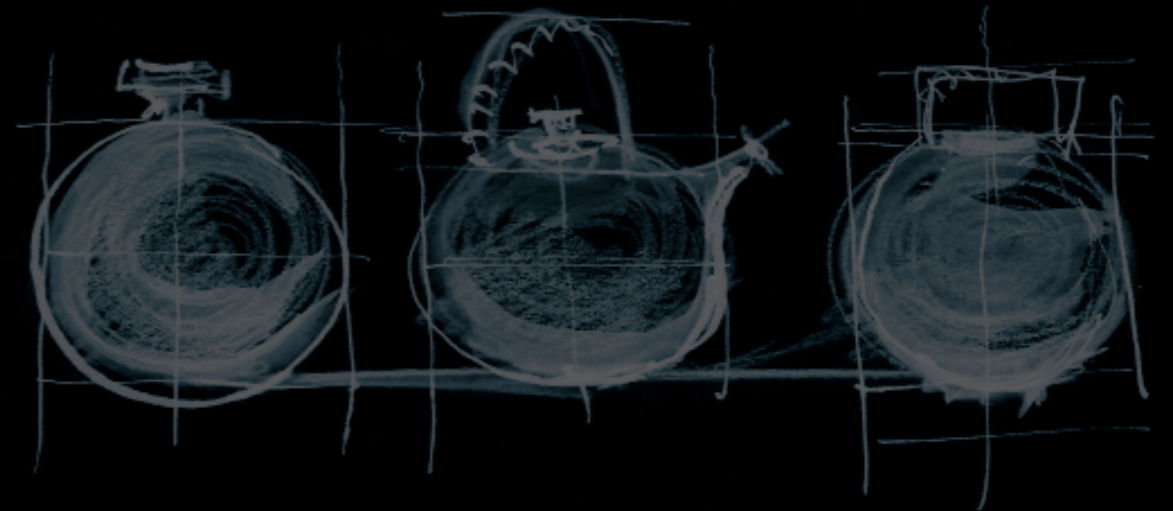


DR ISKANDAR JALIL:
PARADOX



pottery. Pots are stacked every
where. Completed pots are sold
and carried by man over ^{to}
bamboo poles and carried ~~to~~ ^{to} ~~the~~
town. Usually pots are made in
between their agricultural
activities just to supplement
their daily needs

Pottery pieces are usually, I should say
most are functional pieces derived from
religious, cultural and daily activities
in the villages. Decorations are usually
simple geometric designs and those
of Hindu origins. Very few Islamic
designs could be seen with the
exceptions of "doas" from the Quran.
Clays are of low temperature earthenware
black in colour. They do not require
high stoneware clays as the facilities
for high temperature kilns are not
available. But, the pieces are unique.
The large ones fascinate me!

AMBASSADOR'S MESSAGE

Japan Creative Centre (JCC) and the Embassy of Japan in Singapore have enjoyed an active and significant relationship with Singapore's master potter Dr Iskandar Jalil. We have had the pleasure of presenting exhibitions by Dr Iskandar since 2013, as well as displays and programmes featuring pottery from his students, protégés and fellow ceramists. Needless to say, it is our delight that this exhibition – Dr Iskandar Jalil: PARADOX, 2018 – has been organised in conjunction with the 45th anniversary of Japan-ASEAN relations, and during a year which also happens to mark the 32nd ASEAN Summit in Singapore.

It is particularly apt that JCC is featuring Dr Iskandar's practice on this commemorative occasion, as he is a master-artist who has engaged with, and contributed to, the pottery traditions and practices of Southeast Asia and Asia, including Japan. In particular, Dr Iskandar has made notes and sketches of various pottery methods and kiln types in the region, and was instrumental in building the Singa kiln in Cambodia.

This exhibition continues to develop the ways in which we have been working with Dr Iskandar. The gallery spaces of JCC showcase more than 60 ceramic works, which he has specially developed for this project. These pieces were formed and fired at the Temasek Potters' studio – a ceramics facility and collective that Dr Iskandar founded in 2010, and that is still going from strength to strength.

As with the past exhibitions of Dr Iskandar which JCC has hosted, this one features the signature pottery vessels which he is celebrated for. Dr Iskandar also surprises us with many works that look sculptural and unconventional, and show how he continues to enliven the language of ceramics. His practice has always been deeply anchored in his cultural roots, but his reach is international.

We are grateful that Dr Iskandar Jalil continues to share his knowledge, experience and art with us, in his own unique ways, at Japan Creative Centre.

H.E. Jun Yamazaki

Ambassador of Japan to Singapore

DR ISKANDAR JALIL : PARADOX

An Introduction by Lindy Poh

The paradox - an apparent contradiction that conceals a deeper truth – recurs and persists in Dr Iskandar Jalil’s philosophy and process. Seemingly absurd or perplexing propositions such as finding ‘beauty in the imperfect’, ‘power in the small’ and ‘freedom in discipline’ abound in Iskandar’s works and writings on ceramics. It was perhaps inevitable that the concept of the ‘paradox’ was invoked in this exhibition to distil the long and complex practice of Singapore’s Master Potter.

Paradox presents an extraordinary range of wheel-thrown and hand-built pieces, all produced at the kiln facility of Temasek Potters - a collective founded by Iskandar in 2010. The exhibition assembles familiar forms as well as more sculptural and evocative works that push the parameters of functional pottery. *Paradox* also marks the first time that the Master Potter’s daughter Elena Iskandar is involved in conceiving and developing an exhibition of her father’s works. In the process, Elena proposes three broad frameworks as possible ways to view Iskandar’s works; her writing, deft and intuitive, illuminates aspects of the Master Potter’s practice, suggesting that his ‘philosophy’ extends beyond pottery aesthetics and is, in fact, located in a way of life and way of being.

Perfect Flaws

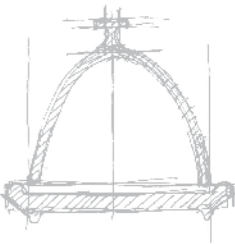
The exhibition features the elemental forms of pottery that have been imbibed and endlessly reinterpreted by Iskandar for over 6 decades. The pitcher, flagon, jug, flask, vase, beaker, bottle, pot, tea-pot, cup and bowl emerge with a diversity of glazes and stylistic approaches. In addressing functional vessels, Iskandar has famously cautioned against disparaging the humble *cawan* (Malay for ‘cup’), deeming it one of the most challenging forms to master, along with the deceptively simple tea-pot.

Indeed, the certainties of form and function in these everyday utilitarian articles demand a certain technical proficiency from their maker to serve their purpose of storing, pouring liquids or other practical uses. In this regard, the functional vessels in *Paradox* demonstrate the superb control and technical prowess attained by the



Master Potter since throwing his first pot at the Teachers’ Training College in 1960. And beyond such competencies are the rich, textured glazes and nuanced detailing that imbue the utilitarian container with the poetic qualities that have become characteristic of an ‘Iskandar Jalil vessel’.

Set against the equanimity of such vessels are pieces that exude a different kind of energy. Elena Iskandar describes such pieces as *asymmetrical* - manifesting an ‘unbalanced’ state and ‘randomness of things’. She points out the paradoxical nature of these works – where beauty and harmony are located in the less-than-perfect or the flawed. In such eccentric pieces, Iskandar explores ways to extend, disrupt and re-imagine the essential form of the *utsuwa* or ‘container-vessel’. Upright vessels are allowed to sag and slump (such as in *Undulation II*) or are enjoined and configured at a permanent tilt (in *Prickly, & Possible Spaces*). Their idiosyncrasies are heightened by Iskandar adding seemingly haphazard extrusions and ‘outgrowths’ or elements such as a marvellously malformed branch for a handle (in *Unhinged*).



There are a considerable number of pieces in *Paradox* with asymmetrical and sculptural qualities. *Listening to the Waves* and *Thought vs Reality* are instances where Iskandar engages bold ‘clay relief’ (raised surface) work on the vessel surface. Other pieces dispense with the vestiges of the vessel altogether and come closest to being pure sculpture. In these, Iskandar evokes recognisable shapes derived from the natural world. With just economical ‘components’ of clay and wood, Iskandar conjures the head of a kudu with twisted horns (in *Antelope*) or a hefty cluster of tropical cannonball fruit (in *Cannonball Fruits*) fired in the deep colour-hues of cast-iron artillery cannon balls.

Iskandar’s irrepressible humour is also discernible when he alludes to children’s playing blocks in *Back to Basics* and the twisting mechanism of Rubik’s cubes in *We Turn the Cube and It Twists Us*. In this latter work and in *Queue and Wait*, Iskandar abandons the anatomy of the pot. Instead he plays with abstracted geometric forms; these take on a lively animated quality, as if echoing playful human personality and behaviour.

Beyond Borders

In Elena's frameworks, she examines travel as a catalyst and impetus for Iskandar's practice, compelling his vigorous explorations of new clays, glazes and constructions. While some pieces cheekily allude to Iskandar's dramatic travel adventures (*Paraglide; ...My Foot!*) others are meditations on or recollections of specific locations.

Waterway Leading to the Mermaid depicts the water passage to the iconic Little Mermaid sculpture in Copenhagen, Denmark, a site of memories for Iskandar. Interestingly, a trip to Copenhagen some 24 years earlier had compelled him to write the following haiku:

*I come
Feel attached to this world
Where I come to die*

- Iskandar Jalil, Copenhagen 1993



Other works are evocative of the peculiarities of architecture and atmosphere in certain places. *Windows of Thun*, through a patterned placement of 'clay relief' pieces, captures the visual rhythm of the medieval town windows and architecture of Thun in Switzerland. In a similar structure, *View from Manazuru* suggests an aerial view of the harbour from the mountainous area of Manazuru in Japan, through an organic clustering of 'clay relief' pieces.

Elena in her writings underscores the special relationship her father has with Japan. A number of pieces have specific Japanese references including *Tsubaki* (*Camelia*), *Samurai* and *Autumn in Kyoto*. Other 'autumn-inspired' pieces (*Autumn Teapot*, *Autumn Bowl*) feature vivid tangerine and red hues, capturing the mood and sensations of *momiji-gari* (Japanese for 'viewing the maple'); and *Autumn Butterfly* with its rippled wood handle and clay 'pillars' is evocative of the fluttering of wings and Japanese *torii* gate that marks the crossing from the secular to the sacred realm. These pieces recall the autumn of 1972 when Iskandar first arrived

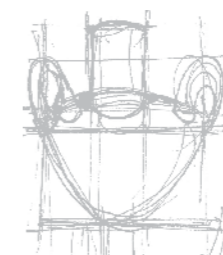
in Tajimi, Japan to begin his ceramics training under a Colombo Plan Scholarship. The experience was to have enduring effects on Iskandar's life and practice.

Several works in *Paradox* call attention to Iskandar's travels through the Southeast Asian region and his interactions with folk and village communities, observing them in daily rituals as well as craft creations. The form of *Small Bucket* was derived from rustic buckets with their tall, upright handles lowered into stone wells to draw water; *Washing Board* pays homage to the clothes wash board with its distinctive corrugated ridges still used in many regional communities. Interestingly, in some works, Iskandar integrates his training in both fields of textiles and ceramics – clay is made to fold, roll and flap like fabric (in *Kain Samping*) or to suggest the weft and warp of tapestry (in *Tapestry*).

Same Difference

Perhaps the most stirring segments in the exhibition encompass works that were produced in pairs, prompting Elena Iskandar to view these within the frameworks of her father's relationships and exchanges with others, including her mother (herself a Colombo Plan Scholar (Domestic Science)). The rhythms of domestic banter and affection, the tug and pull of dialogues and conversations and the spectre of mortality, once thought too sensitive to refer to, are brought to the fore.

Elena's scrutiny, marked by a disarming honesty and humour, reveals and humanizes the Master Potter in an unprecedented manner. Her writings, delivered with clarity and expressiveness, should be noted not for 'autobiographical appeal' or for offering that rare glimpse into the potter's private life; her vivid observations are crucial reminders that a potter's philosophies and preoccupations are not contained within the walls of a potter's studio but reverberate through all aspects of his life and are in fact, inseparable from life itself.



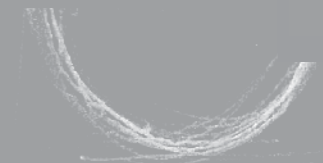
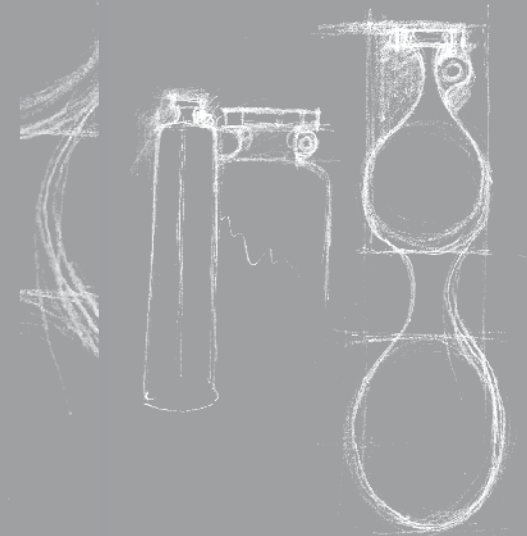
* How Pilling is to be
UNDERSTOOD OR
APPROACHED

* Do not think too much,
let the heart do the
work!



* How Pilling is to be
UNDERSTOOD OR
APPROACHED

* Do not think too much,
let the heart do the
work!





Quite a common kiln for bricks, pottery wares. Saw this kiln in San Galla near UBUD, BALI.

CIRCULAR OPEN-ENDED BRICK WALL KILN.

I saw a similar kiln near MUMBAI, INDIA.



Perfect Flaws

My father just turned 78. He's dealt with cancer, problematic knees, pneumonia, shivering hands and failing eyesight.

Life is imperfect and unpredictable. He readily accepts that. His pieces reflect that. There are of course his basic bread and butter pieces, his signature 'IJ Blue' glaze, his teapots and Jawi script vessels that are perfectly symmetrical and popular.

But then there are pieces that do not subscribe to the idea of perfection and symmetry. His sculptural pieces use asymmetry and austerity to achieve surprise and delight through the unbalanced and randomness of things. There is a sense of harmony by not being perfect.

It's like he's telling us yes, life throws all the hard curveballs but enjoy the delicate beauty of the game with all its ups and down...

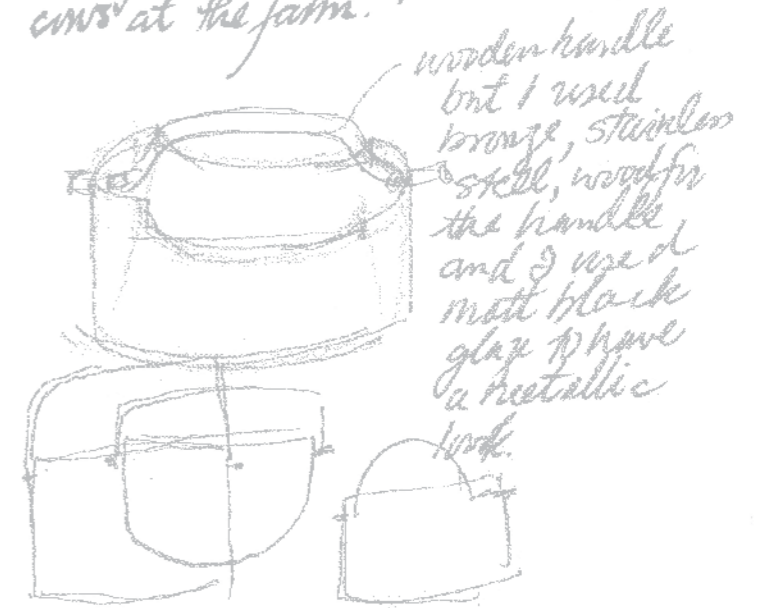
~ Elena Iskandar



Washing Board, 2017



One of them is Pekka Paikari, who was kind, too kind, to spend time with us. I love his bottles, brick wall murals, slab murals and his earthy approach to his works. He is 70. The other is a plump lady in her 70's doing a similar bucket in clay and metal. Her work was inspired during her early days milking cows at the farm.



Photography
 abu eating in a bowl.
 shortie sleeping in large bowl
 Ben
 mosquitoes
 Kachuk

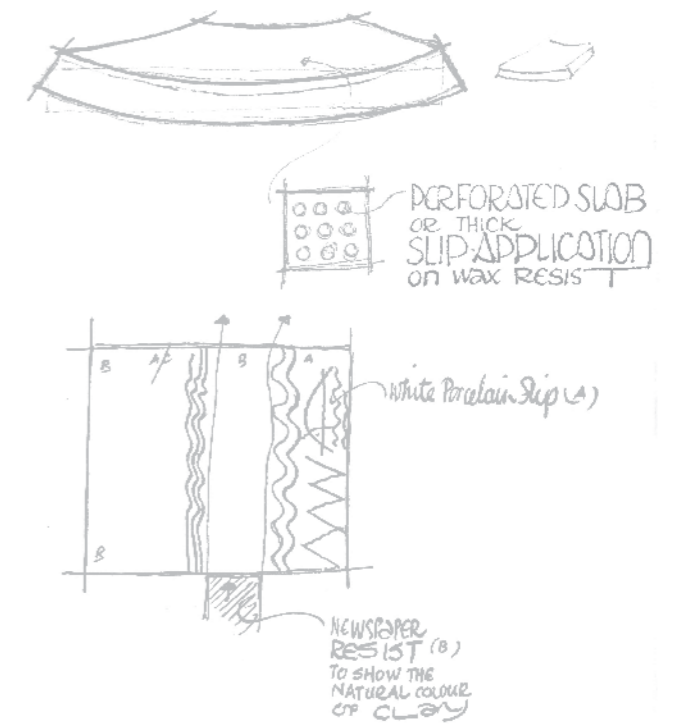


rats
 TERMITES

I am not alone when I am
 alone in the workshop.
 There's Ben the Rat popping
 in and out at odd times.
 There's Abby the cat who
 died. I liked her in many
 other ways - cats. Now there's
 about 7 rats to accompany
 me when I am alone, they
 eat cause I am charitable.
 I donated quite a big
 amount of blood to the
 mosquitoes, lucky no dengue
 so far. Then there's the
 Kachuk who scurried
 all over the workshop when
 I sprayed Bygon. I am
 not alone!

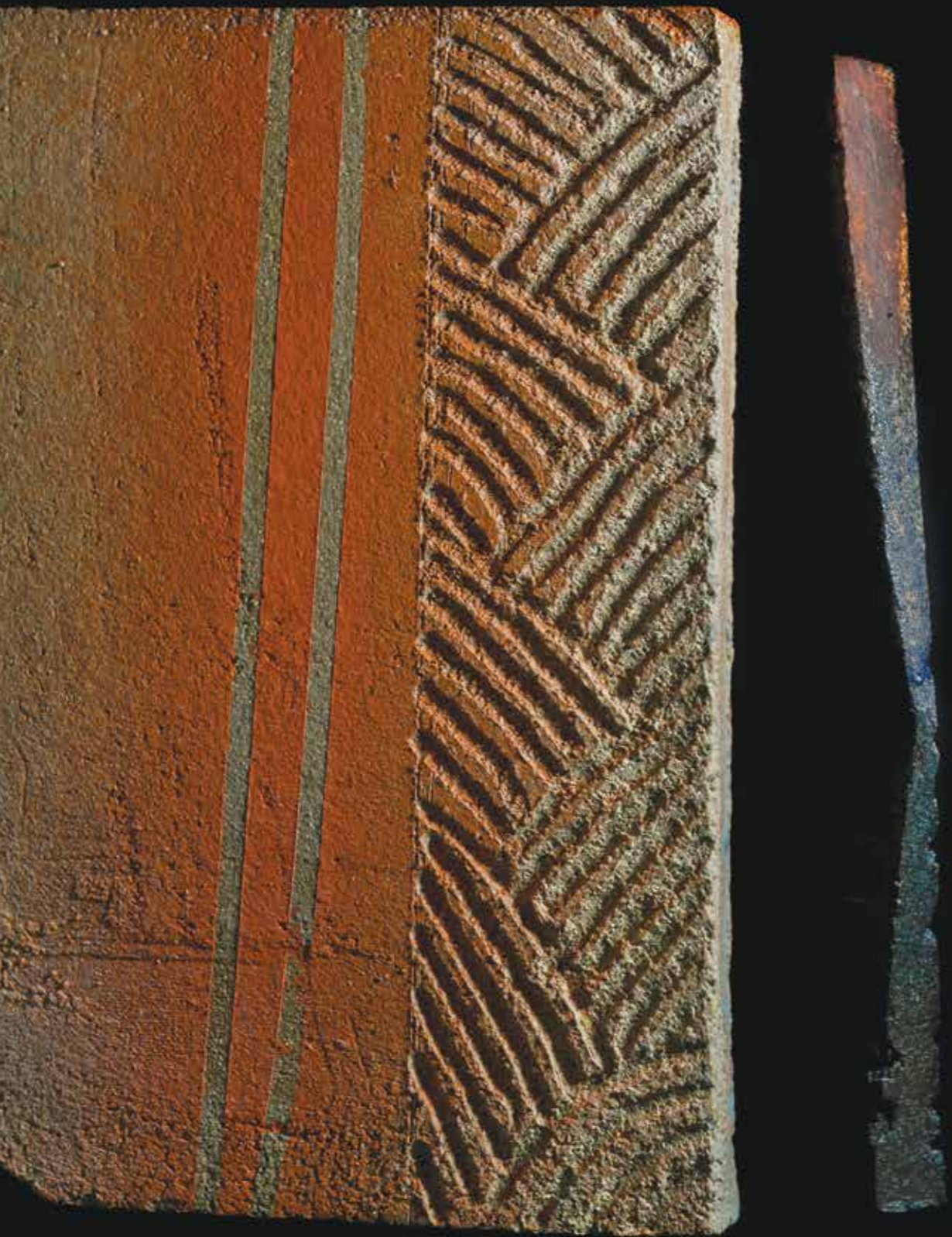


Cannonball Fruits, 2017



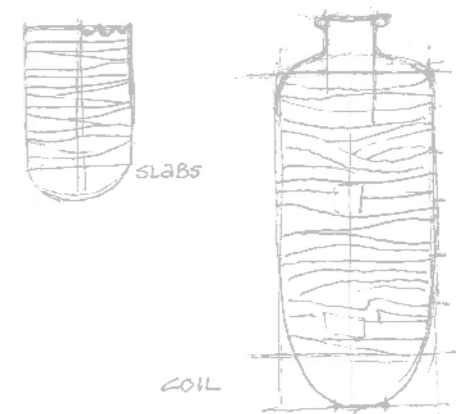
DECORATIVE
PLASTER

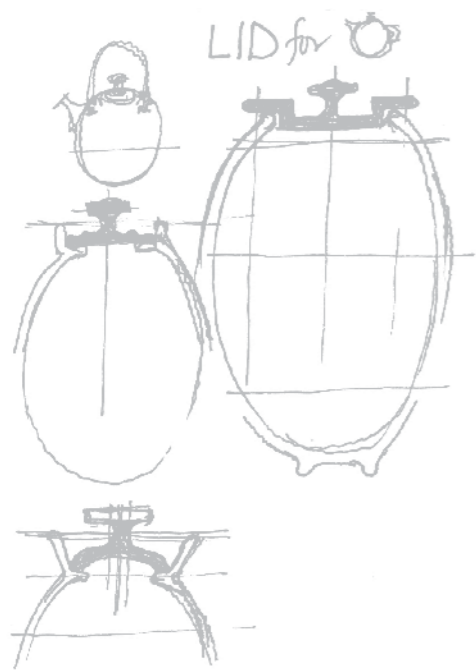




*“...There is beauty in imperfection,
...find your own strength,
be honest with yourself...”*

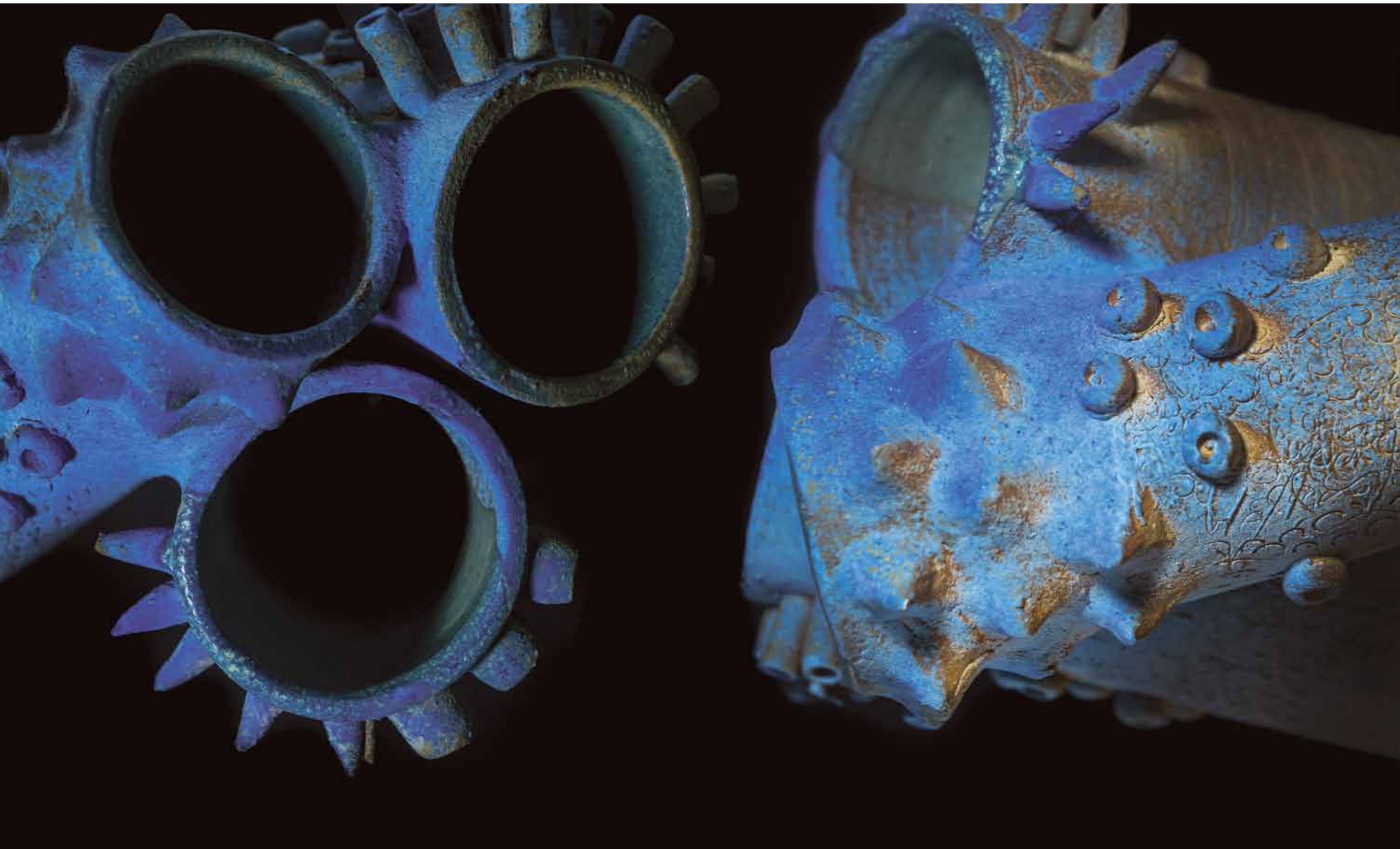
- Iskandar Jalil, Images of My Pottery Travels, 2011

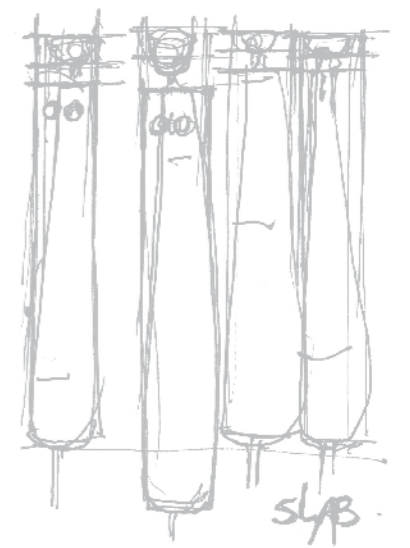
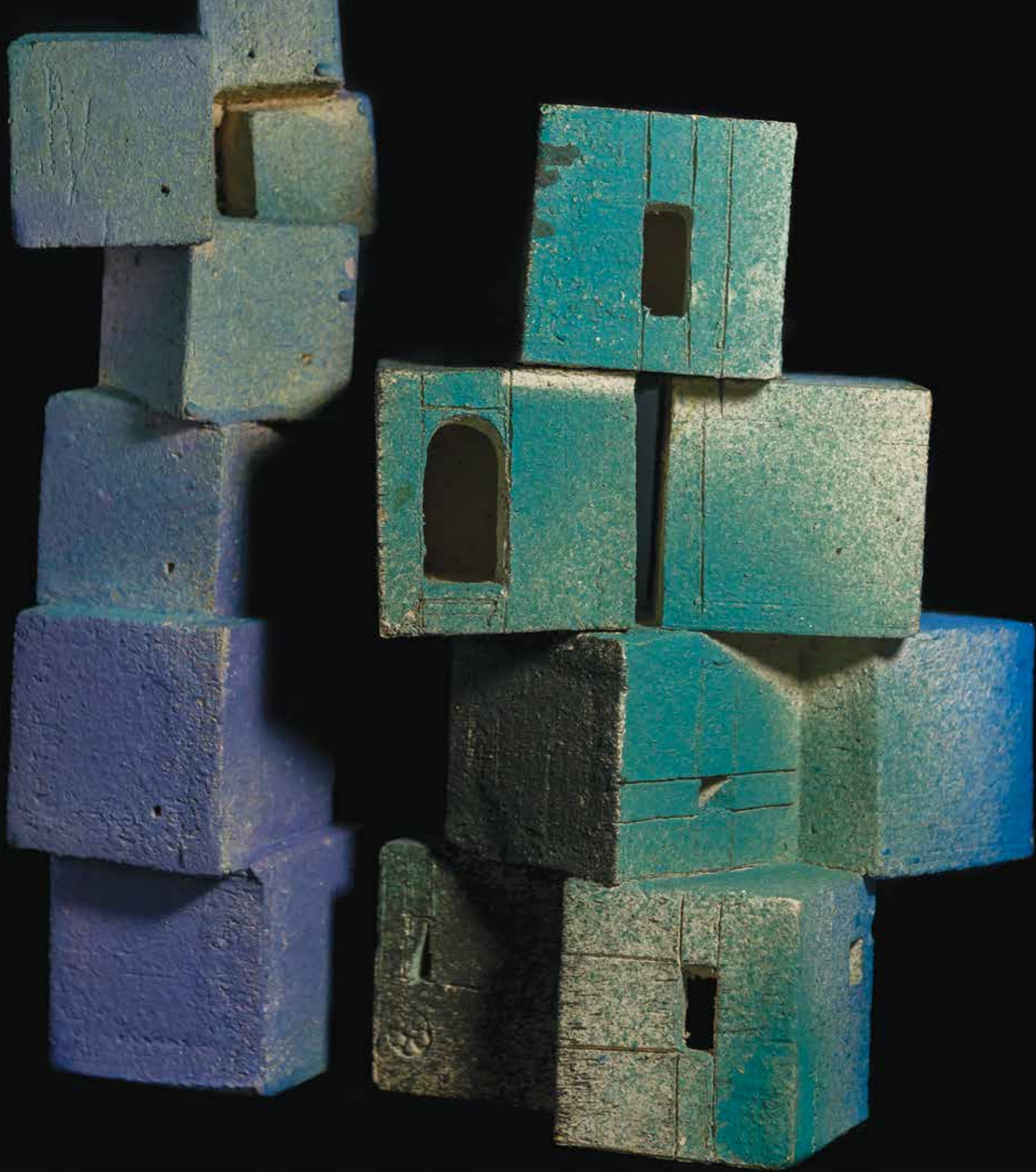




Listening to the Waves, 2018







We Turn The Cube and It Twists Us, 2018

White Clay with
Black Slip and
do a graffiti

use of porcelain clay.



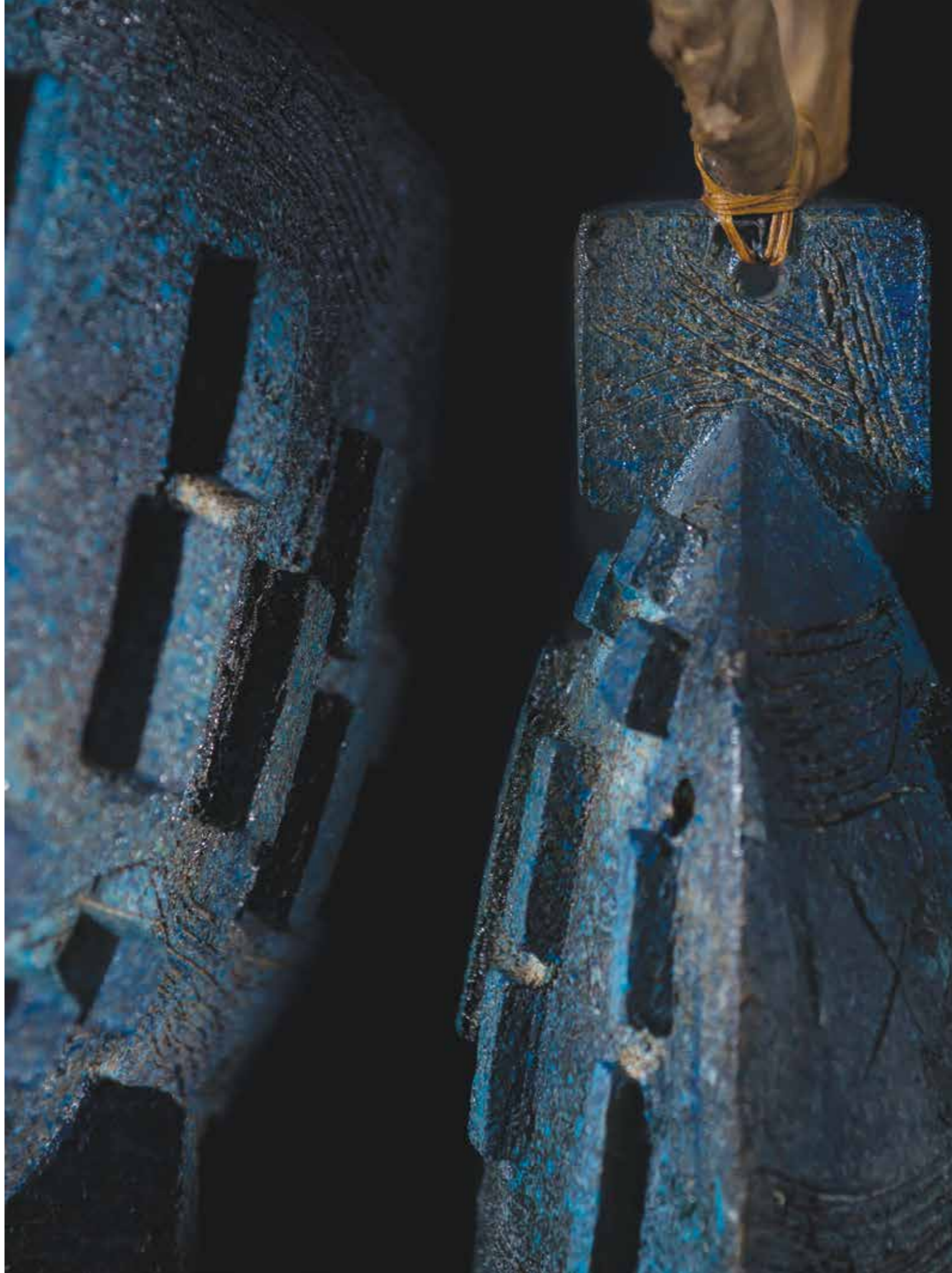
Back to Basics, 2017

Beyond Borders

Throughout the years, many have travelled with my father to various parts of the world, more so to Japan. He gets to give them an introduction to 'his' Japan. It was easy in his earlier years, planning, getting sponsors, organising and travelling with everyone.

Now, the rigorous nature of travelling takes a toll on him. There's a constant reminder that though his mind may be sharp, his frail and delicate body is at total odds. His eyes reflect the frustration he suffers when he wants to do so much but that Mother Nature has other plans for him.

There is a Japanese expression '*ichi-go Ichi-e*', meaning to realise the importance of the moment and to treasure what the encounter has to offer.



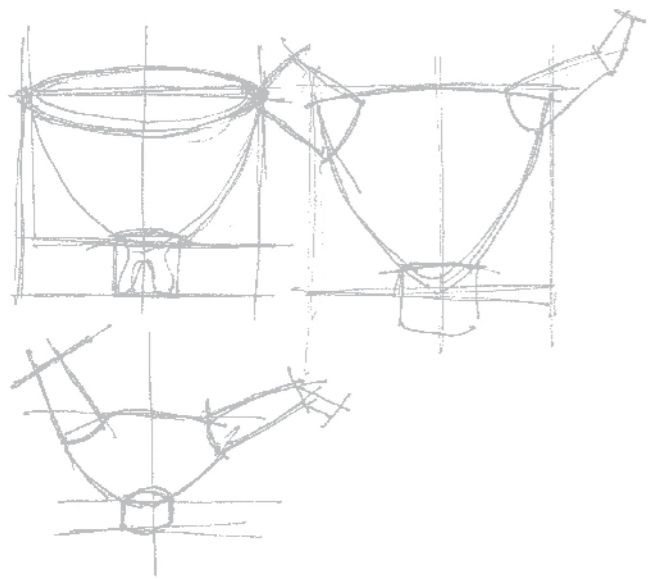


...His travel pieces reflect how, even with the struggles, he still finds joy in travelling. He is able to '*ichi-go ichi-e*' and capture the essence of his travels and express it through his pieces. His travel pieces invite you to join him in his journey and get a glimpse of the joys and tribulations he experiences while travelling.

He nearly collapsed while hiking in Zermatt, he tripped and fell while in Copenhagen, he was nearly blown away during the typhoon season in Japan. He would constantly explain to us how he needed to use his knee guard and a certain ointment because his knees were constantly in pain. But despite all these tribulations, ask him where to next, with a twinkle in his eye, he would readily say, anywhere!

His pieces constantly inspire him to embark on another adventure despite it all.

- Elena Iskandar



The View from Manazuru (Yokohama), 2017



*“Travelling the way I do leads nowhere.
I travel not to see sights but to know
who I am ...”*

- Iskandar Jalil, Square One, 2001



*I know who built a kiln
with the CO (RF) meter,
and is 100% successful in
kiln firing. He fires his kiln
to only 1300°C in 9 hours!
9 holes only and twice the
size of my 10cu. gas kiln.
He works alone and live a
private and quiet life. I should
do like him. This town FRISKAS
is a must for potters to be.
But you need to arrive very
early or stay overnight!
It is approx. 85km from
Helsinki!*

The Waterway Leading to the Mermaid, 2017



CYCLE of WORK

BOWL: height/volume
• use of sponge/ribs .



• 3 fingers for similar work



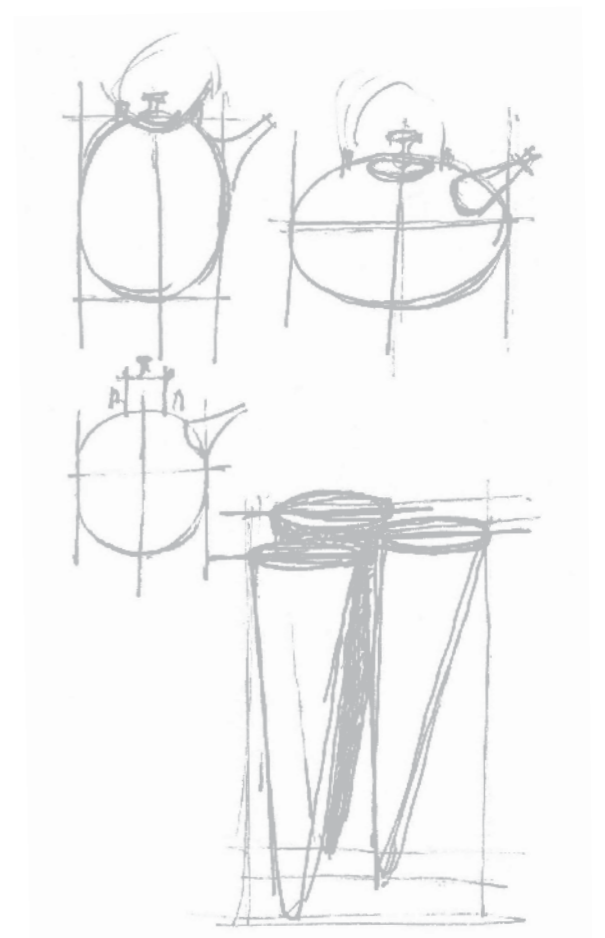


Samurai, 2018



*“The wind blows... I leave a shadow...
The wind blows... I become a stone...
The wind blows... I disappear...”*

- Iskandar Jalil, Hiroshima, 2004



Autumn in Kyoto, 2018

Same Difference

The Couple

The paired pieces are same yet different.

Masculine and feminine.

Balanced.

Rough and smooth.

They always look like they are in a conversation.

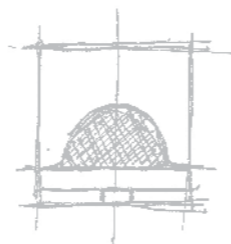
I always think about my mother and father's relationship whenever I look at the paired pieces. It has all the above-mentioned traits.

My mother might look frail and delicate but in my father's early pottery years, my mother held the fort back home, making sure the household and the children were in order. She was strong and hardworking.

My father might be stern and critical, his word was the law in the household. But there were many a times where he was a softie, taking my mother on tours or just even buying lunch for her so she is not hungry. They may not always agree but they are always 'conversing' with each other.

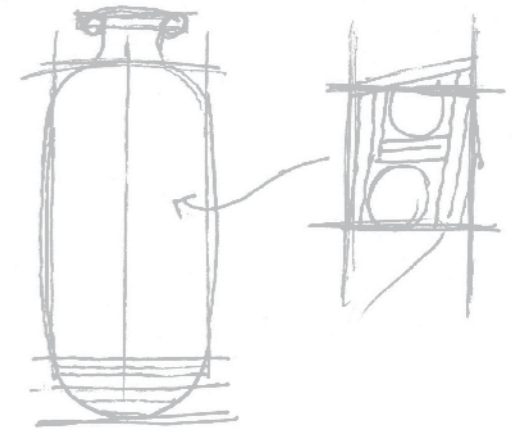
Their relationship, like any other relationship is a delicate balance of give and take, of acceptance and forgiveness, and like his pieces, strong and tough and can withstand whatever life throws at it.

- Elena Iskandar



Feminine, Masculine, 2018





*Cut strips forms and
arrange them into a
design and insert the
cutting into the form.*



The Conversation

My father is loud, boisterous and loves a good conversation. He can strike up a conversation with anyone and it can end in a lively debate with an invitation to tea at home.

With students, he's stern and firm, giving 'lectures' on what they did wrong. With guests who come to him for advice, he is delicately gentle and sensitive, particularly when it pertains to illnesses and charity.

With friends, he is kind with his 'reprimands' when advising them on how to live a better life. With clients, he is unapologetic and firm when he finds them too demanding.

With loved ones, he is firm but gentle when giving advice. With all these in mind, the paired pieces reflect perfectly, the different kinds of conversations he has had throughout his life.

They are of all different shapes and sizes, of different textures and surfaces, but it's always a pair, always an endless conversation.

- Elena Iskandar

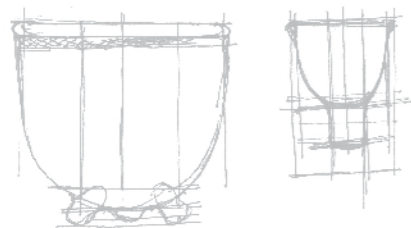
Arriving Departures

The discussion of life and death has always been a constant conversation starter, more so now than ever, whenever you have a chat with my father.

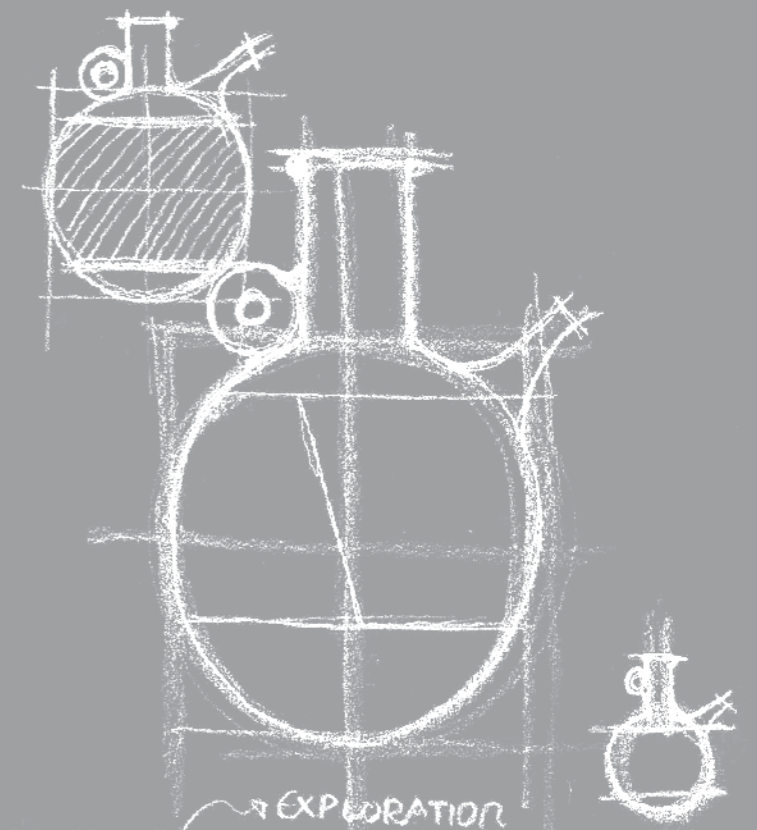
He is at this stage of life where he is deeply impacted by the passing of friends, peers and family members and questions his own state of being. Every time he receives news of another passing, he would give me a call and tell me that his time is near and to look after the family well. I often sigh with resignation whenever he talks about this.

Unhinged and *Natured softened*, *Gentle grows* fills me with a sense of dread, desolation and isolation. They are not traditionally pretty to look at but they feel raw and real.

- Elena Iskandar



Unhinged, 2017



PRESENT
PAST
FUTURE

EXPLORATION

TECHNICAL
ACADEMIC

ARTICULATIVE
Philosophical

DR ISKANDAR JALIL

1940, Singapore

Singapore's Master Potter, Dr Iskandar Jalil is celebrated for his outstanding pottery practice and esteemed for his contributions to education and cultural development. He is the recipient of numerous accolades including the nation's highest cultural honours, the Cultural Medallion [1988]. Recent awards include the conferment of Singapore's Public Service Star [2012] and Meritorious Service Medal [2015] as well as *Order of the Rising Sun - Gold Rays with Rosette* [2015] by the Japanese government.

In recognition of the instrumental role and influence he has held as a ceramist and educator, Iskandar was conferred an Honorary Degree of Doctor of Letters (*honoris causa*) from the Nanyang Technological University (NTU) in 2016 with an accompanying exhibition presented at the National Institute of Education (NIE). He was also honoured with a tribute exhibition *Iskandar Jalil: Kembara Tanah Liat (Clay Travels)* at the National Gallery Singapore in the same year.

Iskandar has been acclaimed for engaging with different cultures while honing a distinctive 'local voice'. He was awarded two Colombo Plan Scholarships to study textiles in India (1966) and ceramics in Japan (1972). He forged a strong foundation in ceramics skills and techniques in Tajimi, Japan. Thereafter he evolved a philosophy and practice that encompassed a deep understanding of diverse pottery traditions, systems and aesthetics from over the world in particular that of Asia and Southeast Asia.

Iskandar is associated with his signature 'Iskandar blue' glaze and with works that have rich and tactile surfaces. His practice consistently pushes the boundaries of the functional clay vessel, exploring more sculptural qualities and configurations. He has shaped pottery collectives at the Malay Heritage Centre and Jalan Bahar Clay Studios, and in 2010, founded the Temasek Potters that he still helms today. With his unique 'pottery voice' and identity, Iskandar Jalil is feted as an iconic figure in Singapore's ceramics art development.



AWARDS & APPOINTMENTS

2016	Honorary Doctor of Letters (<i>honoris causa</i>), Nanyang Technological University, Singapore
2015	Order of the Rising Sun, Gold Rays with Rosette, Japan Meritorious Service Medal (National Day Awards), Singapore
2014	Japanese Foreign Minister's Commendation Award, Japan
2012	The Public Service Star (BBM) Award, (National Day Awards), Singapore
2002	Achiever of The Year Award (Macdonald / Berita Harian), Singapore
1997	Pingat APAD, awarded by Angkatan Pelukis Aneka Daya, Singapore
1994	Fellow, Centre of the Arts, National University of Singapore, Singapore
1992-2006	Member of Advisory Panel, National Arts Council, Singapore
1988	Cultural Medallion (Visual Arts), Singapore
1977	Special Award, National Day Art Exhibition, Singapore

EDUCATION & TRAINING

1972	Colombo Plan Scholarship in Ceramics Engineering, Japan
1968	Pottery for Schools, Teachers' Training College, Singapore
1966	Colombo Plan Scholarship, Textile Weaving and Spinning, India
1959-62	Teacher's Training College, Singapore

SOLO EXHIBITIONS

2016	Iskandar Jalil: Kembara Tanah Liat (Clay Travels), National Gallery Singapore Dr Iskandar Jalil: A Master Potter's Philosophy & Process, The Art Gallery, National Institute of Education (NIE), Singapore
2015	In Pursuit of the Ethical Pot, Japan Creative Centre, Singapore
2012	Images of My Pottery Travels, MICA ARTrium, Art-2 Gallery, Singapore
2007	Material, Message, Metaphor, MICA ARTrium, Art-2 Gallery, Singapore Reshaping Asia, The 4th World Ceramic Biennale, Incheon Ceramic Centre, Korea
2005	For Cambodia, Raffles Le Royal, Phnom Penh, Cambodia
2004	New Zealand Festival of Arts, Wellington, New Zealand
2001	Potter's Life, Potter's Thoughts, MITA ARTrium, Art-2 Gallery, Singapore
1995	My Dialogue With Clay, Takashimaya Gallery, Singapore
1992	Ceramics, Bon Belta, Miyazaki Prefecture, Japan
1990	The Potter's Journey, National Museum Art Gallery, Singapore
1984	Raw, Pliable and Earthy, Alpha Gallery, Singapore



SELECTED GROUP EXHIBITIONS

- 2018 Ceramic Expressions (2nd Ed), Japan Creative Centre, Mulan Gallery, Singapore
Singapore Stories, Mulan Gallery, Singapore
- 2017 Ceramic Expressions, Japan Creative Centre, Mulan Gallery, Singapore
- 2016 The Cultural Medallion & Visual Arts 1979-2015, Nanyang Academy of Fine Arts (NAFA), Singapore
- 2015 Balance in Imperfection, with the Temasek Potters, Japan Creative Centre, Singapore
Tribute to Local Clay, A Pottery Exhibition, Maya Gallery, Singapore
- 2013 Iskandar Jalil - A Lifelong Passion for his Craft and his Teaching, Japan Creative Centre, Singapore
Encore!, Maya Gallery, Singapore
JBCS Gallery Official Opening, Dragon Kiln, Singapore
Shakkei. A Pottery Exhibition, Temasek Polytechnic, Singapore
- 2012 Tribute.sg, Esplanade: Theatres on the Bay, Singapore
The 6th Ngee Ann 3D Art Exhibition, Ngee Ann Cultural Centre, Singapore
- 2007 Fourth World Ceramics Biennale, Incheon, Gwangju and Yeosu, Korea
- 2006 Dragon Kiln, Jalan Bahar, Singapore
Ceramics: Beyond Borders, Singapore National Library Board, Singapore
Ceramitivity, National University of Singapore, Singapore
- 2005 Seven Masters, Singapore Art Museum, Singapore
A Different Light: Works from Selected Collections, Drama Centre, Singapore
- 2004 Material Matters : Inaugural Exhibition, The Arts House at Old Parliament, Singapore
Crossroads, Making of New Identities, National University of Singapore, Singapore
- 2002 Discovery Phase, Art-2 Gallery, Singapore
- 1999 City/Community: Singapore Art Today, National Arts Council & National Heritage Board
Ceramitivity, National University of Singapore, Singapore
Shifting Paradigms: Handmade, Singapore Art Museum, Singapore
Feature 5, Art-2 Gallery, Singapore
- 1997 Singapore Art '97, Invited Section, SICEC, National Arts Council & National Heritage Board
- 1996 Down to Earth (Works of Seven Potters), Art Focus Gallery, Singapore
- 1994 Contrasts (with Ng Eng Teng), Takashimaya Gallery, Singapore
Gane & Benge Meet Iskandar Jalil, Art-2, The Substation, Singapore
- 1993 Hong Kong Festival of Arts, Hong Kong
Art in Asia, Singapore Art Fair, World Trade Centre, Singapore
- 1991 Pottery, Miyazaki, Kyushu, Japan
Clay Pieces, National Museum, Singapore
Singapore Pottery, National Stockholm Gallery, Sweden
- 1990 Infinity, Westin Stamford Hotel, Singapore



SELECTED COMMISSIONS & PROJECTS

- 2009 Wall Mural, Embassy of Singapore in Vientiane, Laos
- 2004 Marina Barrage, Public Utilities Board, Singapore
- 2003 Wall Mural, National Trade Union Congress, Singapore
- 2002 Wall Mural, Ministry of Foreign Affairs, Singapore
- 1995 The Straits Times 150th Year (Singapore Press Holdings), Singapore
- 1994 Corporate Gifts for Keppel Shipyard, Singapore
Pan United Corporation, Singapore
- 1992 Clock Tower, Miyazaki Prefecture, Japan
Special gifts for International Design Forum Speakers, Design Centre, Singapore
Special gifts, Sotheby's Singapore, Plum Blossoms Gallery, Singapore
- 1990 Changi International Airport Terminal 2, Singapore
- 1988 Mural, Tanjong Pagar SMRT station, Singapore

SELECTED COLLECTIONS

- Former President Wee Kim Wee, Singapore
Former President George Bush, United States of America
Lee Kuan Yew (Minister Mentor), Singapore
CapitaLand, Singapore
Changi Airport Group (CAG), Singapore
Economic Development Board, Singapore
Governor of Hong Kong, Hong Kong
Keppel Shipyard, Singapore
Ministry of Foreign Affairs (MFA) & various Embassies, Singapore
Monetary Authority of Singapore (MAS)
National Heritage Board, Singapore
National Museum, Stockholm, Sweden
National Museum, Singapore
Raffles Country Club, Singapore
Sultan of Brunei Collection, Brunei Darussalam
Trade Development Board, Singapore



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Ms Jane Ittogi
Former Chairman, Singapore Art Museum

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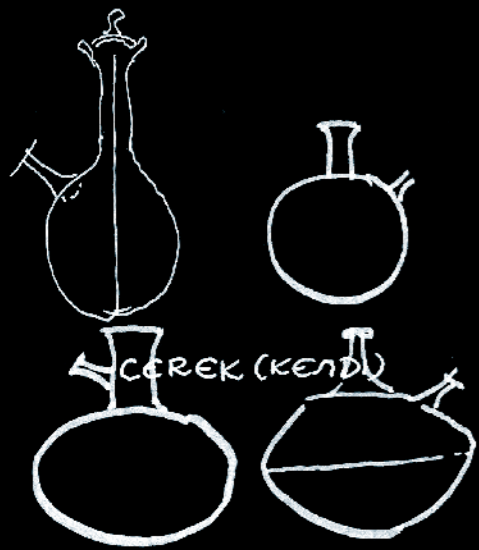
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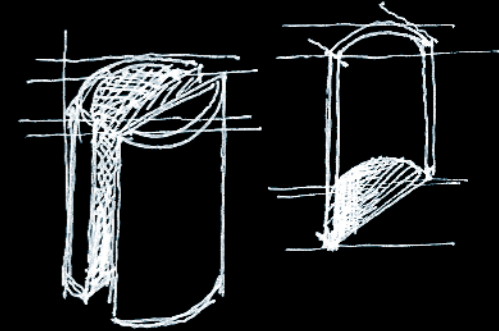


This catalogue accompanies the exhibition Dr Iskandar Jalil: Paradox
(3 - 30 November 2018) at the Japan Creative Centre, Singapore.





3 - 30 November 2018
Japan Creative Centre, Singapore



THE MORE I KNOW,
THE MORE
MYSTERIOUS
KNOWLEDGE IS
TO ME. I AM
BEGINNING TO LEARN
NOW TO LEARN.