ABSTRACT

Our history of art, having gone through six decades of experimentation, experiences and gradual realization since its humble beginnings in the 1930s with the Nanyang School, does not hold any evidence of a consistent recognizable identity with which we can call our own in art.

Or does it?

That would be the main subject of interest in this study. Not to define a new aesthetic in Singapore art today, but to pave the way for such an endeavor towards that aim by drawing the thread that runs through all our art making conventions through the decades, and by providing a comprehensive guide into the major trends in art which, though having evolved from different backgrounds, run different meanings and conjured in different pictorial mediums, have the same root that nourished their growth and development.

Still, the information provided in this text is never meant to be exhaustive, though it tends to come across as descriptive rather than investigative at times, due to the terminology and synonyms used which inevitably coincides with most texts and references on the subject.

The reader is assumed to have a basic knowledge of art history and its related terminology, so as to minus the insignificance to fill this content with dictionaries of terms and definitions of texts.