



# Swiss Re's Art Collection in Singapore

# Why we collect art

As a leading wholesale provider of reinsurance, insurance and other insurance-based forms of risk transfer, Swiss Re is widely recognised as a knowledge company. Art and architecture present an opportunity to strengthen the recognition of our brand, express our values and inspire and motivate our employees and business partners. We appreciate art not only for its economic and branding value but also for its aesthetic and cultural importance to society at large. Since art can be perceived in many different ways and broaden our horizons, it stimulates dialogue and inspires people to look at the world from a fresh perspective.

Swiss Re's business success has always rested on anticipating and managing risk. To stay ahead, we rely on our employees' expertise, commitment and openness. We believe art and architecture foster a strong corporate identity

as well as extraordinary individual engagement. Swiss Re's art and architecture set us apart. By developing art concepts tailored to specific buildings and locations, we are always aiming to endorse Swiss Re's corporate culture. The carefully selected works are all a part of the Swiss Re art collection, running like a red thread throughout all of our worldwide locations, all the while remaining connected to the local life and culture, by presenting artists that have a strong relationship with the respective location.

By cultivating this environment of inspiring diversity, and keeping in line with the sophisticated identity of Swiss Re as a company, we remain recognizable and culturally significant.

## **Art at Swiss Re**

# Swiss Re's Art Collection in Singapore

Art plays an important and valuable role within the culture of Swiss Re. Around the world, its offices showcase the extraordinary Swiss Re contemporary art collection which reflects the times we live in and represents both local and global ideas. In recognition that the staff of Swiss Re is one of its greatest assets, there is a clear remit to install the art collection sensitively throughout the workplace. This naturally improves and enhances one's daily working life, whilst also offering a cultural dialogue with visitors.

In selecting the art for the Singapore office and connecting with other art installations in regional offices – a Singapore focus was very much front and center: the art is visually rich and diverse, created by artists with strong ties to Singapore itself. The sovereign island and city-state is known for its humid climate and complexities of culture; it is important for the selected art to relate,

even conceptually, to these special cultural and physical attributes. Artists in the collection come from Singapore, Malaysia, India, South Korea, Indonesia, Bangladesh, Philippines and Thailand. Subjects within their work relate to the natural world, technology, abstraction and society. The art collection has no single theme and many stories can be told. Like Singapore itself, the Swiss Re art collection is diverse and complex, visually and culturally colourful.

**Mark Hughes**  
Art consultant

Mark Hughes is an advisor in international contemporary art. He founded Mark Hughes Art Advisory in Australia in 2011 and has since regularly advised Art at Swiss Re on projects in the Asia-Pacific region.

# Genevieve Chua

*\*1984 Singapore*

*Lives and works in Singapore and London, UK*

Genevieve Chua is a multi-media artist whose work studies the ever-changing landscape of Singapore.

Chua's series *After the Flood* investigates the nature of the common ivy and its capability of forming a tightly woven veil over trees. The artist stated that once she pulled the ivy from the top of a tree, the leaves underneath kept the shape of the object they were covering. Ivy thrives on neglect and makes visible the amount of time it has been left unattended. These works illustrate the dynamic relationship between the new urban landscape and the ever-present natural world of Singapore.

In 2012 Chua received the Young Artist Award by the National Arts Council, Singapore. Her work has been exhibited in a number of international art institutions including the Museum of Modern and Contemporary Art in Nusantara, Indonesia and the Singapore Art Museum.



*After the Flood*

#30, 2011–2019

digital pigment ink print  
on Canson Photo Lustre  
Premium RC paper  
hand-coloured with ink

75 x 109 x 8 cm

© 2022 Genevieve Chua

# Amanda Heng

*\*1951 Singapore  
Lives and works in Singapore*

Amanda Heng's work focuses on the nature of relationships through collaboration with other artists.

For Heng, the creation of art is a shared experience and has the central aim of allowing the viewer to reflect on their own understanding of human relations. The 2016 artwork *Tessa Chung – Waiting in Grandpa's Garden* is a diptych that looks into the deep connection between family, community and nature. The video attached to the QR code presents Amanda Heng and artist Tessa Chung dancing together in a garden. The work aims to connect the relationships between art, people and nature all in the one moment.

A pioneering Singaporean artist, Amanda Heng approaches art as a tool for change. She was one of the founding members of Singapore's first artist-run space Artists' Village in 1988 and in 1999 founded the country's first female artists collective, Women in the Arts Collective. She received the prestigious Singaporean Cultural Medallion Award in 2010 and the Singaporean Biennale Benesse Prize in 2019.



## *Tessa Chung – Waiting in Grandpa's Garden*

2016

*left:*  
collage, screen print  
on C- type print  
167 x 136.5 x 7 cm

*right:*  
C-type print; QR Code  
for 5:43 minutes video  
167 x 136.5 x 7 cm  
unique

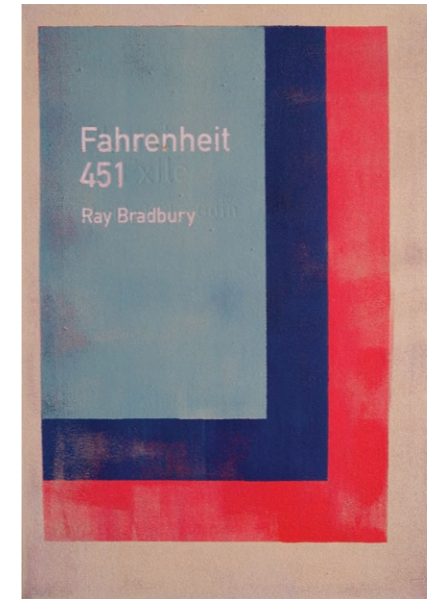
# Heman Chong

*\*1977 Malaysia  
Lives and works in Singapore*

Heman Chong is known for his conceptual paintings and photography, exploring the concept of time and forethought. Born in Malaysia, Chong was raised in Singapore.

At first glance these paintings appear to be book covers however on closer inspection they are far more complex than traditional cover page art. Chong's artistic practice reflects on the feeling of holding a book for a first time and the speculation one experiences when choosing to read it. Questions are asked: "How will this make me feel? Will this change my perspective once finished?" Chong chooses books that he believes will have a profound impact on him once read.

Chong has held numerous solo exhibitions including the Singapore Art Museum in 2020, and both the Museum of Modern Art in Bremen and the Jameel Arts Centre in Dubai in 2019. He was also included in the 20th Biennale of Sydney in 2016.



*Fahrenheit 451 –  
Ray Bradbury*

2016

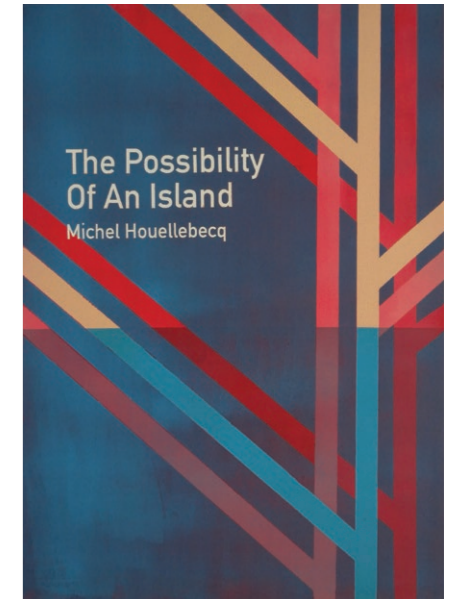
acrylic on canvas  
61 x 46 x 3.8 cm



*Ulysses –  
James Joyce*

2014

acrylic on canvas  
61 x 46 x 3.8 cm



*The Possibility  
Of An Island –  
Michel Houellebecq*

2012

acrylic on canvas  
61 x 46 x 3.8 cm

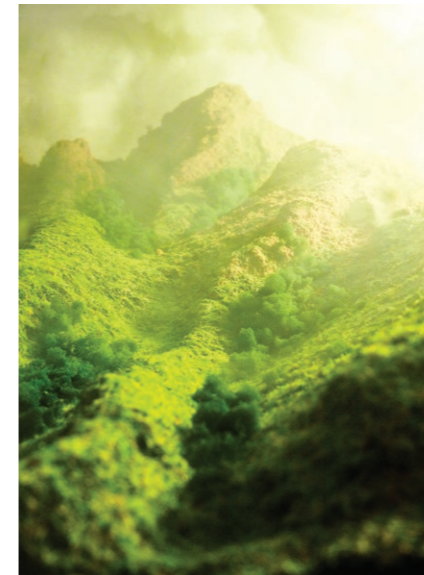
# Sebastian Mary Tay

*\*1989 Singapore  
Lives and works in Singapore*

Sebastian Mary Tay is a Singaporean multi-media artist whose practice is primarily interested in the grandeur of nature and the sublime.

Tay's *Redolent Hills and Delectable Mountains* series takes the landscape of Singapore and explores its natural perfection. Although unrealistic and clearly presenting as fabrication, the perfectly blue sky and rolling emerald hills within these works reflect how Tay sees his home of Singapore as a glistening paradise. The artist uses the natural landscape as a subject for his connection to Singapore as it is something that can be universally experienced.

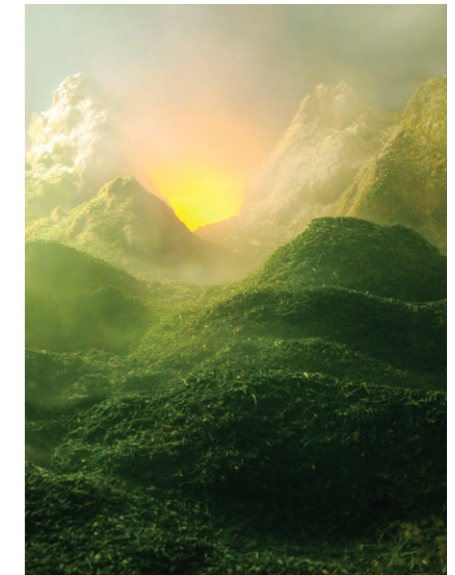
Sebastian Mary Tay is an interdisciplinary artist who graduated from the Glasgow School of Art with Master of Research and Bachelor of Arts with Honours in Fine Art. He received The Royal Scottish Academy Latimer Award, The Royal Glasgow Institute New Graduate Prize and was selected for The Royal Scottish Academy New Contemporaries in 2016.



#3



#4



#6

## *Redolent Hills and Delectable Mountains*

#3, #4, #6  
2012–2013

giclee print on diasec  
mount, edition of 4+1 AP

each:  
90 x 67.5 cm

# Joanne Pang

*\*1986 Singapore  
Lives and works in Singapore*

Joanne Pang's practice focuses on the relationship between the physical world and the memories of those who live within it.

Her technique utilises a blend of decisive brush strokes and freeform flow to explore movement and fluidity that references our relationship with memory. The works *Memory Folder #1, 2 and 3* are designed to resemble storage units, serving as a reference to our physical interactions with time and space through our ability to "store" memories.

Pang has exhibited at the Singapore Art Museum in 2012, Shiryaev 9th Biennale of Contemporary Art in Russia in 2016 and the Institute of Contemporary Singapore in 2019. She has also received Design Awards (2012) and 2018 UOB Painting of the Year (Singapore), Established Artist Category, Gold Award.



#1



#2



#3

## *The Memory Folder*

#1, #2, #3  
2021

bitumen, alkyd,  
emulsion on plexiglass  
and aluminium wood

each:  
90 x 90 cm

# WeiXin Quek Chong

\*1988 Singapore  
Lives and works in Singapore

WeiXin Quek Chong is a multi-faceted contemporary artist who works with image, objects, audio-visuals and performance.

The 2021 series titled *elongación líquida #1*, *#3* and *stretch swill* are inspired by the influence of artificial intelligence and technology on the biodiversity of the world. Quek Chong's work frequently explores the sensory and emotive capabilities of blurring the lines between what we can see in the present and our imagination of the future. All three works incorporate the hybrid orchid, Singapore's national flower. The plant largely lives in the tropics and has a bright, expressive appearance. The cloudy wash over the orchid in Quek Chong's photographs illustrate how advanced technologies can overcast one's appreciation of the natural world.

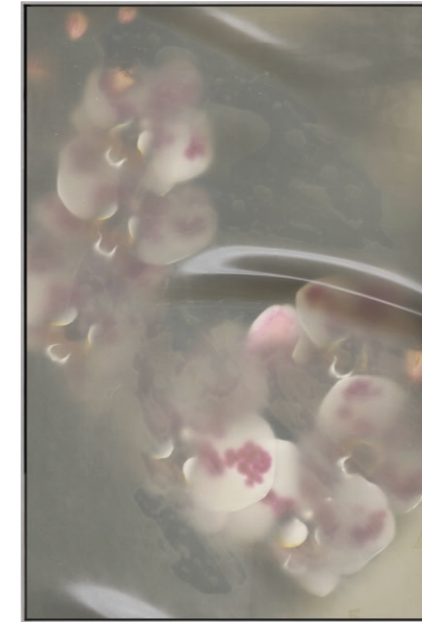
WeiXin Quek Chong's work has been shown internationally at Singapore Art Week in 2022, Gerðarsafn Museum in Reykjavik in 2021 and the Institute of Contemporary Art in Singapore (2019). In 2019 she completed a residency at the National Museum of Modern and Contemporary Art in Seoul and was awarded the Singaporean Young President's Award in 2018.



*elongación líquida #3*

2021

photographic print  
on Hahnemühle paper  
40 x 46 cm  
edition of 3+1 AP



*stretch swill*

2021

photographic print  
on Hahnemühle paper  
80 x 53.5 cm  
edition of 3+1 AP



*elongación líquida #1*

2021

photographic print  
on Hahnemühle paper  
40 x 46 cm  
edition of 3+1 AP

# Kanchana Gupta

*\*1974 India*

*Lives and works in Singapore*

Born in India in 1974, Kanchana Gupta is a conceptual painter who now lives and works in Singapore. Her practice explores her experience and relationship with both nations she calls home.

The *Folded Pierced Stretched* series represents the rapid urbanisation of Singapore, detailed by the patches of tarpaulin coverings that colour the skyline. For Gupta, this draws a personal connection to her memories of Mumbai's rapid building projects in her youth and the subsequent tarpaulin covered city. Gupta paints the tarp in a meditative fashion with long, calculated and uninterrupted strokes of colour. She layers the paint up to thirty-five times, thus embodying an intense process that becomes an important physical attribution of the painting.

Kanchana Gupta has exhibited throughout Singapore with notable shows at Open House, Singapore in 2022 and The Private Museum, Singapore in 2020. In 2016, Gupta received an MA in Fine Arts from LASALLE College of Arts, Singapore where she was the recipient of Dr. Winston Oh Travel Research Award.



*Folded Pierced Stretched – Blue Blue Red Yellow*

#006, 2021

oil paint skins with silk  
screen printing, galvanised  
steel frame, steel eyelets  
and suspension cable

176 x 142 cm

# Wyn-Lyn Tan

*\*1974 Singapore  
Lives and works in Singapore*

Wyn-Lyn Tan is a Singaporean artist born in 1974 who creates abstract paintings on plexiglass to explore themes of time and movement.

Wyn-Lyn Tan's work embarks on a quest to manipulate translucency and light to create three-dimensional plexiglass painting. Her *Opalescence* series sees the suspension of paint in plexiglass to allude to the passing of time, capturing movement in real time. The works were inspired by the disruption of daily rhythms in lockdown over 2020 and 2021. Throughout the lockdown period the concept of time shifted so rapidly, without the cycle of social rituals and activities to consume the hours of the day.

Wyn-Lyn Tan has exhibited internationally at such institutions as the Singapore Art Museum in 2016 and the Tromsø Academy of Contemporary Art in Norway (2016). She has had an artist residence with the Inside-Out Art Museum, Beijing in 2014 and her works can be found in the permanent collection of the Singapore Art Museum.



*Opalescence VI*

2021

acrylic and resin  
on plexiglass on wood  
and brass holders

Ø70 x D8 cm

© 2022 Wyn-Lyn Tan

# Haegue Yang

*\*1971 Seoul, South Korea  
Lives and works in Berlin*

Haegue Yang is a Berlin based, South Korean artist whose work focuses on visual communication through sensory experiences such as scent, sound, light and tactility.

In 2021 Yang accepted a residency at STPI where she created the *Edibles* series that focused on olfactory experiences and explored the notion of food, consumption and art intertwining. The artist accomplished this by using print techniques with uncommon materials such as leaves and spices that she found in local Singaporean grocery shops. The work *Tumeric Sheets Composition* is a bright and engaging means to connect the viewer to the food culture of Singapore and appreciate the diversity an ingredient can offer.

Yang's work has been exhibited internationally at respected institutions such as the National Gallery of Singapore in 2020, the Milan Triennale in 2019 and Centre Pompidou in Paris in 2016. Her work is further held in the collections of the Los Angeles County Museum of Art, the Museum of Modern Art, New York and the National Museum of Modern and Contemporary Art in South Korea.



*Turmeric Sheets Composition, detail*

2021

STPI handmade mulberry  
paper, ground turmeric spices  
edition 2 of 2+1 AP

78.5 x 78.5 x 4 cm



*Turmeric Sheets Composition*

2021

STPI handmade mulberry  
paper, ground turmeric spices  
edition 2 of 2+1 AP

*each:*  
78.5 x 78.5 x 4 cm

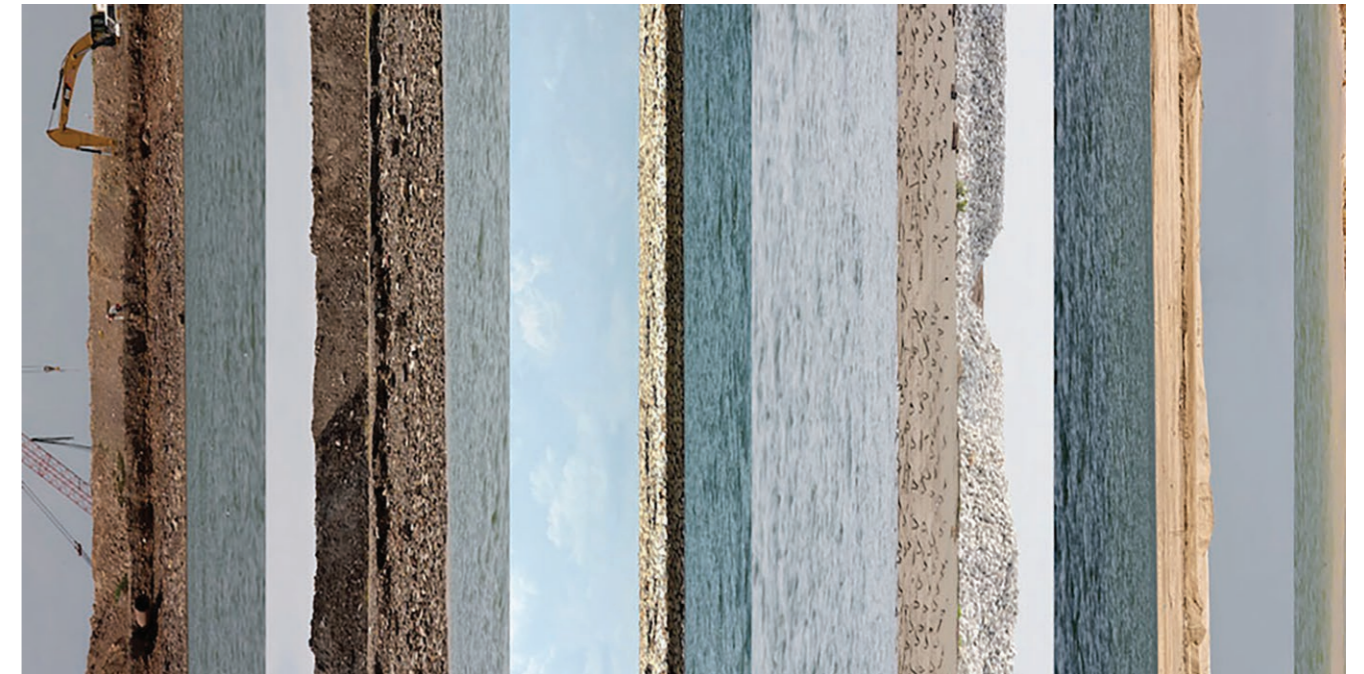
# Charles Lim

*\*1973 Singapore  
Lives and works in Singapore*

Singaporean visual artist Charles Lim is a contemporary videographer, photographer and former Olympics sailor.

The title of *SEA STATE* derives from an oceanography term wherein the sea state is a measure of the condition of the free surface of a large body of water, on a scale of one to nine or “calm” to “phenomenal.” Lim’s work examines both the condition of ocean water itself and what is happening on the surface as a method for understanding the *SEA STATE*. The work deals with themes of pollution, geopolitics, legislation, military and bureaucratic power and asks us to think of the world on the oceanic scale from calm to phenomenal. In relation to the island of Singapore, Lim is consequently referencing how its geopolitics are shaped by its relation to the sea around it.

Lim represented Singapore at the 2015 Venice Biennale and has participated in the biennales of Shanghai, Singapore and in 2016 Sydney. He has also exhibited internationally at such institutions as the NTU Centre for Contemporary Art in Singapore (2016) and the Johann Jacobs Museum, Zurich (2017).



## *SEA STATE 2: as evil disappears*

2012

diptych, diasec prints

104.8 x 57.5 cm

© 2022 Charles Lim

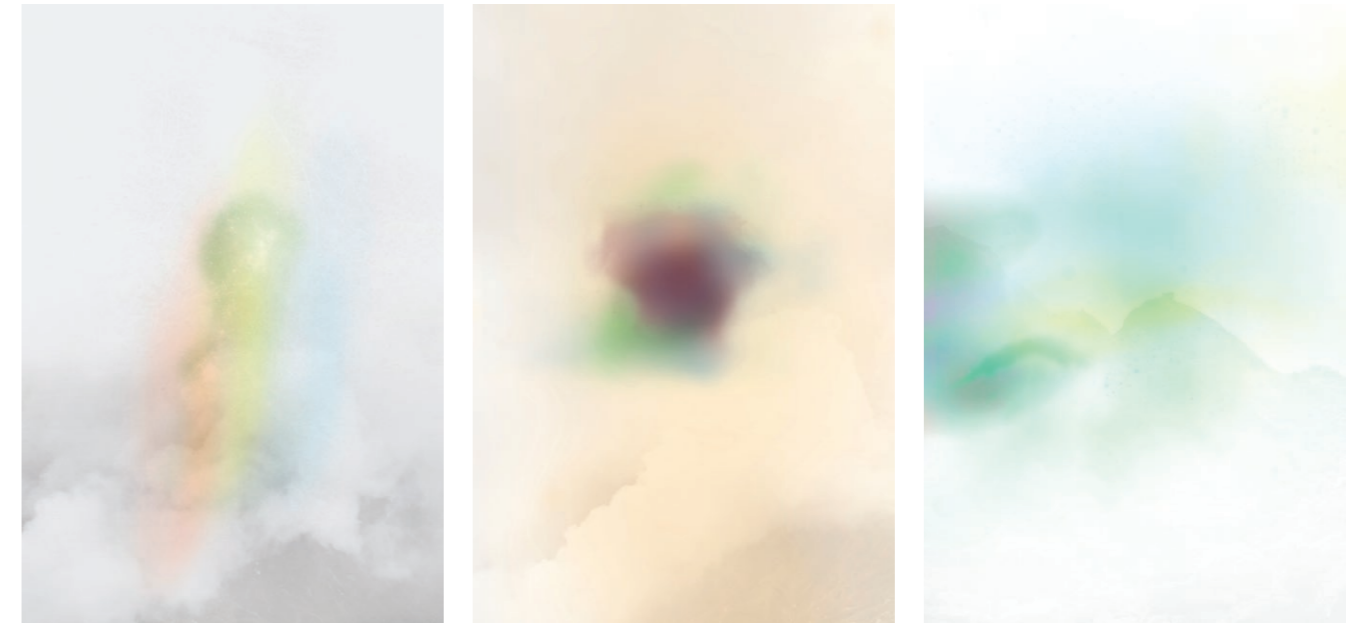
# Robert Renhui Zhao

*\*1983 Singapore  
Lives and works in Singapore*

Robert Renhui Zhao is a photographer from Singapore whose images explore the relationship between climate change and Singaporean fauna.

*A Heartwarming Feeling* is the product of a collaboration with the Yamishina Institute for Ornithology (experts in bird banding) in an attempt to document the behaviour of migrating birds. Thousands of birds were tagged by the Institute over the course of two months. Zhao added photographic paper to the tags which allowed for light to reflect off them once photographed. The work aimed to bring attention to the significant impact that climate change has had on birds, altering the behaviour of migration.

Zhao participated in the 2016 Sydney Biennale, the Moscow International Biennale of Young Art in 2014 and the 2013 Singapore Biennale. He has exhibited at the NTU Centre for Contemporary Art, Singapore in 2018 and the National Museum of Singapore in 2017. In 2019 he was a finalist for the 12 Benesse Prize at the Singapore Art Museum and in 2017, a finalist for the Hugo Boss Asia Art Award.



## *A Heartwarming Feeling*

2010

archival pigment  
print

each:  
121 x 84 cm

# Yunizar

\*1971 Talawi, Indonesia

Lives and works in Yogyakarta, Indonesia

Yunizar is an iconic Indonesian artist who explores the nature of humanity and relationships through compositions of raw lines and fantastical imagery.

Flowers are an iconic theme within Yunizar's work that have profound importance to the artist's practice. The 2010 work *Bunga Merah II* depicts a scene of interconnected flowers branching out from a core stem at the bottom of the canvas. The subject alludes to the act of growth through creative endeavours and the ability for one moment to blossom into a number of individual experiences. The colour palette of the work is also important as red is an auspicious colour in Asian cultures, representing positivity and success.

As an important member of the Jendela group, Indonesia's most prominent art collective, his works are often centred in Indonesian public art institutions and fairs.



*Bunga Merah II*

2010

acrylic on canvas

180 x 180 cm

© 2022 Yunizar

# Facts & Figures on Swiss Re's Art Collection

Global collection  
focusing on contemporary art





Swiss Reinsurance Company Ltd  
Mythenquai 50/60  
P.O. Box  
8022 Zurich  
Switzerland

Telephone +41 43 285 2121  
Fax +41 43 282 2999  
[www.swissre.com](http://www.swissre.com)