

BA (HONS) FINE ARTS GRADUATION SHOWCASE  
CLASS OF 2024



mushrooms, rhizomes et cetera.

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CURATORIAL ESSAY

# Some thoughts on *The Molecular & The Divine*

BY KIRTI UPADHYAYA

When I first heard the title of this exhibition *The Molecular & The Divine*, I was struck by how all-encompassing it was. ‘Molecular’ and ‘divine’ feel so far apart, covering entire worlds. What draws them together? Perhaps it is the notion of inquiry. We are curious about ourselves and our universe. We zoom in, searching for the very stuff we are made of. The molecular. We zoom out, searching for something greater than us. The divine.

Between the molecular and the divine, we find ourselves in the messy reality of the here and now. Zooming in, zooming out. It is in this messy reality that I met the graduating cohort of BA (Hons) Fine Arts students from LASALLE College of the Arts.

The students shared with me, via stories and their works, the many things they

are concerned with. As artists, they make sense of minor and major experiences, ideas and issues through their works. They transform thoughts and observations into images, texts, installations, experiences and more. But one qualification came up in a conversation –these artists are young artists. They are, in one student’s words, ‘small artists in a big world’.

What does it mean to be a ‘small’ artist in a big world? These young artists are navigating a difficult world at a particularly charged moment of time in their lives – graduation – which finds them on the precipice of change. As artists, they must take stock of what they have learnt and where they wish to go next. They must always consider what it is that they wish to make, and what they wish to say or do through that. As I spoke with the

students, the questions of what it means to be ‘active agents’ cropped up. Is art-making enough? Is it enough to observe, document, discuss and showcase? Must one do more?

These questions could have dampened the mood of our conversation, but that did not happen. Instead, I was heartened by their self-awareness and optimism. The artists knew themselves to be young, to be in-between, still learning and growing. They were also gently optimistic about their present and potential futures. Optimism can come across as naive, but a little naivety is not necessarily a bad thing. It wards away cynicism. It might encourage action from a different, less-burdened point of view.

Amidst the turmoil of being young adults in an increasingly complex and conflicted

world that offers no easy answers to those making their way through it, this kind of optimism struck me as rather brave. It is much easier to give up. Returning to the title, the idea that ‘inquiry’ connects both the ‘molecular’ and the ‘divine’ also appeals to me because it resonates with my understanding of artists as people who seek and create knowledge about themselves and their world. The young artist is already an ‘active agent’ in society, no matter the type of work they create. For they speak to the things that matter most to them at any given time.

The ‘molecular’ and the ‘divine’ both also refer to that which connects all of us. We are, in the end, all made up of the same stuff. And we are, in the eyes of something greater, all humans. In the in-between,

there are things, simple and significant, that sometimes draw us closer and, at other times, drive us further apart. The artists in this show had unique identities and perspectives on the world, shaped by their stories and circumstances. These define their work, giving it different colours, forms, and atmospheres. Yet, as the title of the show reminds us, there are things that resonate and ripple across different artistic practices in this graduating cohort.

Several of the works in *The Molecular and The Divine* are hauntingly intimate. They burn with a quiet sort of intensity, for the artists behind these works revisit a point in time, a place, a memory, or a person again and again through their work. Anastasia Pilipenko revisits memories in order to fill in the voids in her perception of the past. Amanda Lim carefully depicts her late dog's treasured objects. Anshika Patwari captures a serendipitous encounter and the lingering affection it leaves behind. Lucas Tan paints vignettes, diving deep into the intricacies of endearment.

Other works feel intimate because they are deeply personal. In these, the artist studies themselves – the self that is a mind, a body, a being and an idea. Sarah Noorhimli contemplates mortality, dreams and purgatory, considering the idea of a third state of being. Muhammad Mustaghfir negotiates bodily desires and duties. Alicia Cho fashions the self in myriad ways. Nur Khairunnisa Aziz offers glimpses into her lived experiences, reflecting

on family, commitment, and the pursuit of a home in Singapore. Kim Na Hyeon challenges conventional notions of twinship and individuality.

Some artists explore big emotions. Others consider identities and experiences that shape the way we perceive and interact with the world. Kamolthip Pulkes reflects on forgiveness as a way to move beyond lingering negative emotions that hinder personal progress. Nadiah Nadzirah speculates on how lies might manifest in space, co-opting the common metaphors that associate lies with colours. Luna Chang takes the viewer on a journey through queer existence and growth, focusing on how screen-based media perpetually shapes and amplifies digital identities. Zheng Jialei investigates the inherited traumas of the Chinese diaspora, creating space for mourning, healing, and reconciliation.

Other works burn bright with the artist's fascination for particular mediums, techniques, or systems. Supassara Ho presents crochet work that cherishes and preserves the essence of making. Joyln Eng uses play as a method to explore the endless, joyful possibilities of sculpting with wax. Shannon Sim explores the evolution of perception and meaning through degradation. Wu Shangying transfers poems into paintings via abstraction and codification. Su Nay La Lynn creates abstract paintings with thanaka, a paste used by the Burmese, reflecting on nuances of memory and loss.

Kim Yoon Jhee depicts the urban landscapes of her native city, capturing its density through different materials. Halimah Jasni brings to light untold stories in order to interrogate and disrupt established frameworks of archiving. These artists direct their inquiries outwards, observing and documenting the world.

A few artists reflect on how the world confronts us, changes us, or shelters us. Kritiyaa Senthilkumar considers the relationship between nature, mental health, and artistry. ZULFA confronts the notion that Singapore is a 'garden city' by researching and reflecting on greenwashing as it is used by political entities. Tina Yang addresses the nuances of hostile design present in public architecture. Soon Xiao Qi reflects on the complicated journey of seeking citizenship. MILKACNE reflects on the tensions between the collective and the self and the need to mediate differences that compromise one's sense of agency.

Others seek to defy the structures in place that determine who we are and how we behave. The subject of interest in Siew Guang Hong's work recedes from stable representation, seeking instead various ways to escape organisation and articulation. Yaumakchoi invites viewers to leave patriarchal structures behind and reimagine lineage as a diverse tapestry of collective memory and resilience.

The artists leave room for you too. Some of them invite you to experience a space

transformed by video, sound, light and objects. Nuhayd Naufal conjures a pseudo-landscape of misplaced people in a lost time. Brandon Soo creates a contemplative space for viewers to engage with light. Umami 'Miso' Rahima invites viewers to enter a space of rest. Anisah Ahmad presents a murder mystery game that situates the player in 2127 in a world where animals have mutated. Sabrina Razak's table has a seat for you if you wish to delve into the intricate complexities of girlhood.

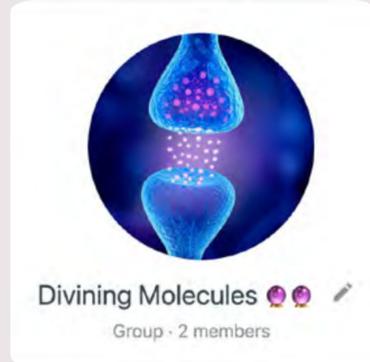
All of these artists have invited us into their worlds, introducing us to the most minute and monumental things that matter to them. In their stories and works, we can also find resonances with our stories and selves. We can search for the molecular and the divine and everything in between.

INTRODUCTION

# Divining Molecules

A CONVERSATION BETWEEN **HAZEL LIM-SCHLEGEL (H)**,  
PROGRAMME LEADER, BA (HONS) FINE ARTS AND  
**DR CISSIE FU (C)**, HEAD, MCNALLY SCHOOL OF FINE ARTS

H



The artwork design is buzzing with electrical energy ⚡⚡⚡

Yes... and so our WhatsApp profile pic is of synapses firing. 🌟🌟🌟

It makes me happy that gravitas is given to the minutiae, the atom-sized – matters that tend to escape one’s attention – as opposed to the monumental and the clearly visible.

And slowness (as in slow brew)! The students want to celebrate and take comfort in ‘counter-productive’ strategies and methods of working?

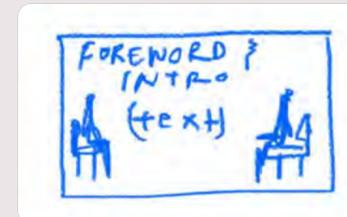
C

H

C

Ah, yes, the question of pace in an accelerated age. From the molecular to the divine, both the size of the molecular and the workings (machinations?) of the divine cannot be perceived, yet their manifestations, in form or through result, can be evidenced, even if ultimately still somewhat based on theory or faith.

H



Hi hazel, if you and cissie are collaborating on your writing, i was wondering if we could arrange the page like this, where you and cissie are sitting on opposite ends, sandwiching the text in the middle  
20:03

Just an image i had in my mind  
20:04

Haha  
20:04

C

Our students are reading our minds. Maybe telepathy is EXACTLY between the molecular and the divine!

H

The meeting of minds, or the shifting or movement of belief systems...

I am interested in the idea of movement. To be moved or to move something.

And or hearts –

Isn't all art made with the hope of moving hearts and mind – no matter how slow or unseen?

C

## Proofs and Theories

Louise Glück (1994)

It seems to me that what is wanted, in art, is to harness the power of the unfinished.

All earthly experience is partial. Not simply because it is subjective, but because that which we do not know, of the universe, of mortality, is so much more vast than that which we do know.

What is unfinished or has been destroyed participates in these mysteries. The problem is to make a whole that does not forfeit that power.

There's also power in the mystery of not-knowing.

H

The business of solving problems, and attaining or quantifying achievements or key performance indicators or KPIs can easily seep into the workings and ethos of education/art-making. How do you think we can resist these and embrace failures and not-always-knowing?

C

I've been experiencing different modes of not-knowing, or suspensions of disbelief as much as belief, through two art encounters: a novel with a secondary theme of forgiving, and a video essay on the theme of forgetting.

So, in response to your question, let's go on a detour to activate our powers of interpretation:

1. Having recently finished reading Don Gilmor's 2023 novel *Breaking and Entering*, I found this excerpt towards its conclusion expansive, possibly also for questions of failing better in learning institutions that choose to adopt a growth mindset: "Perhaps forgiveness is something you have to learn, like a new language. Awkward sounds committed to memory, then one day you wake up speaking like a native. You don't choose love, but you choose forgiveness. What was the alternative? The days passing in useless regret until the heart delivers its last sour beat." So, beyond some degree of fake-it-till-you-make-it (which requires courage too!) in all adventures – including learning a new language, natural or otherwise – it seems to me that the iterative, process-driven and practice-based education that the BA (Hons) Fine Arts programme offers is

an inherent antidote to the business of education and, by fostering and rehearsing art thinking (in contradistinction to design thinking), renders this resistance irresistible.

2. Connecting through sound from forgiving to forgetting, Nguyễn Trinh Thi's 2021 filmic essay *How to Improve the World* moves us – or moved me, at least – to consider how remembering is, essentially, a social act. To recall or to recount, the storyteller or memory-keeper needs an audience, or someone to and with whom to vocalise and transmit that account of remembrance. So forgetting happens when one is isolated, marginalised, or ostracised; with no company to receive one's story, one forgets and becomes forgotten through a gradual retreat of voice and an eventual exit from a shared sonic environment. Nguyễn's essay exposes those assimilationist practices during and following the Vietnam War – known as the American War by the Vietnamese during that period – that colonised traditional musical instruments and their connection to the divine by appropriating those sounds for Christian worship. I could nearly see the dispersion and disappearance of those molecules of memory through the granularity of the film.

So, between the molecular and the divine, we find much to anchor what makes art-making meaningful and meaning-making artful. If we are to dream up key performance indicators for these anchors, I trust that they would take on an agonism that operates on more than one logic, in counterpoint to evidence-based efficiency.

How would you answer this question, from your vantage points of artist, educator, arts educator, and programme leader?

H

As an educator, I consider art practice as a continual journey, which I find deeply humbling as I am granted access to students' inner worlds, where they openly share their vulnerabilities, aspirations, and occasional struggles. There's never truly an end-point, as a graduation show might suggest, but rather an ongoing process of self-discovery and growth. I believe that education is transforming beyond the traditional model of passing knowledge from one generation to the next. Through these years of teaching, I've come to understand the breadth of my own learning journey, acknowledging that I don't possess all the answers.

Communicating this mindset to students who are accustomed to traditional grading and assessment methods can present challenges, particularly since grades often leave a lasting impact. One word I often emphasised in my tutorials, particularly at critical junctures like this, where students are finalising their works and deciding how to present them, is ‘restraint’. I see restraint as a delicate balance between pushing forward and pulling back, finding that sweet spot. How does one invite the audience to play a meaningful role in interpreting the deliberate gaps left in their art? That's a question that may take years to master.

**H**

I'm drawn to works that invite my participation in this way, allowing space for the heart and mind to wander. One such work I encountered in Bergen, Norway, was a solo exhibition by Sudanese-Norwegian artist Ahmed Umar, titled *Glowing Phalanges*. The sheer scale of the show — 99 objects crafted from ivory, wood, limestone, and horns, meticulously assembled and affixed to various extensions with touristic and exotic origins — was staggering. These objects perched on the acrylic phalanges of the artist's cast hands, each hand posed in a mudra-like gesture, challenged conventional perceptions and stereotypes about queer and marginalised identities, giving voice to the others and the unseen. Like you've mentioned, it was a reminder that storytelling and memory-keeping require an audience to share and transmit those accounts of remembrance.

Reflecting on unforgettable exhibitions, *Terms and Conditions* at the Singapore Art Museum in 2013 stands out prominently in my memory. This exhibition showcased art from the Middle Eastern states, offering unexplored and misunderstood cultures and identities. A favourite piece from the exhibition was *Three Love Songs* by Adel Abidin. In three large-format videos, each featuring a visibly modern blonde girl — epitomising the Western female archetype — dancing and serenading to Arabic songs in jazz, pop and chartreuse settings. Yet, the innocence quickly fades as subtitles reveal the true nature of the songs — they were war anthems glorifying the nation, army, and dictator. This subversion of semiotics — which we often hold dear and take for granted — serves as a powerful wake-up call, jolting us out of our complacency and prompting deeper reflection.

Coming back to this notion of the molecular — the source of (unseen) energies and vibrations that underpin all life's activities — it is a wonderful metaphor to capture and comprehend the intricate process of creativity. How creative outputs challenge, subvert, resist and defy the status quo, offering up new ways of molecular arrangements to understanding and meaning-making, and to possibly arrive at something that might be quite divine.

And with this, I would like to share this poem which I feel encapsulates this essence of multiplicity and the beauty of openness/magic.

*Various Portents,*  
by Alice Oswald

Various stars. Various kings.  
Various sunsets, signs, cursory insights.  
Many minute attentions, many knowledgeable watchers,  
Much cold, much overbearing darkness.

Various long midwinter Glooms.  
Various Solitary and Terrible Stars.  
Many Frosty Nights, many previously Unseen Sky-flowers.  
Many people setting out (some of them kings) all clutching at stars.

More than one North Star, more than one South Star.  
Several billion elliptical galaxies, bubble nebulae, binary systems,  
Various dust lanes, various routes through varying thicknesses of Dark,  
Many tunnels into deep space, minds going back and forth.

Many visions, many digitally enhanced heavens,  
All kinds of glistenings being gathered into telescopes:  
Fireworks, gasworks, white-streaked works of Dusk,  
Works of wonder and/or water, snowflakes, stars of frost . . .

Various dazed astronomers dilating their eyes,  
Various astronauts setting out into laughterless earthlessness,  
Various 5,000-year-old moon maps,  
Various blindmen feeling across the heavens in braille.

Various gods making beautiful works in bronze,  
Brooches, crowns, triangles, cups and chains,  
And all sorts of drystone stars put together without mortar.  
Many Wisemen remarking the irregular weather.

Many exile energies, many low-voiced followers,  
Watches of wisp of various glowing spindles,  
Soothsayers, hunters in the High Country of the Zodiac,  
Seafarers tossing, tied to a star . . .

Various people coming home (some of them kings). Various headlights.  
Two or three children standing or sitting on the low wall.  
Various winds, the Sea Wind, the sound-laden Winds of Evening  
Blowing the stars towards them, bringing snow.

**C** Beautiful. "Poetry is a rival government always in opposition to its cruder replicas"... and so I yield my last words to this echo from William Carlos Williams's 1937 essay 'The Basis of Faith in Art'. Thank you, Hazel, for guiding our graduating artists with such care and commitment, with many congratulations to our BA (Hons) Fine Arts Class of 2024 ✨

**H** and thank you too Cissie for paving the way for the students to shine ✨🌱

# THE MOLECULAR AND THE DIVINE

is a nod to the variegated ways of knowing in the arts—both material and transcendental. It celebrates the inherent presence of the minute in the monumental. Teetering

on the boundaries of institutional artistic practice, this hive of cerebral creative energy mobilises its own method of meaning-making and artistic praxis.

Much like spores that drift and float boundlessly, microcosms are built upon each landing—tendrils reaching into the depths of the earth, for each other. As symbiotic and parasitic relationships are encountered alike, we face an entity much bigger than ourselves. Yet, while navigating with trepidation, no effort is spared in the vigorous unearthing of this milieu. A greater knowledge of the divine is unravelled through this tapestry of intracellular, rhizomatic magic. Though sporadically displaced, a heterotrophic radiance still illuminates within a shared ecosystem of hope.

01 Amanda Lim  
Li Shi



Oil and acrylic painting are a complex medium, perfect to showcase Amanda's personal thoughts, emotions and memories. She explores realistic, expressionist and symbolic renditions of people, spaces and still-life through the creation of dream-like atmospheres using psychedelic and pastel colours, but also enjoys exploring different art forms and embracing challenges as they come.

She aspires to educate others as an arts educator, hoping to inspire others to create art as well.

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*Eternal Echoes (2024)*

01

## *Eternal Echoes*

(2024)

*Eternal Echoes* is a therapeutic statement on loss – a candid ode to the enduring link between man and their pets – a cry for consolation through the recollection of shared moments and objects. A series of paintings feature various angles of the artist's late dog's belongings, serving to emphasise their importance and evoke detailed memories. Lost toys, a battered collar and an untidy bed are presented alongside journal entries of the artist's thoughts and feelings during her grief; reminders of a beloved pet that document the emotional effects of loss.

They also bring attention to the various coping mechanisms adopted by people going through loss. The artist copes by recreating her dog's cherished belongings and recording precious moments – inviting viewers to contemplate the fragility of life, the impact of meaningful connections and the beauty found in memories.



02 Ana Osprey  
(Anastasiia Pilipenko)

Russian-born multimedia artist Ana fuses her interest in art history, psychology and religious studies into her art, exploring various materials, techniques and approaches to her craft. This allows her to form artistic strategies to best convey her perspectives, self-reflections and worldly perceptions to the rest of the world, while discovering new sides of herself as she moves along.

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*Vidimo / Nevidimo [visible/invisible; myriad] (2023-2024)*

02

## Vidimo / Nevidimo [visible/invisible; myriad]

(2023-2024)

Vidimo-nevidimo – a Russian phraseme meaning 'immense amounts of something'. Verbatim, it translates as 'Visible (with) Invisible', implying the described multitude is too immense to be comprehended by observation.

*Ah, memory, this fragile core ingredient of our perception! The realm of our mind where truth is not factual but the believable and false is not a lie but the unbelieved. Have you ever asked yourself, "Why am I this way?" And what would you do if you knew "when" and "where" but not "what"?*

*I invite you to accompany me on the journey in search of my memory to fill in the voids.*

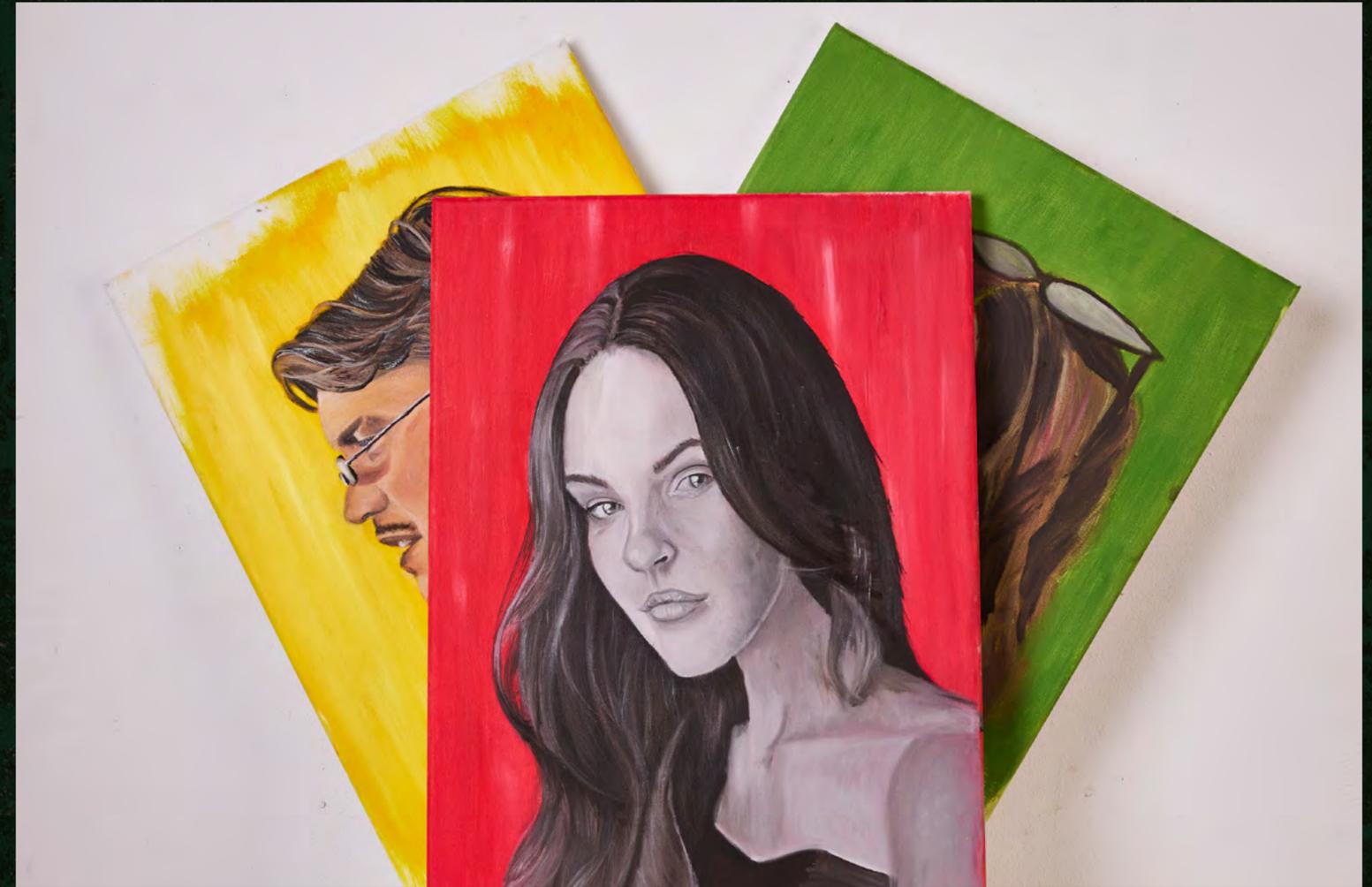
*Someday, something has happened and whatever happened was real to a degree – not factually or as common knowledge but in the mind of at least one individual. If I am not trying to convince anyone that this is true, then it is not a lie.*



## 03 Anshika Patwari

Down to her roots, Anshika's love for the arts has been cultivated from childhood – from traditional mediums such as painting and sketching to modern mediums fashion, cooking and dance, Anshika continues to challenge herself by breaking artistic norms and exploring new mediums whenever possible.

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*Unwritten (2024)*

03

# Unwritten

(2024)

*Unwritten* captures a serendipitous encounter in Thailand, where a casual day out morphs into an unexpected romance. Inspired by a chance meeting, Anshika depicts the enigmatic figure of her acquaintance with three faces, each differentiated with distinct hairstyles.

Against a backdrop of meaningful text exchanges, the artwork immortalises tender moments and inside jokes shared during each memorable rendezvous. Through delicate strokes and heartfelt reminiscences, *Unwritten* portrays Anshika's lingering affection and the untold stories woven into these brief, but impactful, connections.



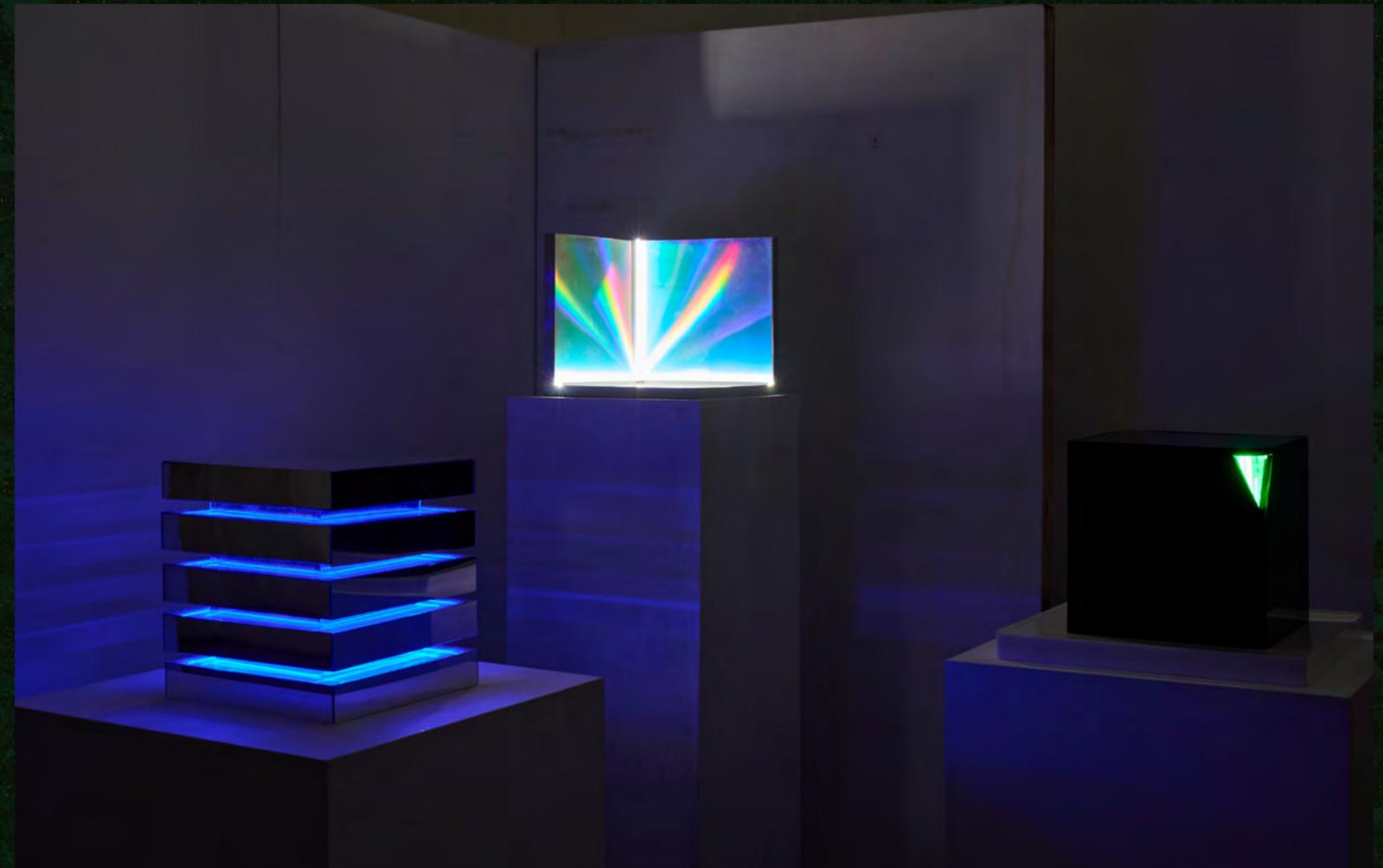
04 Brandon Soo  
Wai Kit



Spirituality, metaphysics and philosophy – these are the core of the human consciousness. Brandon Soo explores these concepts through his sculptures and installations, seeking to unravel the enigmatic concept of transcendence.

A unique blend of intricate craftsmanship and thought-provoking concepts invite viewers to contemplate the boundaries between the physical and metaphysical, offering a fresh perspective on the intersections between spirituality and artistic expression.

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*Reflect, Refract, Diffract (2024)*

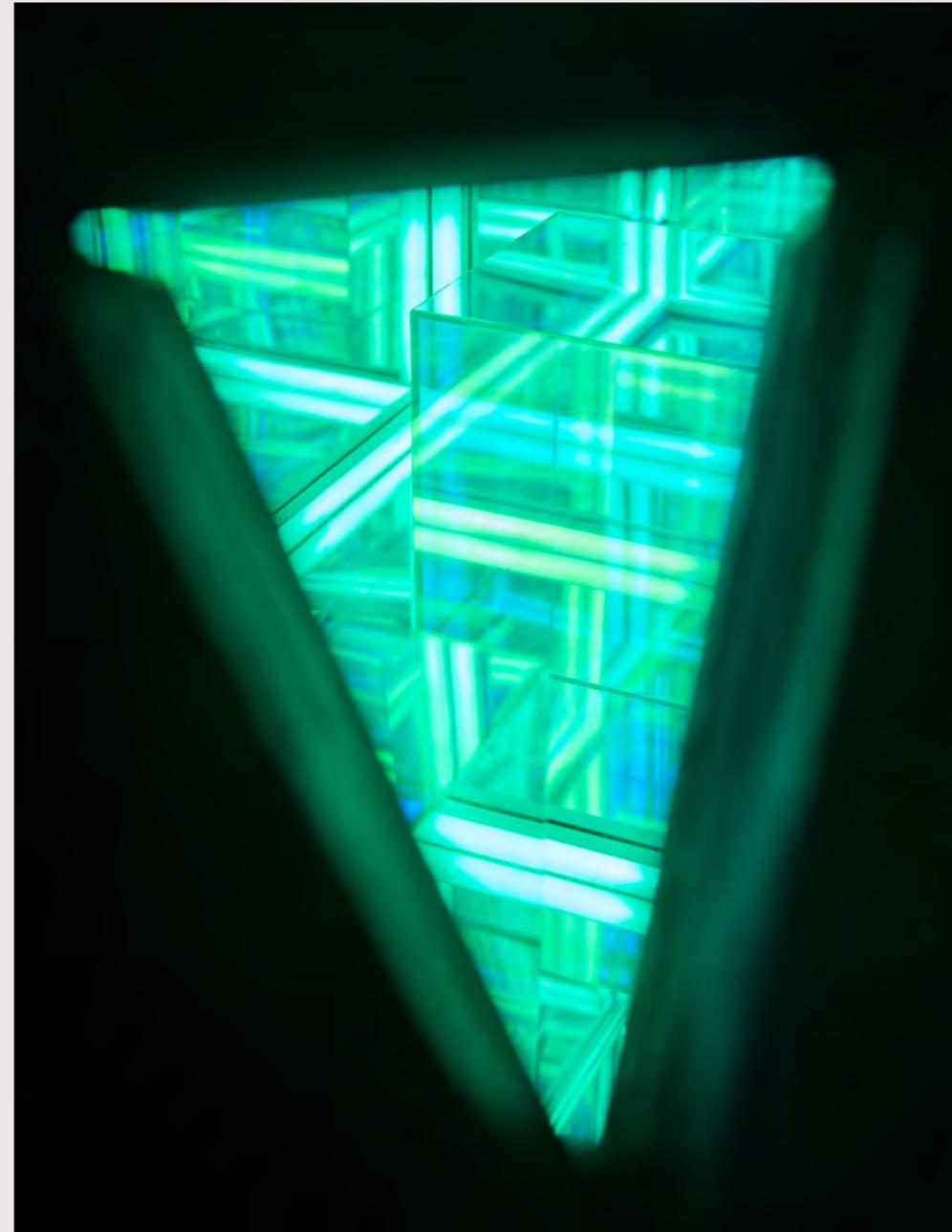
04

## Reflect, Refract, Diffract

(2024)

*Reflect, Refract, Diffract* explores experiential dimensions of perception. As an installation, it provides a contemplative space for viewers to engage with their own interpretations of light and how it affects them. Through concealment and subtlety, the installation urges viewers to attentively observe and discover motifs hidden throughout their experiences. By encouraging this curious exploration, Brandon aims to foster clarity and introspection, heightening awareness of both external surroundings and internal states of being.

Contextually, light serves as a potent symbol of spirituality — universally recognised as an eminence from divine source. This is echoed in the ephemerality of light as a medium. Finding praxis in the inquiry: "Is light formless or concrete?", the artist probes an interplay between these ordinarily disparate realms, thus illuminating a journey that navigates through immaterial consciousness within corporeal existence.



## 05 Elicia Cho



Rooted in empowering others through dreams and imagination, Elicia is inspired by the resilience of dogs as symbols of hope and strength. Immortalising them in painting, she pays tribute to their spirit and encourages the overcoming of challenges.

Elicia constantly works at refining her skills and expanding her creative vision, hoping to share her art and foster unity and healing to inspire others to surpass their self-imposed limits and embrace their boundless potential.

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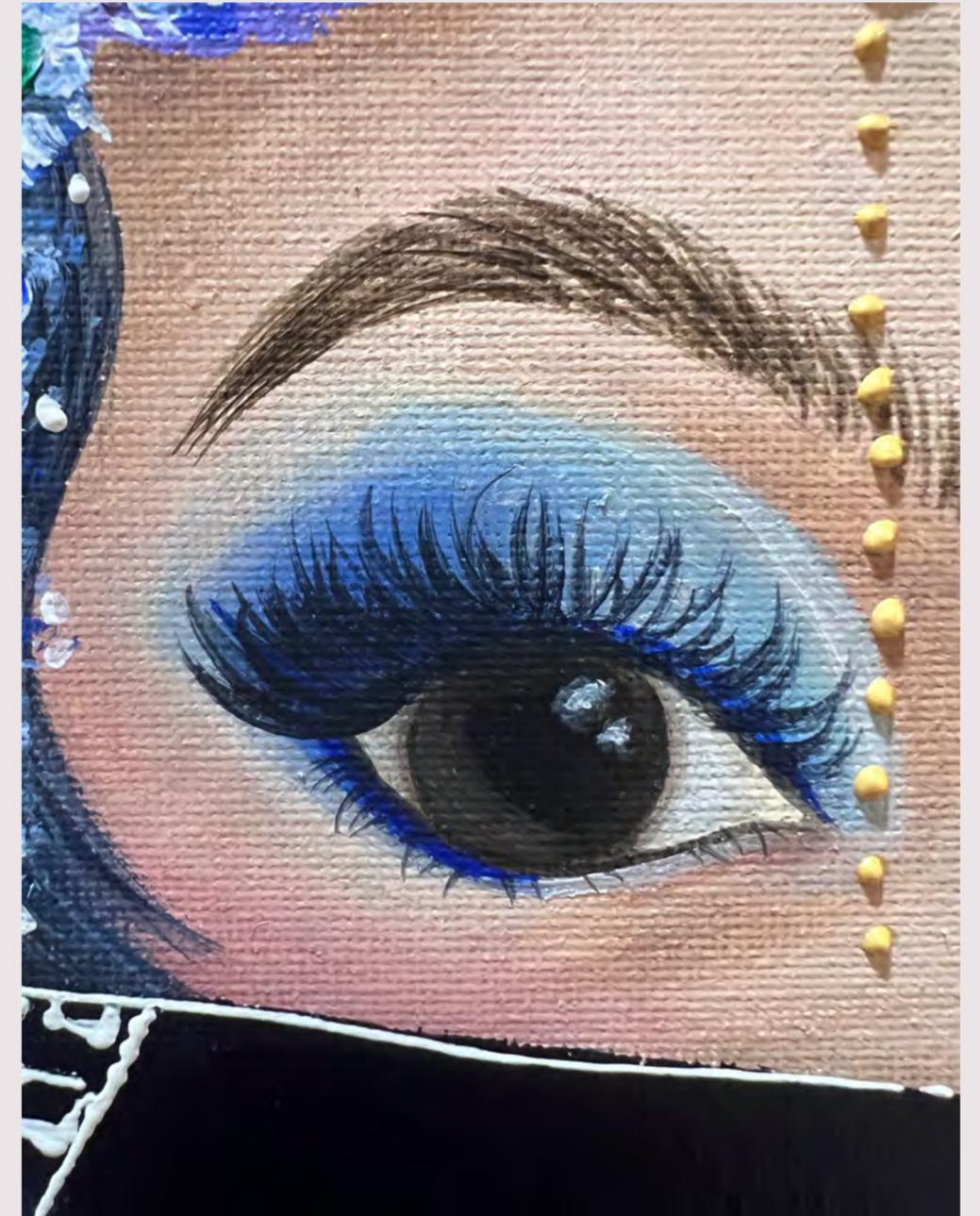
*Interwoven Identities (2024)*

05

# Interwoven Identities

(2024)

*Interwoven Identities* underscores the notion that a shared humanity exists beneath the facades of identities shaped by cultural, historical and political forces. In an era marked by rapid interconnectedness, self-portraiture emerges as an important artistic strategy to embrace diversity. It serves as a catalyst for fostering greater openness and cross-cultural engagement.



06 Jolyn Eng

Jolyn's interest in painting and assemblage coupled with her background in graphic design, allow her to thoroughly investigate a variety of mediums and properly explore connections between objects and activities. Through her work, Jolyn aims to connect audiences with daily essentials hidden in their bustling lives.



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*Recreational Memories (2024)*

06

## *Recreational Memories*

(2024)

Jolyn recreates playful moments of childhood through the handling and working of wax in various ways, assembling them as objects reflecting different moments in time. Her material research and exploration of the medium also reflect Jolyn's use of play as a method – hinging on the endless possibilities of sculpting the malleable material. As Jolyn accumulates experience with wax, the artworks also effectively serve as documents that capture her joyful experiences.



## 07 Kamolthip Pulkes

Thai artist Kamolthip describes art as her sanctuary amid struggles with mental illness. Her art serves as a diary of her experiences and journey navigating mental health, showcasing her resilience and confidence developed over the course of her journey.

Through various mediums, she aims to empower those who are also struggling and encourage them to remain strong, while bravely embracing themselves as they are.

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*I Forgive You (2024)*

07

# *I Forgive You*

(2024)

*I Forgive You* reflects on the lingering negative memories that hinder personal progress. The tendency to fixate on these past events may lead to barriers and uncertainties regarding the future.

Through a message of forgiveness, the artwork encourages viewers to release themselves from old burdens – whether directed towards themselves, others, or past circumstances. Though she acknowledges that moving forward can be challenging, Kamolthip reassures that it ultimately paves the way for growth and resilience.



# 08 Kim Yoon Jhee

Yoon Jhee is an artist is interested in two-dimensional depictions of architecture. She utilises various mediums in her experimental pieces, including paint, threads and tapes.

Notably, Yoon Jhee exhibited works at *Look, Look, See, See* (2022) and *THERE - - HERE* (2023).

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*Urbanscape - Seoul, Korea (2024)*

08

## Urbanscape – Seoul, Korea

(2024)

Yoon Jhee's work is based on the urban landscapes of her native city in Seoul, Korea. As the country's most extensive urban center, the artist attempts to overwhelm and awe viewers through her compositions of buildings and architecture.

Yoon Jhee begins with outlining the building contours with markers and pencils. Following that, she portrays the rest of the subject matter using various materials such as tape and thread.



09 Krithiyaa  
Senthilkumar

Krithiyaa explores the nexus between nature and self in her work. Focused on themes like mental health and self-exploration, her art serves as a reflection of her inner landscape. She channels her experiences and emotions into creations, offering viewers a glimpse into the intricate relationship between the human psyche and natural world.

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*Et al. (2024)*

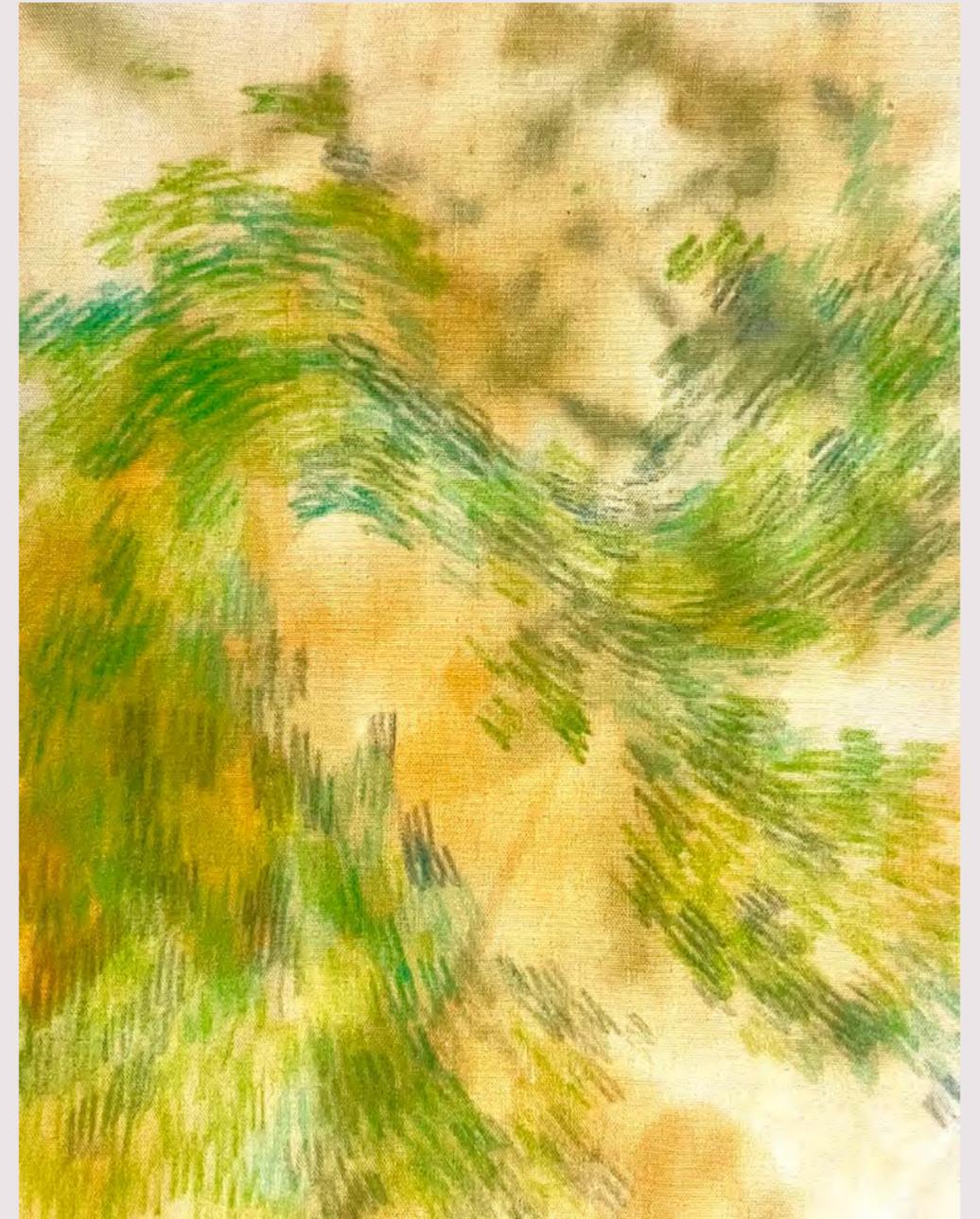
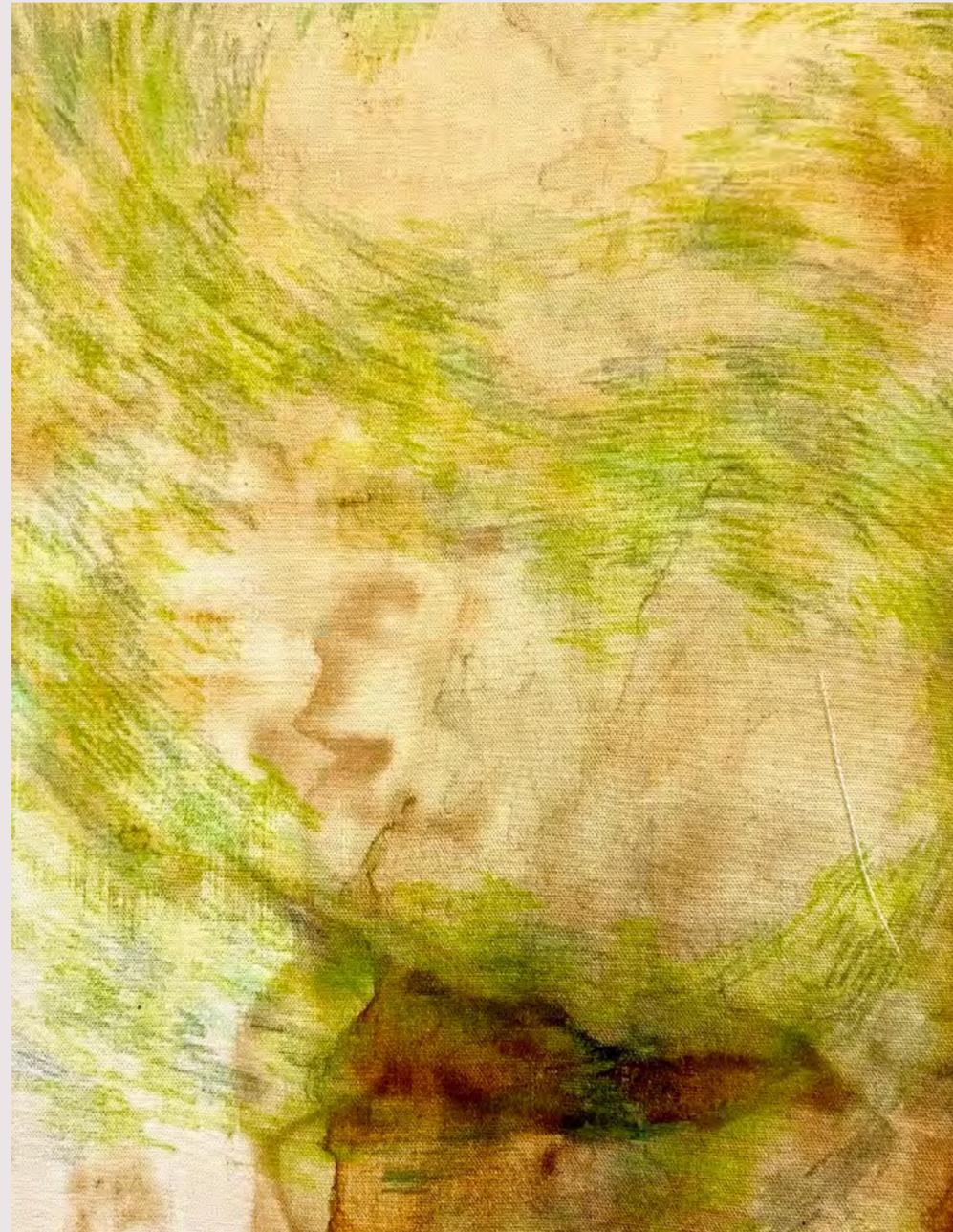
09

## *Et Al.*

(2024)

*Et al.* delves into the nexus of nature, mental health and artistry. Krithiyaa employs meticulous and repetitive pencil strokes on naturally dyed cloth, crafting a nostalgic refuge reminiscent of time spent in nature. She uses mud, flowers and leaves to dye each piece, surrendering some control of her work to nature's influence as an ode to personal discoveries amidst natural landscapes.

The repetitive patterns of the pencil marks symbolise the artist's exploration of mental and physical spaces, evoking a sense of navigation analogous to the viewing of maps. Through *Et al.*, the artist hopes to spark conversations on mental health, inviting viewers to explore the profound connection between self-expression and nature.



# ①① Lucas Tan

As a fine arts creative, Lucas' artistic ventures include figurative painting and various forms of visual storytelling. His works are often left open to interpretation, evoking emotions through the rendering of dream-like environments that encompass interhuman space and coexistence.



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陪我看日出 (TRANS. watch the sunrise with me) (2023-24)

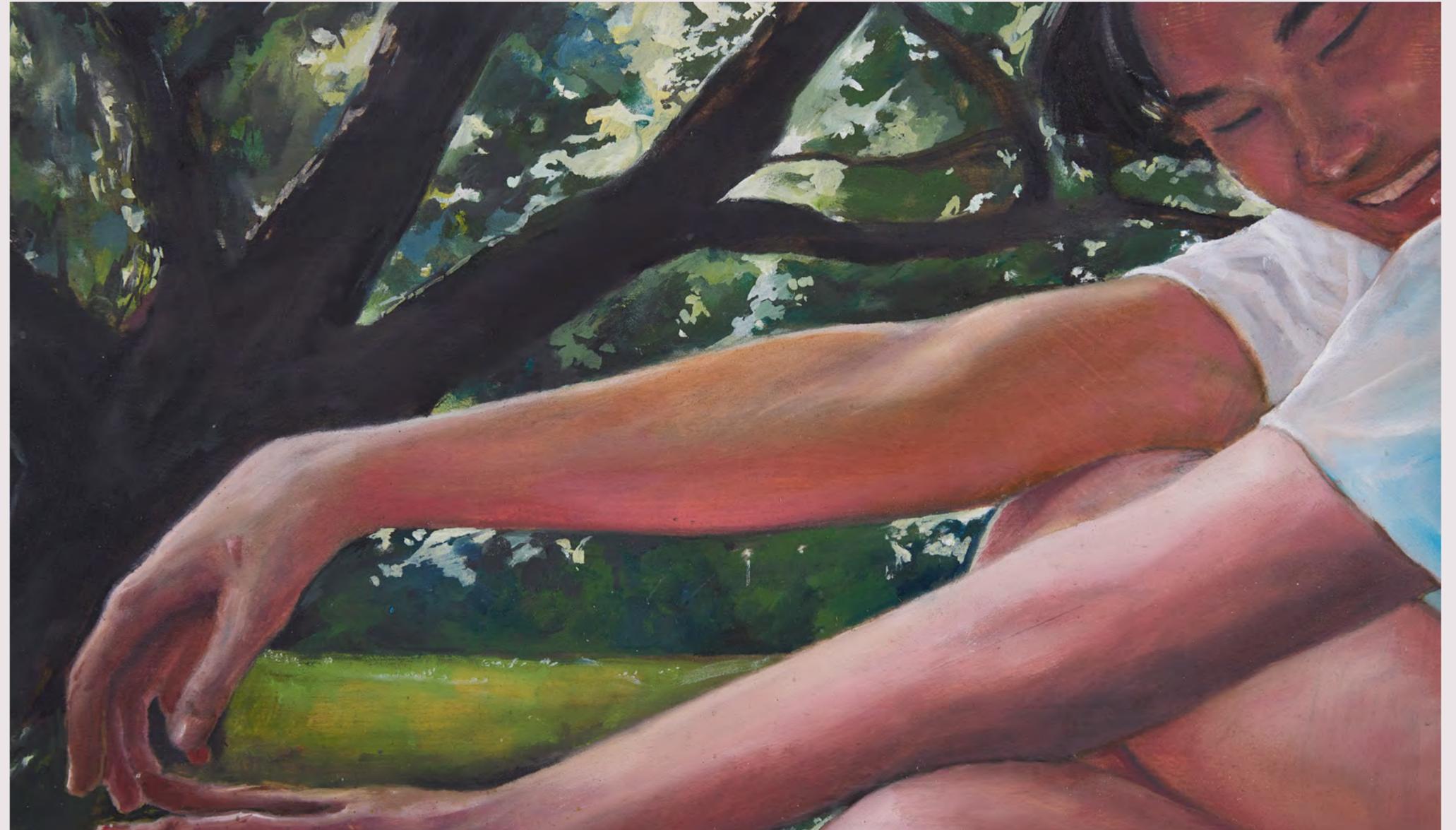
10

## 陪我看日出 (TRANS. watch the sunrise with me)

(2023-24)

In *陪我看日出* (trans. watch the sunrise with me), Lucas delves into the intricacies of endearment through a series of paintings featuring two of his muses. Each painting embodies distinct qualities, celebrating the myriad facets of connection, intimacy and joy found within relationships. Nostalgic yet hopeful, the artist renders intimate moments, bittersweet partings and joyous reunions separately – inviting viewers into poignant vignettes that evoke cherished sentiments.

While the muses stir endearment through their unique qualities, overlaying the series is a blanket of ardent yearning. Through the lens of a self-professed sentimental soul, Lucas tenderly unveils the complexities of human affection. He aims to immerse viewers in the nuances of love from its transcendent highs to its heartbreaking lows and everything in between.



①① **luner**  
(Luna Chang)



Specialising in fine art photography and digital media, multidisciplinary artist luner currently develops moving images, with works voyaging into cyberspace featuring topics such as digital immortality, queer relationships and online communities.

With a Diploma in Arts Business Management (Ngee Ann Polytechnic, 2021), they have a penchant for programming and communications. They have worked with art organisations such as Floating Projects (Hong Kong), National Gallery Singapore, Objectifs Centre and DECK.

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**a raging, beating heart.**

*virtualspectre?????????? (2023-24)*

①①

# *virtualspectre??????????*

(2023-24)

*virtualspectre??????????* takes the viewer through a journey of experiences detailing queer existence and growth. Delving into the highs and lows of navigating one's identity, a series of videos chronicle luner's odyssey of self-discovery – grappling with the challenges of coming out and the complexities of existing as a queer individual today. Central to the narrative is an investigation of how screen-based media perpetually shapes and amplifies digital identities, a poignant backdrop against which the artist's story unfolds.

Mobilising the screen as a site, each video in the assemblage highlights a pivotal experience of luner's life, weaving themes of queer shame, melancholy, entrapment, limerence and grief. The convoluted blend of visuals, pixels and code in *virtualspectre??????????* offer explorations into the plurality of emotions and experiences of a queer body.



①② MILKACNE  
(Eva Mansor)

MILKACNE is a Singaporean painter who captures using figuration and surrounding narrative environments to express uncomfortable introspections and intrusive thoughts.

Bright, but violent and disturbing, MILKACNE's works are inspired by the imageboard culture of the early internet that desensitised various demographics to gross ultra-violence. They parallel this to the intense, but romantic, human tragedies depicted in popular Russian literature.

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I'VE NEVER BEEN ALIVE (2018-24)

①②

# I'VE NEVER BEEN ALIVE

(2018-24)

MILKACNE explores their works through the lens of someone living with disability. *When you cross the road, do you do it yourself, or get someone else to help?* They reflect on such tensions between the collective and the self, as well as the need to mediate differences that potentially compromise their sense of agency. Their paintings feature figures that blend into the landscape – looking ghostly and shrouded, in between living and dead.



①③ Miso  
(Umami Rahima  
Binti Mahmood)



Miso focuses on escapism into the world of fantasy in her artwork. Inspired by classic Studio Ghibli films and music, she combines the use of drawing and sculpting to tell stories addressing relevant contemporary societal issues.

Miso won a recognition award for the Singapore Youth Festival in 2015 and was a nominee for the MENDAKI Anugerah Belia Cemerlang Award in 2021.

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*In Conversation and in Silence (2024)*

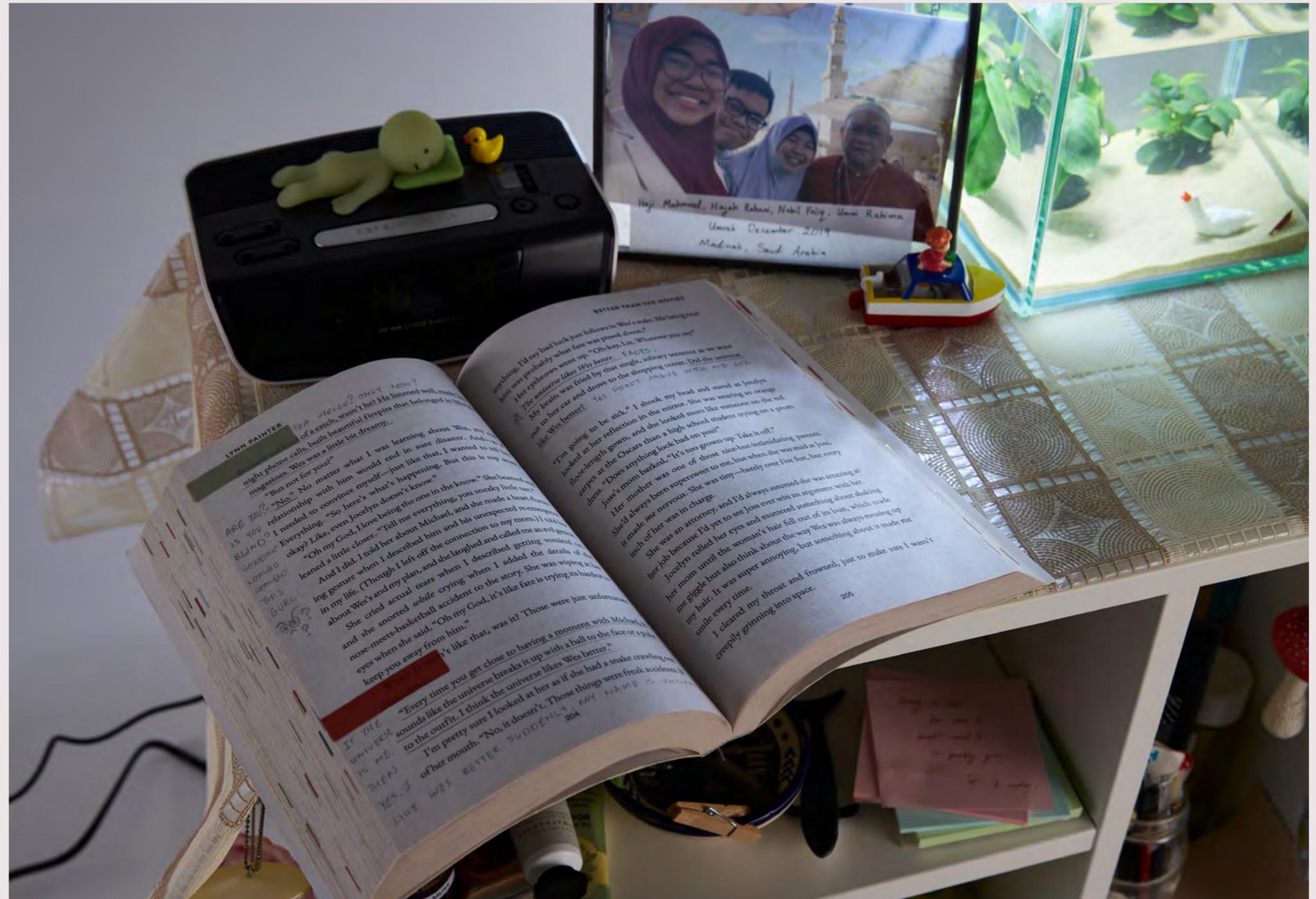
①③

# In Conversation and in Silence

(2024)

*The mouth moves but silence rings. The mouth stills and dialogues ping.*

Miso ponders on the process of talking to oneself; something everyone does unapologetically and unconsciously. In her exploration of comfort and escapism, Miso delves into the process of conversing with herself and her surrounding objects, aiming to develop a deeper appreciation for these interactions. This ties in with her interest in highlighting the often-overlooked beauty of the mundane. In (re)creating her spaces of rest, Miso extends an invitation to viewers to engage with her belongings in their own ways.



# ①④ Muhammad Mustaghfir



Mustaghfir is a multidisciplinary arts practitioner whose works comprise of drawing, (soft) sculptures and performance. In his current practice, he explores the body in relation to clothing and its performativity in an attempt to understand intimacy.

His exploration of identity and gendered expectations is confronted through his interventions with domestic and everyday objects. Through this, he draws meaning from the simplicity of his everyday encounters, surfacing the intersections of bodily duties and bodily desires.

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*one plus one, minus one (2024)*

14

## *one plus one, minus one*

(2024)

*one plus one, minus one* is an installation of handmade objects, drawings and prints, as well as photographic and video documentation of gestures that explores the negotiations of bodily desires and bodily duties. It stages a private and otherwise inaccessible insight into the navigation of fleeting, interpersonal relationships. Artistic practice becomes a vehicle for self-knowledge, through examinations of present negotiations with somatic memory as well as confrontations of vulnerabilities.



# ①⑤ Nadiah Nadzirah Binte Sabari



Nadiah is an aspiring artist based in Singapore, specialising in the media of drawing, painting and printmaking. She researches the nuances of emotions and feelings within her practice.

Nadiah is a recipient of the Anugerah Mendaki and MTFA Scholarship. She has exhibited works in *Seni Kita* (2023); *Project 3v.2 Turkey/Singapore* (2022); *THERE - - HERE* (2023); *The LASALLE Show Exhibition* (2022); and *Orbit and Shine* (2021). She also won art competitions such as Doodle 4 Google and SG50 (ARPC) President's Challenge.

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'Red' Between the Lines (2024)

15

## 'Red' Between the Lines

(2024)

*Some may dismiss it as just a white lie with no real harm done. However, the impact can be lasting. Regardless of intentions, lies will remain lies. We often overlook their consequences due to the emotions of the heart, but what we once thought were harmless white lies can change their colour. While lies are sometimes justified as a means to maintain peace, they can also be exploited. We must choose our words carefully. We have the intelligence to make choices, so why do we still lie?*

'Red' Between the Lines is an installation that speculates how lies may physically manifest in space, co-opting common metaphors that associate lies with different colours. Reflecting on personal experiences, Nadiah allows red motifs and prints to overtake the space.

*I didn't want to hurt you, that's why I lied.* Nadiah has learned to read between the lines.



# ①⑥ Nuhayd Naufal



Nuhayd is an Indonesian multidisciplinary creative based in Singapore. His practice engages with the disenchantment of the material world and the melodrama of contemporary life. He sets out to dissect mechanisms of meaning-making and utilises mythopoetic thinking with a paradoxical fervour and jest to explore an aesthetic experience of the weird and formless.

He has curated and exhibited within LASALLE College of the Arts, and more recently in *laughter is a breath away from a sigh* (2023) at HEARTH by Art Outreach Singapore.

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*Telluric Mischief (2023-24)*

16

## Telluric Mischief

(2024)

Borrowing the ontological logic of the human motor-sensory homunculus, *Telluric Mischief* conjures a pseudo-landscape of misplaced people in lost time. The occupants are equal parts fictional and real in their situational discomforts, swatting at mosquitos and bearing solar heat along with its blinding light. Anonymous materials converge in homogenised territory, disoriented and rife with caricaturised ecological animosities. Simultaneously invoking issues of orchestrated nature and geographical displacement, the work stages concerns with forms of representations and interspecies interactions in our contemporary milieu, and is a phenomenological treatise on forms of disembodiment.

Accompanying the installation are sculptural images that elaborate on the conceptions of the project. *Primordial Tickle (No Release)* appropriates the diagram of the somatosensory homunculus initially postulated by neurosurgeons Penfield and Boldrey in 1937. *Formless Index* assembles staged artefacts of tropical virulence, and *Non-sense (Monologues from Underground)* laments an inexpressability of thought through a base organ such as the mouth.



①⑦ Nur Anisah  
Binte Mohamad  
Nor Ahmad

Anisah is a Singaporean artist. Considering herself a storyteller and illustrator at heart, she creates characters that act as media for self expression and exploration. She is enchanted by notions of duality – the beauty and abject, the man and beast, and the in-between.

Anisah strongly believes in the 'first draft', allowing her to embrace the raw and rich nature of sketches. It is the rawest form of an idea made visual, revealing the artist's current thoughts, emotions and truths.

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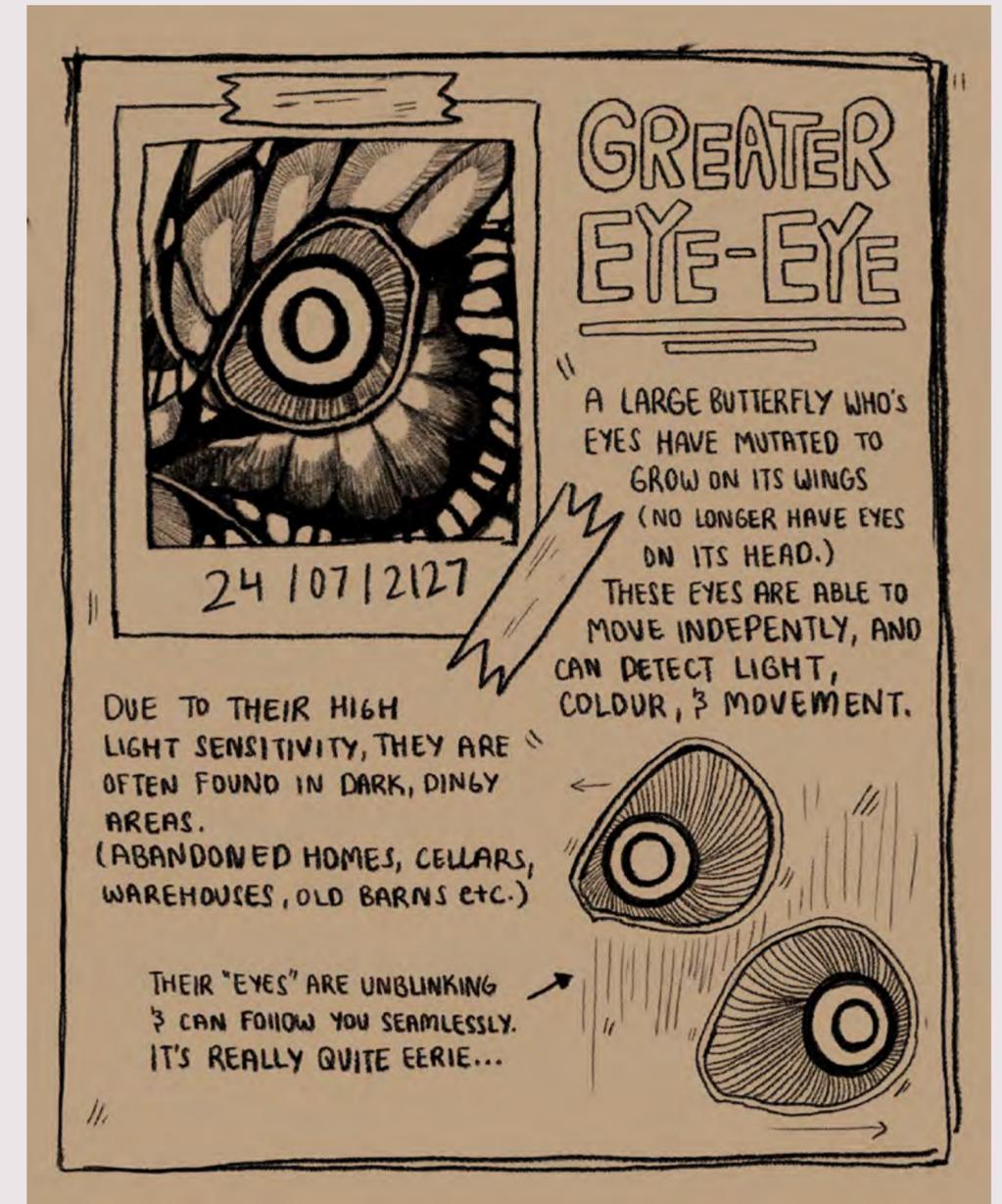
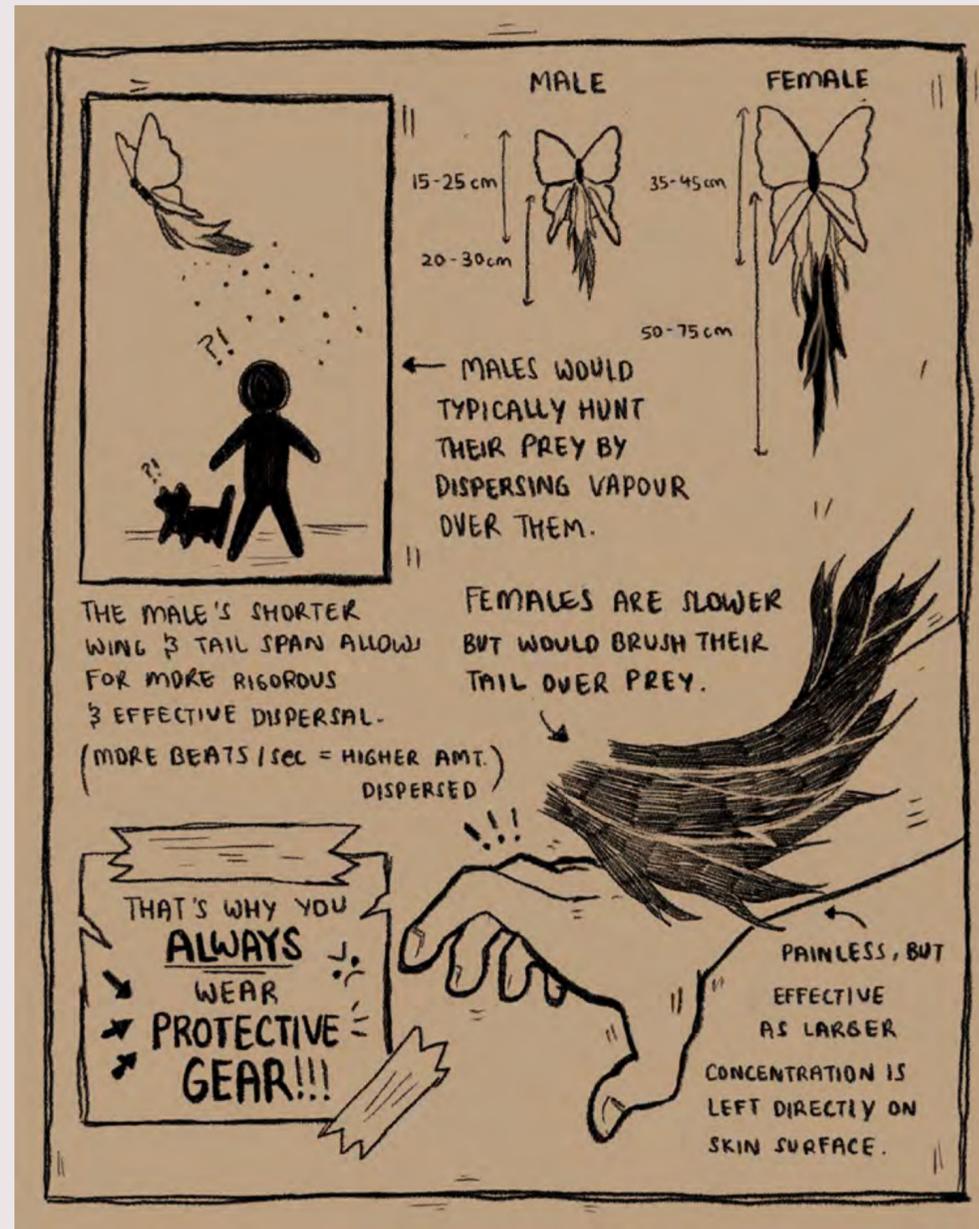
*Butterfly Family (2024)*

# 17 Butterfly Family

(2024)

Butterfly Family is a murder mystery game. The player is invited to fit together clues that are scattered throughout the elements of the game.

It is the year 2127, post-apocalypse, and many animals have since evolved and mutated due to exposure to radiation and changing terrains. Dr Noseyton is an accomplished entomologist, who is renowned for his documentation of deadly insects. However, the insects have evolved, with some proving to be more dangerous than meets the eye.



# ①⑧ Nur Halimah Binte Jasni

Halimah is a multidisciplinary artist whose research inquiries revolve around exploring the archive. Through her art-making, she employs critical plans of action that reconsider historical narratives, expose missing or silenced voices, as well as investigate relations between official, personal and collective memory. She currently approaches this research by mobilising strategies of anarchiving.

Halimah has exhibited works with The Factory (UK), Praxitelous (Greece), Critical Craft Collective at starch (Singapore), and the National Museum Singapore. She is a recipient of the Youth Promise Award and MOE Teaching Award.

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*Ripple Effect (2024)*

# 18 *Ripple Effect*

(2024)

*Ripple Effect* explores the transformative potential of anarchiving in public spaces. The collection of artworks brings light to untold stories so as to interrogate and disrupt established frameworks of archiving. By challenging grand narratives and institutionalised memories, the artist aims to provoke thought and reflection on the dynamic nature of historical preservation and representation.

Drawing on theoretical insights and practical applications, the artworks mobilise an array of artistic strategies to anarchiving, increasing its relevance in an era marked by rapid societal change. Incorporating objects and multimedia, *Ripple Effect* invites viewers to actively engage with the ever-evolving narratives that shape our collective history.

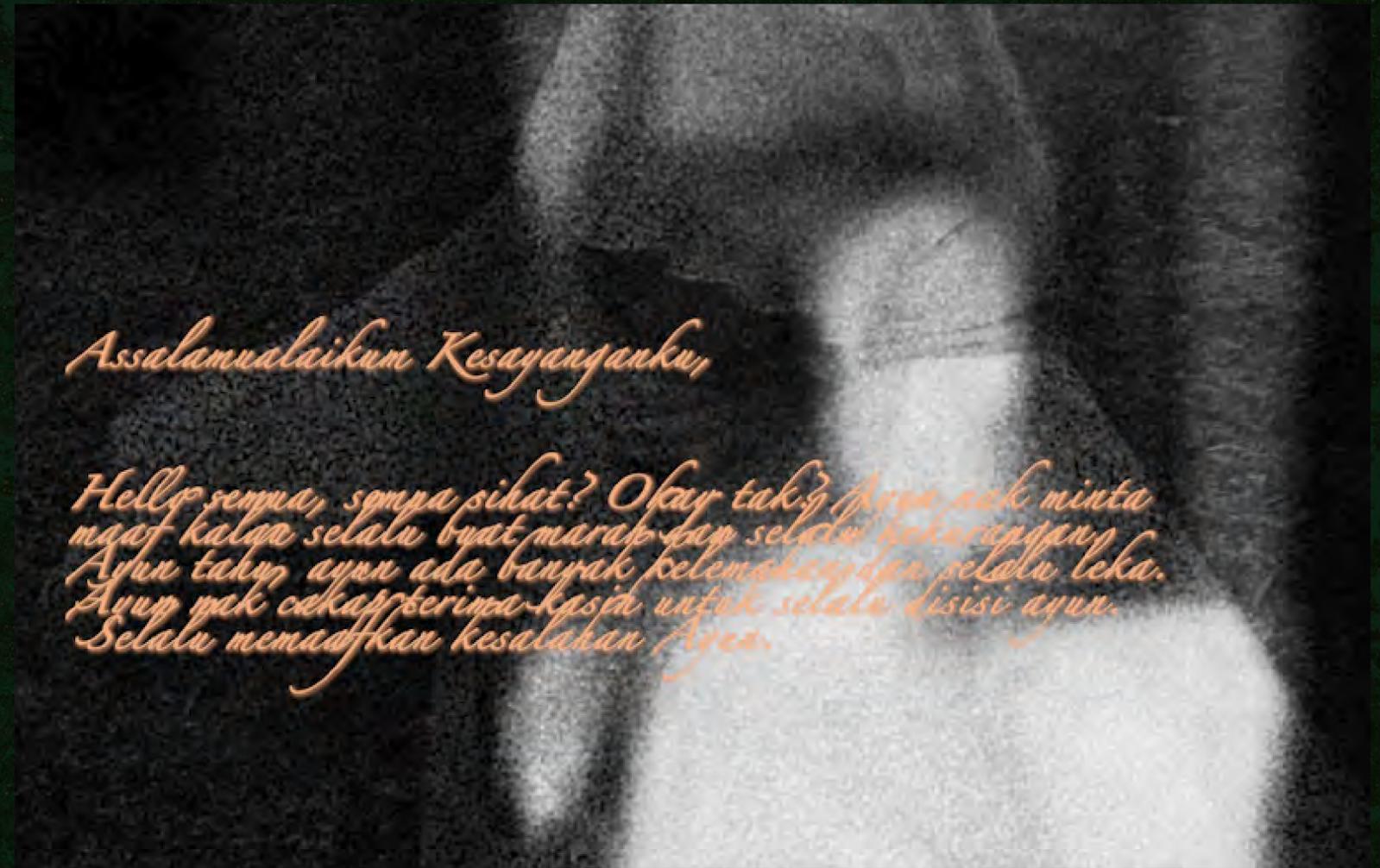


# 19 Nur Khairunnisa Binte Aziz

Khairunnisa is a multidisciplinary artist known for mobilising a range of creative channels to give life to her ideas and contemplations. Her artistic process is deeply connected to her personal circumstances, living conditions and her lived experience growing up in Singapore.



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*Assalamualaikum Kesayanganku,*

*Hello smpua, smpua pihah? Okay tak? Ayun nak minta maaf kalga selalu byat marap sap selalu bekurapgang. Ayun tahu, ayun ada banyak kelemahan dan selalu leka. Ayun nak cakap terima kasih untuk selalu disisi ayun. Selalu memaafkan kesalahan Ayun.*

*The Wind Held the Melody: A Sonorous Song of Unfettered Thought (2024)*

19

# *The Wind Held the Melody: A Sonorous Song of Unfettered Thought*

(2024)

*The Wind Held the Melody: A Sonorous Song of Unfettered Thought* is an installation that attempts to capture neverending streams of consciousness. It is a symphony of desires, worries and anxieties that echo within us – a symphony that weaves the fabric of our present with our visions of the future.

These artworks offer glimpses into Khairunnisa's lived experience as she navigates the complexities of emergent adulthood. She contemplates themes of the family, the intricate web of personal commitments and her pursuit of a home in Singapore.

Text, image, sound and crafted objects come together as brushstrokes that paint a vibrant tapestry of the artist's inner world. The installation becomes a tangible echo of the ever-present, yet unseen, force that drives our thoughts – a consciousness that flits through us like a whisper in the wind, composing its own unique and ever-changing melody.



## 20 Nur Sabrina Binte Abdul Razak



With a painting background, Sabrina has ventured into diverse artistic avenues and processes ranging from digital art to sculpture.

She investigates themes of escapism and nostalgia, providing a unique perspective on the pressing issues of our rapidly evolving society. She aims to give voice to unspoken emotions and untold stories, forging connections between shared human experiences.

Sabrina was awarded Gold in the Emerging Artist category for the UOB Painting of the Year competition in 2021.

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*The Tragicomedy of Girlhood (2023-24)*

20

## *The Tragicomedy of Girlhood*

(2023-24)

*The Tragicomedy of Girlhood* delves into the intricate complexities of girlhood. Sabrina explores multidimensional and nuanced experiences that encompass emotion, challenges, triumphs and personal growth. In the process, the artist also seeks to reclaim femininity in the context of today's patriarchal world.

Drawing reference from the surveyed and collected narratives of girls and women, the project captures diverse perceptions of girlhood – inviting audiences to foster a deeper appreciation for this transformative phase of life. In exploring different perspectives, Sabrina hopes that her work contributes to broader discussions of the development and well-being of growing women. Ultimately, it seeks to engender safe spaces where all individuals can coexist and receive acknowledgement.



②① Sabina  
(Kim Na Hyeon)

Sabina is a multidisciplinary artist whose work delves into the intricate and enigmatic realm of twinhood. Her creative journey has been deeply influenced by her own experiences as a fraternal twin, as well as her curiosities revolving the profound connections that exist between twins.

With a unique blend of visual storytelling and conceptual exploration, her art captivates audiences by unraveling the mysteries of duality, identity and shared existence.

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Whimsy in Pairs (2023-24)

21

## Whimsy in Pairs

(2023-24)

*Whimsy in Pairs* embarks on an autobiographical journey, delving into the intricate differences between Sabina and her twin sister. Despite their visually identical appearance, each twin leads a life rich with individuality and distinct personality.

Employing the use of dioramas, Sabina reflects the way these differences materialise within their shared domestic spaces. Each diorama acts as a window into a microcosm of their unique identities, subtly weaving personal experiences and external perceptions together. Through juxtaposition, viewers are invited to contemplate the nuanced complexities of identity formation and the delicate dance of interpersonal relationships.

Themes of autonomy, interconnectedness and the fluidity of selfhood permeate the narrative of the artwork, challenging conventional notions of twinship and individuality. The artist offers a poignant reflection on the profound intricacies of human existence that coexist with the enduring bond shared between siblings.



## ②② Sarah Noorhimli

Sarah is a multidisciplinary artist who works primarily with images, traversing the appropriation of technology through the lens of the mundane. Her practice is grounded in the notion of sentimentality and, more recently, the chronic urbanisation of her local landscape. She collaborates with Apple technology to create remnants of technologically-contaminated images.

She has exhibited and curated during her time at LASALLE College of the Arts and was recently nominated for the International Takifuji Art Award in 2022.

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*The third state of being (2023-24)*

22

## The third state of being

(2023-24)

*Through contemplations of mortality, dreams and purgatory, the idea of a third state of being is explored. This third state of being is defined by the in-between of life and death, of waking and sleeping. I push forth the notion that the human body is a form of embodied purgatory. It is a vessel that holds varying degrees of consciousness and bridges the gaps between desires, dreams and actions. The dreamscape alludes to a placelessness. Dreams have often brought elements of truth in my waking life, perhaps even guiding certain decisions, whilst simultaneously acting as a place of solace, relief and desire.*

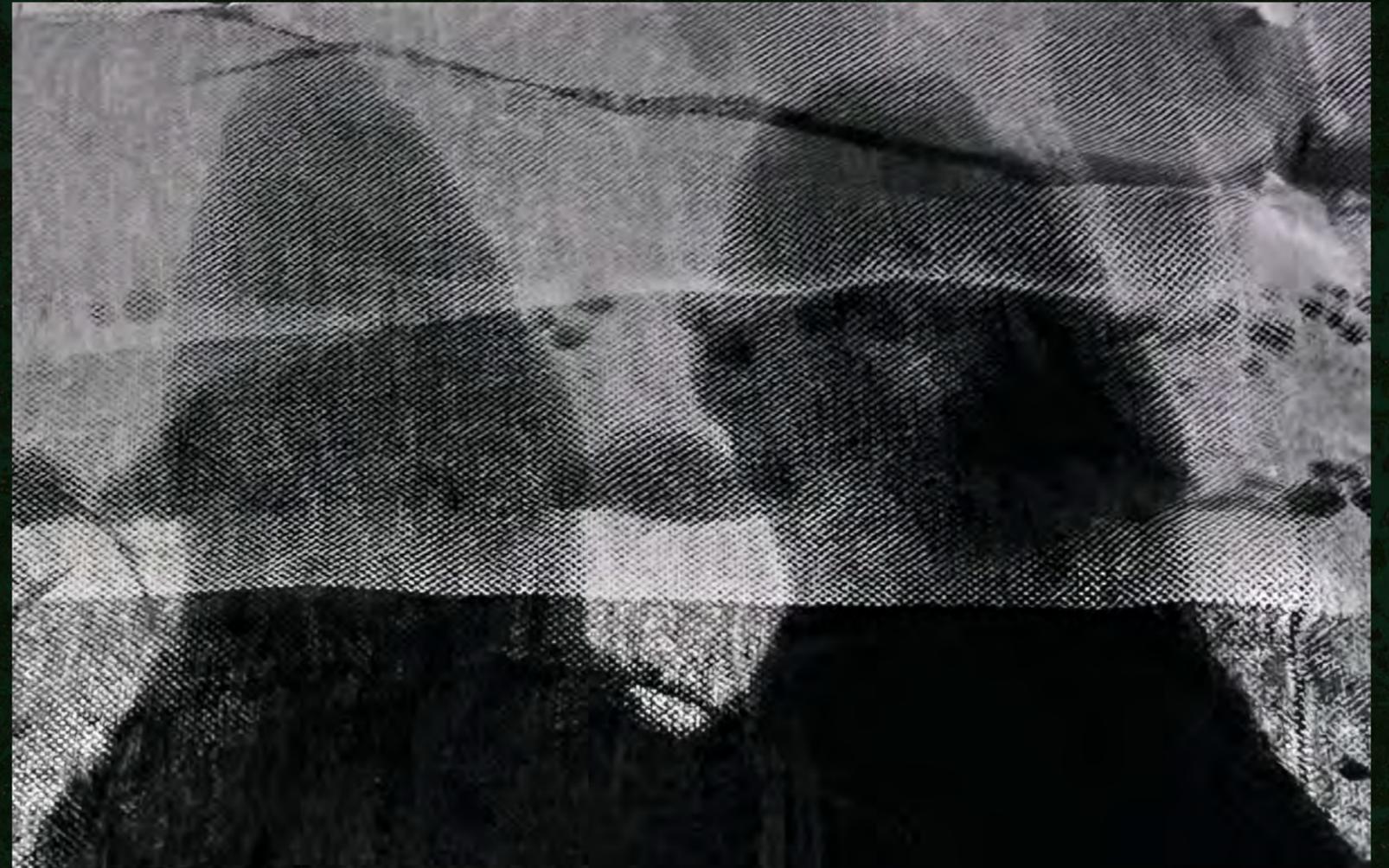
Inspired by a recent life-altering medical condition, Sarah was drawn to the compensation of certain bodily senses when one is lacking. Through explorations of cracks, apertures and blinks, a persistent stillness that traverses the worlds of life, death and dreams is revealed.



## ②③ Shannon Sim Hui En

Shannon is an aspiring artist investigating a wide spectra of psychological distress. She is currently developing works sculptures about mental illness. Through a variety of media, Shannon studies how environments could contribute to poor mental health.

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*Fading Essence (2023-24)*

## ②③ *Fading Essence*

(2023-24)

*Fading Essence* explores the evolution of perception and meaning. As images shift and morph, viewers are challenged to contemplate the fragility and malleability of visual representation. Each stage of degradation unveils new layers of complexity, inviting observers to reflect on the interconnectedness between physical and conceptual realms. As the image traverses through fragmentation and translations, it transcends its original form – emerging as a testament to the frangible nature of visual expressions.



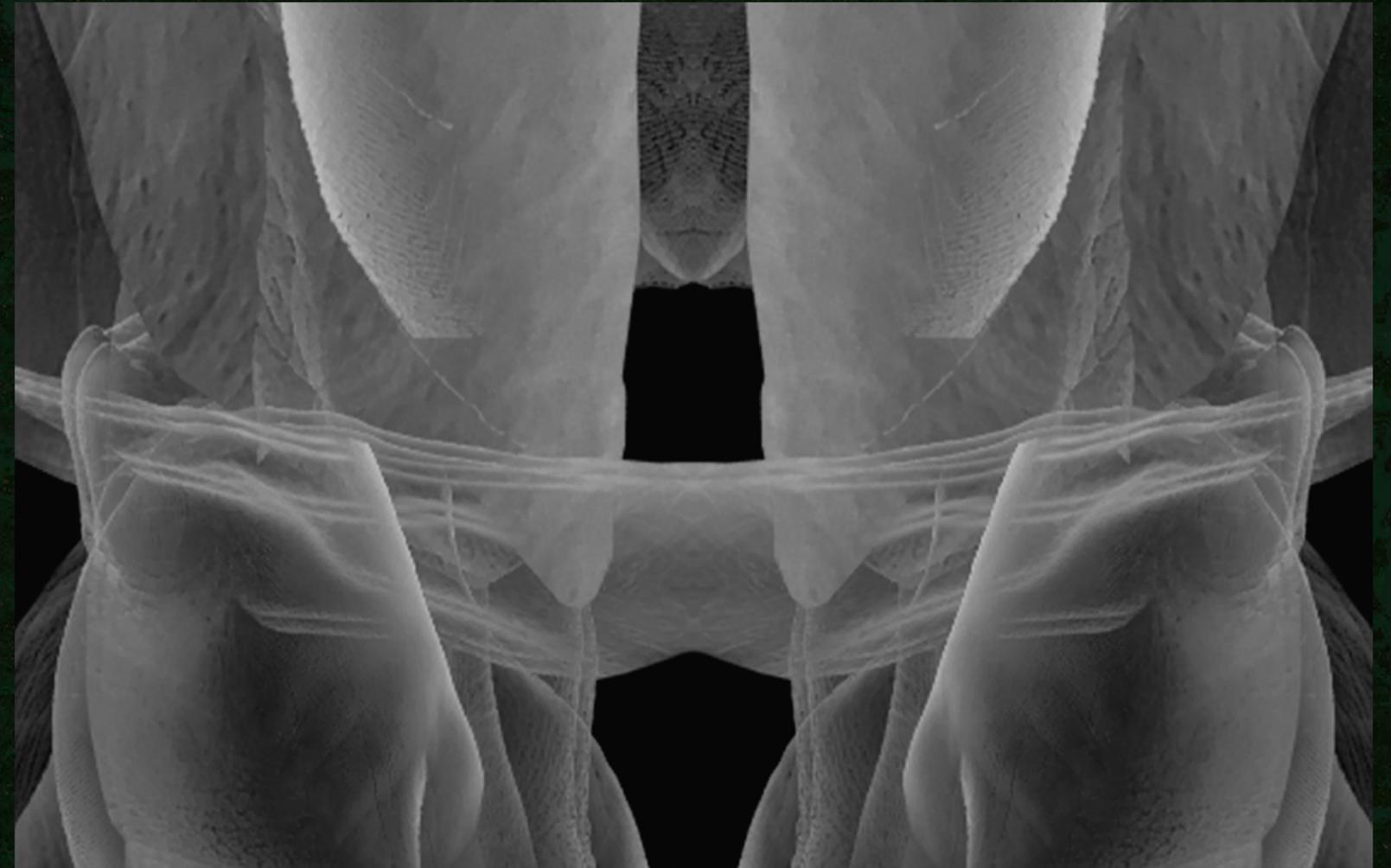
## ②④ Siew Guang Hong



Guang Hong is an interdisciplinary artist. He utilises biological investigation to propose new ways of understanding non-normative subjectivities. Exploring assemblage and abject aesthetics, he develops posthumanist modalities to queer autobiography and absurdist obliteration.

Guang Hong has exhibited works at Supperhouse, starch, Sculpture 2052, Pulse Gallery Bangkok and Straits Gallery. He has also conducted workshops at Singapore Cancer Society and Singapore Management University. He is a recipient of the LASALLE Scholarship, TIF-SOTA Scholarship and David Marshall Scholarship.

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*becoming: mimesis, convergence, radiation (2023-24)*

24

## *becoming: mimesis, convergence, radiation*

(2023-24)

*becoming: mimesis, convergence, radiation* seeks to propose dis/reassembly, inscrutability and disappearance as a politicised strategy for queering normative optics. In form, it posits a biological and clinical investigation of an unknown crab species, referring to anthropocentric, eurocentric and cis-hetero values that seek to colonise bodies. Subversively, the subject of interest recedes from stable representation by seeking various ways to escape from organisation and articulation.



## 25 Soon Xiao Qi



Xiao Qi is a practising artist who is interested in personal narratives and evoking nostalgia through experimental imagery. Their practice revolves exploring human interaction and alternative realities, forming abstract perspectives of tales uncommon in their context.

Xiao Qi has exhibited in group shows at HEARTH by Art Outreach, Straits Gallery and Fluxus House.

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*Numerical citizenship: MY-SG (2024)*

25

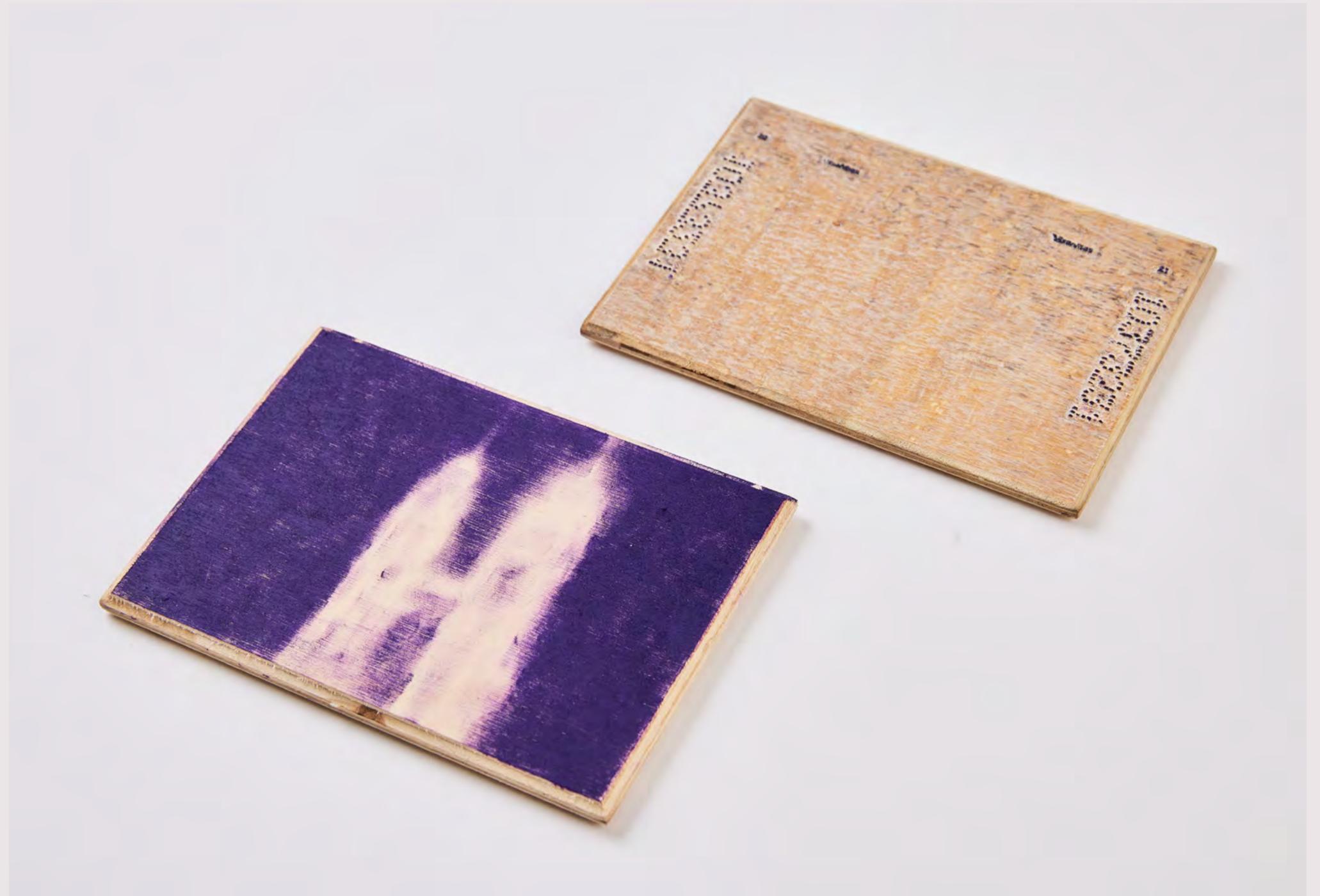
## Numerical citizenship: MY→SG

(2024)

*Numerical citizenship: MY→SG* illustrates the layered deliberations that go into the process of converting one's citizenship. The work builds on the artist's encounters with renunciation, loss and gain. It oscillates between Xiao Qi's experiences of relinquishing their proof of origin and the embrace of another national existence, another sense of belonging.

Simultaneously, the artist reflects on the consciousness of the non-rooting self that spurs contemplations of an inner cosmopolitan identity – one that transcends borders.

These dynamisms make tangible the fragility of one's existence. Through the artistic process, Xiao Qi delves into stages marked by extreme ambiguities, contradictions and the unknown future of the self – an experience shared by foreigners who have deliberated on changing their citizenship.

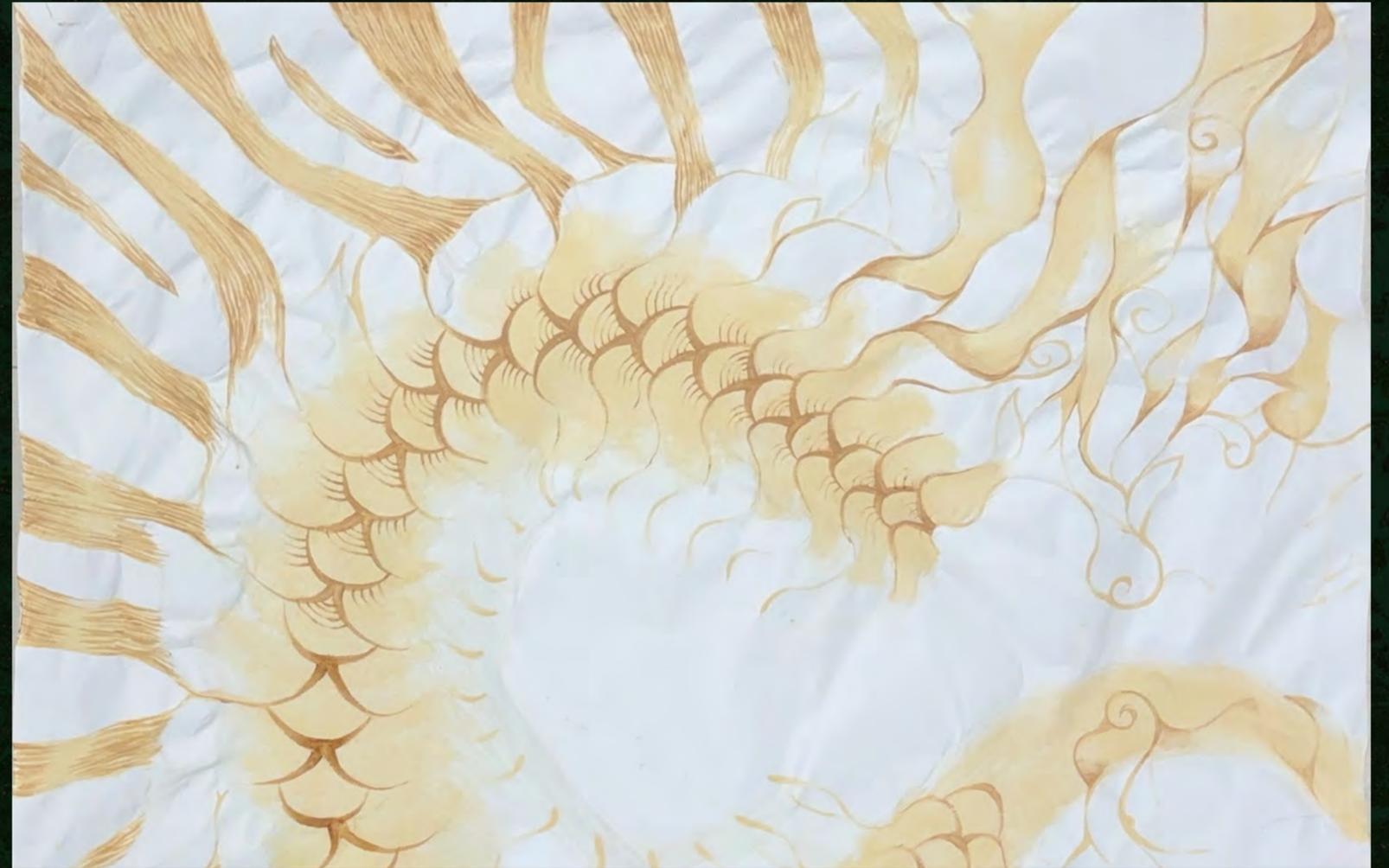


## 26 Su Nay La Lynn



Lynn considers herself a storyteller at heart. Utilising a range of traditional and digital media and processes, her works mostly consist of illustrations that come together to form narratives. She largely takes inspiration from mythology and nature, while hewing closely to her own experiences and beliefs when creating her work.

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*Recollect to Reclaim (2023-24)*

26

## Recollect to Reclaim

(2023-24)

In the face of a tumultuous Myanmar political landscape, Lynn faces the possibility of never returning home. The artist reflects on her past bids to protect herself from this reality by repressing her memories of Myanmar.

This project marks a turn, with Lynn mobilising the process of recollecting and resurfacing once-discarded memories in order to pave a way for reclaiming the past. Through *Recollect to Reclaim*, she expresses the importance of memory in constructing one's present and future identities.

Lynn creates abstract paintings with thanakha, a paste used in the daily lives of Burmese people to beautify and care for their skin. Applying this medium on fabric paper sculpturally wrinkles the paintings – reflecting poignant nuances of memory and loss.



## ②⑦ Supassara Ho

Supassara is a practising artist from Thailand with a background in comic illustration and digital art. She currently develops narratives through her practice in crochet. Inspired by storytelling methods employed by poems, myths and stories from her adolescent years, she explores escapism while balancing it with newfound sincerity.

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*In the small and quiet (2023-24)*

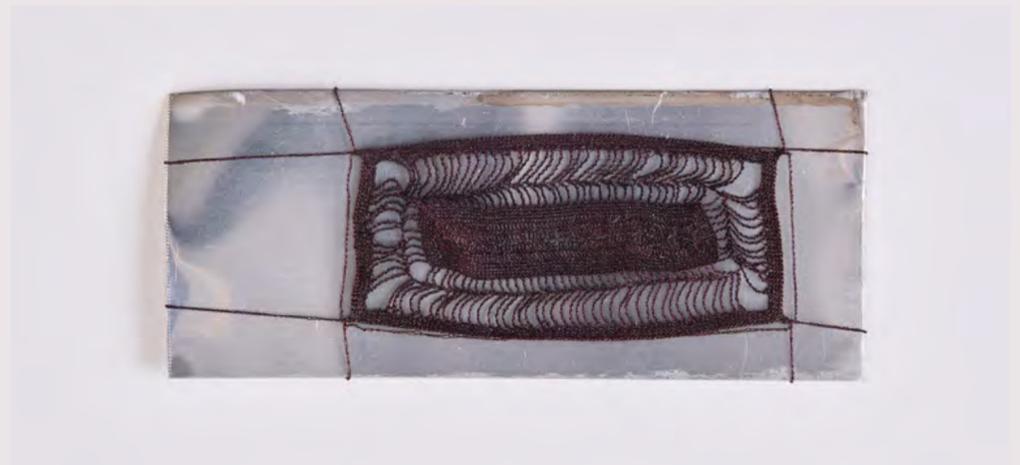
## 27 *In the small and quiet*

(2023-24)

*In the small and quiet* explores Supassara's relationship with craft, which she views as a way to reclaim time for herself in our fast-paced environment. She also sees craft as a way to reconnect with her mother, who runs a scrap metal recycling business, and her grandmother, who worked as a seamstress.

Supassara reflects on how their craftsmanship could only serve as means of seeking livelihood and familial sustenance, without the freedom to explore creative expression detached from traditional or commercial values.

In this project, Supassara pays homage to their influence by embracing the joy of crafting for its own sake. Through crochet, she navigates her identity as a crafter while envisioning a future where the essence of making is cherished and preserved.



## ②⑧ Wu Shangying

Stemming from her identity and cultural background, Shangying's practice focuses on generating artistic possibilities in the intersections of installation, painting, narrative and conceptual art.

Shangying taught at HiArt institution (2021) and The Plan of Childhood Drawing Studio (2019), and previously worked for Sanhood Gallery and Prestige Gallery. She exhibited in *Growing up in the Sun*, Hainan, China (2018), was a finalist for the Hainan Provincial Institution's Ecological Civilisation award (2016), and came in second in Science and Technology Innovation (2015).

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河与海 (TRANS. River and Ocean) (2023-2024)

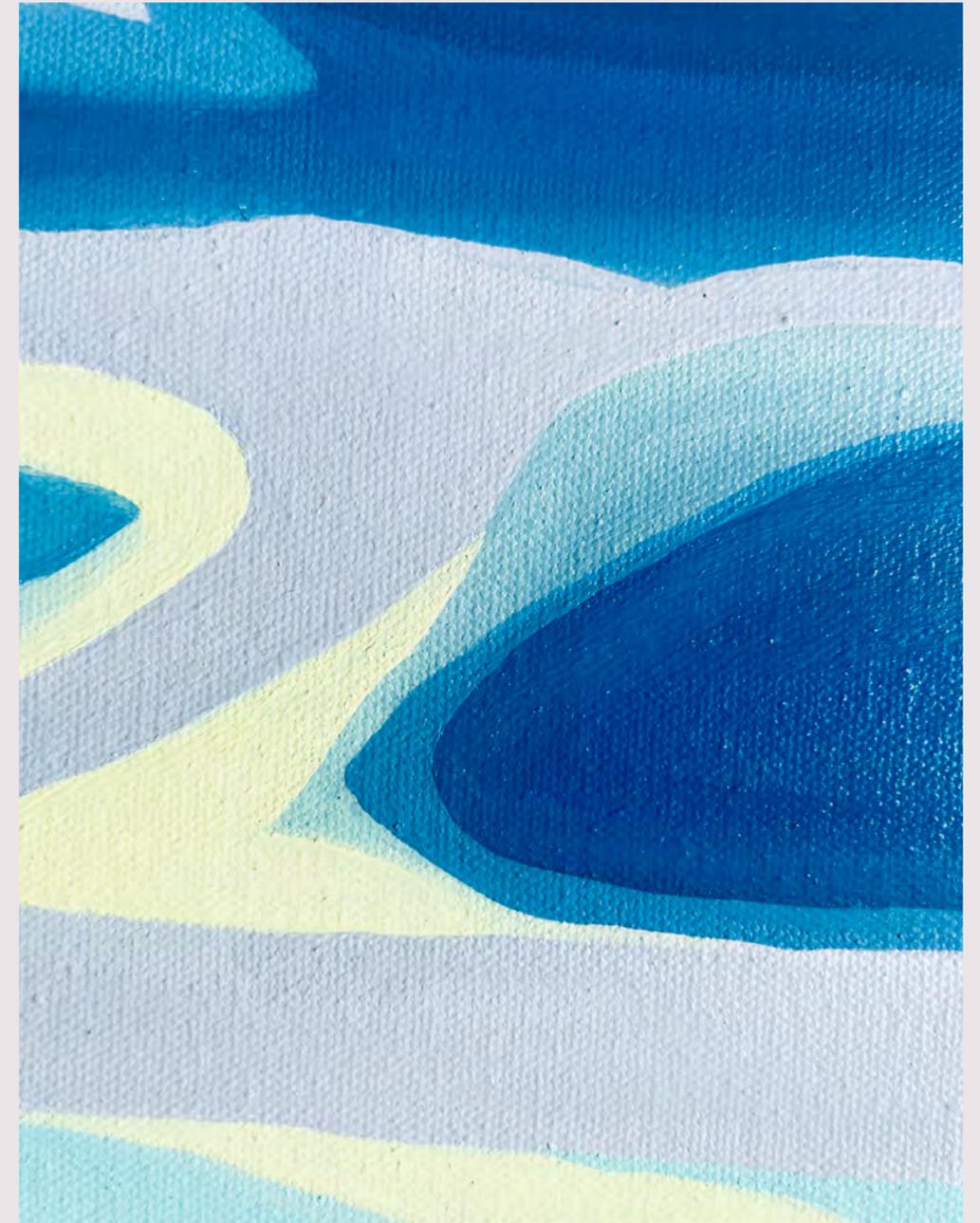
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# 河与海 (TRANS. *River and Ocean*)

(2023-2024)

河与海 (trans. River and Ocean) involves the artist's interpretation of Tang Dynasty poetry subject to her lived experiences and memories of places and events. Through loose abstractions and codification, she transforms poems into vibrant paintings.

These works combine geometric and organic forms, reflecting Shangying's contemporary interpretation of modernist abstract vocabulary. They hinge on the strength of colour and spontaneity of the painting process.



## 29 Yang Shu Ting, Tina

Tina is a multidisciplinary artist with an academic background in interior design, and an unwavering fascination for the nuances of spaces and human emotions, Tina's work invites viewers on a captivating exploration of the interconnectedness between these realms.

Her current practice revolves around hostile architecture and human displacement, and mobilises intimacy and empathy as strategies to evoke thought and discussion about her target topics.

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hostile how?? (2023-24)

## 29 hostile how??

(2023-24)

Assembling audiovisual media and a series of zines, Tina addresses the nuances of hostile design present in public architecture. She seeks to question the limits this hostility may push in their increasing prevalence, something she highlights in a satirical stopmotion. At the same time, she documents her personal experiences with these architectural features in small, intimate zines.

Through the juxtaposition, Tina hopes to raise awareness and appeal to empathy. She encourages curiosity and inquisitiveness about modern design decisions – in particular, their functionality and accessibility in our everyday communal spaces.



## 30 Yaumakchoi (Thng Shalyn)

Yaumakchoi is an emerging artist and educator. Inspired by overlooked narratives of women within her lineage, she challenges patriarchal structures in traditional Chinese society. Yaumakchoi invites viewers to reimagine lineage as a diverse tapestry of collective memory.

Yaumakchoi has exhibited at *The Grad Expectation* (2016) and *Imago Mundi – Beyond Contemporary Artists from Singapore* (2015). She holds diplomas in Art Teaching and Education (Arts) from NAFA and NIE respectively, and is a recipient of the MOE Teaching Award.

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*A Feminine Tapestry; Jade Womb Heirloom (2023-24)*

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## *A Feminine Tapestry; Jade Womb Heirloom*

(2023-24)

In *A Feminine Tapestry: Jade Womb Heirloom*, Yaumakchoi confronts entrenched patriarchal structures governing familial lineage in traditional Chinese society. Historically, male exclusivity in inheriting ancestral assets have relegated the stories and contributions of women into relative obscurity.

Inspired by her grandmother's cherished jade ornament, the artist reflects on the material's cultural ties to family heirlooms. By inscribing the names and narratives of women within her lineage on familial fabric, she reclaims their memories and legacies to challenge norms surrounding inheritance.

Furthermore, Yaumakchoi invokes the resilience of womanhood through the use of intricate illustrations – subtly alluding to uterus imagery as a testament to women's pivotal role in lineage continuity. Ultimately, the work aims to reject societal constructs; inviting viewers to reimagine lineage as a diverse tapestry of collective memory and resilience.



## ③① Zheng Jialei

Jialei is an art practitioner investigating the concerns of the Chinese diaspora and the fragmentation of her cultural identity. Born to immigrant parents, her sense of displacement nudges her to look into loss and trauma, and with that comes reconciliation. Zheng works mainly with performance, text and objects.

Her current practice revolves around investigating difficult family histories and the postmemory. She has exhibited at the artist-run space starch as well as HEARTH by Art Outreach.

IG [@dermatronic](#)



*I Am 10,921 Li From Where You Once Were (2022-24)*

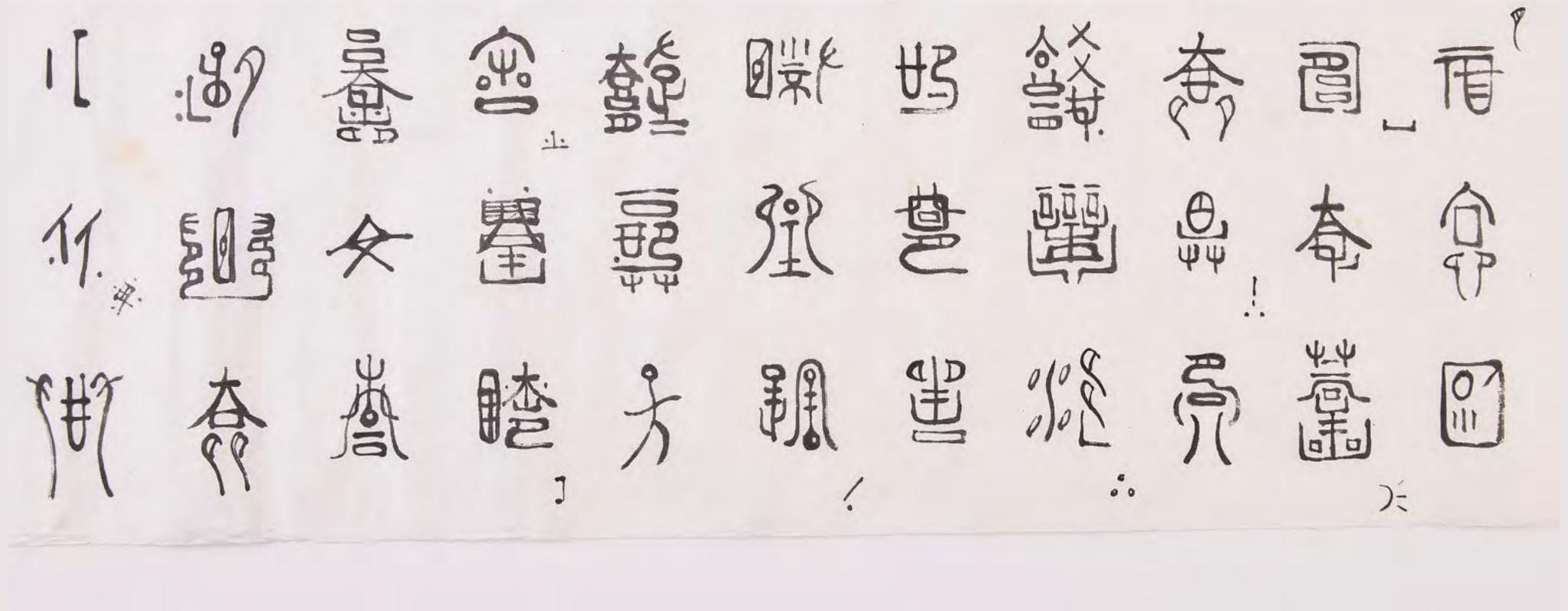
③① *I Am 10,921 Li  
From Where You  
Once Were*

(2022-24)

Jialei researches Marianne Hirsch's concept of postmemory and contextualises it in the Chinese diasporic experience. As a child of immigrant parents, the artist investigates the inherited traumas of the Chinese diaspora and looks at sociocultural baggages of migratory experiences.

In her experience of fragmented identity, Jialei finds existing languages inadequate for self-expression. As such, she de- and reconstructs these languages to develop new writing systems. Resembling seal script calligraphy, the writing is not phonocentrically functional or usable. Rather, calligraphic processes serve as conduits to emotion – taking into account the grinding of ink, the gestures of writing and the re-assembly of information that produce new asemantic scripts.

This project acknowledges her family's pain from authoritarian rule in 20th century China, offering space for mourning, healing and identity reconciliation. It also questions the enduring impact of their pain on her, probing the essence of Chinese identity and why artists challenge Chineseness outside of China.



③② ZULFA  
(Muhammad Zulfadly  
Bin Abdul Manap)



ZULFA's artistic practice investigates the phenomenological entanglements of history, religion, culture and politics, and seeks to investigate how these dynamisms shape social structures and cultural perceptions.

He is currently researching how various power structures are implemented in the Singaporean sociopolitical landscape and labour migrant community.

ZULFA has participated in various exhibitions across Singapore, Germany, UK, Ukraine and China.

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REWILDING (2024)

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# REWILDING

(2024)

*REWILDING* is an installation that offers a critical evaluation of the hegemonic rhetoric that Singapore is a garden city. ZULFA researches and reflects on how greenwashing is used by entities in positions of power to maintain legitimacy in the political landscape.



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