

# YOU'LL FLUNTER



CLASS OF 2025

# THE COVERCOPIES!

BA (HONS) FINE ARTS GRADUATION SHOWCASE





Aeri Park



Ang Pei Lin



Arundhati Kartik



Choy Jia Ying



Chua Wen Hui Victoria



Danielle Doctor



Darren Chan Wei Xi



Dewi Andini



Fong Wei Han



Georgia Man



Hanaa Cassim



He Hanzi



Hendra Selamat



Joey Leung Si Gi



Kangbin Park



Kim Chaeun



Lam Vi Ki Clare



Lim Kai Wen Cavin



Liz Yap



Lyu Jiaying



Meng JuanYi, Hazel



Muhammad Amirul Adli Bin Ramli



Neha Rathi



Nguyen Tran Chau Anh



Nuraisha Nadira



Pang Lixuan



Rahmaqilah Ratna Hadi



Sara Natasha Haque



Sim Meng Ying



Thirishaa Selvaraj



Wang Xi Jie



Zeba Wadood



Zahra Azizufaira Adrianz



Zheshi Afandi



CURATORIAL ESSAY BY LOUIS HO

HERE COMES THE FLOCK!



ASHLEY YK YEO, CISSIE FU, EZZAM RAHMAN, HAZEL LIM,  
IAN WOO, JEREMY SHARMA, REGINA DE ROZARIO,  
SEBASTIAN MARY TAY, WANG RUOBING, WOON TIEN WEI

IN LIEU OF A FORWARD



ACKNOWLEDGEMENTS

# HERE COMES THE FLOCK!

LOUIS HO

It's an uneasy time to be leaving school and making one's way in the world, if only because the world promises few certainties at the moment.

Collective humanity seems split down irremediable fault lines. The humanitarian crisis in Gaza worsens while the Palestinian-Israeli divide turns ever uglier for all, and the conflict in Ukraine rages on. US President Trump, meanwhile, is rolling the dice with the international economy, even as his administration sets about defunding educational and cultural institutions. Dominating headlines in our corner of the globe is the recent General Elections, which, for the first time in living memory, witnessed a local artist—Ben Puah, a LASALLE alumnus—run as an opposition candidate. The results, which were surprising for some, demonstrated widespread desire for political continuity at a time of instability.

How does one respond to shifting tectonics, to rumbling omens and precarious ground? What does the constantly convulsing life of the universe in 2025 look like to a young artist, peeking out from the relative serenity of the studio—or, in this case, a pigeonhole?



This year's graduating class of the BA (Hons) Fine Arts programme has titled their exhibition, provocatively enough, *YOU'LL FLUTTER THE DOVECOTES!* It's a deliberately ambivalent slogan. Is the phrase an imperative, a call to excite, consternate, alarm? Or is it an admonition to stay clear, for fear of upsetting the flock roosting in their coop, hard at work incubating and hatching the future? Perhaps, contrary to post-pandemic pessimism, young artists are done with simply gazing at the world and are more than ready to engage—to rethink and redefine the rules of the game as they are obliged to play it, to form, de-form and transform our shared realities into visual commentary that offers curious glimpses into other subjectivities and microcosms, and nudges and jostles otherwise unruffled perspectives. Perhaps, after all, they're quite ready to depart the nest...

If its precise meaning remains equivocal, the force of sentiment behind the title is anything but. Capitalisation and a telltale exclamation mark leave no room for doubt that here is a holler, not a whisper. And just what are these artists, soon to be engaged, productive citizens of the world, being vocal about? The last decade has

witnessed the rise of feminism's so-dubbed fourth wave: rallying against misogynist culture both online and off, agitating for an end to sexual harassment and violence. It aligns itself with the struggles of minority communities, spurring on widespread acknowledgment of identities that intersect—female, queer, ethnically other-ed, economically disadvantaged, culturally sidelined. Aimed at dismantling gendered and racialised power structures, the prominence afforded to otherwise muted voices portends, hopefully, the possibility of a more equitable future.

Danielle Doctor, for one, draws on her background as a Pinoy-Singaporean in role-playing Filipina heroines, such as the redoubtable Gabriela Silang, for the camera's gaze. Often feeling misunderstood by both cultures, she writes of the “strength, endurance, patience, fierceness and resilience” of these female ancestors in defying strictures and imposed authority—an element central to her resurrection of their likenesses and legacies. Thirishaa Selvaraj engages with gendered norms in her performative reenactment of creating the kolam, a sacred pattern in South Indian culture. Referencing





her mother's daily ritual of kolam drawing, her bodily gestures recall the strain and repetition of domestic labour, often the domain of women. It is work informed "by toxic productivity", she remarks, an ideology of value "determined by output and constant activity." Sara Natasha Haque, on the other hand, approaches issues of female identity through art and personal faith, looking to the visual vocabularies of female Muslim artists as well as Islamic ornamentation in calligraphy and architecture. Her painterly language is one of abstraction, which pictorialises the "crises and experiences" of womanhood, including "misogyny, faith, doubt, culture".

The work of her fellow artists, Muhd. Amirul and Hendra Selamat, deal with cultural aspects of the local Malay-Muslim community, aspects that render their topics doubly other-ed in Singapore's paternalistic, disciplinary socio-political milieu. Amirul, like Sara, looks to art historical forebears. Playing on the phonetic coincidence of the words "Dada" (the movement) and "dadah" (the Malay term for illicit drugs), his project delves into the phenomenon of persistent drug abuse in the Malay-

Muslim community. His work channels Dada's ethos of nonsense and nihilism, embracing "chance and linguistic slippage" to refuse the authority and logic of dominant narratives. Hendra, in his own words, deploys found objects in installative formats to identify "narratives to communicate notions of time and space, and to identify a queerness that lie[s] in-between". Here, one of his objects of choice is the rotan, or cane, an instrument of corporeal discipline familiar to many an Asian child. He points to its use by both parent and state, analogising one set of rules, i.e. laws, with another, the dictates of family and community.

The spirit of criticality with which these artists are reflecting on the world around them is an increasingly crucial counterforce in an age of political polarisation (from Trump to the Middle East conflict), misinformation (the post-truth era we live in), and the shenanigans of the one percent (Elon Musk in government? Katy Perry in space?). Other artists in the graduating class this year may not be similarly engaged with thorny issues of identity politics, but their work is no less informed by a desire to operate as a form of inquiry, a means of destabilising assumptions through the simple acts





of relooking, rethinking, researching. Peering into the nooks and crannies of the microcosms they inhabit results in unimagined vistas for the viewer, proffering perspectives that are set slightly askew from familiar reality—a simple reorientation of one’s line of sight that opens up surprising lifeworlds occluded from the messy bed of partisanship and privilege that is the public realm.

Wang Xi Jie’s investigation into the history, economy and contemporary conditions of Pekan Nanas (literally, “Pineapple Town”) in Johor, Malaysia, is a fascinating diagnosis of what the artist dubs “tropical estrangement”—a vision of a once thriving settlement, founded on the fortunes of the eponymous product but now sadly in decline, narrated through “the language of fruits, heat and decay”. His multi-component project is premised on the iconicity of the pineapple, fracturing its representational value into a kaleidoscope of signs and symbols. Kim Chaeun has translated the process of learning English as a second language into an artistic syntax of visual geometries, which she has formalised in several sets of grammar books. In them, she deconstructs and reconstructs the human figure utilising a predetermined vocabulary of shapes, including the circle and ellipse, that allows her “to explore her subjective taste in form and shape in a more objective manner.”



Arundhati Kartik looks, quite literally, at windows. The liminal siting of these fixtures, poised at the boundary between exterior and interior is a richly polyvalent, poetic phenomenon. She captures actual footage of sunlight filtering in through windows—slow, shifting, chiaroscuric tableaux of illumination and darkness—as “moments of fascination, enthrallment and contemplation”. Sim Meng Ying positions folk death rituals within what she labels, in a self-coined neologism, necrotelegraphy. In the manner of an ethnographic study, she interrogates the role of burn barrels as technologies of currency remittance to the nether realm, akin to a telegraphic transfer. These barrels may be thought to function like a mobile hotspot, a device that serves as an access point for wireless (or invisible, ghostly) connections.

Finally, the tropes of home and family are never far behind. Among both artists who consider themselves locals, and those who are temporary sojourners on Singapore’s shores, the memory of one’s most familiar spaces and faces provide visceral grist for



the art-making mill. Aeri Park's installation delineates a zone of intimacy and calm, where the viewer may decelerate their rhythms of daily activity. It features a barely audible recording of her mother playing the piano, an almost apparitional sonic presence that, as she observes, "mirrors the elusive nature of memory – faint, yet deeply rooted – and ... acts as both presence and echo." Like that of Park, Hanaa Cassim's work is centred on "remnants of absences", primarily in a domestic space that was formerly occupied by a deceased family member. Here, the ephemerality of drawings on semi-translucent paper and unmoored everyday things seem, obliquely, to evoke the ever present spectre of loss.

Darren Chan and Cavin Lim, on the other hand, approach the topic of familial sites and emotional landscapes through embodied means, relying on the resonance of the object—its tactile, material being—to make their point. Chan produces chairs; his graduation project is titled, aptly enough, "Why are you making chairs in art school?" The artist's relationship with his father, the latter having taught him his carpentry skills, is the autobiographical impulse behind his interest in woodworking and the craft of furniture. Lim, who works chiefly with lens-based media,

projects images of his family onto concrete structures that resemble architectural elements of HDB blocks. These physical structures, which recall the spaces he grew up in, provide the physical base for personal memories that are little more than insubstantial light and shadow. As he notes, "Memory is not a fixed truth but something fluid, shaped by our emotions and time."

The aforementioned artists represent but a selective cross-section, of course, of this year's cohort, whose work I had the privilege of encountering in their studio, pre-exhibition. It would only be appropriate to wrap up the present essay with acknowledgment of the other whimsical, informed, unexpected, and even casually obsessive works that make up the graduation exhibition of the class of 2025. This spectrum ranges from a plethora of repeated portraits of a feline named Billy, to paintings of unpopulated nocturnal forest-scapes, to a project about bread (both edible and artificial), to a deconstructed graphic novel about a young girl who emerges from her protective bubble to shyly, hesitantly face the big, wide world—an analogy in some way, of course, for our own departures from the comfort and safety of adolescence.





That, perhaps, rather neatly sums up the bubbling sentiment at the core of the show. As the artist-curators put it, “this exhibition explores the anxiety, uncertainty, promise and potential of our budding practitioners living in the present ... Our students want to invite, yet provoke, and pledge, yet ask of their audience: What happens when you intrude upon an abode? When sites of incubation are disturbed? When idle hands reach for what they were told not to?”

If the dovecote has been fluttered, the abode intruded upon, then there might merely remain one last piece of well-meaning advice: Fly good; you’ll land where you will.



#### BIOGRAPHY

Louis Ho is a Singapore-based curator, critic and art historian. His research is concerned with the contemporary visual cultures of Southeast Asia, with a particular focus on the specific sociocultural contexts in which various visual vocabularies have emerged in this part of the world. He also maintains a keen interest in the contemporary art of Myanmar. He was formerly a curator at the Singapore Art Museum, and co-curator of the Singapore Biennale in 2016. He regularly contributes exhibition reviews to various publications. He currently offers courses on exhibitions and curating at Nanyang Technological University.



# IN LIEU OF A FOREWORD



ASHLEY YK YEO	(AY)
CISSIE FU	(CF)
EZZAM RAHMAN	(ER)
HAZEL LIM-SCHLEGEL	(HL)
IAN WOO	(IW)
JEREMY SHARMA	(JS)
REGINA DE ROZARIO	(RDR)
SEBASTIAN MARY TAY	(SMT)
WANG RUOBING	(WRB)
WOON TIEN WEI	(WTW)

What are your perceptions towards our cohort—how are we distinctive from the others? In the way we make, work, thematically, etc. How are we distinguished from other batches? What are we known as?

**SMT** What distinguishes this cohort is neither style nor consensus, but disposition. There is, across your varied practices, a shared attentiveness that sits with complexity, rather than rushing to resolve it. But maybe that's also why things are left to the last minute...

**ER** This batch knows how to play hard and work harder, it's evident enough from the works that they have investigated and produced!

**JS** I call you the 'sincere' bunch. There is a palpable search for some sense of sincerity or truth in the practices, or a return to such.

**WRB** Every cohort is special to me. Each of you comes from a different environment and upbringing, which naturally shapes the way you create art and think. To me, each person in this group is truly unique and incomparable. That individuality not only defines you as individuals but also collectively distinguishes your cohort as a whole.

**HL** I remember your batch as being quite curious early on since your first year. You come for exhibition openings, observe and speak to people. You keep an open mind and are keen learners. I think those early exposure serves you well, and keeps you grounded and helps you understand professionalism as a creative practitioner and how to navigate around institutions and personalities.

**CF** BAFA Class of 2025 would make Mahatma Gandhi and the current (14th) Dalai Lama distinctively proud 😊





WTW I guess you are asking why you are special. I'd like to say we are all special in our own ways, haha!

Something worth noting here is that I enjoy the energy of the cohort. There is camaraderie amongst many of you, and that creates a vibrant studio environment. Here, I am thinking of the studio beyond a space for art production, but also as a place where sociality is practised, cultivated and produced. Guess you become friends here but that provides a kind of basis of how you can relate to the art world at large, ya know?

How much of your practice have you retained from your education/schooling days/how much has it evolved? Does the art scene affect the direction of your practice—based on what it demands?

IW I have to make art. What do you want to make? That's the question. Academia and the art scene would eventually connect or not connect to this ambition and question.

HL My practice has been growing since the days as an art student. It adapts to life experiences and is a constant journey of self discovery.

There are different types of art scenes, some more commercial and others more experimental, I think we should observe and understand how they function and who are the people and/or institutions who play a part in it. Knowing these helps me be better equipped to articulate and present my works, not that it should affect the direction of my practice. Trends should not be something one succumb to :)

AY The art scene doesn't really influence the shape of my practice.

ER As an alumnus and now an adjunct lecturer, I see my art practice working hand in hand through making art and also passing down my knowledge to students. I think my artistic practice moved together with the times, and that is what I told my students to do too... some things can stay, most will shift and always embrace change as we move forward.

WRB Everything I'm doing now has evolved from my schooling days—it's been a continuous journey. The art scene doesn't determine the direction of your practice if you're truly honest and committed to your own artistic voice.

WTW Early on, I was drawn to the idea of blurring boundaries—between school and the 'real world,' between studio and everyday life.

So I wasn't so strict on keeping separations (earlier on!). So I wasn't interested in holidays, fixed studios. I saw practice as a continuous, reflexive way of working and thinking.

Art school has that special kind of intensity in the art world, so that gave me my first frame and formalised that thinking more, where I became obsessed with studying art world systems and structures.

SMT Much of what I retain from my education is not form but rather, orientation. The sensibilities cultivated during my time as a student; that a sensitivity to context, a certain care for thoughts, and a suspicion towards easy conclusions, remain foundational. But the shape of one's work, the language it uses, and the urgencies it responds to, have necessarily changed. Practice, if it is to remain alive, cannot be static. It evolves only by deepening them in different terrains.





JS                    So much has gone full circle in my practice, and it started at school. Maybe it's age. I never ever follow the scene or trends. It's better to follow hunger haha.

Prior to both WIP shows (*Don't Judge the Pigeon's Nest*) and Open Studio/grad showcase (*YOU'LL FLUTTER THE DOVECOTES!*) what were your associations with pigeons? Would you have seen yourselves represented in the traits presented by these birds? Have your ideas about pigeons changed since? How do you thematically align yourselves with our shows' titles?

HL                    I like that you associate yourselves with pigeons, because I hear them cooing quite often at the Winstedt studios, not to mention their pattering feet on the ceiling floors. I just saw a pigeon looking slightly bewildered by the mess made near a trash can lately, I wonder if they feel guilt.

I am just hoping that you embody the traits of the pigeons—adaptable and sweet, with great plumage and a strong instinct for homing abilities.

IW                    Pigeons come in a variety of greys. I love grey because it is complex and it is the intellectual aspect of colour.

CF                    Roy Andersson's 2014 obliquely humoured feature film *A Pigeon Sat on a Branch Reflecting on Existence* shifted my attention to how human beings are pigeon-like: in moments of stuckness and misgivings, we can exhibit similarly chary and vapid behaviour, and when inspired or agitated, we can also flee the trappings of reason. May we learn from pigeons not to build our nests too neatly, so that we cannot but venture out and adventure on, we weird and wonderful urban pests!

WTW                    I do not have many associations with pigeons. Generally, I enjoy birds as a concept. However, birds do not come to me in the natural world, and I never took the time to keep a bird as a pet. I fear I have little lived experience with birds or pigeons to answer this question adequately.

SMT                    There is something quietly radical in reclaiming the pigeon...

JS                    I like that you made me think about birds or pigeons differently. They are really very intelligent creatures we share with on this planet. Subconsciously, and metaphorically I think of this idea of 'flight' and 'nesting', 'structure' and 'freedom'.

How has being a lecturer affected your practice? Frequently, we hear that pathways toward teaching would affect how one grows to express themselves as artists, lack of time to pursue creative opportunities, etc.

ER                    For me I managed to strike a good balance between my personal artistic practice and lecturing. To be honest, I look forward to my days with my students more than working on my own projects. Having open discussions in the studios allows me to also reflect on what I am working on! As much as my students are learning from me, I am learning a lot from them too!

HL                    Being a lecturer and having a full-time job gives one financial stability, which is always a blessing. But you are right, that means we tend to be time-poor, and must learn how to manage the artistic practice and creative opportunities. The plus side is, I get to be in a creative environment and meeting students and learning from you guys is always such a joy and honour. Staying stagnant and not knowing how the world is changing is the death of art practice.





IW If you need a consistent flow of income, any job will affect your art practice. The question is whether you allow your job to influence your art practice negatively or positively. You have a choice. Be responsible.

JS That’s a myth people like to put out so it depends. I tend to be more academic, sympathetic and open as a lecturer. It keeps me grounded and inspired by contagious ideas that are spread within the ecosystem of students, artists and lecturers. Not all good artists are also suited to teaching, so it’s also where you fall into, and you cannot have a fear of missing out so having priorities and making sacrifices matter. That said, I always could do with more time in the studio!

WTW I mentioned earlier about art schools having a special kind of intensity in the art world. So, being a lecturer has been a positive and conducive experience for my practice.

SMT Teaching compels me to articulate what I might perhaps leave unexamined, and to interrogate my own assumptions through the questions of others. In that sense, teaching is essential to the breath and depth cultivation of thought. Sharpness of thought is a practice. Teaching could be considered a medium.

How do we maintain a sense of play and ‘creative defiance’ (esp. with regard to *YOU’LL FLUTTER THE DOVECOTES*) outside of the freedom of our studios—where college provides spaces for experimentation and creative freedom that we may not come across outside?

JS How do you know that you are free?

HL Always be defiant, but you don’t always need to admit to it or make it the selling point of your art.

SMT The studio within an art school affords a particular condition: a space bracketed from consequence, where risk is not only permitted but expected. Outside of that frame, the stakes change—there are financial, social, and temporal constraints that complicate the kinds of experimentation once taken for granted. The challenge, then, is not to replicate the studio’s freedom, but to transpose its spirit, to find ways of sustaining play and defiance even under different pressures. That is a radical resistance against conformity.

CF Practically: (a) keep on asking questions, (b) sense what interests they draw, (c) listen to the noise, (d) form a chamber that doesn’t echo, (e) repeat ad infinitum.

WTW Like you suggested, how do you replicate those values (creative freedom) you discovered in your art school journey and now care about?

That is a question one has to keep returning to. It is linked to what kind of art world we want. Expand that thought a little more... to what kind of world we want to live in. Do we have access to creating that world (materially and socially)?

It is recognising that challenge and not feel defeated because we cannot manifest these values easily.

For those of us who may not intend to pursue artistic endeavours, how would you say we can continue to “practice” in our daily lives ?





SMT	Never take things at surface value... if art school has taught you anything, it is that nothing is simple. No matter what one does, one should always consider that.		understanding. And whenever you are ready to show what you have made in those quiet retrospective moments, find a way to show them (in a gallery, in your house, in your social media account,...)
JS	Seeking truth and beauty in the small things.		
WRB	Being yourself is a practice in itself.		What goes on in the staff room ;) What is the tea? Spill the tea pls? 🙄
WTW	Art is a part of life at large. Life goes on.	ER	For me, I love the free green tea provided for us in the staff room 🤪 ( cheeky cheeky! I'm not spilling anything! I'm holding my Stanley close to my chest! )
CF	After one gains an aesthetic sensibility to the world, one cannot lose or escape it 😊🔗	SMT	A lot of spilled tea and coffee...literally...
RDR	First, untether yourself from the notion that art requires a material product or transaction. Artful practice is about showing up, connecting with others, being present, listening. Sometimes, it's about having the courage to do or say the difficult thing. Or using your imagination to ease someone else's pain on an unkind day. Work and play collectively. Share your daydreams. Feed each other's souls.	WTW	No, it is a hot desk situation so nothing is spilled for too long.
ER	Art will always be in your blood no matter what. I believe in that statement.	JS	We don't want to go there.
HL	I hope that the years in art school prepare you to know how to problem solve and find creative solutions to anything in life. I find it the most transformative and invaluable skill one can pick up and apply to any workplace or home situations.	IW	Nothing. Roasted rice. Nothing to spill.
	In any case, continue practicing your art in any pocket of time/space you can find. Continue to see art, read, and talk about it—they sharpen your	HL	We just drink the tea and speak about you mostly :)
			What do lecturers talk about to one another when outside of our studios or school, as we would likely see one another often? How can we maintain a relationship with our lecturers and peers after our graduation?
		CF	Once an MSoFA grad, always an MSoFA alum! Come back to this ever-changing nest often, or every so often, so that we can fine-tune that Columbiform side eye together 😊



IW	Gossip about each other, exhibitions, movies, music, good deals and art. Gossip about you, more exhibitions, more movies, more music, more good deals and more art.	JS	When the birds are old enough to go out on their own, you deal with the wild: life and hustling first and then the fairs, galleries, institutions, curators, collectors, writers, fans, enemies and more life again. Art school does not quite prepare you for this. This is something only you will deal with in your own way, but support comes in unexpected ways.
JS	Usually it's kids, plants and pets in that order. Peers should try to organise as many exhibitions and events as possible to stay connected and continue practicing.		If you have no space, you have to find one, make it anyway. Store with anyone who cares. Find a benefactor.
AY	We talk about the happenings within the art community and update each other on exhibitions that are worth catching. Sometimes we share about certain stuff, thoughts, happening in our own studio and it's always helpful to have another artist to speak to.	WRB	Space is something you create—not something you wait for or expect to be given. This is the time to carve out your own space, whether physically, mentally, or both.
ER	We talk about anything and everything under the sun! Work, projects, family, health, cost of living (especially cost of art production!). Once you graduate and you are still practicing art, we are peers!	CF	I am resisting a Derridean refrain, so: you have, in fact, been practising outside over the three years of your degree, which has armoured you with negative capability to countenance uncertainty and ambiguity with curiosity and care. To be unhoused is to be in the streets as with the land, so embrace your next unknown nest with an open spirit and you may find that you already know what to do.
SMT	Tutors talk about food, their practice, politics, society, pets, fun things... everything but students...		
WTW	Talk anything, talk about life and art.	ER	I think one should know when to let go. I find some students find it hard to let go of their works... it's ok to let them go now, because you'll be creating more!
HL	The pigeon's homing abilities will come in handy here, do come back and connect with us. We have a thriving but informal community of alumni who keep in touch with us. Social media, text messages, emails—whatever works. Dropping a hi and telling us what you are doing is always nice :)	SMT	College cannot fully prepare you for making work without structure—without deadlines, critique, or the presence of an immediate audience. Outside, you'll need to build those rhythms yourself.
	What has college not prepared us for/cannot prepare us for that we will learn as we practice outside? What do I do with my work (logistics or care for what happens after)?	HL	One can never be well-prepared enough, but one should continue to embrace whatever life throws at you, and to adapt and learn with sincerity and bravery.



WTW      We are not prepared for life. If life throws you an apple? What do you do?  
Make pineapple?

What is the future of Winstedt campus?? Why or where is it going D:

HL      Winstedt will always be a special place for me, hopefully for the students who came to inhabit this space for that short but eventful year or two. So I would like to say, no matter if it continues as a physical space for us (knowing its temporary nature of hosting us) it should be space that manifest in our minds and hearts :)

CF      🙄

SMT      Home for the pigeons, other critters, and all things that seek refuge.

ER      Huh? Is it going anywhere? Spill the tea! (Wink wink)

JS      I am not equipped to answer that but I am thankful for this lovely, rustic space we have.

WTW      Not sure of the outcome, but I heard we will move. I suppose we will no longer call the new campus “Winstedt Campus”.

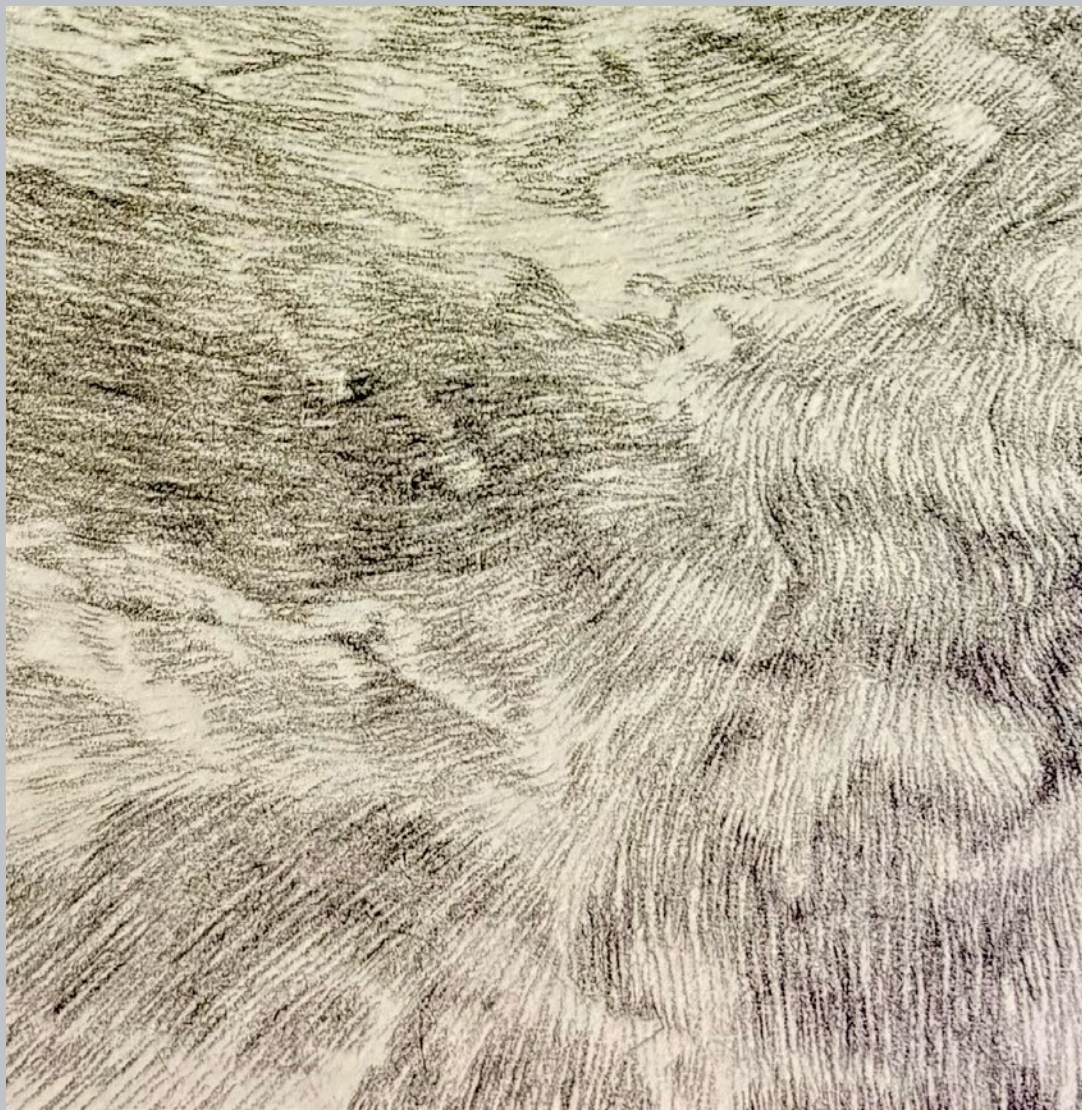
From this, we learnt that life is fleeting, uncertain and absurd. You never know when the Winstedt will leave the campus.





AERI PARK

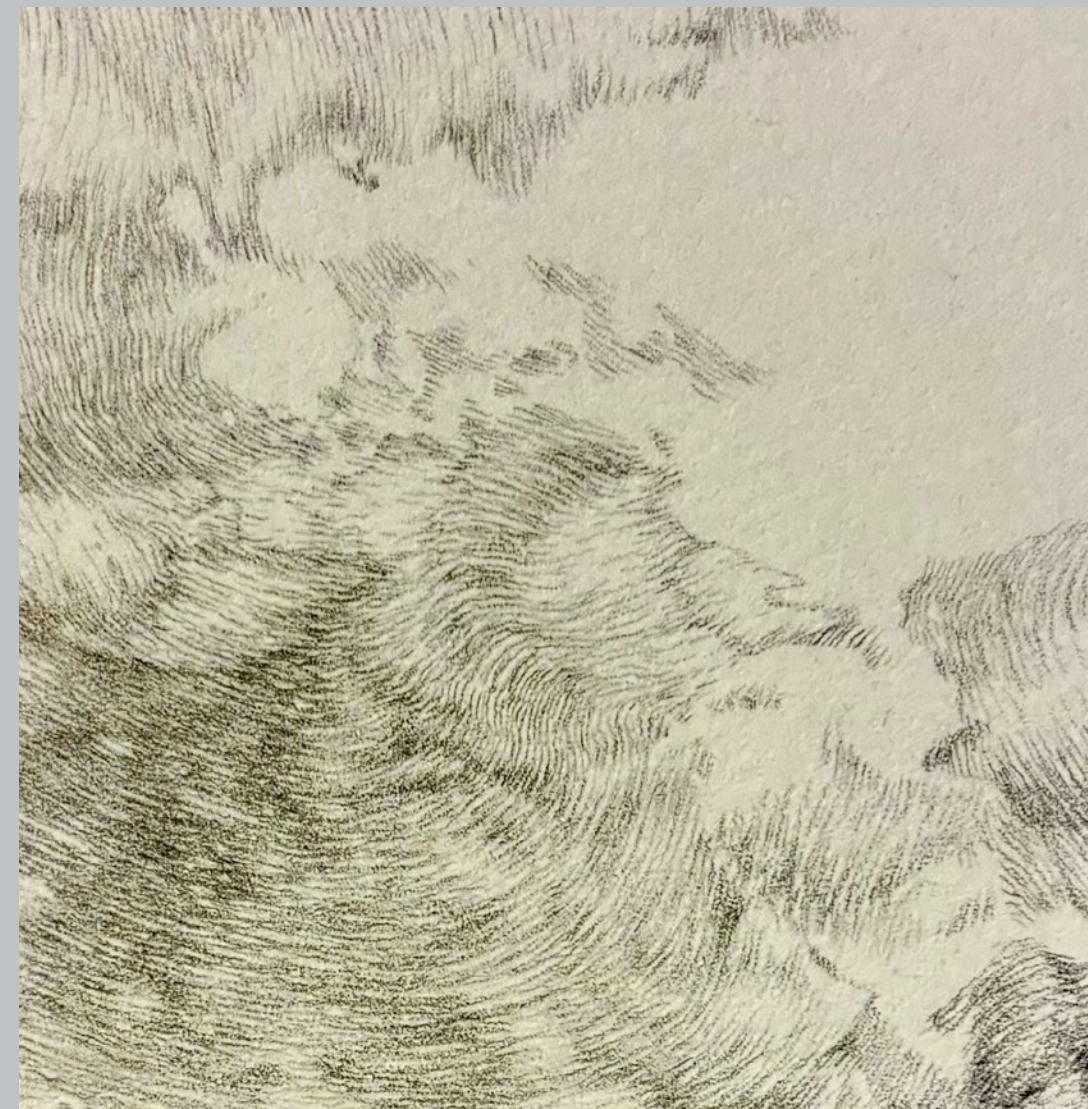
# TO ME, AND TO YOU



Acrylic, paper, pencil, speaker, twine  
100 x 100 cm  
(2025)



*To me, and to you* is an installation that reflects on memory, care, and identity through the lens of a mother-child relationship. Using recordings of a mother's daily piano practice and sky-shaped pencil drawings inspired by photographs she shares, the work forms a quiet, sensory language of affection and



reflection. Suspended low and softly lit, the installation invites viewers to lean in and engage with it closely—encouraging slowness, touch, and presence. It is a tender exploration of how memory lives in gestures, sound, and shared attention to the everyday.



## BIOGRAPHY

Aeri (b. 2001, Korea) is an artist who explores the transformative power of art, sparking conversations about the stories behind her creations.

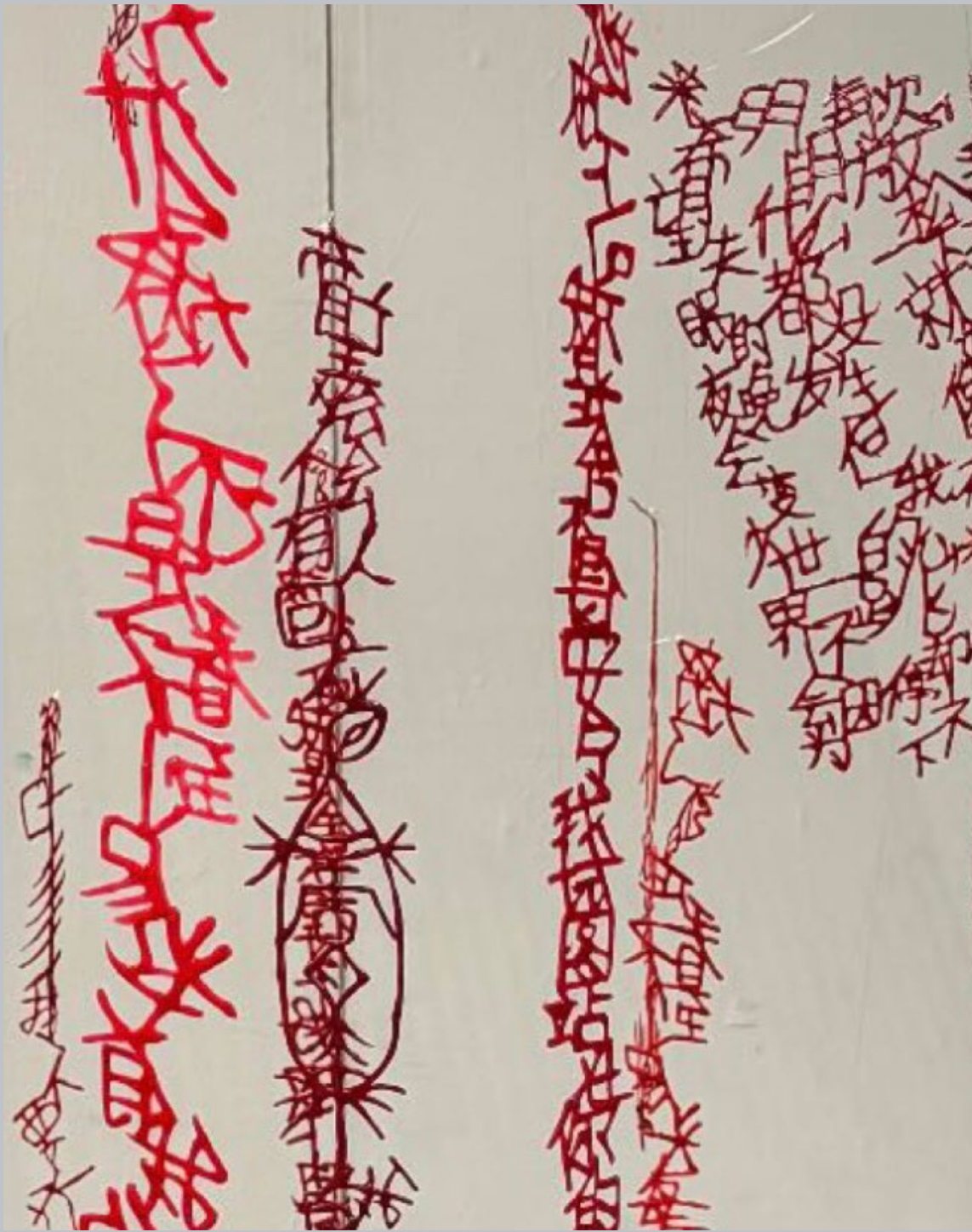
Through her work, Aeri seeks to understand her own identity while moving beyond mere aesthetic appeal.

Currently, she focuses on graphic and digital art, alongside etching illustrations, blending traditional and modern techniques to create thought-provoking pieces.

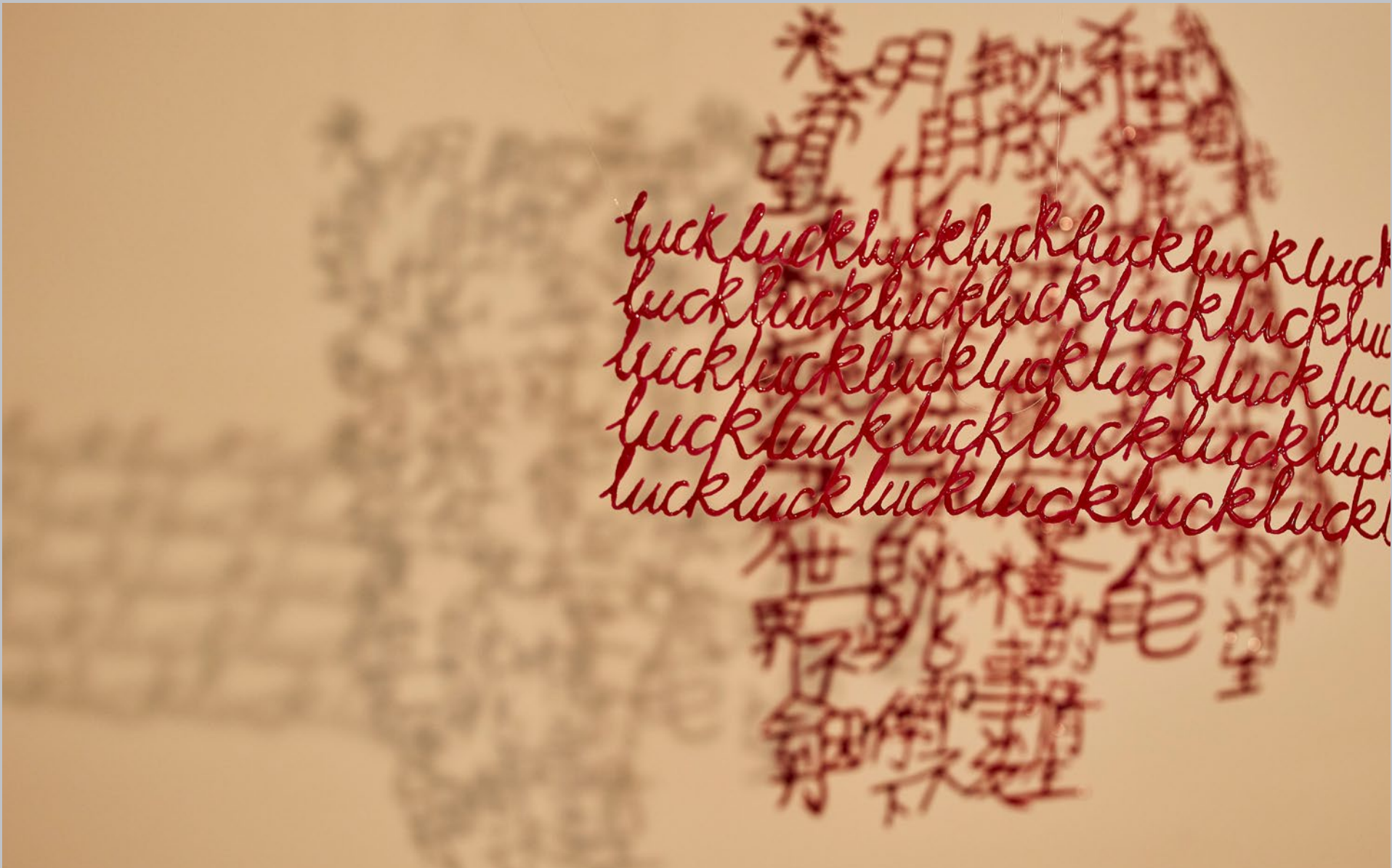


ANG PEI LIN

# HELD STILL



Gel  
Dimensions variable  
(2025)



This installation explores the emotional terrain of burnout and existential crisis through suspended text.

Words expressing desires, complaints and raw feelings hang in space, creating a quiet confrontation with unresolved emotion. Initially inspired by spiritual beliefs and ideas of luck and tragedy, the work evolved into an

introspective reflection on uncertainty and internal struggle.

Repetition functions as a form of documentation—not to seek resolution but allow emotions to exist as they are. The work invites viewers to sit and experience doubt, vulnerability and confusion without the need for interpretation or the comfort of closure.



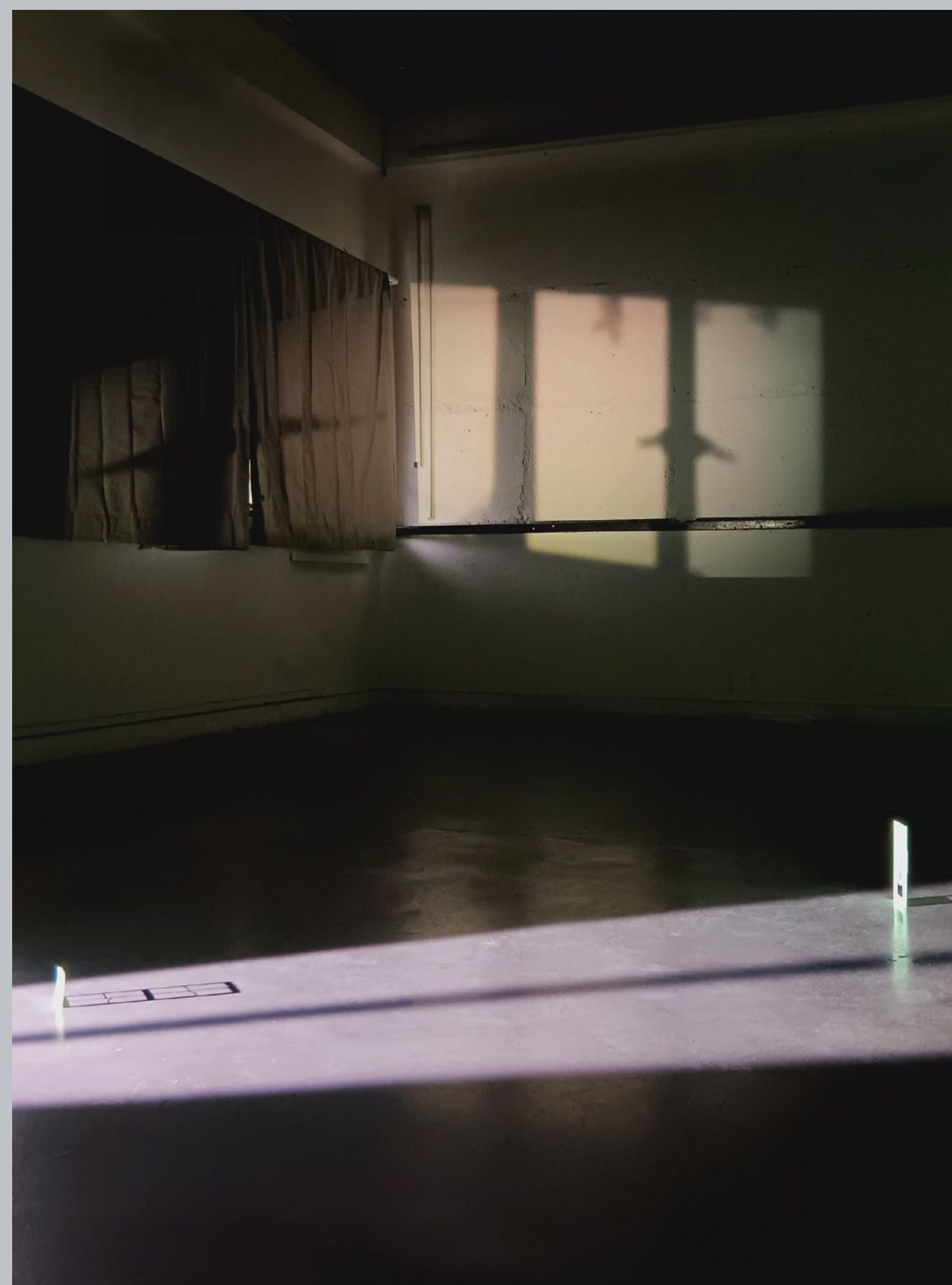
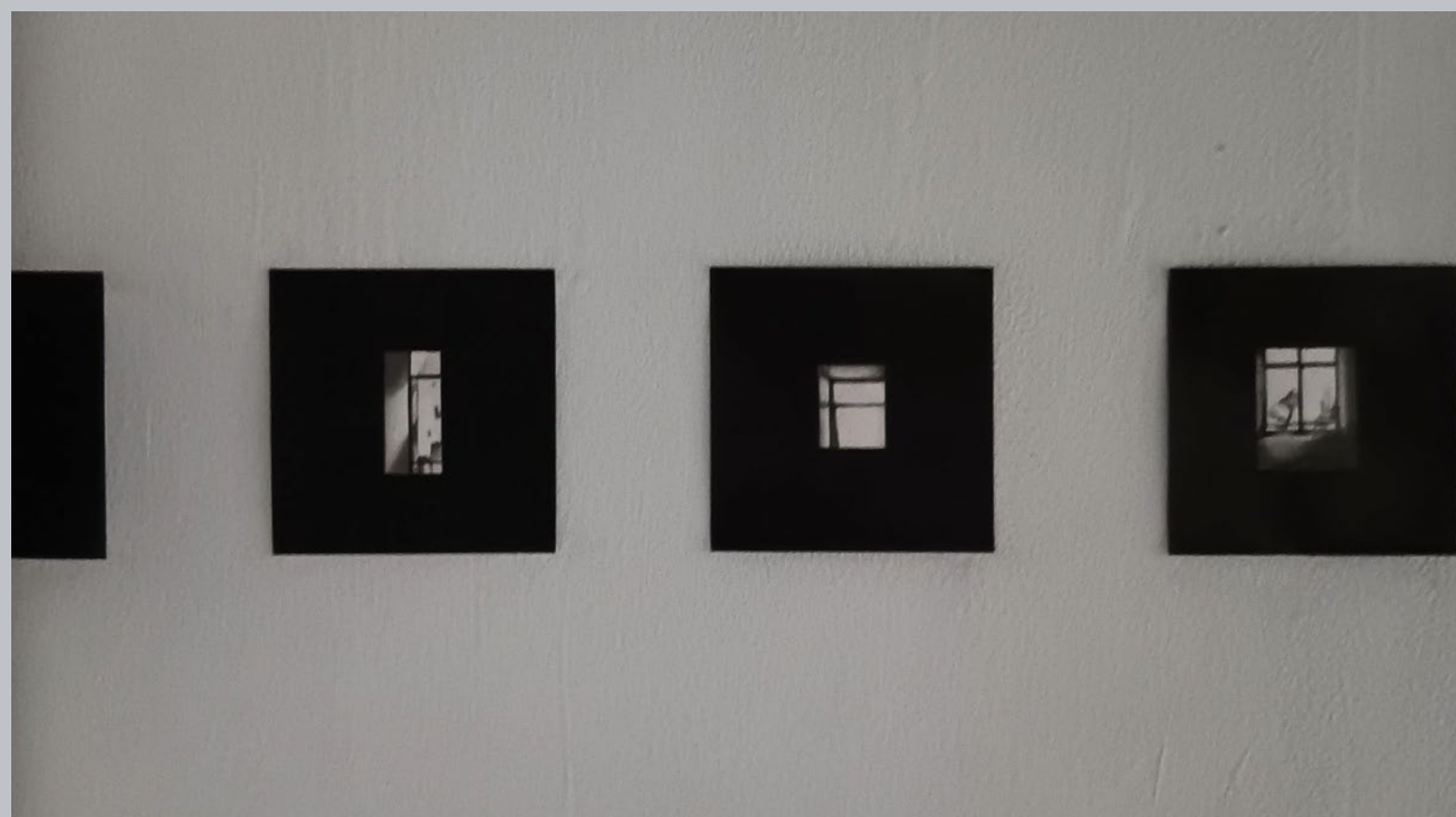
**BIOGRAPHY**  
Pei Lin (b.2000, Singapore) is an artist who works with text, objects and emotions.

She makes art that holds space for vulnerable, honesty and quiet resistance. Her practice explores the uncertainty and messiness of being human.



ARUNDHATI KARTIK

# AS MUCH OF NOON AS I COULD TAKE



Video projection, aspect ratio 16:9  
Dimensions variable  
(2025)

*As much of noon as I could take* depicts glimpses of light shining and emitting through windows, capturing moments in time. Stemming from collective experiences of gazing at shadows and reflections, the work aims to create subtle spectacles of light, capturing those moments of fascination, enthrallment and contemplation.

The windows act as spaces of potential that facilitate imagination, allowing for individuals to ponder on the possibilities that lie within. By recreating moments of lights and shadows emitted by windows, the artist invites the audience to stop and sit with the works, creating these spaces for day-dreaming and contemplation to exist.



## BIOGRAPHY

Arundhati (b.2004, India) is a multimedia artist who primarily works with drawings, light and projected media to capture collective phenomenological experiences.

Through her works, she invites the viewers to slow down, and reflect on their emotional connection and response to spaces.



CHOY JIA YING

# IN PASSING



Mixed media  
Dimensions variable  
(2025)

*in passing* is about the emotionality of everyday language—the words we reach for without a second thought, which become routine in our lives. We all have a language that we share with our loved ones. The words of everyday life build our relationships.

Despite their simplicity, the constant use of these words, especially with the same people, works to build emotion and meaning within a relationship. Being able to share a language is evidence of our affect on one another.



**BIOGRAPHY**  
Jia Ying (b.2002, Singapore) is a creative with a background in animation. She alternates between digital and analogue ways of making. In her free time she likes to crochet and play guitar (but not at the same time).



CHUA WEN HUI VICTORIA

# THROUGH MY EYES



Acrylic on canvas  
30 x 30 cm  
(2025)



*through my eyes* explores the emotive power of color to shape atmosphere. Employing a cool-toned palette, the work draws the viewer into a quiet, contemplative space where natural forms—trees, fields, horizons—soften and blur. These colors do not aim to replicate reality but reflect the artist's subjective



perception, filtered through a muted, bluish hue. The painting serves as a preservation of a fleeting, personal experience, inviting viewers to engage with its subtle nuances. Like nature itself, the work encourages a pause, urging a more mindful and attentive way of seeing the world.



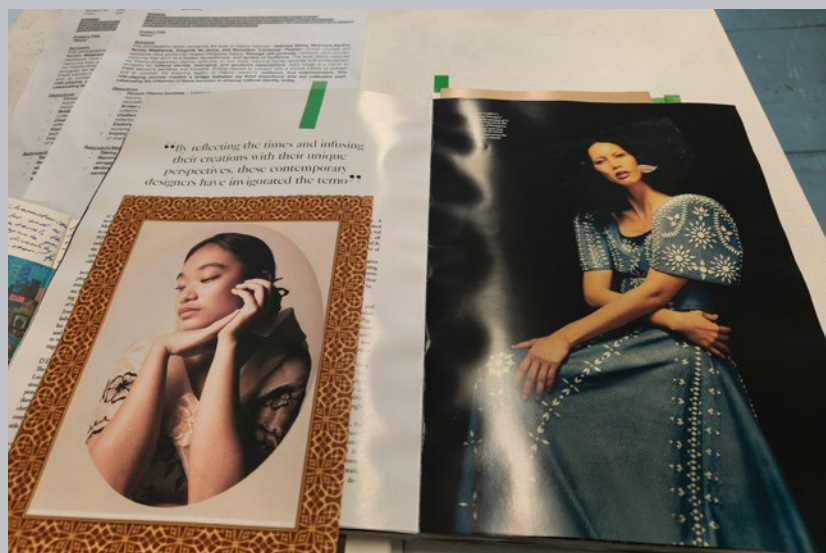
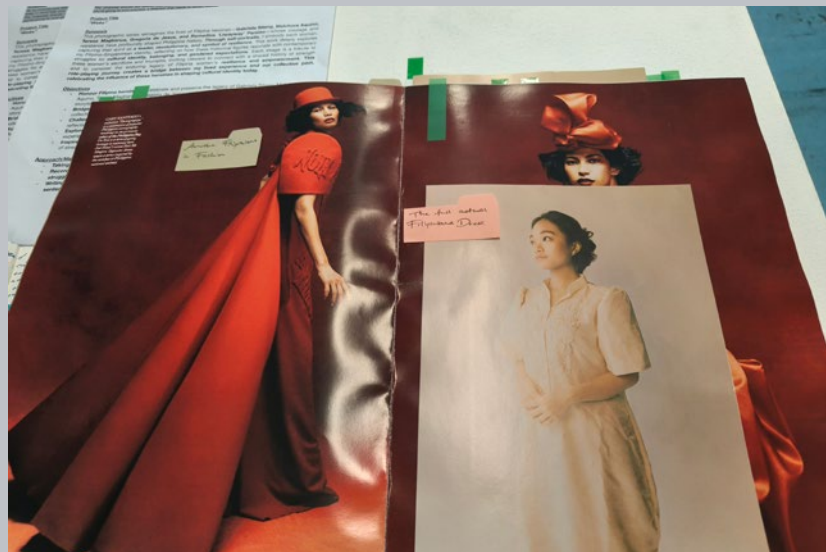
## BIOGRAPHY

Victoria (b. 2001) is a self-taught artist whose practice is grounded in a deep engagement with analogue mediums, drawn to their tactile and material qualities. Inspired by the calm and quiet of nature, her work offers a peaceful contrast to the fast pace of everyday life. Inspired by nature's inherent rhythms, her work offers a contrast to the fast pace of modern life. Through her practice, she encourages a more mindful and attentive way of seeing. For her, painting nature is both a form of resistance and refuge—an invitation to breathe, reflect, and simply be.



DANIELLE DOCTOR

# WOKE



Photography  
Dimensions variable  
(2025)



This work delves into a *Woke* experience of the strength, endurance, patience, fierceness and resilience of a Filipino woman (Filipina).

Acknowledged as heroes but not talked about enough, these Filipinas made their mark in history and legacy for going against the

gender norms in politics, society, education and the military. Roleplaying as those Filipina heroes is an honour for the artist to be able to remind fellow Filipinos who they were, what they became, and where we come from.



**BIOGRAPHY**  
Danielle's (b.2001, Singapore) works explore the relationship between society's point of view and personal experiences.

Inspired by people's understandings, stories, history and experiences, Danielle connects these things to what she has experienced, helping others to relate and continue their stories and understandings through art.

As an artist, Danielle works hard to develop paintings, drawings, photographs and digital art that speak both to her and others about the beauty that exists in modern society.



DARREN CHAN WEI XI

# A DISTANCE TOWARDS RATIONAL CLOSING



Chairs, wooden planks, clamps, television,  
bricks, aluminium profile  
Dimensions variable  
(2025)

A hammering of playful tunes that  
resonates, an etching of memories and  
building connections



**BIOGRAPHY**

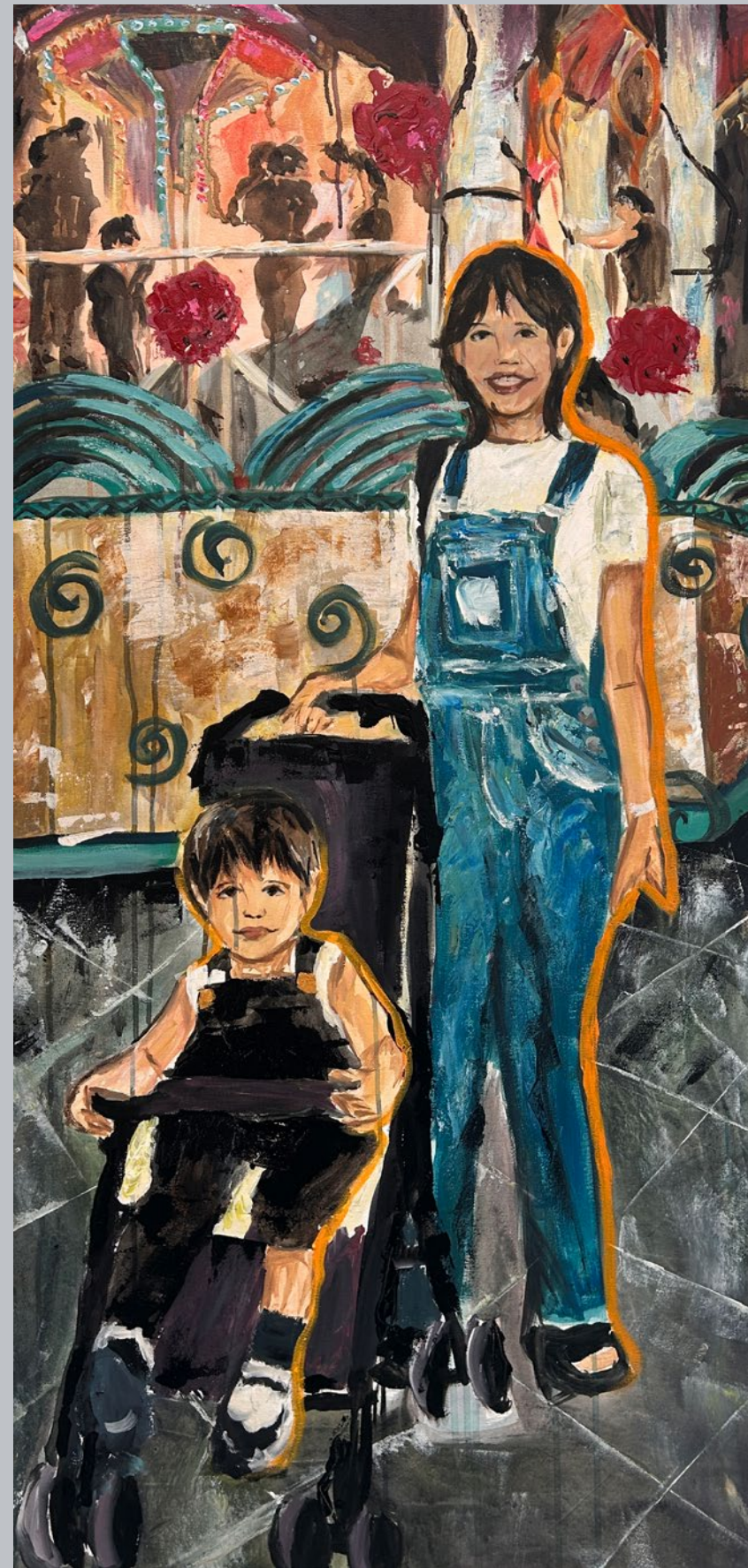
Darren (b.2001, Singapore) is an artist  
whose practice involves kinetic movements,  
assemblages and installations.

His interests lies in the introspection  
of domestic spaces and navigating  
familial relations.



DEWI ANDINI

# THE LIFE THAT LIVED WITHOUT MY WITNESS



Acrylic on canvas  
Dimensions variable  
(2025)



The work situates painting as a critical medium through which cultural memory, identity formation, and the affective residue of the familial can be examined and reimagined. By engaging with these interwoven themes, the work highlights painting's capacity to navigate complex emotional and historical

terrain, offering a space where personal and collective narratives intersect. It emphasises the medium's potential not just to reflect but to reconstruct memory and identity, foregrounding the intimate and affective dimensions of familial experience as central to the act of painting.



## BIOGRAPHY

Dewi (b.2001, Singapore) is a figurative painter and multidisciplinary artist.

Dewi invites viewers into a reflective space where the past and present intertwine, exploring the complexities of human experience. Her work is characterised by a deep sense of nostalgia and a focus on memories, capturing the nuances of personal experiences and emotions.

Dewi's artistic journey is marked by a commitment to self-expression, creating pieces that foster connection and dialogue. Her aim is to evoke feelings that resonate with viewers, allowing them to engage with the rich narratives that art can tell.



FONG WEI HAN

# PSYCHOLOGICAL AUTOPSY, PRESCIENT DREAMS, RECONFIGURATION 000



Mixed media  
Dimensions variable  
(2025)

*Reconfiguration 0000* is an installation exploring traumatic notion within the digital realm—where memory corrupts, interfaces haunt and code dreams of futures collapsing into the present. Structured in three movements—*Psychological Autopsy*, *Prescient Dream* and *Reconfiguration 0000*—the work traverses forensic excavation, speculative anticipation and recursive transformation.

Across layered projections and ambient sonic textures, the installation engages

themes of digital hyperstition, ambient literature and the infrastructure of loss. Data fragments, glitched archives and poetry emerge as artefacts—material residues of trauma of a techno-biological assemblage.

*Reconfiguration 0000* reassembles and ingest the projection of the ruins into an evolving digital liturgy—recursive, unstable and unfinished.



## BIOGRAPHY

Wei Han (b.1992, Singapore) is a practising artist based in Singapore.

His practice involves digital and analogue mediums, with a practice rooted in worldbuilding as a way to trace trauma within the hyper-mediated terrains of contemporary life.

Currently, Wei Han is focused on examining how digital architectures of speculative natures are modelled on concepts of surveillance capitalism, using the framework of extractive data economics as well as algorithmic governance pertaining to modification of behavioural patterns.

Using the imperative of worldbuilding, he speculates sites of both psychological erosion as well as sense of digital entropy.



GEORGIA MAN

# WHEN YOU WERE ONCE 72 KG



Video and laminated foam boards  
1080 x 1080 px  
(2025)

72 kg of clay was the weight of the artist's father when he was healthy. Through the act of massaging and shaping the clay, the artist attempts to recreate his body from memory and touch, but the effort remains futile. Clay as a material resists permanence. As it dries, it hardens and

become unmouldable. As the "body" is formed, the gestures start taking on a slightly monstrous look, revealing the impossibility of recreating a human form. Each touch left behind on the clay becomes an act of remembrance and an acknowledgment of her father's absence.



## BIOGRAPHY

Georgia (b.2003, Singapore) is an artist who explores themes of nostalgia and memories. Drawing inspiration from personal experiences, she seeks to reconcile with her memories of herself and those around her.

At present, Georgia is interested in using massage as a way to explore the space between memory and grief, to navigate through this grief experience following the recent loss of her father.



HANAA CASSIM

# I GUESS I SHOULD START BY SAYING HAPPY BIRTHDAY...



Mixed media  
Dimensions variable  
(2025)

By exploring the nature of loss within domestic spaces, observing corners of houses as points of accumulation within the home in which memories would be concentrated. Focusing on piles that are found in corners of spaces as a collection of intentions to be fulfilled in the future,



where objects are waiting to be used. The work depicts traces of furniture that typically functions as a holder of piles. It also considers the value of a trace in an object's past presence, how even the accumulation of traces (which are in themselves empty) will not substitute for the actual object itself.



## BIOGRAPHY

Hanaa (b.2002, Sri Lanka) is an artist based in Singapore. She is interested in the social aspects of art, and its ability to create opportunities for people to engage, converse and connect.

Her works serve as documentations of memory and loss within everyday spaces. She uses drawing, prints and text in layers as a means of storytelling to map out remnants of absences in once-occupied spaces.



HE HANZI

# BREAD



Bread  
Dimensions variable  
(2025)

Through a deliberately material-centric approach, *Bread* criticises the forced meaning and excessive symbolism in contemporary art, emphasising the concept of ‘what you see is what you get’.



**BIOGRAPHY**  
Hanzi (b. 2001, China) is dedicated to integrating conceptual thinking with craftsmanship, creating distinctive sculptures and installations. In her creative practice, she thoroughly researches material properties and technical processes, delicately exploring emotional flows and the essence of art. Her work emphasises the subtle balance between physical form and sensory experience, revealing a distinctive contemporary aesthetic language through this approach.



HENDRA SELAMAT

# HOLY SHTICK



Found objects, rattan stick, lenticular sheet, inkjet print, microcontroller, motor, projector  
Dimensions variable  
(2025)



The cane here is an object so idly straight. When grasped as a tool for discipline (whether by the state or familial figures), it bends in its trajectory. In its sight, the body is rendered upright and frozen; upon impact, the surface ripples. The culmination of a social body then splits and superimposes (revealing traces of objects that come out of the body).



And when we ponder for introspection, the stick appears. The horrors of its grasp recalls jolts of trauma: holy shit! > a sworn holy-deterrent that works to rectify my shtick: for questioning fixities, to unravel epiphanies.



## BIOGRAPHY

Hendra (b.1997, Singapore) dives into the possibilities of printmaking, namely in image transfers, and now in objecthood. Embedded in his practice are explorations of contingency as they are translated into his contemplation with mediums and material.

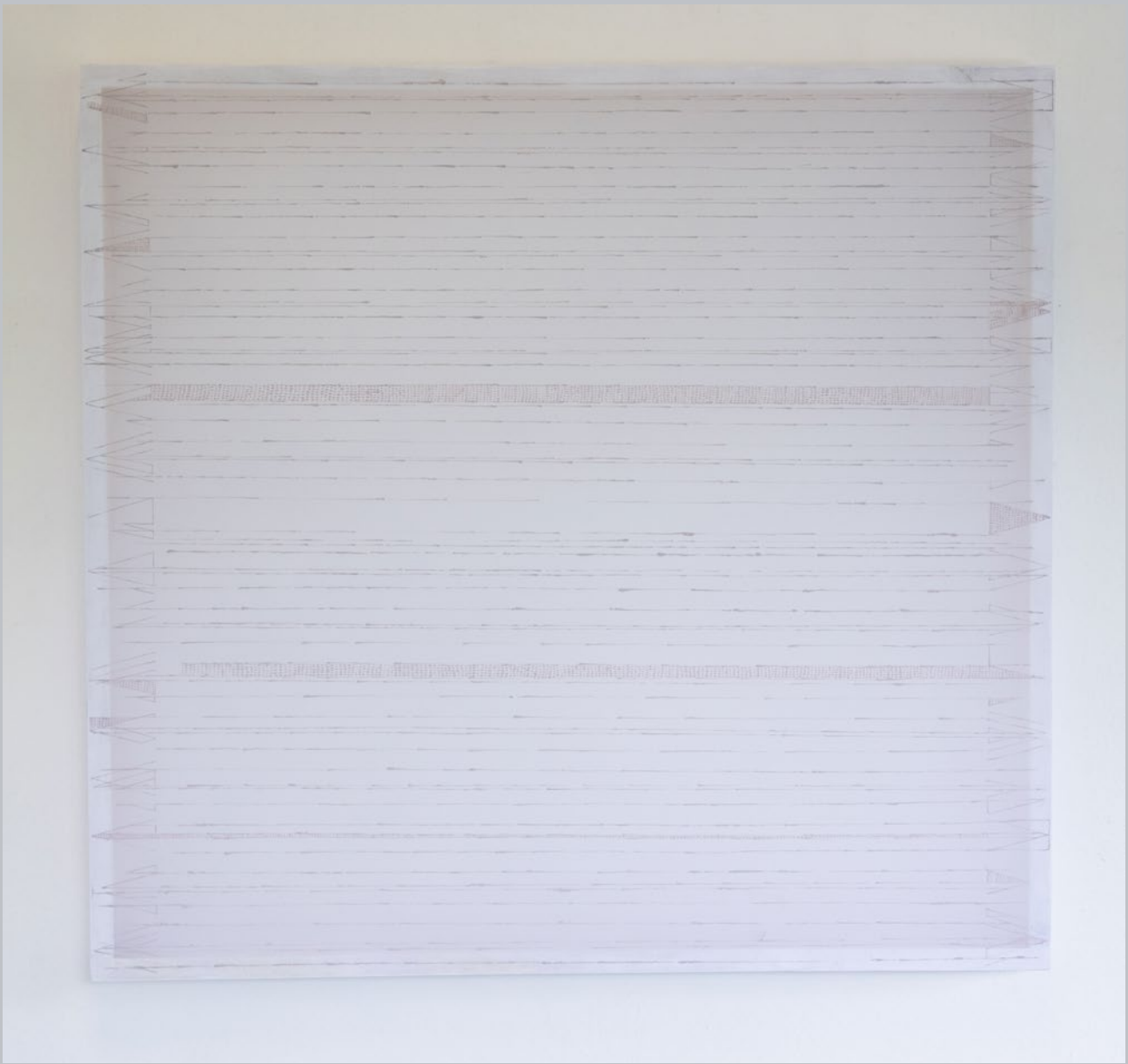
He is currently experimenting with the utility of [found] objects for installation works, identifying narratives to communicate notions of time and space, and to identify a queerness that lies in-between; in proximity; in parallel lines that do not meet, but do.



JOEY LEUNG SI GI

# SLOW BREATHING I & II

## UNTITLED



*Slow Breathing I & II*  
Acrylic on fabric  
85 x 80 cm  
(2025)

*Untitled*  
Acrylic on fabric  
200 x 30 cm  
(2025)

This series explores slow, intentional gestures as a response to the city's immediate and overloaded visual environment. Through careful, repeated marks and subtle lines, some works evoke the quiet rhythms of breath, offering a moment of stillness. While others gently create a meditative pause through light and shadow, where marks reveal themselves

through subtle shifts of visibility. In contrast, some works reflect disorientation by removing its directive meaning and including fragments of the excess. Across this spectrum, the series creates a space to linger and attune to the quiet unfolding of a line, amidst the chaos of modern life.



**BIOGRAPHY**  
Joey (b.1999, Singapore) is an artist whose practice is guided by concept, allowing both material and form to shift in response. She is currently exploring themes of noise and silence within visual and physical spaces, using restrained forms and repetitive processes to invite moments of quiet introspection.



KANGBIN PARK

# COSMIC BRUISES



Video projection, acrylic  
Dimensions variable  
(2025)

*Cosmic Bruises* unfolds the traces of conflict and memory through light and matter, like a bruise blooming on the skin. Light passing through the acrylic object spreads and refracts unpredictably, visualising the blurred boundaries of existence. The audience quietly experiences moments of pain and birth in this subtle vibration.

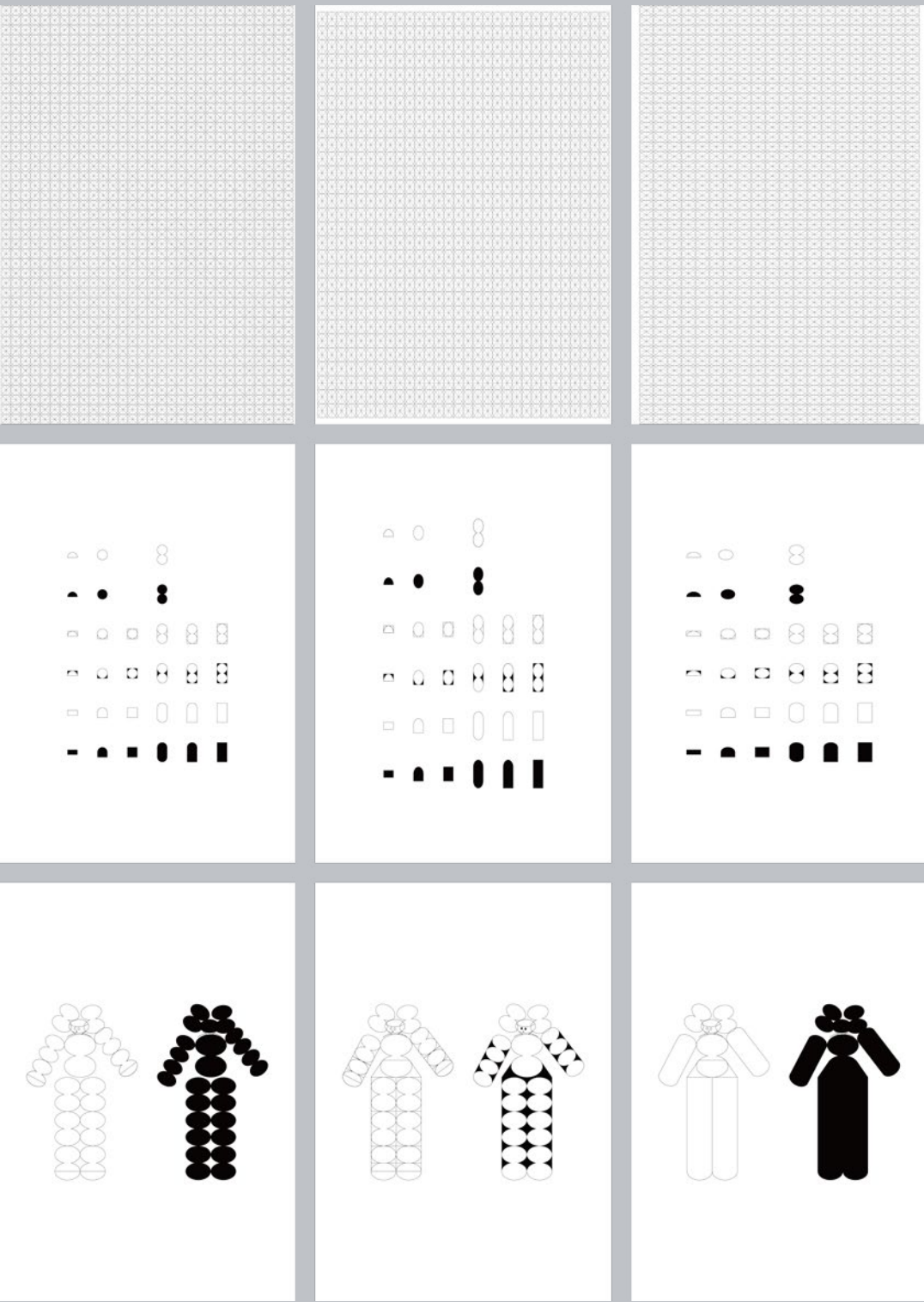


**BIOGRAPHY**  
Kangbin (b.2004, Korea) is a multidisciplinary artist exploring various mediums to investigate materiality and artistic expression. Their practice embraces diverse techniques, continuously expanding the boundaries of creative experimentation.

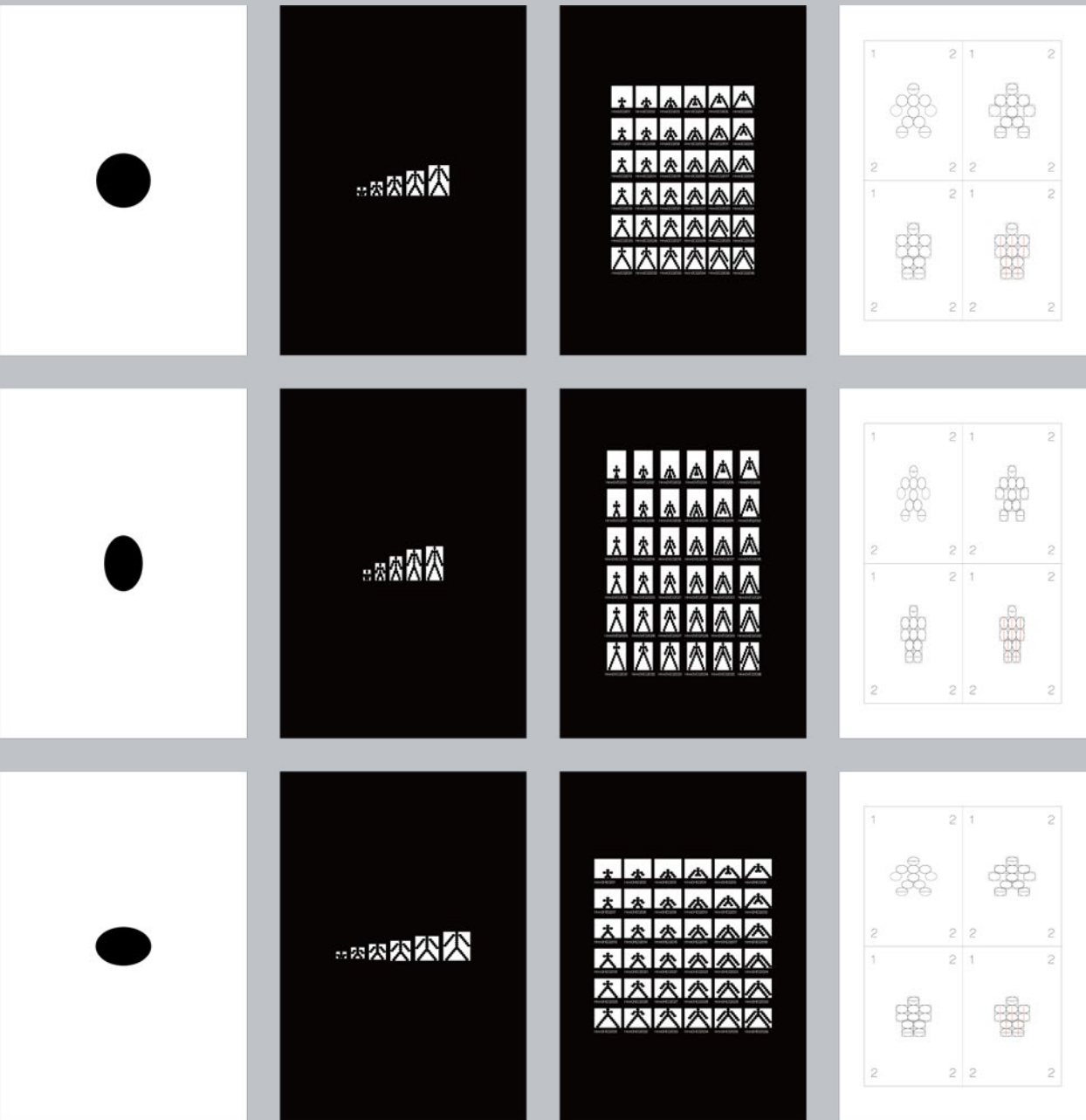


KIM CHAEEUN

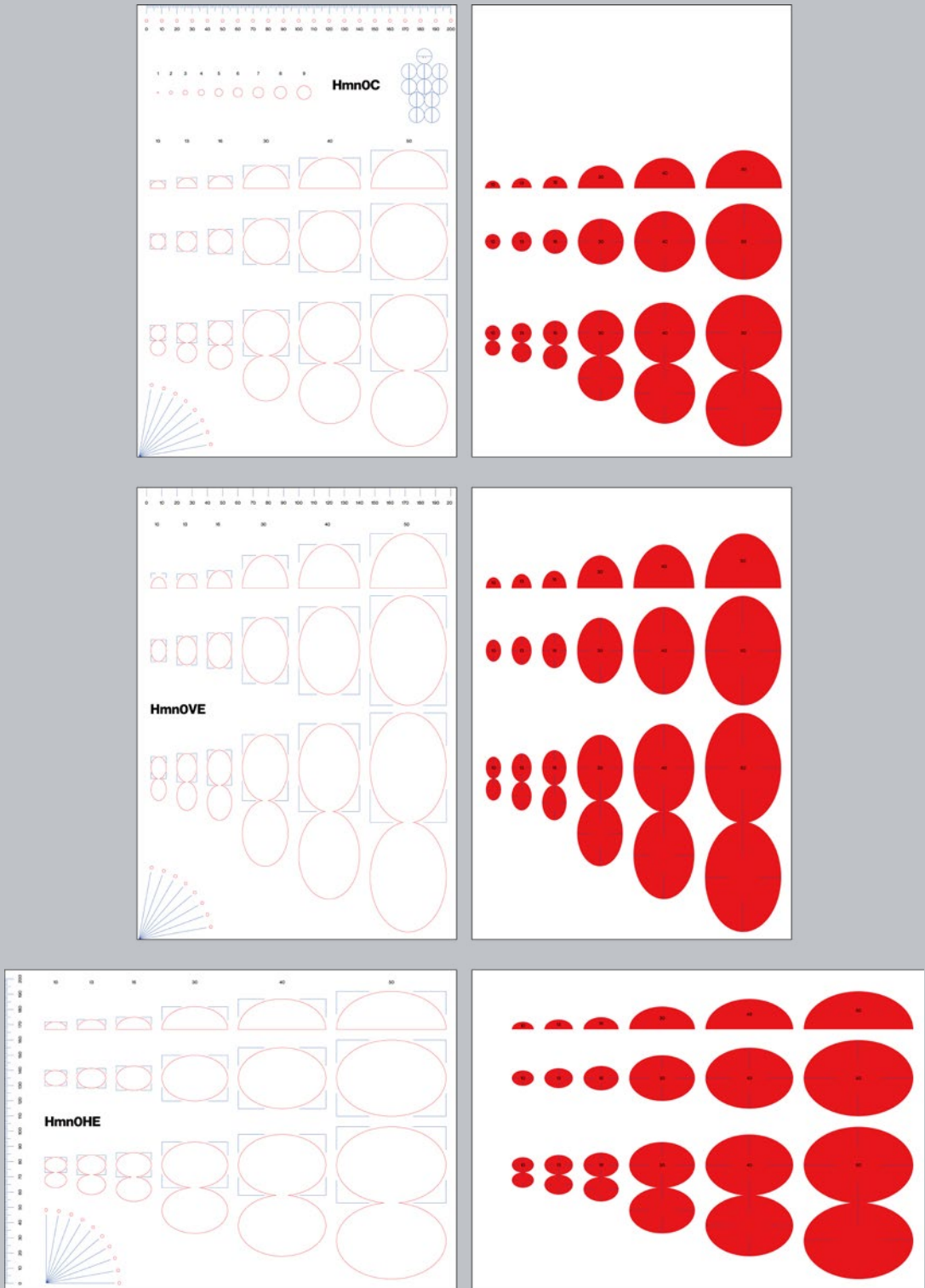
# TEMPORARY GRAMMAR IN USE



Digital prints on paper, 3D-printed resin and PLA models(SLA,FDM), laser-cut acrylic tools, graphite drawings on paper  
Dimensions variable  
(2024–25)



*TEMPORARY GRAMMAR IN USE* marks a shift from emotionally driven creation to a system-based approach to image-making. Drawing structural parallels with language, the project unfolds in three phases: syntax in Part 01: Building Visual Grammar, developed through Collection, Classification, and Feature Extraction, then refined



through Intuition Selection—Branching, Selective Reduction, and Final Selection; typographic principles in Part 02: Designing Standardisation Tools, using template rulers, typefaces, and grids; and articulation in Part 03: Exercise, which opens a space for form-driven improvisation within a flexible and sustainable visual system.

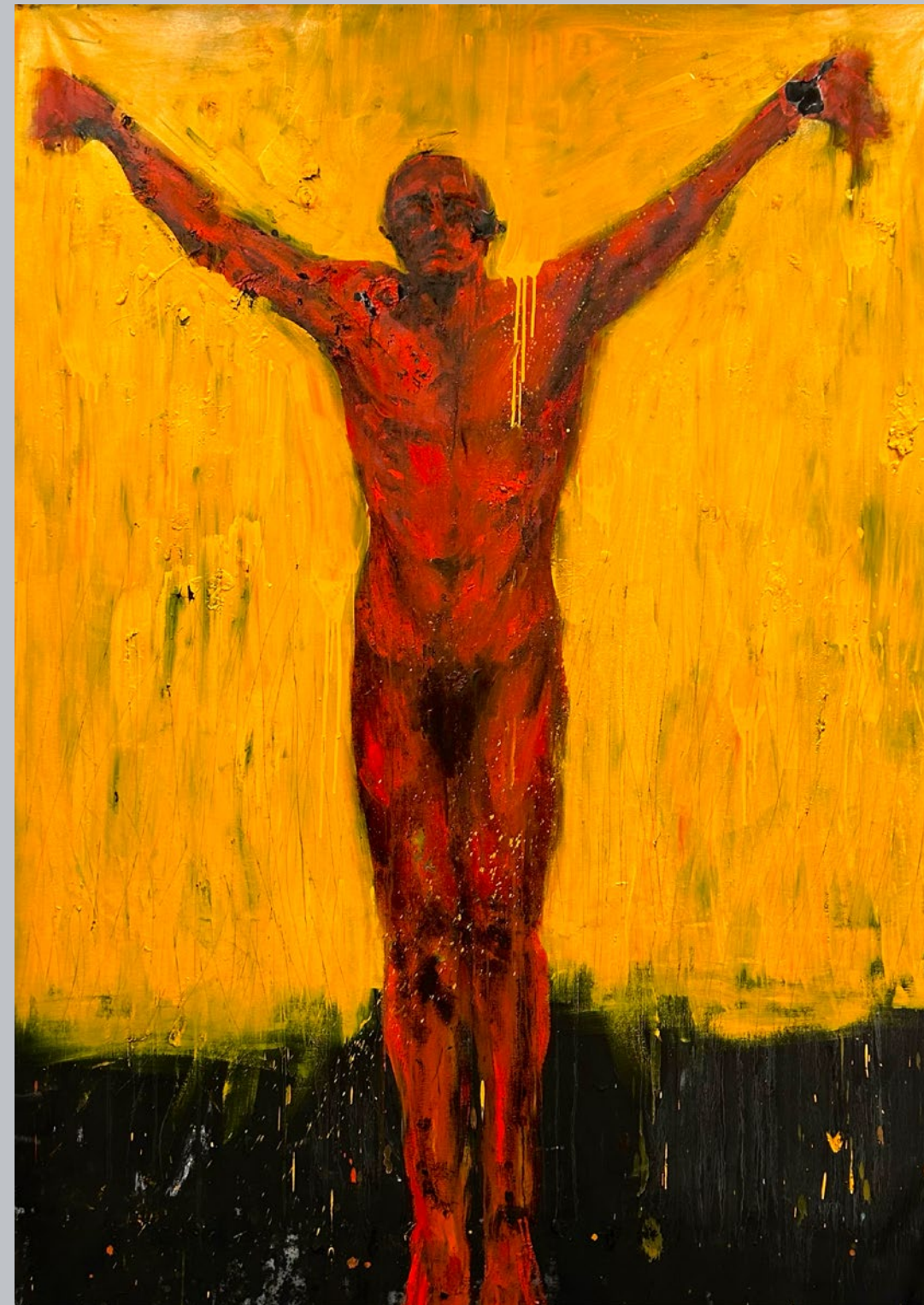


**BIOGRAPHY**  
Chaeun (b. 1997) is a visual artist whose practice explores how her intuition shapes visual language within structured systems. Her work traces the fine line between subjectivity and objectivity, translating personal perception into structured visual form.



LAM VI KI CLARE

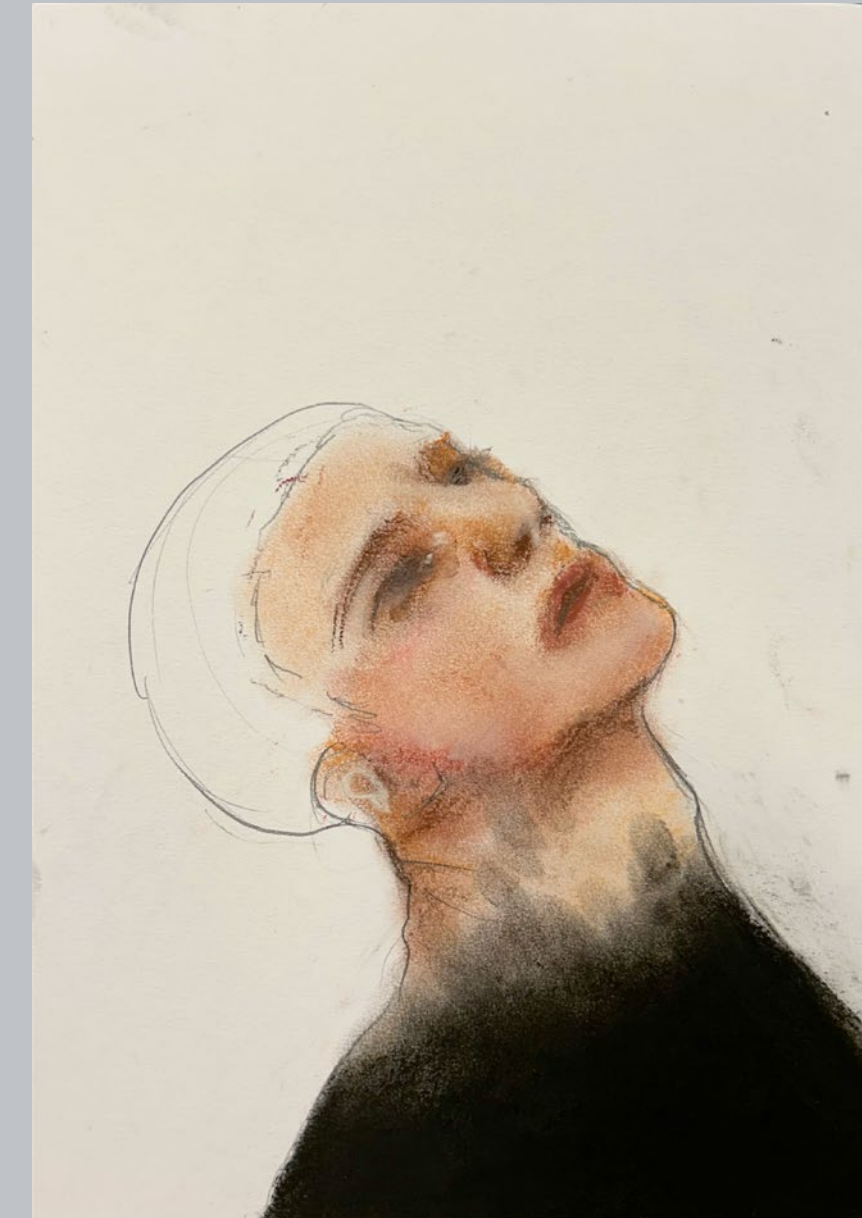
# THE SPACE THAT REMEMBERS “THE VOID IS NOT ABSENCE. IT IS STAGE, ECHO CHAMBER, ABYSS.”



Oil on unstretched canvas, graphite, oil pastel  
Dimensions variable  
(2025)



In *The Space That Remembers*, male figures hang in suspension—poised between collapse and becoming, caught in the tremor of an unseen breath. The void around them hums with withheld words and silent wounds. As Robert Bly writes, “such an opening is done by a wound in the right place...” Here,



wounds manifest: some scarred, some raw, some trembling. The figures move between restraint and rebellion, their bodies etched with the slow choreography of remembering. Each mark becomes a threshold—each fracture, a quiet invocation of something still forming.



## BIOGRAPHY

Clare (b.2002, Singapore) is a visual artist whose work spans painting, drawing, and sculpture. She uses the male body as a proxy—contorted, exposed, suspended in myth and void—to explore distance, desire, and the complexity of looking. Rooted in oil, her figures echo Prometheus and Icarus, caught between anguish and ambition, vulnerability and performance. Classical influences converge with the raw emotional charge of Francis Bacon, as Clare interrogates masculinity, intimacy, and the uneasy space between viewer and subject. Her paintings resist resolution, instead lingering in tension—where beauty bruises and the gaze does not look away.



LIM KAI WEN CAVIN

# QUARTER LIFE



Concrete, video projection  
Dimensions variable  
(2025)

*Quarter Life* reflects on how memories shift over time and how identity forms through reflection and personal history. It explores moments of looking back, where the past resurfaces in altered forms. The work considers how memory is constantly evolving,

shaped by who we are in the present and what we feel in the act of remembering. By returning to the past from where we are now, we begin to see things differently. Tracing how memory shifts, slips away, and how it returns in quiet and unexpected ways.



**BIOGRAPHY**  
Cavin (b.2001, Singapore) is an artist working primarily with lens-based media. His practice engages photography and video as tools for reflection, questioning the processes through which he perceives and makes sense of the world.

Through documenting personal and everyday moments, he explores the shifting nature of memory and identity, using image-making to examine how perception is shaped by experience and time.



LIZ YAP

# MYCELIUM ALGORITHM



Acrylic boxes, soil, PLA filament,  
clay, acrylic sheets  
Dimensions variable  
(2025)



*Mycelium Algorithm* examines the multiplicity of identity and its fragmented representation through digital personas. It analyses how invisible algorithmic systems curate and prioritise content, shaping self-perception and online engagement mainly through social media.

The study adopts a mycological metaphor: like mycelium, hidden yet ever-expanding—algorithms function beneath surfaces, perpetually evolving and interlinking.

Moreover, the diversity of fungi (edible to poisonous) mirrors online personas, whose true effects remain uncertain until interaction. Just as mushrooms disclose their nature only upon consumption, digital identities influence the self in unpredictable ways. This analogy highlights the concealed, dynamic relationship between users and algorithmic systems in shaping identity.



## BIOGRAPHY

Liz (b. 2002, Malaysia) is a Malaccan artist in Singapore working with illustration and animation. Her speculative practice explores identity, technology, and human connection, interrogating memory, perception, and digital existence. Current projects frame social media's hidden networks through fungal metaphors, mycelium as algorithmic entanglement, questioning decentralised systems. Using animation, illustration, and installations, she reimagines relationships between technology and ecology. Collaboratively or solo, her work blends lifestage with visual storytelling, dissolving boundaries between organic and digital realms. Follow her explorations @zitozette, where speculative narratives unfold through immersive worldbuilding and introspective art.



LYU JIAYING

# BOUNDED GESTURES



## BIOGRAPHY

Jiaying (b.2002, China) is an installation artist with a background in visual art.

Her work draws heavily upon her cultural context by incorporating traditional Chinese elements into her installations. She is particularly skilled at creating abstract and unconscious drawings that explore themes of identity and memory.

Jiaying has a unique approach to her art, often experimenting with unconventional materials to create her installations. Through her work, she seeks to create a dialogue between past and present, and encourage viewers to reflect on their own cultural heritage.

This work explores the tension between individual autonomy and societal control in contemporary Chinese culture. In a live drawing performance, the artist is blindfolded, with their hand tied and guided by an unseen collaborator. This setup symbolises the struggle between internal expression and external influence, referencing familial and patriarchal authority.

The artist's body becomes a passive tool, and the resulting abstract drawing reflects resistance within control. A graphite-on-paper sound recording accompanies the video, capturing repetitive movement without voice. Inspired by Zhai Xuewei's *The Logic of Chinese Actions*, the work invites reflection on how invisible forces shape identity and behavior.

Graphite on paper,  
HD video with sound  
120 x 500 cm  
(2025)





MENG JUANYI, HAZEL

# FELINE SILHOUETTE



Oil on canvas, mixed media  
96.52 x 121.92 cm (series of three)  
(2025)



Exploring the quiet language of presence, *Feline Silhouette* distills the essence of a cat's form into a minimal, evocative outline. Through the use of contour and posture, the work highlights the silent gestures that express curiosity, affection,



and independence. Stripped of extraneous detail, the silhouette becomes a vessel for emotional resonance, inviting viewers to contemplate the subtle ways non-verbal communication shapes our relationships with animals.



## BIOGRAPHY

Hazel (b. 1999, Singapore) is a visual artist graduating with a BA (Hons) Fine Arts degree from LASALLE College of the Arts. Her multidisciplinary practice—encompassing painting, drawing, photography, and digital media—investigates themes of memory, identity, and emotional resilience. Informed by lived experience, her work engages with the nuances of mental health and introspection, articulated through a visual language of subtle gestures, atmospheric palettes, and layered compositions. Hazel's practice operates as both intimate self-examination and open-ended narrative, offering contemplative spaces for emotional connection. Guided by a belief in art's capacity to heal and preserve, she renders the personal as quietly universal.



MUHAMMAD AMIRUL ADLI BIN RAMLI

# DADADADA.. I MALAY..



Plaster, video  
Dimensions variable  
(2025)



A word, silly in one language, taboo in another. Dada means nonsense in Europe and sounds like drugs in Malay, slipping between meanings with a bit of mischief. Language breaks down, perception scrambles after it. Found TV footage cuts and stutters, undoing tidy histories. Sculptures take shape as pomegranates shift

into opium pods, turning sweetness into something heavier. Familiar forms lose their footing. The work doesn't offer answers but invites a pause to sit with the mess, notice the flickers, and see how meaning keeps moving, shaped by culture, context and the way we look.



**BIOGRAPHY**  
Muhammad Amirul Adli (b.1994, Singapore) is an artist whose work probes the boundaries of societal perception.

Drawing on humour, sarcasm and absurdity, he skilfully navigates the complexities of social critiques and censorship, using this as a lens to confront sensitive and often controversial topics.



NEHA RATHI

# THE PLAYROOM



Mixed media  
Dimensions variable  
(2025)



*The Playroom* is a vibrant and evolving exploration of the artist's creative process. Through playful arrangements of colour, texture and form, the work becomes both a studio and sanctuary—an imaginative space where the artist experiments freely, reclaims

the spirit of curiosity, and gives shape to her inner world. It reflects not only the act of creation but the joy and self-discovery that come from engaging deeply with the process itself.



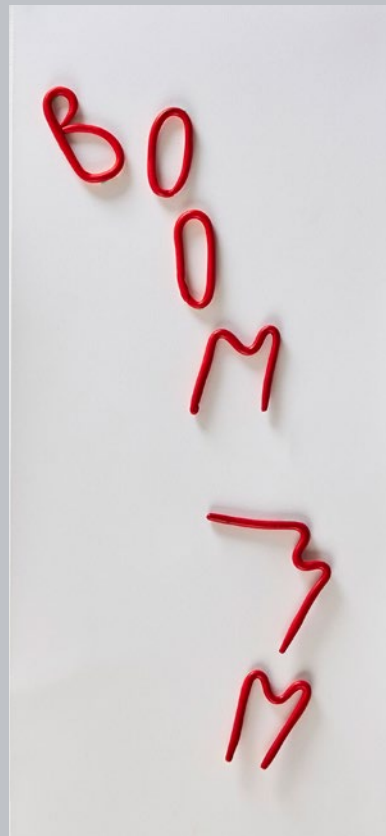
## BIOGRAPHY

Neha Rathi (b.1990, India) is an artist whose practice explores themes of play, curiosity and metamodernism.

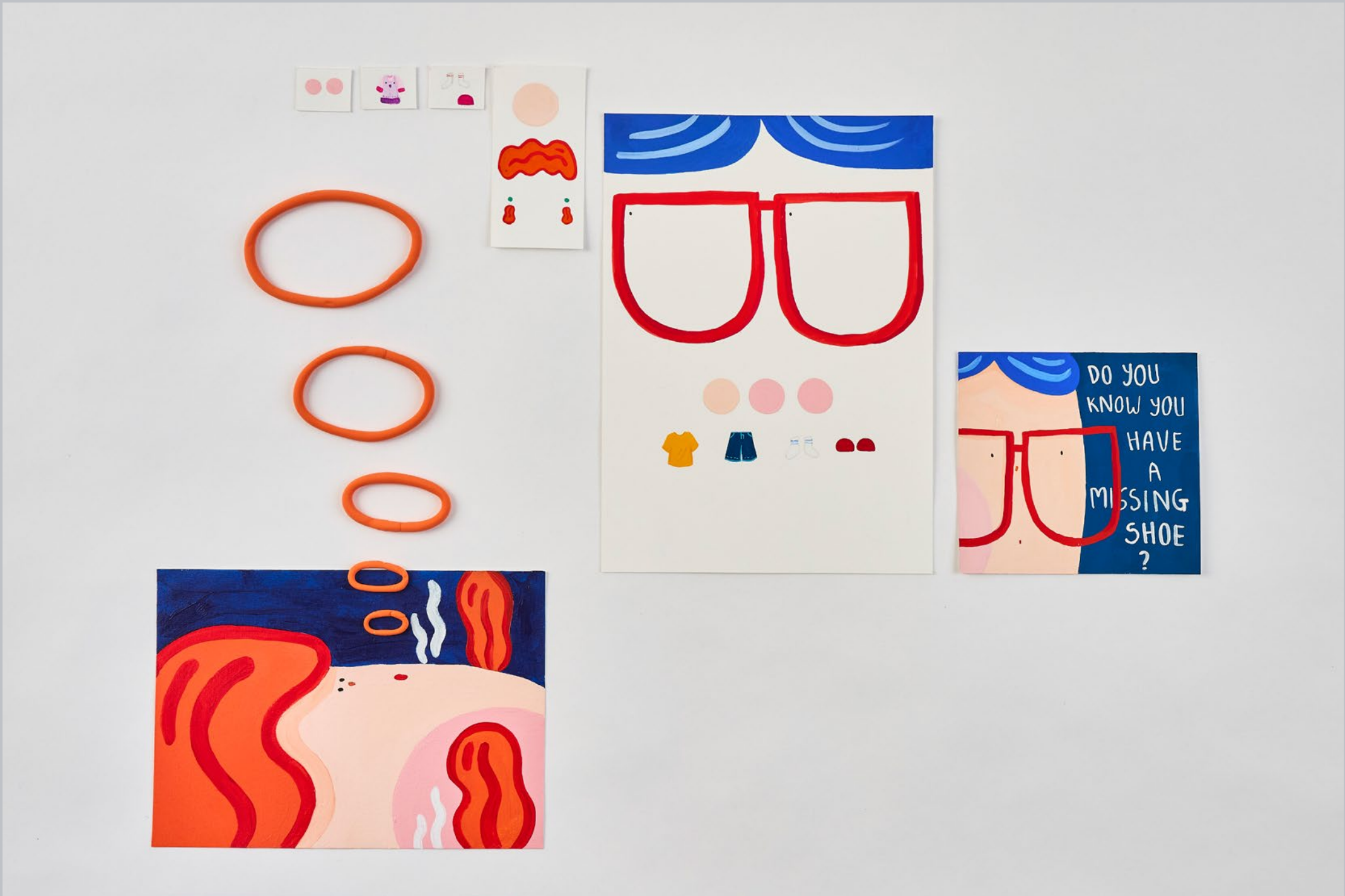


NGUYEN TRAN CHAU ANH

# DO YOU KNOW YOU HAVE A MISSING SHOE?



Gouache on paper, acrylic on canvas,  
found objects, 3D prints  
Dimensions variable  
(2024–25)



*Do you know you have a missing shoe?* is a comic drawn from the author's personal journey of stepping out of her own bubble and discovering things she never realised she was missing, symbolised by the missing shoe of the orange-haired girl.

With the lack of text, the comic invites readers to engage intimately with the story, allowing space for personal interpretation and reflection. In doing so, it becomes not just the girl's story, but the reader's as well.



**BIOGRAPHY**  
Chau Anh (b.2004, Vietnam) is an illustrator based in Singapore.

Initially focused on line drawing and watercolour, she later discovered her passion for graphic novels. Her work features characters with a distinctive, unique style, often incorporating vibrant colour palettes and a range of mediums, from gouache and watercolour to digital.

Recently, Chau Anh has expanded her practice into performative art, immersing herself in her characters and bringing her comics to life, pushing the boundaries of traditional mediums and exploring new dimensions in storytelling.



NURAISHA NADIRA

# SOFTNESS BEGINS WITH ABSTRACTION



Acrylic and oil pastel on canvas  
Dimensions variable  
(2024–25)



*Softness Begins with Abstraction* is a series of paintings that do not begin with an image, but with a feeling. Shaped by atmosphere, each work unfolds through sincerity, and through a quiet care for memory and form. The painting becomes a site of quiet transformation, an intimate container of time, feeling and presence. This reflection presents a more attuned and sincere mode

of perceiving images, where forms are subjected to abstraction through technique. By using my fingers to sculpt oil pastel over acrylic, the image is softened and transformed into a more imaginative state—an attempt to capture a dreamlike quality that often arises only through memory and emotional attachment.

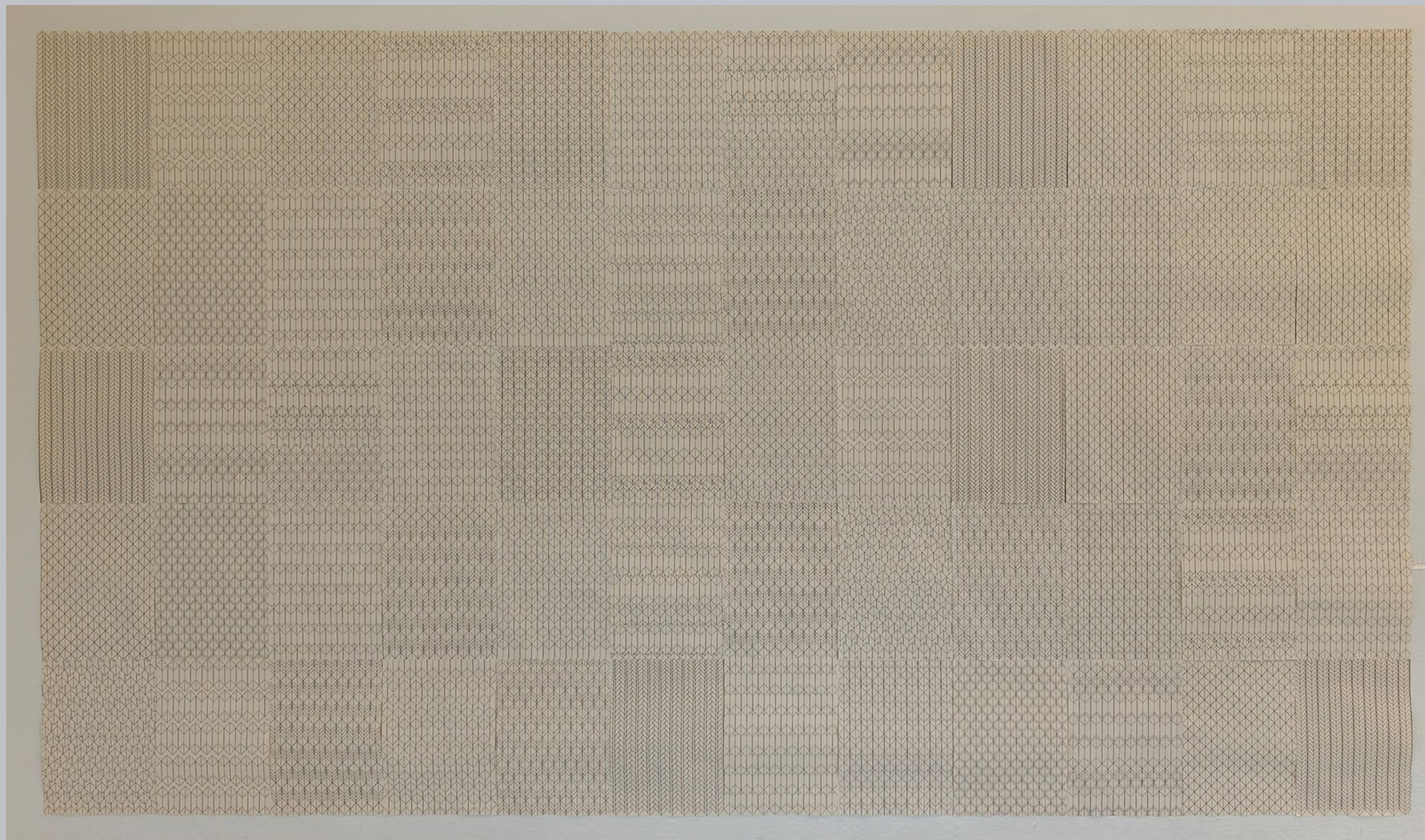


**BIOGRAPHY**  
Nuraisha (b. 2002, Singapore) is a visual artist with a background in illustration. Her practice is grounded in painting and guided more by feeling than by form. She works slowly with oil pastel and acrylic, layering and removing pigment with her fingers to create soft, abstract compositions that blur and transform the original shape of her subjects. Her earlier works often depicted her cat, whose quiet, fluffy presence continues to inform her sensitivity to mood and texture. Over time, her focus has shifted from figures to spaces, and from representation to atmosphere.



PANG LIXUAN

# THE LAST OFFERING



Paper  
150 x 130 cm  
(2025)

*The Last Offering* is part of a three body work personal tribute to the artist's late grandmother, woven through memory and tradition. Each folded piece, echoing joss paper used in offerings burnt for the afterlife, becomes a tender act of remembrance. The diversity of fold patterns reflects the layered textures of life—each variation capturing

a facet of spiritual connection, cultural continuity, and legacy. Memory and ritual intertwine in this quiet, meditative work, where the past lingers in the present. More than a farewell, *The Last Offering* becomes an ongoing dialogue—an honouring of love, loss, and the enduring bonds that transcend the physical world.



## BIOGRAPHY

Lixuan (b. 2000, Singapore) is a multidisciplinary artist and designer whose practice across mediums blends graphic design, material experimentation and conceptual exploration. With a foundation in visual communication, Lixuan's work often reflects a curiosity for form, texture and memory, drawing connections between various narratives.

Working primarily with paper as her medium to convey her art-making process, she draws inspiration from personal experiences, ancestral customs and everyday objects. Their current practice explores the intersections of print, repetition and impermanence, echoing the rhythm of remembrance through slow, tactile methods.

Lixuan has a diploma in motion graphics and broadcast design, and has worked on major motion graphics projects for National Day Parade 2020 and other clients.



RAHMAQILAH RATNA HADI

# GENTLE TRACES OF AFFECTION BETWEEN MY FLESH AND THE EARTH, AND EVERYTHING IN BETWEEN



Earthen clay, hair, wood  
Dimensions variable  
(2024–25)



The work presents small rituals of tactile mediations on bodily embodiment and object agency. It is an installation of sculptures, drawings and images that reimagines primeval expressions of mark-making through a contemporary, feminist lens.

Rooted in exploration of gestures made of bodily materials, the work seeks to rediscover

an intuitive, tactile way of making—one that is not bounded by inherited formalism and values embodied knowledge, to cultivate new modes of knowing that are reciprocally affective, situated and quietly subversive.



**BIOGRAPHY**  
Rahmaqilah (b.2000, Indonesia) navigates between bodily embodiment and object agency through tactile mediations.

Using her own body as material as well as tool, Rahmaqilah’s practice exists between sculpture, drawing and embodied gestures.

Guided by a curiosity for how we relate to the materials around us, she values intuitive and tactile ways of making to cultivate modes of knowing that are reciprocally affective, situated and quietly subversive.

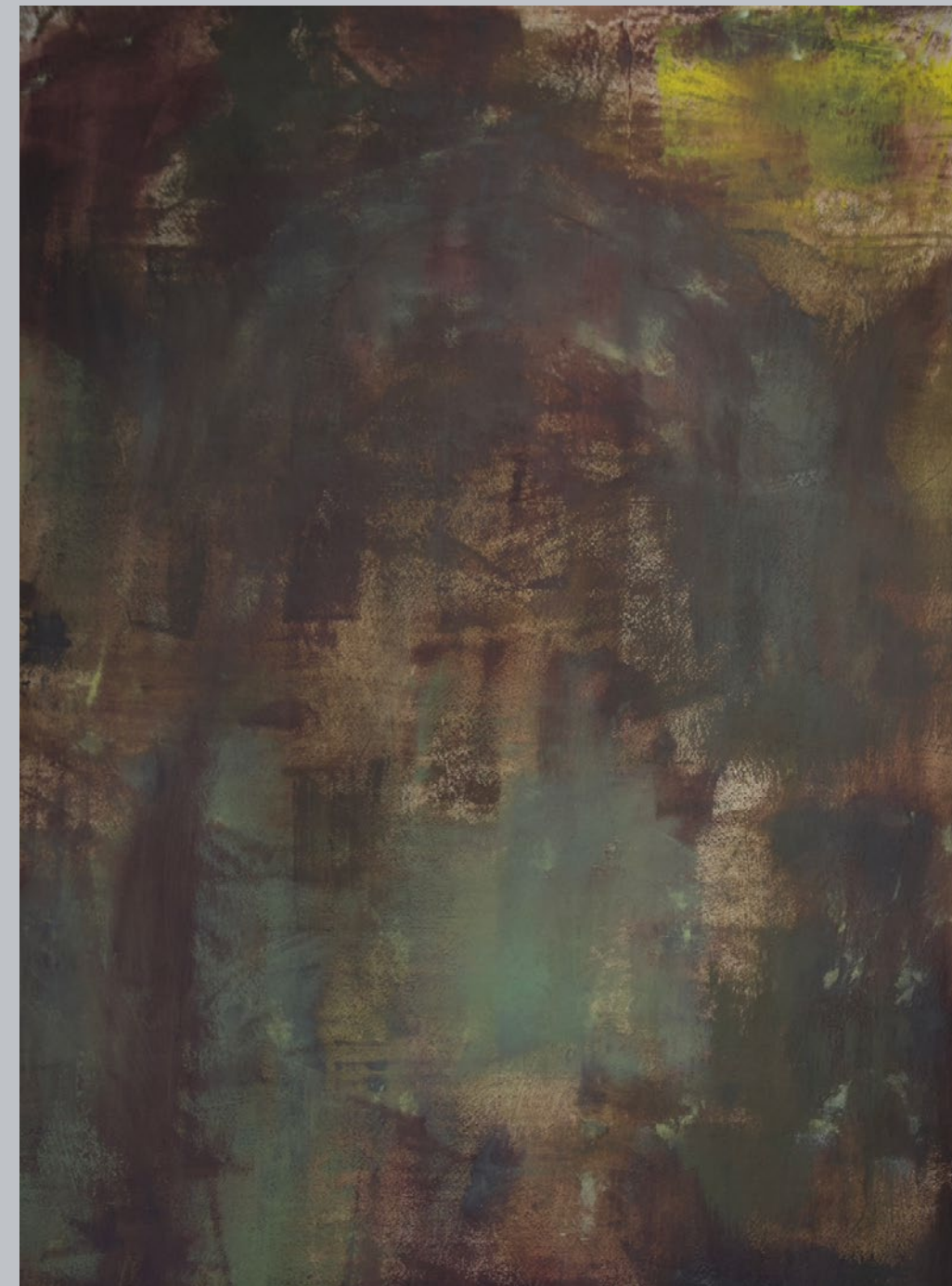


SARA NATASHA HAQUE

# TWOFOLD OF THE IMPURE AND THE PURE



Acrylic on linen  
124 x 270 cm each  
(2025)



*Twofold of the impure and the pure* is part of a series that adopts a diaristic approach to exploring the crises that shape womanhood, weaving together themes of misogyny, faith, doubt, culture, and the influence of popular culture and the everyday. Through painting, Sara captures the tension between personal identity and external pressures—religion, culture, the digital—and translates internal

conflict into gestural marks. Each canvas negotiates belief and uncertainty, devotion and disconnection. Drawing from Islamic ornamentation, Arabic calligraphy, and architecture, she reimagines physical, spiritual, digital, and imagined spaces, using pigment as presence and mark-making as reclamation.



## BIOGRAPHY

Sara Tasha (b. 2002, Singapore) is a visual artist who works mainly with abstract paintings.

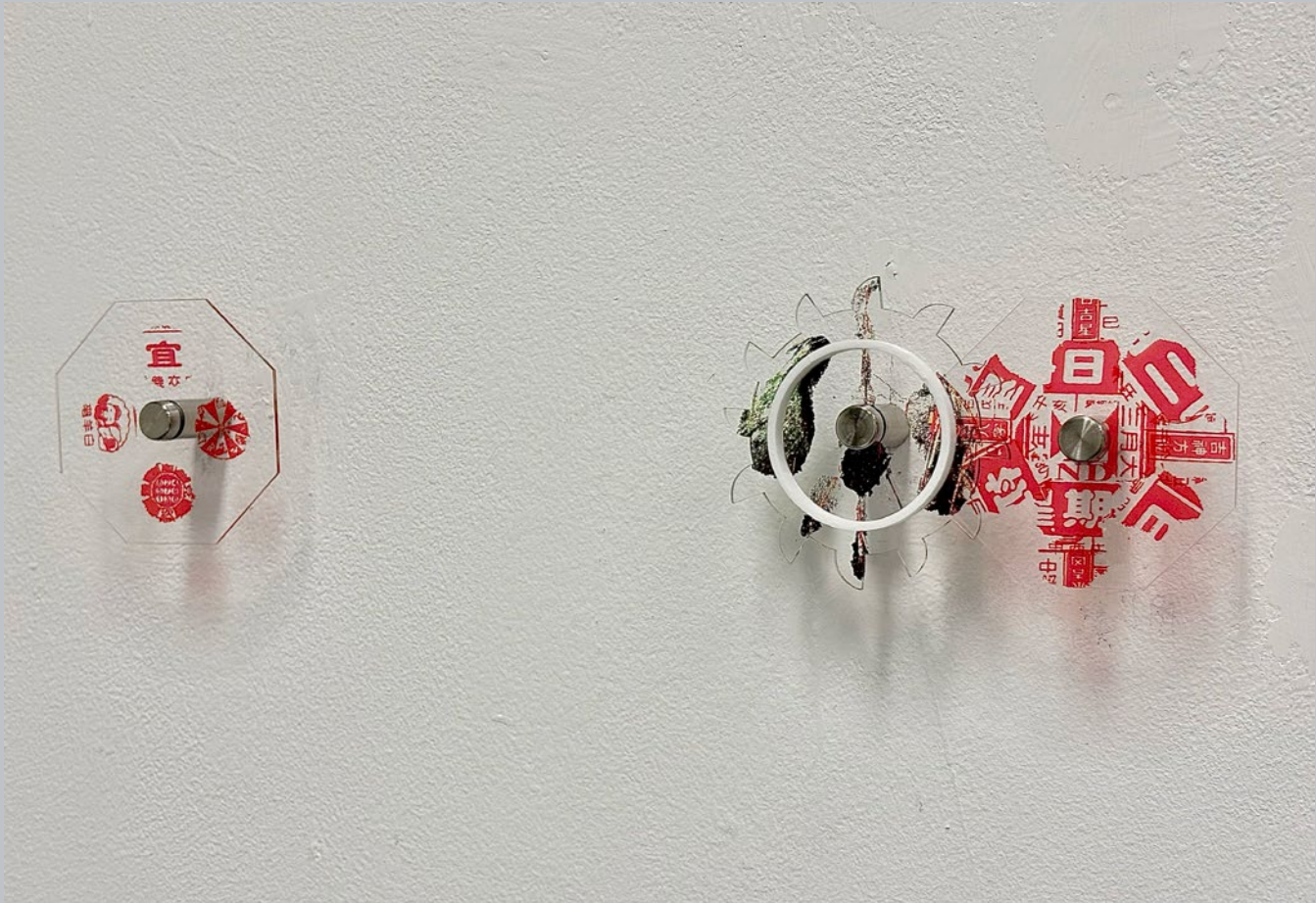
Sara's works revolve around the discovery of her own language in visual arts through abstraction. Her practice explores the different textures, techniques and her understanding of colour.

Sara is heavily influenced by Islamic ornamentation, aniconism and calligraphy. Her subconscious and intuition plays a big role in the colours she uses and the marks she makes.



SIM MENG YING

# INTO THE NETHER: HITHER THITHER



Acrylic sheets, incense stick ends, joss paper  
and incense ashes, transparency film, PLA  
Dimensions variable  
(2024–25)



Drawing from Taoist practices, the work reimagines burn barrels as apparatuses for ‘necrotelegraphy’—a speculative term coined by the artist. The speculative research undertaken likens the barrels’ role in remitting money to the nether realm to a form of telegraphic transfer akin to the money-wiring methods employed by the living.

By framing the ‘nether terrain’ as one superimposed onto existing structures in the living realm, the assembly of objects posits a nether circuitry that runs through the burn barrels, which serve as antennas for nether ‘hotspot zones’.



**BIOGRAPHY**

Meng Ying (b.2000, Singapore) works primarily with drawing, sculpture and installation.

Her current venture examines the use of schematics in conceiving ‘blueprints’ that map speculative perceptions and cognitive associations of ethnographic practices.



THIRISHAA SELVARAJ

# MA, PLEASE TELL ME IT'S ENOUGH, LIE ME DOWN AND LET ME REST



Video projection onto kolam powder  
Dimensions variable  
(2025)



The artwork reinterprets the concept of labour through the sacred art of 'kolams'. Inspired by the 'pulli kolam' technique, in which intricate patterns emerge from a grid of dots and lines, the work examines the duality of ritual and burden, reflecting the repetitive cycles of making and erasure that shape everyday life. The performance mirrors the

repetitive, strenuous gestures of domestic work—bending, sweeping and scrubbing—movements that have been historically passed down through generations of women, both sustaining and consuming the body. The exhaustion of the body seen in real time are byproducts of generations of expected, feminised labour.



## BIOGRAPHY

Thirishaa (b.2003, Malaysia) is a Singapore-based multidisciplinary artist whose practice explores the sacred symbols and rituals of Indian culture as a means of collective and personal healing. Through sculpture, installation, and performance, she reinterprets Hindu mythology and tradition to examine the shared narratives of Indian women—particularly the bonds, struggles, and resilience that shape their lives.

Central to her work is the desire to reframe cultural heritage, transforming inherited practices into contemporary acts of reclamation. By weaving personal and communal histories, Thirishaa creates spaces for dialogue, reflection, and reconciliation—most intimately, in her ongoing exploration of daughterhood.



WANG XI JIE

# FOUNTAIN OF WEALTH COMPOUND (NENAS) WEEDS SUNFLOWER BOUQUET



*Fountain of Wealth*  
Ceramic, concrete, glass  
tiles, water pump, valves,  
tubes, pineapple juice  
Dimensions variable  
(2025)



*Compound (Nenas)*  
Steel, artificial grass  
100 x 70 cm  
(2025)

*weeds*  
Wrought iron components  
26 x 12 cm  
(2025)

*sunflower*  
Wrought iron components  
24 x 34 x 19 cm  
(2025)

*bouquet*  
Wrought iron components  
35 x 27 x 28 cm  
(2025)

Sometimes, pineapple juice looks like piss.

Exploring the concept of ‘compounds,’ a fenced enclosure possibly stemming from the Malay word ‘kampong’, this work observes solitary metal gates in Pekan Nanas and Pontian. Explained as affordable “statement pieces” despite their



impracticality, these gates symbolically delineate porous domestic spaces. The artist’s plant-like sculptures, reminiscent of Victorian gated gardens, are crafted from discontinued wrought iron sourced from their family’s retired metal gate works in Pekan Nanas, further connecting themes of folklore, colonial legacies and material heritage.



**BIOGRAPHY**  
Xi Jie (b.2001, Malaysia) is a Singapore-based artist whose practice explores the multiplicities of place, its agents and the contextual residues it carries.

Working across objects, video and print, he embraces conversations as a method to bridge embodied experiences, bodily labours and the aesthetics of empathy. His works often weave together mischief and (re)imagination, offering alternative encounters with art and the everyday.

His current research practice inquires upon ‘tropical estrangement’ through the language of fruits, heat and decay.



ZAHRA AZIZUFAIRA ADRIANZ

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Getih Kuring di Leungeun Anjeun (*My Blood In Your Hands*)



Air dry clay, plaster cast and oil paint on canvas  
300 x 135 cm  
(2025)



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Visually inspired by Kim Jakobsson's Hell Paintings and impasto technique, the piece embraces grotesque textures to provoke

unease. Thematically, it leans on Barbara Creed's Monstrous-Feminine theory, imagining the mangled bodies of persecuted women transformed into monstrous rivers of blood and tissue.

Displayed on the floor, the work forces viewers to look down upon these figures, echoing how society continues to judge and objectify women—even in death.



BIOGRAPHY

Zahra (b.1999, Indonesia) is an eclectic artist who works across various mediums, though they are particularly drawn to sculpture, batik and oil painting.

Zahra has always been interested in grotesque images and draws inspiration from a wide range of horror media: films, games, graphic novels and visual art. They aim to create artworks that emulate the visualisation of those notions.

In recent years, they have developed an interest in reconnecting with their ethnic roots as an Indonesian and often centre their projects around their identity, the female body, the darker aspects of humanity and the universal experience of pain.



ZEBA WADOOD

# FLOURISHING SENSES BETWEEN FOOD AND NATURE



Watercolor and acrylic on canvas  
and canvas panel  
Dimensions variable  
(2025)

*Flourishing senses between food and nature* explores the universal subject matter of landscape painting in addition to the conventional aspects of paintings of food. The paintings that have been created are the artist's own interpretations of her travel photos that she took while in Indonesia the past year. The paintings are quite imaginative

and vivid. There is an echo of the artist's own distinctive style and individualistic perception. The paintings of food are decadent and present some fragments of Indonesian cuisine. The landscape paintings are reminiscent and somewhat ethereal in its nature. This set of works are evocative and intersect these contrasting forms of art.



## BIOGRAPHY

Zeba (b.2000, Dhaka) is an emerging young artist originating from Bangladesh. She has been passionate about art throughout her life. For her, immersing herself in the traditional means of painting is a mode of self-expression. During her travels she takes photographs of sights and scenes that interest her. She compiles these images and incorporates them in the medium of the paintings that she creates. These paintings comprise of fragments of her own life and fond memories that she treasures. Nature is a source of inspiration from her as is food art. She perceives art to be ethereal and universal.



ZHESHI AFANDI

# A CAT CALLED BILLY



Wax pastels, water-based markers,  
trimmings, trinkets and love  
Dimensions variable  
(2025)



*A Cat Called Billy* is a tender reflection on memory, loss and the quiet comfort of companionship. Using water-based markers and wax pastels, the artist returns to the playful immediacy of childhood, drawing not just with hand, but with heart. Though Billy came later in life, his presence offered

the same soft security of early years. The drawings, instinctive and affectionate, are collaged into the silhouette of a cat, framed with glitter, lace and trinkets. Blurring play and tribute, the work invites viewers to lean into nostalgia, and to find love in the small, tender moments we carry forward.



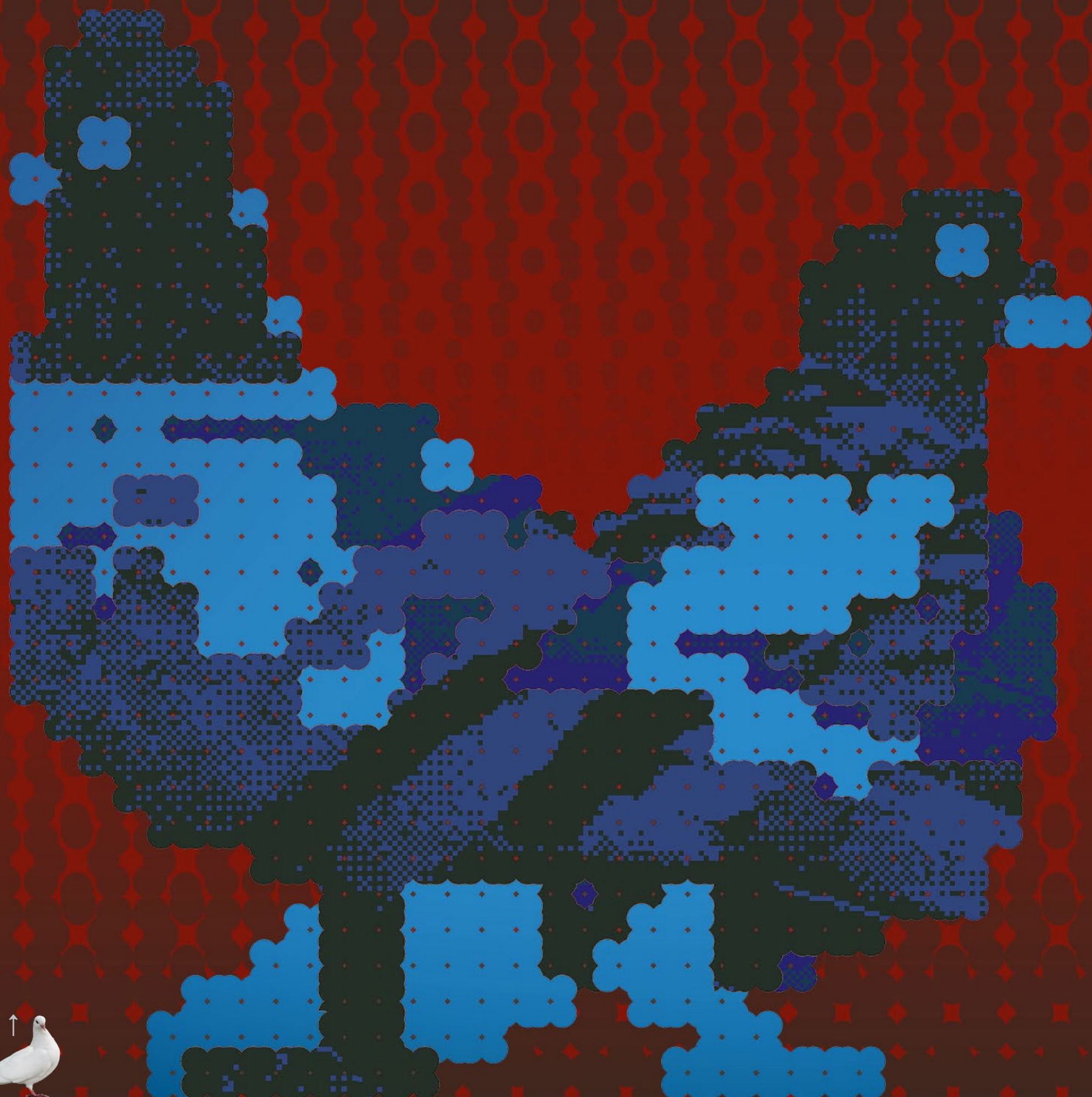
## BIOGRAPHY

Zheshi (b.2002, Singapore) is a multimedia artist whose work is deeply rooted in childhood experiences, both shared and personal.

Embracing a raw and playful style, she seeks to capture the innocence and spontaneity that often slip away with age. Through sewing, printmaking and mixed media illustrations, her creations invite viewers to rediscover the world through a childlike lens—one filled with curiosity, tenderness and wonder.

Zheshi encourages the habit of jumping in puddles and carrying around a small toy for comfort—just in case.





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