

TOURS

Register for free at our Tours & Programmes Counter, located at City Hall Wing, Level 1.

English | Sat–Sun | 11.30am
Mandarin | Sat–Sun | 3pm

MERCHANDISE

Remember your visit by bringing home some exclusive merchandise! Don't forget to drop by **The Gallery Store** located at City Hall Wing, Level 1 to browse the full range of merchandise, created specially for this exhibition.

JOIN US

Unlock the world of art with membership to National Gallery Singapore. When you become an Insider, enjoy benefits such as free exhibition access, complimentary two-hour daily parking, dining and shopping discounts and more! Join a vibrant community of art enthusiasts and elevate your art experience.

SUPPORT US

As a registered Charity and an Institute of Public Character, National Gallery Singapore relies on your support to build collections, engage in research, develop programmes and bring art to everyone.

AN ACCESSIBLE EXPERIENCE FOR ALL

The Gallery is committed to creating an inclusive experience that can be enjoyed by visitors with access needs.



SCAN FOR MORE INFO



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PROGRAMMES

In conjunction with the exhibition, we are bringing together a variety of talks, lectures and tours that highlights the multidimensional practices of the five artists in the exhibition and the roles they have played in shaping art's histories.

For more information about the programmes, please visit nationalgallery.sg/FearNoPower.

Women Imagining Otherwise | Conversation with Imelda Cajipe Endaya, Amanda Heng, Dolorosa Sinaga and Phaptawan Suwannakudt

Sat 24 Jan | 11am | City Hall Wing, Level B1, The Ngee Ann Kongsi Auditorium

Artists of *Fear No Power* share their perspectives on what it means to work collectively with their communities and peers across Southeast Asia. A celebration of their practice, this conversation is also an invitation to imagine how we can bridge the personal and the political to build more fluid worlds centred on care, egalitarianism and justice.

LEARNING RESOURCE

Discover stories behind artworks by the five artists through a specially designed zine series made for youths and anyone young at heart. Pick up the zines from the exhibition anteroom and use them to explore each artist's world through creative missions and reflection prompts. Bring them along on a self-guided journey and discover how the artists turned their challenges into strength and imagination into power.

EXHIBITION CATALOGUE



*subject to change

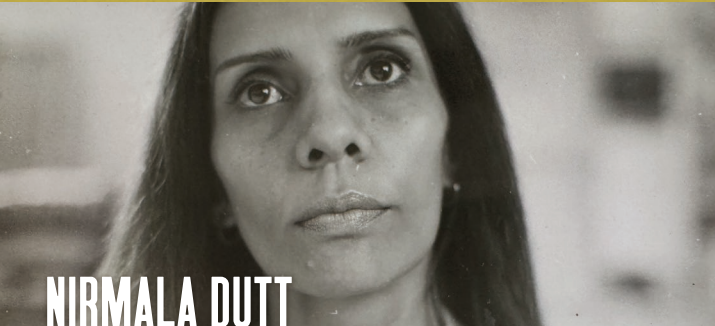
Fear No Power: Women Imagining Otherwise
Approx. 248 pages | Paperback | \$60 including GST* | Available for purchase at The Gallery Store, located at City Hall Wing, Level 1 from Jan 2026.

This book expands on the exhibition with new research, essays and rare texts. Bringing together writings by Claudette May Datuin, curators and the artists, it traces how the artists have mobilised and reconfigured more fluid and equitable worlds for themselves and others.



IMELDA CAJIPE ENDAYA

Imelda Cajipe Endaya (b. 1949, Philippines) began her artistic practice in the 1960s during the Marcos regime, channelling the "the rage inside and all around" into art that highlighted oppressive conditions and marginalised communities. Dedicated to empowering women through collective action, she co-founded KASIBULAN in 1987, the longest running feminist art collective in Southeast Asia.



NIRMALA DUTT

Nirmala Dutt (1941–2016, Malaysia) gained recognition in the 1970s as an artist who used art to speak truth to power. Rejecting false binaries between "political" and "pure" art, she explored diverse media like painting, collage, photography and installation to address war, violence, environmental destruction and the lived struggles of women, children and indigenous groups.



PHAPTAWAN SUWANNAKUDT

Phaptawan Suwannakudt (b. 1959, Thailand) has expanded and readapted the traditions of Thai Buddhist temple mural painting as a means of storytelling and connection. She is a co-founder of Womanifesto, a feminist art project that later evolved into an international biennial of performances, workshops, residencies and exhibitions.

FIVE FEARLESS ARTISTS



AMANDA HENG

Amanda Heng (b. 1951, Singapore), whose performance and process-based practice respond to shifting cultural norms, fostering collaboration and dialogue, was at the forefront of exploring gender politics and women's issues. She organised exhibitions and established the first women's art collective, Women In The Arts, Singapore in 2000. Today, her interdisciplinary practice is grounded in broader concerns with humanity, intercultural exchanges and urban conditions. She is representing Singapore at the 2026 Venice Biennale.



DOLOROSA SINAGA

Dolorosa Sinaga (b. 1952, Indonesia) is a sculptor, activist and educator whose art is inseparable from her advocacy for human rights and social justice. Trained at the Jakarta Institute of Arts and Central Saint Martins, Sinaga uses her art to amplify women's voices and unacknowledged narratives in Indonesia's history. Through her initiatives like Somalaing Art Studio and Beranda Rakyat Garuda, she also fosters a community around art, politics and culture.

OPENING HOURS

Daily 10am–7pm

General ticket sales end 30 minutes before closing time.

ENQUIRIES

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NATIONAL GALLERY SINGAPORE

9 JAN–
15 NOV 2026

FEAR NO POWER
fear no power
women imagining otherwise



THE Ngee ANN KONGSI CONOURSE GALLERY AND THE SPINE HALL

nationalgallery.sg/FearNoPower

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 × 96.5 × 20 cm; base 5.5 × 106 × 32.5 cm.
Collection of National Gallery Singapore. © Dolorosa Sinaga.

WHERE THE BODY THINKS, 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 × 120 cm.
Collection of National Gallery Singapore.



Nirmala Dutt. *Woman I, II & III*. 1999. Oil on canvas, 50 × 40 cm. Gift of T.K. Sabapathy.
Collection of NUS Museum, National University of Singapore.
Images courtesy of NUS Museum, National University of Singapore.



REFUSAL AND 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.



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.



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

IMAGINING 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 without 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.



Imelda Cajipe Endaya. *Kasibulan (Full Bloom)*. 1994. Acrylic and polymer collage on canvas, 122.5 × 122.5 cm.
Collection of the artist.