary, one’s ‘ancestor’. When one considers that Ong grew up with an absent mother and was traumatised by meeting her again after more than four decades, this becomes all the more challenging, poignant and meaningful.⁶

Underlying this practice is the recognition that although the focus is on the small family unit, these ideals work on a macrocosmic level as well. Jimmy Ong’s vision had been about human frailties, but with *Ancestors on the Beach* he is presenting humanistic ideals. This can veer too close to the trite and hackneyed, but by laying bare his own spiritual journey, and throwing in a good dash of humour and irony, he is showing that when you clear the tangled web of hurt, loss, lust and struggle, the resolution, the resulting wisdom achieved, can in fact be about seeing things in a way that is so profoundly and serenely simple.

^[1] In Mahayana Buddhism, the spirit of a person can be reincarnated in any of the six realms of existence (gati). In descending order of merit, they are the realms of the deva (gods), asura (‘lower gods’), and manusya (humans) followed by the negative modes, tiryagyoni (animals), preta (‘departed ones’) and naraka (demons).

^[2] See Dana Lam, ‘An Interview with Jimmy Ong’, in this catalogue.

^[3] G.W. Robinson (translator), Wang Wei: Poems, Penguin Books, Harmondsworth, 1973.

^[6] See Dana Lam, ‘An Interview with Jimmy Ong’, in this catalogue.

an interview with jimmy ong dana lam

DL: Can I ask you to talk about what the latest painting are about and what has gender got to do with them? And how has the issue of ancestors/ancestry been uncovered or resolved in the current exhibition?

JO: The new works come about over a period between 2003 and 2005. During that time, my brother was expecting a child after a miscarriage, my biological mother whom I have not seen for thirty years wanted to see me, and my father passed away. I had to come back to Singapore many times over three years as the gallery that represented me suddenly closed. In the course of which I was to visit some old personal ghosts and had the opportunity to witness the development of the gay movement in Singapore in fast-forward; spanning from the year of the acceptance of gay civil servants to the ban of Nation parties. All this flux around me sparked off the artworks.

My new niece caused me to reflect about my ancestors again, and it seemed a prophesy by a family elder had come true, that my grandfather would be blessed with only a female child. I felt better about being a gay grandson...but at the same time wondered what it would be like to have my own child as a gay man. *M+ Child* and *Number One Son*.

My biological mother was hysterical when I saw her again. I decided for us to part for good but came away with incredible emotional baggage hanging off my navel like an umbilical cord. I was appalled that I was looking at an aged female version of me... and she too is a potential ancestor.

My father's funeral was a reunion party of the ghosts of my ancestors. Even though I hardly knew him, I regretted not being able to come out to him weeks before he died. The Taoist funerals also made me wonder what a gay ancestor would look like, which gave rise to *Heart Sons* and *Heart Daughters*.

Visiting old haunts in Singapore convinced me that I had missed the gay internet culture... I wanted badly to make a happy memorial to the cruising lifestyle that I knew: *Parting at Fort Road* and *Sea Song* were the results.

Yu Sisters Cross the Mountain is a tribute to my aunts and grandmother: a household of proud accomplished women in spite of my grandfather's curse of having no grandson...

Kong Thung & Guni is a parody of the gay person and the authorities in Singapore. A *pas-de deux* of lovers who almost touch and part... *Kong Thung & Guni* is the Hokkien homonym of the last line of the nation's civic pledge in Mandarin Chinese... it literally means rock sugar and milk in Hokkien... erh, don't they look like inter-racial lovers?

DL: The current works seems to have a much lighter touch. The first thing I noticed about them is the absence of the kind of broody conflict and tension of earlier works. I am tempted to read this as a sign of resolution of the issues with your ancestors. Can we discuss the nature of this 'resolution' if you agree it is there?

JO: It isn't what preoccupied me all the time, but looking at some of the artworks transports me to the origins of past events, and bits and pieces of unresolved arguments... "He said, she said..." I think that's why I do not collect my own work. At the same time, the resulting artwork is always far from the seed idea, and less disruptive without the 'storylines'. I think that is the resolution the artwork provided for me, a process that allowed me to step back, delete hurtful dialogues, have complete autonomy of what happens in the picture plane, and at the end, sort of brush my hands and say, "Done!"

Not all the artworks stem from seed ideas, but one drawing can give form to the next one and so on. This body of works can also be seen as a sequel to those in earlier exhibitions namely *Lovers & Ancestors*, and *Alter Altar*.

In a sense I think that is probably why these new works are more 'resolved' or lighter; that I have become better with practice? Or that I have simply grown older, less likely to be caught in family tension, and more likely to see what happened as funny, and not brood. I think moving away must have lent a little objectivity...

Another possibility for a sense of resolution in the new series is these new works tend to be about projections/questions, rather than chronicles of the past: for example, imagining what being a parent would be like; what if ancestors were not present; what if gay people cruising on the beach weren't persecuted but protected and worshipped like legendary heroes; and women were the principal object of ancestor-worship; and the authorities were really loving fathers to their (gay) subjects, with open arms and hearts?

I have also been thinking about my 'exile' from one country to find a home elsewhere. And as much as my earlier works had been an apology to my family about why I left, I sometimes wondered if I were doing the same for Singapore. What is this queer sense of expulsion from one's hometown that niggles? Especially whenever I read of news or complaints of gay life in Singapore from my friends... I cannot help wanting to put in my 2

cents worth... though being so far removed from the scene, I can only attempt long-distance wishes. The last drawing in the exhibition *Alter Altar* was titled *Wo-Man without Country*: a pathetic picture of an acrobatic man standing on one finger on a ground that is dissolving... a lament about what it is like to be disenfranchised...

In the Confucian chain of son-father-family-village-country-emperor, it isn't far-fetched to pass the resentment to the ruling party, no? I have come this far and am attached to another gay man for a decade and I have found out how ordinary it is in a domestic sense, but I still can't bring my grandmother to come live with us to share all these joys of home and family. Likewise, a town that rounds up its gay sons and scares them into hiding is going to miss all the joys of another side of a more lively, colourful and gracious way of life.

DL: 'Detachment'. How has time spent on reading Buddhist writing worked on the ancestor/ancestry issue? When did you begin these readings and is there any co-relation with any particular set of work?

JO: I started reading Buddhist books during a lengthy stay in Sri Lanka in 1999. I also read an article about ancestor-worship by Vietnamese monk Thich Naht Hanh that moved me. Thich embraced ancestor-worship as part of Buddhist practice, and the idea of nursing the hungry ghost within oneself.

After Sept 11, I made an installation piece in New York inspired by the Buddhist ritual of Ullambana, extending compassion to Hungry Ghosts. At my father's funeral, I was also intrigued to learn that people without descendants remain as hungry ghosts, meaning every single deceased gay man and woman?!

I also subscribe to the idea of how through multitudes of reincarnations, everyone has been our mother or father at some point. This view is probably most evident in *Birthing Ancestor* and *Ancestor Breeder*, but perhaps also in every piece.

DL: Seems to me the ancestor/ancestry issue (because of its recurrence in your works both in titles and visuals) has been the main driver for your *oeuvre*, since the year you began. How many months/years of thinking (without doing anything) or thinking on paper (sketching, drawing) go into each show?

JO: The events that had happened to me in the last three years were a constant reminder about issues relating to ancestors/ ancestry. Also the seventh month Ullambana season every year is very much part of my psyche. Thus it was not difficult to pick up at various points and execute a drawing based on an image I had not looked at for a while... I do not sit and think about the issue, indeed the theme title for the exhibition came about while drawing *Parting at Fort Road*. I wanted to make series honouring gay ancestors...

I would do a small sketch then charge at the larger paper, making changes as I went along. The thinking part happened in small doses during long interims, when the unfinished works would stay on the wall, sometimes for up to three months. A few of the drawings have earlier versions, false starts, which have been either destroyed or folded for later viewing. The whole process wasn't methodical or planned out, it just happened.

DL: This is an irritating question: with the current sense of 'resolution' where do you see yourself going from here? I'm thinking (and please forgive me for this) it may be that you have exhausted the subject – at least emotionally – and objectivity. Distance, as you call it, may be a double-edged sword for your works. Because it is not coursing in your blood anymore, future attempts to revisit or to 'portray' or 'extrapolate' may be read as whimsical or facetious. These are some of my earliest thoughts looking at the current works for the first time. I seem to detect a vague sense of irony in the drawings but will have to look at them again to decipher.

JO: I don't know where it will go from here, I will probably move on to do smaller works of less personal subject matter; or try oil painting again. I hope to not revisit old obsessions, unless they develop new angles. Also 'resolution' is relative here, it may be a perceptual position for you to validate the drawings, but for the artist each work is a 'resolution' leading to the next drawing... so it is technically unlimited, unless I get into a block. For example, I was not able to do much artwork during the year just before the previous gallery I worked with in Singapore closed, but I think that block has more to do with ego and money... objectivity comes with the finished work, also as perceived by the viewer... all artwork still began with a subjective initiative... I think one can still experience emotions without getting emotional... Perhaps what you are getting at is a fear of impotence in future output?... Isn't the antidote a sense of inquisitiveness and openness?



PLATES

all works are charcoal on paper

parting at fort road | 2003 | 219 x 128 cm



Parting at fort Road—

ancestor breeder | 2003 | 228 x 128 cm



ancestor watch | 2004 | 226 x 128 cm



heart sons | 2004 | 216 x 128 cm



Heart sons -

heart daughters | 2005 | 218 x 128 cm



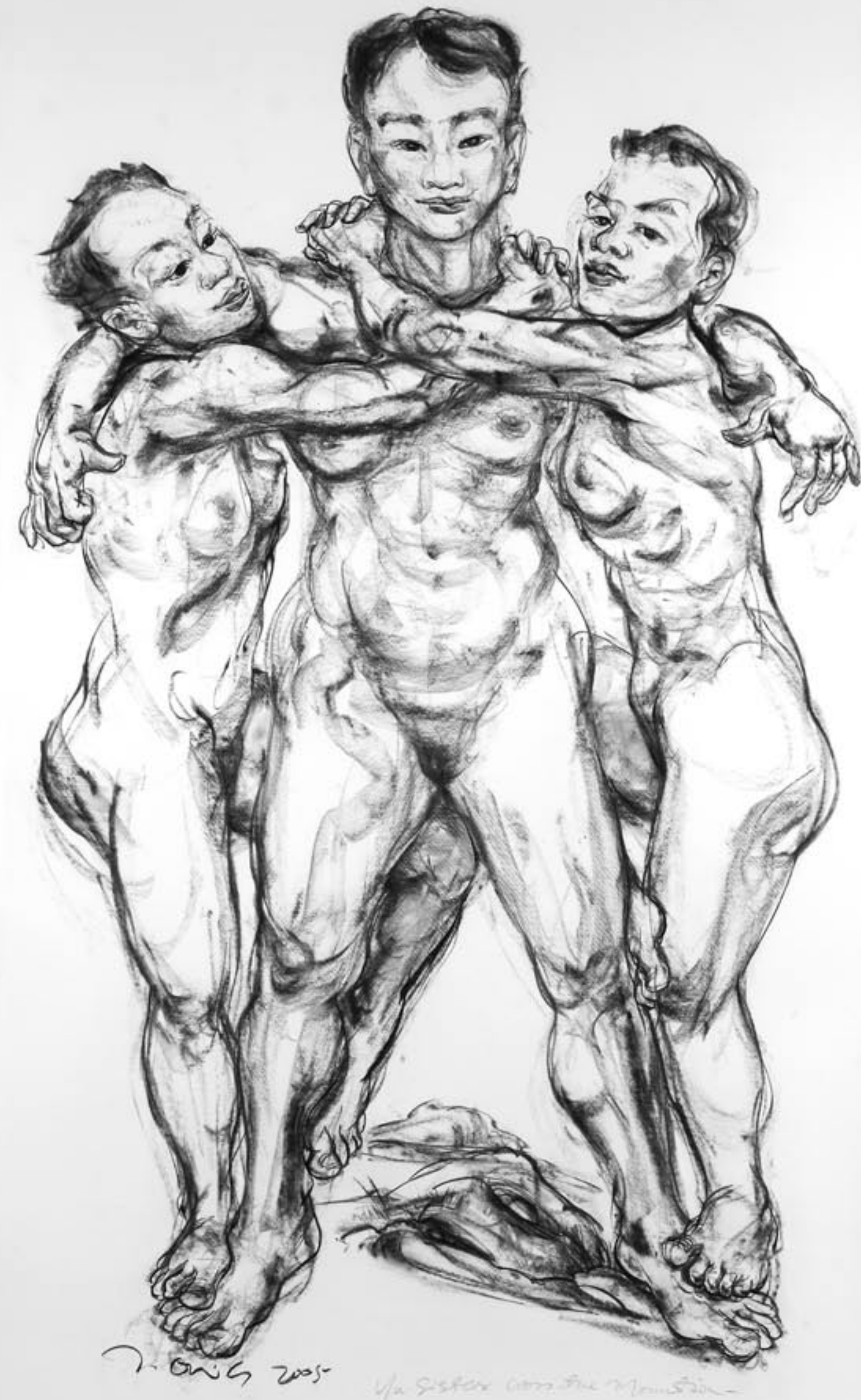
sea song | 2005 | 216 x 128 cm



number one son | 2005 | 223 x 128 cm



yu sisters cross the mountain | 2005 | 228 x 128 cm



kong thung & guni | 2005 | 236 x 128 cm



m + child 2 | 2003 | 173 x 123 cm



m + child 3 | 2006 | 219 x 128 cm



birthing ancestor | 2003 | 211 x 128 cm



anonymous daughters | 2006 | 216 x 128 cm



biodata

Born in Singapore in 1964, the artist presently resides in Bennington, Vermont, USA.

Art Education

1989 - 1992 Pennsylvania Academy of Fine Arts, Philadelphia, USA.
Awarded *Charles Toppan Drawing Prize*.

1988 Studio Art Centre International, Florence, Italy.
Awarded *Anna K Meredith Scholarship*.

1984 - 1985 Centre for Creative Studies, Detroit, USA.
Awarded *Alliance of Independent Colleges of Art Scholarship*.

Awarded *UOB Painting of the Year, Youth 2nd Prize, 1980*, Singapore.

Solo Exhibitions

2004 *Rocks & Water*, Block 43 Studio Gallery, Singapore.

2003 *Trees in a Garden*, Lunuganga, Bentota, Sri Lanka.

2002 *Portable Prayer*, Plum Blossoms Gallery, New York, USA.

2001 *Lovers' Rocks*, Taksu Gallery, Kuala Lumpur, Malaysia.

2000 *Alter-Altar*, Plum Blossoms Gallery, Hong Kong, China.

1999 *Studies for a Deity*, Gallery 456, New York, USA.

1999 *The Other Woman*, Dagmar Gallery, Santa Monica, USA.

1997 *Lovers & Ancestors*, Cicada Gallery, Singapore.

1990 *Jimmy Ong* – Drawings, Goethe Institute, Singapore.

1988 *Familiar Stranger / Distant Relative*, Artist studio/ Dragon Court, Singapore.

1988 *Table Drawings*, ArtForum, Singapore.

1987 *The Children of*, Arbour Fine Art Gallery, Singapore.

1986 *Table Drawings*, ArtTrain Gallery, Detroit, USA.

1984 *The Drawings of Jimmy Ong*, Alliance Française, Singapore.

Selected Group Shows

2008 *The Scale of Black*, Valentine Willie Fine Art, Singapore.

2006 *Nature Born*, Langgeng Contemporary Art Festival, Magelang, Indonesia.

2005 *Vision & Resonance*, Asian Civilisations Museum, Singapore.

2004 *The Invisible Thread*, Newhouse Center for Contemporary Art, Staten Island, NY, USA.

2000 *12 ASEAN Artists*, National Art Gallery, Kuala Lumpur, Malaysia.

2000 *ArtSingapore*, MITA Atrium, Singapore.

2000 *Love on Paper*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

1999 *Tolong*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

1998 *German Week*, the Deutsche Bank Art Collections, Chijmes Gallery, Singapore.

1997 *Art Power*, in aid of The Substation – A Home for the Arts, Chijmes Gallery, Singapore.

1996 *Interaction*, Cicada Gallery, Singapore.

1995 *Figurative Works*, Mulligan Shanoski Gallery, San Francisco, USA.

1994 *Five Directions*, Takashimaya Gallery, Singapore.

1994 *Windows on Singapore Art*, various venues, Hong Kong and China.

1991 *Many in One*, Meridian House International, Washington DC, USA.

1990 *Art Travel East West*, World Trade Centre, Rotterdam, Netherlands.

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Rachael Farnay, 'Interaction in Cicada', *Asian Art News*, July 1996.

T. Sasitharan, 'The Play of Life', *The Straits Times Singapore*, 24 August 1990.

T.K. Sabapathy, 'Still-Life Fruits that Pulsate with Life and Vitality', *The Straits Times*, Singapore 17 May 1988.

T.K. Sabapathy, 'Means of Expressing the Self in Terms of Others', *The Straits Times*, Singapore 29 May, 1987.

Website

www.jimmyong.net

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Sea Song (detail), 2005, charcoal on paper, 216 x 128 cm

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