

Fear No Power: Women Imagining Otherwise traces the work and lives of five artists from Southeast Asia for whom art, life, kinship and community are inseparable. Featuring Nirmala Dutt, Imelda Cajipe Endaya, Amanda Heng, Dolorosa Sinaga and Phaptawan Suwannakudt, the exhibition honours their multifaceted roles—not only as artists, but also as educators, writers or community organisers.

Spanning the 1960s to the 2010s—decades marked by decolonisation, Cold War tensions, developmentalism and sweeping social change—the exhibition illuminates how these artists were committed to conceiving more equitable worlds through personal, political and collective expression. Through diverse strategies, these artists refused to be contained by labels and a one-size-fits-all feminism, offering nuanced insights into the gendered dynamics of power from their perspectives.

By constellating these five practices, the exhibition foregrounds the intersectionality of women's experiences under modernity, tracing how ideologies of nationalism, capitalism and patriarchy are reproduced and negotiated across diverse contexts. Across three interconnected zones, it traces how these artists have insisted on the links between personal stories with broader social realities, on small yet powerful acts of resistance and on pursuing a collective ethos that connects individual actions with broader visions for social and cultural change.

On cover:
Dolorosa Sinaga. Detail of *Solidarity*. 2000/2025, open edition.
Bronze, 78.5 x 96.5 x 20 cm; base 5.5 x 106 x 32.5 cm.
Collection of National Gallery Singapore. © Dolorosa Sinaga.

WHERE THE BODY THINKS, WORLDS OPEN

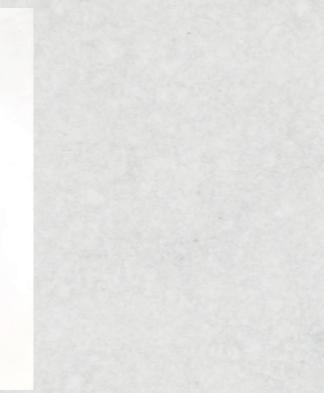
worlds open

What are the links between personal stories and broader social realities? How might a seeing, feeling and thinking body make sense of the world and tell stories differently?

These artists draw from their own experiences—such as motherhood, migration, work and daily life—to reveal evolving gendered dynamics, social expectations and power relations operating in both their lives and in histories of art. By attuning to the world through their own embodied experiences of seeing, feeling and remembering, they transform personal, lived experiences into broader social and historical critiques. In this sense, the personal becomes political, and thinking through art opens worlds otherwise.



Phaptawan Suwannakudt. *My Mother Was a Nun I*. 1998. Acrylic on canvas, 121 x 120 cm.
Collection of National Gallery Singapore.



REFUSAL AND HOPE

hope

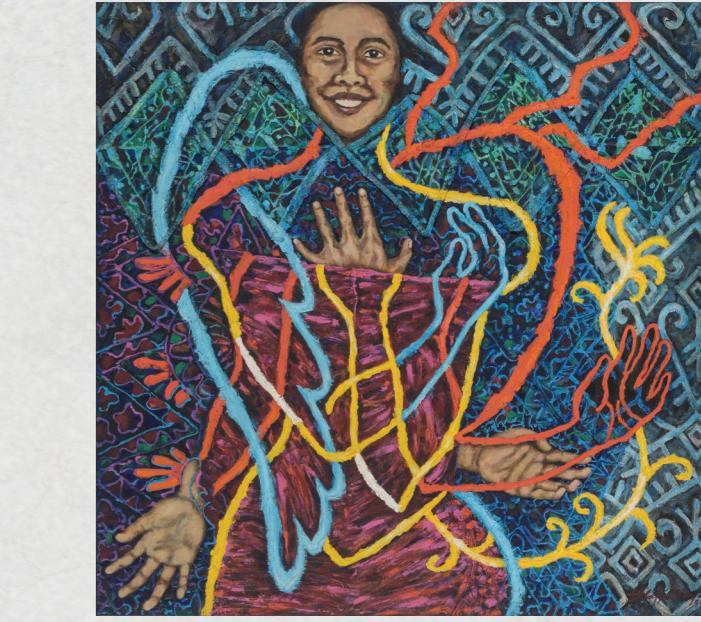
What might small acts of resistance offer back to the world? These artists engaged with the urgent issues of their time, refusing to stay silent in the face of social, political or environmental injustice. Through their work, they imagined new possibilities for cultural and social change. From turning to craft and traditions to raise consciousness for local issues, to reimagining the meanings of housework and envisioning collective solidarity, their work emphasises women's often overlooked roles in political and social life and amplifies marginalised voices.



Dolorosa Sinaga. *Solidarity*. 2000/2025, open edition.
Bronze, 78.5 x 96.5 x 20 cm; base 5.5 x 106 x 32.5 cm.
Collection of National Gallery Singapore. © Dolorosa Sinaga.



Amanda Heng, Twardzik Ching Chor Leng and Vincent Twardzik Ching. *Home Service*. 2003. Single-channel video, 4:3 aspect ratio, colour and sound (stereo), 27 mins 5 secs; vinyl, posters, flyers, name cards and aprons. Collection of the artists.



Imelda Cajipe Endaya. *Kasi/Jan (Full Moon)*. 2004.
Acrylic and oil on canvas, 122.5 x 122.5 cm.
Collection of the artist.

IMAGINING OTHERWISE
otherwise

What potentials might collectivism and solidarity hold? Many of these artists engaged in collective work, grounded in notions of care, collaboration and continuous self-critique. They worked with hierarchy and created spaces that were fluid and flexible to women's needs. The artworks and archives in this section reveal their collective efforts, from workshops and exchanges to exhibitions, emphasising their cosmopolitan networks. These materials also foreground the forms of labour that often go unseen: teaching, organising, archiving, publishing and writing. Together, they underscore women's critical roles in shaping art worlds and keeping ideas alive.