

*A Solo
Exhibition by*

ISKANDAR JALIL



Ambassador's Message

Japan Creative Centre, Embassy of Japan is delighted and honoured to co-organise this special exhibition with Master Potter Iskandar Jalil on his latest ceramic masterpieces.

This exhibition, In Pursuit of the Ethical Pot, is particularly resonant. It is the culmination of the honoured Master Potter's life and practices where he has embraced a long and profound relationship with Japanese culture.

Those who are familiar with Iskandar sensei's life will remember that he first went to Tajimi in 1972 on a scholarship in ceramics engineering. Through the years, he has strengthened a special bond with Japan and evolved an impressive and fine understanding of the legacies and language of Japanese "pottery culture".

This special bond is by no means a one-way relationship. As with all deep and genuine cultural exchanges, this relationship is a respectful and dynamic interaction. This experience has been a crucial catalyst, producing new forms of expressions and new world views that are possible only with such cross-cultural opportunities.

Iskandar sensei's significant contributions toward the cultural exchange and mutual understanding through pottery between Japan and Singapore was further recognised by the Japanese Government this year. He became the first Singaporean artist to be conferred the Order of the Rising Sun, Gold Rays with Rosette on the occasion of the latest Spring Conferment of Japanese Decorations on Foreign Nationals.

Even as we discern the influence of Japanese aesthetics and philosophy in Iskandar sensei's works, we cannot fail to see the strength and vitality of his own cultural roots as a Singaporean Malay. We also perceive his great sense of adventure and openness – he has travelled widely and assimilated deeply in his pursuit of the "ethical pot". We acknowledge the influences of all the cultures he has journeyed with along the way.

In his essay for this exhibition, Iskandar sensei gives an account of his search for the ultimate "ethical pot". This is indeed a description that may seem enigmatic to many. The paradigm pot is not only technically formidable and aesthetically pleasing, but one that also embodies the cherished ideals and values of its maker and his community. It suggests that this pot is not just the product of the hand but also of the heart, mind and spirit.

Iskandar sensei elaborates on how the potter's journey has unfolded for him and what the pursuit for the "ethical pot" has meant for him. His philosophy is embedded and manifested in each vessel that has come to this exhibition. The Japan Creative Centre is indeed honoured to be part of Iskandar sensei's journey in facilitating how he shares his experiences, observations and insights by providing a platform to showcase the physical embodiments of his philosophy – the ethical pots of his life-long quest.

Haruhisa Takeuchi
Ambassador of Japan to Singapore

*“A hand working creates more new things
than a pen on a drawing board or fingers at a
computer keyboard.”*

~ ISKANDAR JALIL



Copenhagen
Mixed Clay
23cm (h) x 14cm x 14cm
25cm (h) x 14cm x 14cm

In Pursuit of the Ethical Pot

ISKANDAR JALIL

I have spent a lifetime in search of the ethical pot. People here are astonished, even potters – they have never heard of this and they find it hard to accept that there is such a thing as a pot with ethics. We do not have extensive discussions on this subject in our local pottery culture. The idea of the “ethical pot” was made popular by the pottery icon Bernard Leach as early as the 1940s but it is virtually unheard of here.

The British curator of ceramics Oliver Watson explained that the ethical pot was the idea that if a pot was made, not just using the right technical skills but with the right attitude and values, this vessel would develop moral and spiritual dimensions¹. The Japanese have long believed in michi (“the Way”) that when we make or do something, it is more than the physical form or appearance itself. They have sado, the Way of Tea, shodo, the Way of Writing, kado the Way of the Flower or the more popular term ikebana. I have said this before², that kado or ikebana is not just about arranging flowers but embraces a philosophy of aesthetics, a set of principles or ethics and something more spiritual.

So, for me, the ethical pot is the embodiment of the skills as well as values, ideals and convictions about pottery as well as about life that I, as a potter, have developed over the years.

I am still in pursuit of this “ethical pot” even after so many years of pottery. In fact, I started my search for this pot since 1959 when I was just a trainee teacher doing pottery for my in-service course at the former Teacher’s Training College at Paterson Road and I continue my quest even today.

Are there rules and guides to help me to produce or choose a piece of pottery that holds the ethics of its potter and what is going to help me make a good choice? Quite often, my students, who are adults, have the same questions. It’s not as simple as we think. Should I follow the guidelines and criteria of the Mingei Japanese Folk Art Movement? Or should I follow the Scandinavian Fiskars who have given rise to beautiful ceramics from the village of Fiskars from Finland or the European guidelines of the Bauhaus? There are many shared similarities between the different traditions.

The Mingei Movement (1926-1945) during the time of Yanagi Sōetsu, Hamada Shoji and Kanjiro Kawai basically stipulates the principles of honesty and utility in the use of materials to be reinforced by the quality of naturalness. Pots were produced without being forced, they were not artificial or imposing. Lastly, the Mingei movement which means “arts or crafts of the people” has a consciousness of the user, which was the ordinary folk-person. Objects were affordable and functional for the purposes of this user. This could be in tea rituals or other simple everyday activities.

This type of pottery embraces the philosophy of wabi sabi that accepts imperfections and impermanence as an essential part of life and an essential part of beauty. It implies the opposite of “bourgeois fine art” and rejects extravagance or the perfect but soul-less work of factory manufactured objects.

*Yanagi Sōetsu published *The Unknown Craftsman*³ with ideas that were very influential. The anonymous craftsman was respected. The ideal potter was characterised by humility and did not strive for fame or to make a name for himself as is the case for some modern and contemporary ceramic artists. Another pillar of the Mingei movement was Bernard Leach who introduced its aesthetics and philosophy to British studio pottery as well as extended Mingei’s influence to American ceramics.*

Then there are the pottery traditions of the Scandinavian region of Denmark, Norway and Sweden and the Nordic countries such as Finland. The Fiskars Village in Finland for instance has a unique pottery culture and structure that I have personally encountered in 2012 with my wife Saleha. The village is linked with the Fiskars Company as well as the Fiskars Co-operative of artists and designers that own brands such as the famous Arabia line of porcelain. The village is located about an hour from Helsinki and is a centre for Finnish design and hosts international exchanges, workshops and residencies. The Fiskars brand had its origins in the ironwork factory in the village but is now global and offers Finnish designers a platform to showcase their work. Fiskars craftsmen, including its potters, have always been very disciplined and they produce clean lines without the brashness of some modern potters. Their creations are architecturally sound, functionally well-thought through and in simple words, very neat and technically perfect in concept and approach.

Another European ceramic tradition is the Bauhaus pottery school of the 1920s. Basically German in origin, Bauhaus designs suggest understanding functionality and rationality in the use of materials and their creations are quite often technically sound. Their designs were modern, functional and “classic”.

Nowadays, much of contemporary pottery has gone haywire: it is no longer skill-focused or craft-orientated like the Japanese or dominated by clean lines like those from the Fiskars (Finland) and Scandinavian countries. Ceramic artists from the United States (of America) and some modern and contemporary potters are extremely unorthodox - anything goes as long as the art is made from clay. The clay need not be glazed or fired and can be part of an installation or performance art.

My travels to Europe, Japan, the Scandinavian countries, the Middle East and Southeast Asia made me aware of the characteristics of the pottery cultures in these locations. And for many years, you could say I was and still am, driven by the question, where is the ethical pot?

I admire the ethics of the Japanese and their belief in the anonymous craftsman and gravitate towards the clean lines of the Scandinavian approach as my personal taste. I have also concluded that the ideal potter must have his own identity and culture to arrive at his own “ethical pot”.

We must explore indigenous materials and local techniques and combine this with timeless, elegant design. We cannot depend on traditional methodologies alone but must improve them with modern ideas and approaches.

Ideally, the potter must use local materials and motifs and evolve an aesthetic that expresses a sense of time and place as well as one's personal identity. For me, this means many things - being aware of my Singapore Malay identity, my spiritual life as a Muslim, my family and social life, the things and activities that I find joy in - gardening, music, motor-biking. I sometimes take clay from the earth found in Singapore or places I have lived in or travelled to; you will see Arabic decoration or the kendi form in my works while at other times, you see Japanese or Scandinavian influences; I often refer to popular culture from local bands to Western pop music to P. Ramlee films and use them in my titles.

The cultural impact of pottery culture is long-term in nature. It is necessarily stored in skills and one's understanding of one's own culture and one's actual life experiences. Pottery as an artistic craft is always individual, bearing the marks of its maker. Learning this is a process that takes a long time – lifelong learning, in the true sense of the expression. A manual skill that creates objects made by hand, an artistic craft is ultimately knowledge and a consciousness that cannot be taught academically. It has to be learnt and absorbed by doing it oneself and refined when you have developed as a person. It is an intellectual resource, a method of harnessing the accumulated resource but which has to be physically - and not theoretically - undertaken by the potter.

A Life-Long Journey

There is no short cut for an apprentice or practitioner in pottery en route to becoming a pottery master although some have paired up with each other to “shorten” the journey.

To learn how to make pottery you only have to take a course from an institution or at a hobby centre. To learn about the history of pottery or to learn it scholastically we may look to some potter or be tutored by a ceramics academic. It is different if you want to master pottery – where you understand pottery in a most profound way - as a physical form but also as a philosophy about aesthetics and about life, humanity and nature. I have said this about Japanese ikebana or kado and it is similar with pottery.

It is a life-long journey. You have to be an apprentice for years to even get a grasp of the technicalities of the craft. You have to exchange glazes and ideas, immerse in clay culture, refine your skills and share many essential techniques with others. It is a memory stored in skills, maintaining the links between past and present.

Historically, it can be seen that most well-known potters partner or pair with another potter. Their store of knowledge is shared with one another and this sharing is a kind of catalyst. Doing it alone may sometimes be insufficient – one must galvanise and harness from other potters.

Bernard Leach and Hamada Shoji, Hans Coper and Lucie Rie are prime examples. The outcomes of their combined effort even though they were different individually have been tremendous. It shortens the life-long journey of learning.

My “partnership” with Takeshi Hibi is an example. I first met Hibi-san in the 1970s when he was a glaze scientist and technician and I was a student potter who arrived in Tajimi on my scholarship. We exchanged knowledge and experiments for many years. We often visited each other in Tajimi and Singapore. This kind of mutual sharing shortens the life-long learning journey and we have had these exchanges from 1972 right up to the present.

With each passing year, I believe more and more in the system of mentorship and apprenticeship. Perhaps the word “teaching” should not be used as the process is much more than the transfer and passing on of technical skills or knowledge. It is instead an interaction that develops moral fibre and character.

The apprentice assimilates not just methods, techniques and processes but also starts to understand and hopefully, adopt and internalise a set of beliefs and principles through the discipline and rigour of the apprenticeship. The daily interaction with one's sinsei means a daily exposure to his technical mastery, his daily regime and routine as well as his sinsei's ethics and principles.

Through this, the apprentice learns patience, conscientiousness, humility, discipline – not just to arrive at being a highly adept potter but also to arrive at being a person of integrity, of humility, of awareness, of compassion, of thought and of action.

When my apprentices go beyond technical competence and start to develop this essential moral fibre and consciousness, they will arrive at their ethical pot.

The Way of the pot, of pottery, is a long arduous journey - only the hardy can take it and can endure. No short cuts. We should remember that we should not work alone and that we do not walk alone.

This essay was developed from an original text dated 3 April 2015, handwritten by Iskandar Jalil and adapted to include excerpts and exchanges from oral interviews conducted with editor/writer Lindy Poh including an oral interview on 3 April 2015.

¹ Oliver Watson propounded that “a pot, lovingly made in the correct way and with the correct attitude would contain a spiritual and moral dimension” in W. Oliver, *Studio Pottery - Twentieth Century British Ceramics in the Victoria and Albert Museum*, (Phaidon Press Limited, London 1990), pg 15

² L. Poh & Iskandar J., *Material, Message, Metaphor: The Pottery Voice of Iskandar Jalil (Art-2 Gallery Pte Ltd Singapore with the National Arts Council Singapore)*, pg 26.

³ S. Yanagi, S. Hamada, B. Leach *The Unknown Craftsman: A Japanese Insight Into Beauty*, (Kodansha International, Tokyo Japan, 1972)



Oval Form (Surface Relief)
Mixed Clay
35cm (h) x 26cm x 26cm



Round Form (Slip Decoration)
Stoneware Clay
25cm (h) x 22cm x 22cm



*Pomegranate, Kheam Hock Road
Mixed Clay
24cm (h) x 24cm x 19cm*



In Pursuit of the Ethical Pot



ISKANDAR JALIL

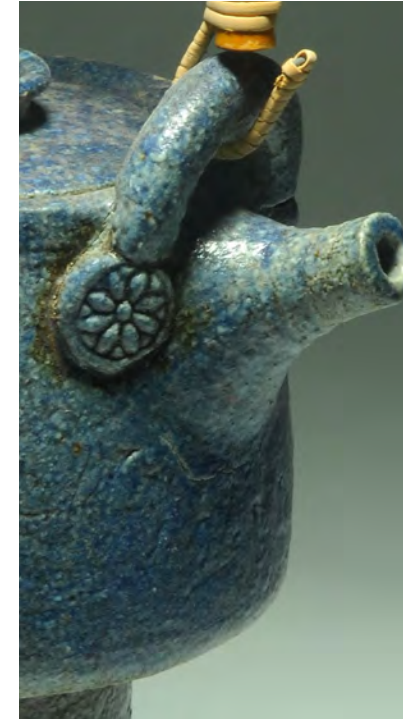
Tingkat 'A', 'B' and 'C'
Grogged Clay
55cm (h) x 19cm x 16cm
68cm (h) x 15cm x 12cm
66cm (h) x 17cm x 13cm

Bud Abbot / Lou Costello
Stoneware Clay
27cm (h) x 24cm x 24cm





Teapot on a Pedestal (1)
Stoneware Clay
33cm (h) x 18cm x 15cm



Teapot on a Pedestal (3)
Stoneware Clay
31cm (h) x 17cm x 12cm

In Pursuit of the Ethical Pot



ISKANDAR JALIL

Beauty and The Beast
Stoneware and Grogged Clay
45cm (h) x 30cm x 22cm

Cylindrical Bowl with wooden handle [A]
Crank Clay
9cm (h) x 26cm x 21cm



Slab Form (Watercolour Surface)
Earthenware Clay
35cm (h) x 56cm x 14cm





Tiga "Abduls"
Three Abduls
(After the 1964 Malaysian comedy
Tiga Abduls by P.Ramlee)

White Earthenware
15cm (h) x 13cm x 10cm
17cm (h) x 13cm x 11cm
15cm (h) x 15cm x 11cm



Dented Bowl with Twig
Local Clay
15cm (h) x 20cm x 13cm

Small Spout / Neck Vessel
Stoneware Clay
31cm (h) x 24cm x 24cm





Andai Di-kau Pergi
What will happen to me if you go?
(After the Malay song of the same title by
Indigo and performed by Saloma)

Mixed Clay
40cm (h) x 80cm x 14cm



Cylindrical Bowl with Handle 1 & 2, Finland
Crank Clay
20cm (h) x 26cm x 23cm
16cm (h) x 27cm x 23cm



Shito Shito Picchan

*The Sound of the Raindrops
(After the theme song of popular
Japanese manga & drama serial
Kozure Okami (Lone Wolf & Cub))*

Tajimi Clay

33cm (h) x 44cm x 18cm

Vessel with Ladle
Local Clay and Crank Clay
26cm (h) x 18cm x 18cm





Jari-ku Sakit Semua
Aching Joints
(After the song of same title by
P.Ramlee & Saloma)

Stoneware Clay
23cm (h) x 19cm x 12cm



Curriculum Vitae

ISKANDAR JALIL

born 5 January 1940,
Singapore

Iskandar Jalil (b.1940) is celebrated as Singapore's Master Potter and leading educator-mentor in ceramics art. His practice has enjoyed numerous accolades including the Cultural Medallion (1988) - the nation's highest recognition for artistic accomplishment. Iskandar received two Colombo Plan Scholarships - in 1966, for textiles studies in Maharashtra, India and in 1972 for Ceramics Engineering in Tajimi, Japan. His works bear the influence of different pottery cultures across the world. His characteristic works possess simple but strong structures with highly tactile and rich surfaces, often bearing twigs or branches for handles and deploying clays unique to particular locales or regions.

EDUCATION

- 1972** Ceramics Engineering Course, Tajimi Design & Research Centre, Japan
Colombo Plan Scholarship
- 1968** Pottery for Schools, Teachers' Training College, Singapore
- 1966** Textile Weaving and Spinning, India,
Colombo Plan Scholarship
- 1962** Teacher's Training College, Singapore

AWARDS

- 2015** The Order of the Rising Sun, Gold Rays with Rosette (Japan)
- 2014** Japanese Foreign Minister's Commendation Award (Japan)
- 2012** National Day Award,
Public Service Star (BBM) Award
- 2002** Achiever of The Year Award (Berita Harian & McDonald's), Singapore
- 1998** Pingat APAD (Angkatan Pelukis Aneka Daya), Award by Association of Artists of Various Resources, Singapore
- 1994** Fellow, National University of Singapore (NUS) Centre for the Arts
- 1988** Cultural Medallion (Visual Arts), Singapore
- 1977** Special Award, National Day Art Exhibition, Singapore

SELECTED PRIVATE & PUBLIC COLLECTIONS

Wee Kim Wee, former President of Singapore
George Bush, former President of the United States of America
Lee Kuan Yew, former Prime Minister and Minister Mentor of Singapore
CapitaLand, Singapore
Centre for the Arts, National University of Singapore, Singapore
Changi Airport Group (CAG), Singapore
Economic Development Board, Singapore (EDB)
Embassy of Japan in Singapore
Embassy of Singapore in Jakarta, Indonesia
Embassy of Singapore in Phnom Penh, Cambodia
Embassy of Singapore in Tokyo, Japan
ExxonMobil, Singapore
Governor of Hong Kong, Hong Kong
Istana (Presidential) Art Collection, Singapore
Keppel Shipyard, Singapore
Lasalle College of the Arts, Singapore
Ministry of Foreign Affairs (MFA) Singapore
Monetary Authority of Singapore (MAS), Singapore
National Arts Council (NAC), Singapore
National Heritage Board (NHB), Singapore
National Museum, Stockholm, Sweden
National Museum, Singapore
Orchard Hotel, Singapore
Raffles Country Club, Singapore
Singapore Press Holdings (SPH), Singapore
Singtel, Singapore
Swisshotel, Singapore
Sultan of Brunei Collection, Brunei
Temasek Polytechnic, Singapore
Trade Development Board (TDB), Singapore

SOLO EXHIBITIONS & WORKSHOPS

- 2012** Images of My Pottery Travels, MICA Artrium, Art-2 Gallery, Singapore (with the book Iskandar Jalil: Images of My Pottery Travels)
- 2007** Material, Message, Metaphor, MICA Artrium, Art-2 Gallery, Singapore (with the book Material, Message, Metaphor: The Pottery Voice of Iskandar Jalil)
- 2005** For Cambodia, Raffles Le Royal, Phnom Penh, Cambodia
- 2001** A Potter's Life, A Potter's Thoughts MICA ARtrium, Art-2 Gallery, Singapore (with EDB's book Square One: A Potter's Journey)
- 1995** My Dialogue With Clay, Takashimaya Gallery, Singapore
- 1992** Ceramics, Bon Belta, Miyazaki Prefecture, Japan
- 1990** Potter's Journey, National Museum Art Gallery, Singapore
- 1984** Raw, Earthy and Pliable, Alpha Gallery, Singapore

SELECTED GROUP EXHIBITIONS

- 2015** *Balance in Imperfections (with Temasek Potters)*
Japan Creative Centre, Singapore
- 2015** *Tribute to Local Clay*, Maya Gallery, Singapore
- 2013** *Iskandar Jalil - A Lifelong Passion for His Craft and His Teachings*, Japan Creative Centre, Singapore
Encore!, Maya Gallery, Singapore
JBCS Gallery Opening & Dragon Kiln, Singapore
Shakei: A Pottery Exhibition, Glocal Connect Village Art Gallery, Temasek Polytechnic, Singapore
- 2012** *6th Ngee Ann 3D Art Exhibition*,
Ngee Ann Cultural Centre, Singapore
- 2011** *Raw Interpretations (with Temasek Potters)*,
Art-2 Gallery, Singapore
- 2008** *Inspirations of Kampong Gelam – Inaugural Pottery Exhibition*,
Malay Heritage Centre, Singapore
- 2007** *Reshaping Asia*, 4th World Ceramic Biennale,
Incheon Ceramic Centre, Korea
Pots, Pipes and Other Pieces – Singapore Art Show,
National Library, Singapore
- 2006** *Ceramics Beyond Borders: 40 years of Bilateral Ties between Singapore & Japan*, National Library
Jalan Bahar Clay Studios & Dragon Kiln Open House, Singapore
- 2005** *Seven Masters*, Singapore Art Museum, Singapore
A Different Light: Works from Corporate Collections,
Drama Centre, Singapore
Ceramitivity: The Third Statement,
NUS Centre for the Arts, Singapore
- 2004** *New Zealand Festival of Arts*, Wellington,
New Zealand; *Material Matters: Inaugural Exhibition*, The Arts House at Old Parliament, Singapore
Crossroads: Making of New Identities,
National University of Singapore,
New Paper Lifestyle: Dragon Kiln at JBCS, Jalan Bahar, Singapore
- 2002** *Ceramitivity: The Second Statement*, NUS Centre for the Arts, Singapore
Discovery Phase, Art-2 Gallery, Singapore
- 1999** *Ceramitivity: The First Statement*, NUS Centre for the Arts, Singapore
Shifting Paradigms: Handmade,
Singapore Art Museum, Singapore
Feature 5, Art-2 Gallery, Singapore
- 1996** *Down to Earth (7 Potters)*, Art Focus, Singapore
- 1995** *Singapore Art' 95*, Suntec City, Singapore
4th International Ceramics Festival Mino, Tajimi Gifu, Japan
Malay Artists, Petronas Art Gallery,
Kuala Lumpur, Malaysia
- 1994** *Gane & Benge Meet Iskandar Jalil*, Art-2,
The Substation, Singapore
Contrasts: Recent Clay Creations (with Ng Eng Teng), Takashimaya Gallery, Singapore
- 1993** *Hong Kong Festival of Arts*, Hong Kong

SELECTED COMMISSIONS & SPECIAL PROJECTS

- 1990** *Pottery*, Miyazaki, Kyushu, Japan
Clay Pieces, National Museum, Singapore
Singapore Pottery, National Museum, Stockholm, Sweden
- 1990** *Ceramics In Infinity*, The Westin Stamford, Singapore
- 1989** *Born of Fire*, National Museum Art Gallery, Singapore
- 1988** *Clay and Cloth*, National Museum Art Gallery, Singapore
Basics: 5 Artists (with Chong Fah Cheong, Han Sai Por, T. Mabrey, S. Neumann) National Museum Art Gallery, Singapore
- 1987** *Transformation Image – Contemporary Ceramics in Singapore*, National Museum Art Gallery, Singapore
National Museum's Centenary Art Festival,
National Museum Art Gallery, Singapore
Ying and Yang, National University of Singapore
- 1986** *Clayworks (19 Ceramists)*, Alpha Gallery, Singapore
- 1985** *International Ceramics*, Taipei, Taiwan
- 1981** *International Design*, Osaka, Japan
- 1979** *Ceramics and Sculpture*, Gallery Asia, Singapore
- 1976** *Contemporary Singapore Sculpture*,
National Museum Art Gallery, Singapore
- 1975** *14 Singapore Ceramics Artists*,
National Museum Art Gallery, Singapore
- 1971** *ASEAN Art Exhibition*,
travelling exhibition to ASEAN countries.
Pottery & Ikebana, National Library, Singapore
- 2009** *Spice of Life*, Mural,
Embassy of Singapore in Vientiane, Laos
Wall Mural for MUIS Headquarters,
Singapore
- 2004** *Beneficence 3*, ceramic vessels,
Marina Barrage, Public Utilities Board (PUB), Singapore
- 2003** *Mural*, National Trade Union Congress (NTUC), Singapore
- 2002** *Mitravam*, Mural,
Ministry of Foreign Affairs (MFA),
Singapore
- 1995** *Mural*, Commemorating The Straits Times 150th Year, Singapore Press Holdings (SPH), Singapore
- 1994** *Gifts for Keppel Shipyard*, Singapore
Gifts Pan United Corporation, Singapore
- 1992** *Clock-tower*, Miyazaki Prefecture, Japan
Special gifts for International Design Forum Speakers, Design Centre, Singapore
Special gifts for Sotheby's Singapore
- 1990** *Changi International Airport Terminal 2*, Singapore
- 1988** *Mural*,
Tanjong Pagar SMRT station, Singapore

“I realised that striving to create something beautiful out of fire, earth, water and air, is a noble thing to do. The work speaks to you if you stop long enough to listen to it. A number of pots have a presence - they are impressive and beautiful.”

~ ISKANDAR JALIL, 2015



Acknowledgments

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Guest-of-Honour:

Prof Tommy Koh

**Ambassador-at-Large, Ministry of Foreign Affairs
Singapore**

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Essay:

*Iskandar Jalil, from the original text
In Search of the Ethical Pot 2015 with
additional material from oral interviews
with Editor, 2015.*

Ambassador's Message:

Japan Creative Centre with Editor.

Editorial:

**Lindy Poh with Agnes Lim,
Art-2 Gallery & Mulan Gallery**

Photography: **Lawrence Chong**

Design: **Ivan Lee**

ISKANDAR JALIL



The 4 'Musketeers'

20cm (h) x 12cm x 12cm

20cm (h) x 15cm x 15cm

18cm (h) x 15cm x 15cm

18cm (h) x 13cm x 13cm

*This catalogue accompanies the exhibition **Iskandar Jalil – In Pursuit of the Ethical Pot** (27 August - 12 September 2015) at the Japan Creative Centre, Singapore.*

*For further details and information, please log into **www.iskandarjalil.com***

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