

INSTITUTE OF
CONTEMPORARY ARTS
s i n g a p o r e

6 Nov 2014 – 4 Feb 2015

Modern Love

Modern love: LASALLE thirtieth anniversary exhibition

Curators: Khairuddin Hori and Bala Starr

Curatorial and Research Assistant: Christina Arum Sok

Published by the Institute of Contemporary Arts Singapore on the occasion of the exhibition *Modern love: LASALLE thirtieth anniversary exhibition*, 6 November 2014 to 4 February 2015.

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Design by Vanessa Ban

Printed by Allegro Print, Singapore

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Artists

Ahmad Abu Bakar, Lina Adam, Jon Chan, Choy Ka Fai, Chua Chye Teck, Amanda Heng, Jeremy Hiah, Djohan Johari, Godwin Koay, Zai Kuning, Jane Lee, Lee Wen, Vincent Leow, Justin Lim, Zulkifle Mahmud, mohamadriduan, Donna Ong, Ruben Pang, Phan Thao Nguyen, PHUNK, Ana Prvacki, Rizman Putra, Shubigi Rao, Zaki Razak, anGie Seah, Jeremy Sharma, Shirley Soh, Speak Cryptic, Melissa Tan, Suzann Victor.

Curators

Khairuddin Hori, LASALLE alumnus, Deputy Programming Director, Palais de Tokyo, Paris, and Bala Starr, Director, Institute of Contemporary Arts Singapore.

Introduction

Presented over two levels in the largest galleries of the ICA Singapore, *Modern love: LASALLE 30th anniversary exhibition* marks a special birthday in the history of LASALLE College of the Arts. With thirty years now behind the college, the exhibition brings together a relatively small number of exemplary artists from among a much larger alumni group. These few represent the many artists whose earliest professional experiences began on a LASALLE campus and who have made pivotal contributions to Southeast Asia's contemporary art scenes in ways that go beyond geographical settings.

The curators have selected and designed the exhibition with a view to affirming the vitality of contemporary creative practices and artists' engagements with communities. The artists themselves exemplify the diverse approaches and independent thinking of LASALLE graduates.

Modern love is founded on the exuberant and at times overwhelming experience of modern life. In the sense that it describes a state of play or way of being, the title also has an

existential reading. It reckons on the aspirations that artists associate with learning, their aspirations for a civil society, their dedication to knowledge and the pedagogy of an institution, and the necessity of independent art practice and collaboration. These are qualities and tools that LASALLE graduates come to know and in turn eventually pass on, some to their own students, but many others to their own communities through various art-related platforms. *Modern love* is as well the intensity and drive that artists bring to their practice; their need to imagine, to generate new ideas, hone skills, and pursue a life with vision.

We are very aware that in future LASALLE will continue to transform along with Singapore. It is likely that the next thirty years—conditioned by changing creative opportunities as well as environmental challenges in Asia—will be even faster, more outward-looking and international. The ambition of LASALLE and its artist-graduates is to contribute and grow with these new futures, searching out and building the brilliant new forms of modern Asia.



Modern love: LASALLE thirtieth anniversary exhibition, Earl Lu Gallery. Photo: Ken Cheong



Modern love: LASALLE thirtieth anniversary exhibition

By Ken Cheong

The exhibition is a celebration of the school's 30th anniversary, showcasing the work of its graduates and faculty. It features a diverse range of contemporary art, including digital media, sculpture, and installation. The exhibition is held in a modern, minimalist gallery space with a high ceiling and exposed structural elements. The lighting is carefully designed to highlight the various artworks, creating a dynamic and engaging atmosphere. The exhibition is open to the public and is a must-see for art enthusiasts and students alike.

Modern love: LASALLE thirtieth anniversary exhibition, Gallery 1 and Gallery 2. Photo: Ken Cheong

Catalogue of works in the exhibition

Ahmad Abu Bakar
born Malacca, Malaysia,
1963, lives Singapore

1
Direction, 1992–2014
wood, glazed ceramic, metal,
paint
130 x 50 x 50 cm

The first version of *Direction* dated 1992 was shown the same year in *Bread & butter* at the National Museum Art Gallery, an exhibition that explored the mechanics of the art world. *Bread & butter* included 4 Malay LASALLE graduates. *Direction* was acquired by the museum but later apparently lost. Remade especially for *Modern love*, the current work is a reconstruction based on memory and photographs of the original. Inscribed vertically on each face of a wooden column are the words: evolution, conceptual, conservative and beautiful. An 'art-world weather vane' made from clock parts, metal and glazed ceramic stands on top of the column.

Lina Adam
born Singapore 1971,
lives Singapore

2
The culinary history of Singapore performance art re-presented, 2014
performance with table, chairs, tableware, food, PowerPoint presentation
90 minutes approx., overall dimensions variable
7 November 2014,
7:30–9:00 pm

Performance art can be challenging to document and is often poorly remembered. In this performance, Lina Adam re-imagined the

culinary history of Singapore performance art over more than 20 years. She served a 10-course degustation menu accompanied by PowerPoint slides, having selected her ingredients via word-of-mouth descriptions, her own recollections, online research, collections of catalogues, books and photographic accounts.

3
Juliana, 2014
20 inkjet prints on Arches paper
each 12.5 x 17.5 cm

Lina Adam first conceived this artwork for a fundraising group exhibition in 2014 to benefit fellow artist and friend, the late Juliana Yasin. Funds were raised to help defray the costs of cancer treatment. Adam regularly visited Yasin during her stays in hospital. In the span of a single day she captured details of Yasin's room and her movements as she went about her daily routine, taking steps towards recovery post-surgery. The carefully cropped images are printed on small rectangles of paper that are represented here as individual sheets but were originally bound into an artist book. The prints are displayed in 2 vitrines as a selection of fragments rather than a continuous narrative.

Jon Chan
born Singapore 1982,
lives Singapore

4
Control, 2013
oil on canvas
32 x 45 cm

5
Remote, 2013
oil on canvas
32 x 45 cm

6
Terminal, 2013
oil on canvas
34 x 41 cm

These 3 paintings from 2013, *Control*, *Remote* and *Terminal* are intended to be viewed sequentially. Jon Chan describes links between them that are both conceptual and pictorial: 'Contextually, the act of violence found in *Terminal* would be at odds with the peace found in *Control* as seen in the different states of the bodies in each picture. I imagine that the light at their feet [in the painting *Control*] is light emitting from the image found in *Terminal*'. The surface of each small canvas is painterly, the colours muted. Although none are actually alone, the people depicted appear isolated from one another in shadowy darkness or the half-light of a bedroom television screen.

7
Pretense, 2007
synthetic polymer paint on canvas
80 x 145 cm
Private collection, Singapore

Pretense depicts 2 rows of unsmiling men wearing white scarves on their heads or around their shoulders. It is based on a photograph that accompanied a Singapore newspaper article. The article described a false report published in a Thai newspaper claiming that terrorists were operating in Malaysia, and giving the photograph as evidence. The article used by Chan

countered that the image in fact depicted a group of Malay students wearing costumes at a school party.

8
Bus, 2006
oil on canvas
50 x 50 cm

Bus was made in 2006 when Jon Chan was studying fine arts at LASALLE. At the time he was interested in American and European painting, especially Gerhard Richter's Baader-Meinhof paintings. *Bus* depicts the real event of a bus crashing into a tree. The violence of the scene is mitigated in the painting by a screen-like surface pattern that neutralizes the detail in the image.

Choy Ka Fai
born Singapore 1979,
lives Berlin

9–11
The De Groot Collection
artefact #002, *The tomb of Luo Fangbo 1795, Mandor*; *The De Groot Collection artefact #012, Lantaka, 1840s, Brunei*; and *The De Groot Collection artefact #014, Official seal of the Lan Fang Republic, c. 1880s, Mandor*, from *The Lan Fang chronicles*, 2012
3-D printed sculptures from high-density powder
3 parts

Choy Ka Fai's *De Groot Collection* comprises 17 speculative artefacts (107 are proposed) inspired by the work of Dutch sinologist JJM De Groot, who in 1885 published the earliest known and most comprehensive Western document on the Lan Fang Republic, a Chinese state in West Borneo proclaimed in 1777. Each

artefact is accompanied by a text written by Singaporean writer Ng Yi-Sheng.

12
'The man who rode crocodiles'
from *'The Lan Fang chronicles'*, 2012
high-definition video, colour, sound
6 minutes

This short documentary film was inspired by the poem written by Luo Fang Bo, the founder of Lan Fang Republic. The original poem narrates the ritualistic practice of exorcising crocodiles. The story has since morphed into multiple versions in local folklore.

13
'Insignificant landscape' from *'The Lan Fang chronicles'*, 2010
4-channel video installation, colour
14:30 minutes

Insignificant landscape is composed of a series of documentaries about the various geographical sites that mark historical events of the Lan Fang Republic. The landscape has witnessed the erosion of its historical significance as the mundane manifestations of life have taken over. For Choy Ka Fai, visits to these locations are impossible attempts to create access to a past that can only be imagined today.

Chua Chye Teck
born Singapore 1974,
lives Singapore

14
Paradise, 2006–14
18 inkjet prints
overall dimensions variable, each 35.5 x 35.5 cm

During a visit to the northeastern coast of Singapore nearly 10 years ago, Chua discovered makeshift shelters, each structure characterized by the individuality of its maker and by its temporary purpose. The shelters are made from wood, tarpaulin and found materials by people who fish and spend their leisure time in the area. *Paradise* pays tribute to these structures. In several photographs it is possible to glimpse high-rise Singapore on the horizon. Over time Chua believes the shelters will gradually disappear from a landscape that is increasingly shaped by uniform, urban and commercial construction.

15
Nature, 2013
concrete, tembusu wood
4 parts, (a) 15 x 17 x 9 cm, (b) 14 x 10 x 5 cm, (c) 20 x 18 x 9 cm, (d) 25 x 15 x 14 cm

Nature is composed of small pieces of concrete that Chua Chye Teck came across in Singapore streets and mounted in hand-carved wooden bases. The carving of the wood is a meditative process for Chua. Presented in the tradition of *suiseki* (Japanese miniature landscape stones) or *gongshi* (Chinese scholars' rocks), the concrete fragments contrast with the finely honed, rounded forms of their wooden bases. The 4 sculptures are displayed on a low platform that is the height of a Japanese or Korean dining table.

Amanda Heng
born Singapore 1951,
lives Singapore

16
Singirl, 2011
<www.singirl.net/gallery.php>
Visit the site on your smartphone or tablet

17
Singirl@Lorong Buangkok, 2011
digital print mounted on polystyrene-cored board
110 x 254 cm

18
Singirl in print, 2006
screenprint and photographic transfer with embossing on handmade paper
49.5 x 61 cm

More than 40 years ago, the iconic branding of the Singapore Girl was established when French couturier Pierre Balmain designed the Singapore Airlines flight attendants' *kebaya*, and marketing images began to portray a mysterious, gentle, smiling woman. Amanda Heng was in her early twenties when the image of the Singapore Girl began to be promoted. Through a series of works in photography, performance, video and installation, she has continued to explore the icon's relationship to gender politics and the commercialization of culture. *Singirl in print*, 2006, was the first work in the series.

Jeremy Hia
born Singapore 1972,
lives Singapore

19
Untitled, 2014
performance with turf on wood, barbed wire, candle
90 minutes approx., overall

dimensions variable
14 January 2015,
4.30–6.00 pm

In this performance, Jeremy Hiah's body is hidden below ground. Above the surface, only his hand appears, holding aloft a lit candle encircled by barbed wire in an enactment of the logo of Amnesty International. Hiah's statement with this work is to draw attention to the disputed situation of human rights in Singapore. He has undertaken this performance twice before; once in Xi'an, China, and once in Singapore.

20
Renaissance city, 2002
oil on wood, electronic parts
87 x 63 cm

Throughout his career Jeremy Hiah has constructed parodies of art-historical icons by building for his paintings simple mechanisms that enable interactivity. In *Renaissance city*, he has appropriated Leonardo Da Vinci's *Mona Lisa*, replacing the background landscape of the original with a nocturnal cityscape of Singapore whose lights the viewer may activate by pressing small red buttons affixed to the subject's breasts.

Djohan Johari
born Singapore 1981,
lives Singapore

21
Apathy, 2014
inkjet print
128.9 x 84.2 cm

Djohan Johari explores ideas about design, brand identities and commerce, and the slippages and mistranslations between them. His new work

Apathy is an inkjet print in black and white. The image, composed of several layers, is typographic and architectural. It appears to depict the interior of a building, with 2 or more levels collaged together. The typography of the title is ambiguous, in parts reading as a new surface layer and in others integrated into the collision of built forms that comprise the underlying picture.

Godwin Koay
born Singapore 1987,
lives Singapore

22
Excerpts from 'Notes from a revolution', 2012–14
watercolour
overall dimensions variable

Godwin Koay's 17 small watercolour paintings are displayed under a glass-topped museum-style vitrine. Koay has been working on the *Notes from a revolution* series of watercolours since 2011 but until now has displayed them on walls, singularly, and in groups, salon-style. The images appear at first to be anonymous excerpts from daily newspapers and magazines but the series is fictional and the paintings depict an imagined, more turbulent, Singapore. Through these delicately rendered works, Koay explores relationships between ideas about art, action, information and ideology.

Zai Kuning
born Singapore 1964, lives
Johor Bahru, Malaysia
with mohamadriduan and
Lee Pheng Guan

23
The fleeting world of Dapunta Hyang, 2014
rattan, waxed thread, stones, books, wax
113 x 747 x 274 cm (variable)

This sculpture was constructed for Zai Kuning's solo exhibition immediately preceding *Modern love* at the ICA Singapore, and remains in its original position. *The fleeting world of Dapunta Hyang* spans a length of almost 8 metres. It is constructed of lengths of rattan in various diameters bound by waxed red thread, and incorporates netted clusters of suspended stones and books coated in wax. The sculpture references the skeleton of the body of a ship built by the Bugis people, renowned warriors and seamen. The work is based on Kuning's cultural knowledge and experience, particularly the lesser-known accounts and myths of Malay history, such as stories of Dapunta Hyang Sri Jayanasa in the 7th century.

Jane Lee
born Singapore 1963,
lives Singapore

24
Silver, 2014
synthetic polymer paint and binder on canvas
123 cm diameter

25
The obscure object #8, 2006
synthetic polymer paint and mixed media on wooden stretcher
74 x 76 x 3 cm

These 2 paintings by Jane Lee were made 10 years apart. Lee takes at least 2 months to produce her works.

She uses the traditional media of painting, wooden stretchers and paint, and employs non-traditional methods to create innovative new works. *The obscure object #8* is a painting that is imperceptibly evolving over time as gravity pulls down the heavy strands of stretched and woven paint. *Silver* is a circular canvas composed of a multitude of smaller than coin-sized rosettes of layered plastic paint, painstakingly applied to the surface.

Lee Wen
born Singapore 1957,
lives Singapore

26
Altar for union of gay/lesbian couples, 2014
pencil on paper, furniture and objects, mixed media
overall dimensions variable,
drawing: 105 x 75 cm

Lee Wen's new work comprises 2 straight-backed chairs on either side of a wooden table, with a drawing inscribed with 'Legalise gay unions' hung on the wall behind the table. It is representative of what Lee describes as an 'altar for change' in support of modern love and the union of homosexual couples. On top of the table is a neat arrangement of kitsch toys and figurines and various other colourful domestic objects including pencils, disposable cups and taxidermy butterflies.

Vincent Leow
born Singapore 1961,
lives Singapore

27
Feet remembered, 2000–14
paint on polyester resin,

wood, 6 plastic electric fans
overall dimensions variable

Vincent Leow's installation is composed of 6 pairs of very large, dark grey feet mounted on plinths made from wood offcuts and scraps of furniture and arranged in 2 rows. Suspended above each pair of feet is an electrically powered white plastic fan. The feet were first shown in Yogyakarta in 2000; at the time, they were displayed in birdcages. In 2010, for Leow's survey exhibition at the Singapore Art Museum, they were displayed on faux marble Grecian-style plinths. *Feet remembered* was made in honour and remembrance of the labour of the *becak* (pedal-powered trishaw) drivers of Yogyakarta.

28
Animal farm, 2012
oil on canvas
180 x 150 cm

29
Cry wolf, 2012
oil on canvas
180 x 150 cm

30
Helping hand, 2012
oil on canvas
180 x 150 cm

These 3 large paintings depict almost life-size human and animal figures. The figures are characteristic of Leow's painting style; they are rounded with disproportionate feet, heads and hands. The faces resemble one another and cannot be easily distinguished, as if they were all generic characters. Superimposed over the first layer of painted figures, there are outlines of dogs and

a monkey drawn in green. The pictorial entanglement of the bodies suggests that the animals or their spirits are interchangeable with the human figures.

Justin Lim
born Kuala Lumpur 1983,
lives Kuala Lumpur

31
Wall, 2006
synthetic polymer paint on canvas
triptych: dimensions variable,
each 65 x 65 cm

Wall is comprised of medium-sized square canvases, each composed of different dominant hues of orange, blue and grey. Each painting is painstakingly constructed from an all-over pattern of small dots, producing a universe or infiniteness, but without iconographic representation. Justin Lim writes of his process, 'Painting is a personal struggle, one that gives me a sense of optimism and hope'. *Wall* was made the year Lim graduated from the MA Fine Arts programme at LASALLE.

Zulkifle Mahmod
born Singapore 1975,
lives Singapore

32
Sonically exposed #011, 2014
wire, photoresistors, piezo discs, capacitors, resistors, integrated circuit, wood, potentiometer
32 x 65 x 47 cm

33
Sonically exposed #013, 2014
wire, photoresistors, speakers, capacitors, resistors, integrated circuit, wood, potentiometer
81 x 65 x 32 cm

34
Sonically exposed #014, 2014
wire, photoresistors, speaker, piezo disc, capacitors, resistors, integrated circuit, wood, potentiometer
55 x 65 x 55 cm

These sculptures were first shown as part of a major exhibition of new work by Zulkifle Mahmod in early 2014. They are constructed of electrical and mechanical parts that emit low-level free-form sounds. Highly refined and comprised of intricate lines and discs that intersect to form semi-abstracted sculptural forms, they have the appearance of exposed mechanical devices, models, or 3-dimensional technical drawings.

mohamadriduan
born Singapore 1982,
lives Singapore

35
come I clap for you, 2014
fibre-tipped pen on paper
tape on floor tiles
dimensions variable

mohamadriduan is producing *come I clap for you* during the 3 months of the exhibition. He applies water-based brown tape on the tiled floor in front of one of the main entrances to the lower-level galleries, continuously overlaying the tape to create a raised surface on which he writes with black marker pen. Overlaying and writing on the tape in this way, he changes and renews the message he leaves behind at each visit. Through pilgrimage or perhaps scepticism, mohamadriduan enacts the duration of the event of the exhibition itself.

Donna Ong
born Singapore 1978,
lives Singapore

36
Secret, interiors: Chrysalis (22), 2006
furniture and objects,
mixed media
overall dimensions variable

This complex, multilayered installation is composed of a large wooden table and stool, modified clothes rack, lamps, upturned plastic bins, and numerous smaller objects including metal cutlery, a bicycle wheel and painter's tools. The objects are arranged in such a way that the entire piece resembles a customised percussion instrument. Ong invites the audience to play and make music using beaters and rattles to scrape or strike the various components of the instrument.

Ruben Pang
born Singapore 1990,
lives Singapore

37
Hypervigilance, 2014
oil, alkyd, synthetic polymer paint and retouching varnish on aluminium composite panel
75 x 60 cm
Private collection, Berlin/
Singapore

38
Crystallized, 2014
oil, alkyd, synthetic polymer paint and retouching varnish on aluminium composite panel
75 x 60 cm
Collection of See Jingzhong,
Singapore

Ruben Pang's new paintings *Hypervigilance* and

Crystallized are abstract in the sense that nothing is precisely identifiable; nevertheless in each image there is a figurative element. The central confluent mass of paint resembles a moving, churning and seemingly mutated head. The colours are bold and dynamic, and Pang displays a heightened skill for manipulating paint and building a complex surface that is almost metallic.

**Phan Thao Nguyen
born Ho Chi Minh City 1987,
lives Ho Chi Minh City**

39
Renal calculus, 2012–14
two-channel high-resolution video, colour, silent; 15 artist books, kidney stone under cake dome, magnifying glass, framed text
overall dimensions variable, video: 2:11 minutes

Under a cake dome on a glass-topped table is a stone, unnervingly large once we know, having read the accompanying framed text, that it is a kidney stone which stayed in a Vietnamese man's body for more than a decade, causing him continuous pain. Phan Thao Nguyen was fascinated by this man's story and asked him to send the stone to her in the United States. It arrived labeled for customs purposes as a 'souvenir rock', thereby assuming a new identity. On the table along with the cake dome, there is a magnifying glass and a small stack of artist books. High on the wall a projected video in 2 parts shows the much-travelled kidney stone alongside images of slowly moving ocean water.

**PHUNK
William Chan born Singapore 1973, lives Singapore
Melvin Chee born Singapore 1974, lives Singapore
Alvin Tan born Singapore 1974, lives Singapore
Jackson Tan born Singapore 1974, lives Singapore**

40
Love, 2014
solvent print on self-adhesive polyester film on window
370 x 1036 cm

Collective team PHUNK has taken the word 'love' and designed a hyperstylized signature graphic in black and transparent vinyl across more than 10 metres of the glass façade of the Earl Lu Gallery. PHUNK's work 'brands' the exhibition and proposes love as a public sentiment, shareable and celebratory. *Love* is similar in scale and style to the work the team produced for the 2014 Fukuoka Asian Art Triennale.

**Ana Prvacki
born Pančevo, Serbia, 1976;
lives Los Angeles**

41
Let's make paying taxes sexy!, 2014
standard-definition video, colour, sound
2:12 minutes

This short film was made in response to an invitation from the European Union to Ana Prvacki to participate in the New Narrative for Europe cultural initiative. The issue of taxation resonated with Prvacki who believes that tax evasion is a civic problem that especially affects the arts. Prvacki states: 'I proposed a two-in-one

solution, a union of economy and the libido; *Let's make paying taxes sexy!* is a playful yet serious proposal to transform our contemporary narrative of taxation and what is sexy'.

**Rizman Putra
born Singapore 1978,
lives Singapore**

42
The reinvention of sports for jaded individuals, 2012
2 high-definition videos, colour, sound
(a) 46:48 minutes,
(b) 2:38 minutes

Developed for the Singapore Platform of Art Stage Singapore 2013, this performance was inspired by the changing nature of team sports competitions in many countries. Like the art world, the sporting world has become increasingly monetized, whether in terms of prize money or endorsements. Rizman Putra was interested to develop a new way of considering sporting activity, the relationship between audience and athlete, and concepts of motivation and winning.

**Shubigi Rao
born Bombay 1975,
lives Singapore**

43
The death of S Raoul, 2010–14
100 books with hand-drawn content dissolved in ink,
2 inkjet prints
overall dimensions variable, inkjet prints each 70 x 50 cm

The death of S Raoul is an installation of 100 books whose hand-drawn content has been dissolved in ink.

The books are stacked and arranged on pallets. Two framed obituaries, witty fictions, are hung on a black wall behind. This work is a commemoration of S Raoul, the erstwhile scientist, theorist, archaeologist and scapegoat. A reclusive, obscure and erratic figure, S Raoul acted as if the world needed obscure scholarship, freed from economic and nationalist imperatives, liberated from any agenda save that of furthering said scholarship, a form of quiet activism. S Raoul was a mentor and patron to the younger Shubigi Rao, who eventually became his biographer.

**Zaki Razak
born Singapore 1979,
lives Singapore**

44
And here is a black balloon, I think of you and let it go, 2010–14
500 printed balloons, helium cylinder, trolley, fibre-tipped pens, scissors, string
overall dimensions variable
5 November 2014,
6:30–11:00 pm

Zaki Razak's installation appeared at the opening of *Modern love* as an enormous mushroom of floating black balloons attached to a tall thin gas cylinder standing close to the main entrance. Visitors were invited to take a balloon and write on its surface. This exchange was presented to a wide audience which included the Prime Minister of Singapore, Lee Hsien Loong. The work is participatory and has an open interpretation. Balloons represent celebration, hospitality and hope but in

this black cloud of balloons there is also a cool, ironic humour.

45
Ballots, bullets or ballets: Cycle of renewal, 2011
ballot cards mounted on corrugated board
4 parts: 320 x 250 x 3 cm;
(a) 94 x 64.5 x 3 cm, (b) 135 x 64.5 x 3 cm, (c) 255.5 x 64.5 x 3 cm, (d) 175 x 65 x 3 cm

This work consists of 4 framed boards, each containing a series of small ballot cards. Instead of a political vote, the thumbprints on the ballot sheets register a vote for an artwork. An image of *And here is a black balloon, I think of you and let it go* is included in the ballot sheets as 1 of 3 possible options for voters. The title *Ballots, bullets or ballets: Cycle of renewal* was inspired by Malcolm X's speech to revive peoples' consciousness to vote mindfully rather than blindly.

**anGie Seah
born Singapore 1979,
lives Singapore**

46
Voice is psychological, 2010–14
video documentation of the performance *listen to what u drink* (Asiatopia International Performance Art Festival, Chiang Mai, Thailand, 2007), artist book, stoneware with red glaze
overall dimensions variable, video: 3:03 minutes

anGie Seah's video documents her walking slowly around a space with glass bottles attached by lengths of string to her ankles. The room is spotlighted

and a plastic watering can stands in the centre; the glass bottles make clinking sounds against one another and the floor. On the wall next to the video screen hang 4 small red and white ceramic sculptures of open and closed mouths, as well as a red 'manual' containing drawings of different body parts. The ensemble *Voice is psychological* has its origins in Seah's residencies in Chiang Mai (2007) and Melbourne (2014). It explores ideas of the female artist's agency.

**Jeremy Sharma
born Singapore 1977,
lives Singapore**

47
Agoda, 2014
cast, robotic milled, polyurethane foam; pigment
70 x 50 x 8 cm
Courtesy the artist and Michael Janssen Gallery Singapore, Berlin

48
Eaton, 2014
cast, robotic milled, polyurethane foam; pigment
70 x 50 x 8 cm
Courtesy the artist and Michael Janssen Gallery Singapore, Berlin

These 2 hot-blue works are cut from polyurethane foam and present topographic abstract images. Three-dimensional and textured, they straddle a line between image, relief sculpture and geological model. The blue colour, close to an Yves Klein Blue, effectively defies both depth and surface. Initially devised using computer software, the work also challenges the relationship between art and design.

49

As-is-where-is (butts and ends), 2014
expanded polystyrene foam
overall dimensions variable

As-is-where-is (butts and ends) is a loosely formed mountain of polystyrene foam that has been cut into various sized shapes, both angular and soft-edged. They are offcuts that have come from the factory where some of Jeremy Sharma's work is produced. The entire installation is pressed up against the gallery's front glass window, as if it might tumble out of the gallery space, a strangely modern archaeological site gone awry.

Shirley Soh
born Singapore 1956,
lives Singapore

50

What would you give up for love? (or art?), 2014
high-definition video, colour,
sound; pencil on wall
overall dimensions variable,
video: 22:40 minutes

Shirley Soh's film has been inspired by her encounter with the white tigers at the Singapore Zoo. For Soh, the white tiger is the motif for the tale of the prince who sacrifices his life for a starving tigress on the verge of eating her own newborn cubs. While the story is ancient, its tropes seem no less pertinent in contemporary life. Religions teach an ultimate form of love that involves sacrifice. Through the story of the captive white tigers in *What would you give up for love? (or art?)*, Soh asks if such a love can be true only if something significant is relinquished.

Speak Cryptic
Farizwan Fajari born
Singapore 1980,
lives Singapore

51

Situation normal, 2014
Chinese ink and synthetic
polymer paint on canvas
triptych: 102 x 228 cm

The figure depicted in the central panel of this black and white triptych is a Malay man wearing military camouflage fatigues. He stares forward blankly, framed at either side by jungle foliage. In the background, beyond a river or sea, urban high-rises line the horizon underneath a black sky. Speak Cryptic's work often focuses on the subject of cultural identity, and particularly a Malay identity affected by the landscape. His work also addresses loss and adversity in the face of globalization.

Melissa Tan
born Singapore 1989,
lives Singapore

52

at the edge of the universe
window, 2014
136.5 x 218 x 5 cm
synthetic polymer paint on
watercolour paper
Private collection, Singapore

This work was created as part of Melissa Tan's recent series *And the darkest hour is just before dawn*. The series was developed in part during Tan's residency at the Dena Foundation in Paris in 2013. It continues her exploration of ideas of geology, time and accident. Tan is specifically fascinated by the formation of crystals in nature. In order to mimic the intensity and chance effects

of organic cosmological change, she has devised experimental methods of image construction, such as using burns and corrosion to transform traditionally fragile media.

Suzann Victor
born Singapore 1959,
lives Sydney

53

Still waters, 1998
video documentation of the
performance *Still waters*
(*between estrangement*
and reconcilliation) (ARX5,
Singapore Art Museum,
second-floor drain, 1998)
8 mm film converted to DVD
8:56 minutes

Suzann Victor's *Still waters* is a documentation of a 1998 work that responded to the Singapore government's view at that time of performance art as a debased form of expression. In this political environment, Victor chose to perform in a drain of the Singapore Art Museum to reintroduce the fugitive performing body, specifically a female one, into an institutionalized public space. The documentation marks a moment when contemporary notions of 'abjection' threatened to invade the professionalized museum. A lone female body literally infiltrated the museum infrastructure, challenging its carefully honed integrity.

All works courtesy the artist
unless otherwise noted

Artists' biographies

Ahmad Abu Bakar

In the 25 years since completing his Diploma in Fine Arts at LASALLE College of the Arts in 1989, Ahmad Abu Bakar has participated in more than 60 exhibitions, including international ceramics surveys. Major group exhibitions include *If the world changed*, Singapore Biennale (2013); *62-08: APAD tradition, innovation & continuity*, Singapore Art Museum (2008); *The second dance song: New contemporaries*, ICA Singapore (2006); and *The wahana project: Imagined legacies*, Selasar Sunaryo Art Space, Bandung, and Jorge B Vargas Museum, University of the Philippines, Quezon City (2005). Abu Bakar has received many awards and several grants. He was awarded an MA Fine Arts by RMIT University through LASALLE-SIA College of the Arts in 2001.

ahmadbakar.com.sg

Lina Adam

Lina Adam is co-founder with Jeremy Hiah of performance art event Fetter Field (first staged 2006), and Your MOTHER gallery, an artist-run initiative in Little India, Singapore (established in late 2004). She has been a member of The Artists Village since 1998. Adam completed a Diploma in Fine Arts, a BA and MA Fine Arts at LASALLE between 2001 and 2009. She has participated in group exhibitions and performance projects since the late 1990s. Recent group exhibitions include *Notes on performance*, Objectifs, Singapore (2014); *Seni mini and Testing, testing*, Mi Casa Su Casa, Singapore (2014); *Surfaces*, Singapore Tyler Print Institute (2009); *Ket noi: Vietnam–Singapore performance art event*, Singapore Art Museum (2008); *Indonesian international performance art event*, Galeri Nasional Indonesia, Jakarta (2006); and *Fusion strength*, 24HR Art, Darwin (2005).

Jon Chan

Jon Chan graduated with a BA and MA Fine Arts from Open University through LASALLE in 2007 and 2008 respectively. He has participated in exhibitions including *Finding humour*, Merely Ice Cream, Sunshine Plaza, Singapore (2013); *Black is not the darkest colour*, La Libreria, Singapore (2007); *Feast and Visual rage*, ICA Singapore (2007); *The stone soup story*, tickle art, CityLink Mall, Singapore

(2007); and *Bilateral bonds*, Taksu Gallery, Singapore (2003). Chan was awarded the Japanese Chamber of Commerce and Industry Singapore Foundation Art Award in 2007.

cargocollective.com/jonchanww

Choy Ka Fai

Choy Ka Fai describes himself as an artist, performance maker and speculative designer. He is currently an artist-in-residence at the Künstlerhaus Bethanien, Berlin. Choy's works have been presented in international festivals including 25th Tanz im August, Berlin (2013), Singapore Arts Festival (2012), Festival Tokyo (2011), and 3rd Fukuoka Asian Art Triennale. He has participated in numerous group exhibitions notably at the Museum of Contemporary Art Tokyo (2014), Museum of Modern Art, New York (2014), the Israel Museum, Jerusalem (2011), Whitechapel Gallery, London (2010), and Singapore Art Museum (2010). Choy Ka Fai received the Singapore Young Artist Award in 2010. He completed a Diploma in Multimedia Art at LASALLE-SIA College of the Arts in 2004, and an MA Design Interactions at Royal College of Art in 2011.

ka5.info

Chua Chye Teck

Since his first solo exhibition at Utopia Gallery in 1996, Chua Chye Teck has held major solo exhibitions at the Künstlerhaus Bethanien, Berlin (2010); The Substation, Singapore (2008); and Post-Museum, Singapore (2007). He has participated in group exhibitions including *Medium at large*, Singapore Art Museum (2014); Southeast Asia Platform, Art Stage Singapore (2014); *Crossing SEA(s)*, 2902 Gallery, Singapore (2011); *Sovereign Asian Art Prize (Singapore finalists)*, Artspace@Helutrans, Singapore (2010); and *Notes from the south: New photography from South-East Asia*, Orange Photo Festival, Changsha, China (2010). He undertook a 3-month residency with the International Photography Research Network, University of Sunderland, Newcastle upon Tyne, UK, in 2007, and a 1-year residency at the Künstlerhaus Bethanien, Berlin, in 2009. Chua Chye Teck was awarded a BA Fine Arts by RMIT University through LASALLE-SIA College of the Arts in 2000.

chuachyeteck.com

Amanda Heng

Cultural Medallion recipient Amanda Heng maintains a multidisciplinary practice across contemporary art exhibitions, performance, forums, workshops and art interventions. She has held a major solo survey exhibition at Singapore Art Museum (2011), and has participated in many group exhibitions including *The realm in the mirror, the vision out of image*, Singapore contemporary art exhibition, Suzhou Jinji Lake Art Museum, China (2013); *Concept context contestation: Collective-driven art in Southeast Asia*, Bangkok Art and Culture Centre (2013); *Women in-between: Asian women artists 1984–2012*, Fukuoka Asian Art Museum, Japan (2012); and *What do you mean, we?*, Te Tuhi Centre for the Arts, Auckland (2012). Heng has participated in the inaugural Singapore Biennale (2006), M1 Singapore Fringe Festival (2005), 1st Women's Performance Art Festival, Osaka (2001), and 1st Fukuoka Asian Art Triennale (1999). She completed a Diploma in Fine Arts at LASALLE College of the Arts in 1988 and a BA Fine Arts at Curtin University in 1993.

singirl.net

Jeremy Hiah

Jeremy Hiah was co-founder with Lina Adam of performance art event Fetter Field (first staged 2006), and Your MOTHER gallery, an artist-run initiative in Little India, Singapore, (established late 2004). He is a long-time member of The Artists Village. Since his first exhibition at Seletar Camp in 1995, Hiah has held solo exhibitions at Your MOTHER gallery, Singapore (most recently in 2014); Post-Museum, Singapore (2010); and Kedai Kebun Forum, Yogyakarta (2007). He often works collaboratively and has participated in group exhibitions and performances including *Performance in frames*, Gallery of Faculty of Fine Arts, Srinakharinwirot University, Thailand (2010); *Future of imagination 6*, Sculpture Square, Singapore (2010); OPEN International Performance Art Festival, Beijing (2009); *The Artists Village 20 years on*, Singapore Art Museum (2008); and *Contemporary gossip*, Changdong Gallery, Korea (2006). Jeremy Hiah was awarded a BA Fine Arts by RMIT University through LASALLE-SIA College of the Arts in 2001.

Djohan Johari

Djohan Johari is a graphic designer who experiments with music. Since graduating with a BA Graphic Design from Open University through LASALLE-SIA College of the Arts in 2007, he has held many exhibitions including *Red herrings: The images of music*, Museum of Independent Music, Singapore (2014); *We set the pace: A retrospective*, Stompin' ground, The Substation, Singapore (2012); *Do androids dream of electric sheep?*, The Substation, Singapore (2011); *Synaesthesia*, The Substation, Singapore (2011); and *My little black book: A typographic showcase*, SCAPE Youth Centre, Singapore (2008).

bloodthrone.co

Godwin Koay

Since graduating with a BA Fine Arts from Open University through LASALLE College of the Arts in 2011, Godwin Koay has participated in several exhibitions including *King for a day*, Equator Art Projects, Singapore (2014); the solo project *Notes from a revolution*, Grey Projects, Singapore (2013); *The artist, the book and the crowd*, The Substation, Singapore (2013); *Singapore survey 2012—New strange faces*, Valentine Willie Fine Art, Singapore (2012); *Still building: Contemporary art from Singapore*, Selasar Sunaryo Art Space, Bandung (2012); and *Takeaways*, FASS Art Gallery, Sabanci University, Istanbul (2010). He was The Art Incubator artist-in-residence at Bamboo Curtain Studio, Taipei, in 2014.

godwinkoay.weebly.com

Zai Kuning

Zai Kuning is a multidisciplinary artist who works across dance, music, sculpture, painting, drawing and film. He has held major solo exhibitions at Ota Fine Arts (2014); ICA Singapore (2014); The Substation, Singapore (2004); Esplanade, Singapore (2004); Singapore Art Museum (2000); and Artists Unlimited, Bielefeld, Germany (1995). He has participated in group exhibitions including *The mirror and monitor of democracy in Asia*, Gwangju Museum of Art Sangrok Exhibition Hall, South Korea (2014); *Asian film symposium*, The Substation, Singapore (2005); *Human zoo*, The Artist Village, Taipei (2005); and *No alibi*, Hong Kong Art Centre (1999). Kuning

participated in the 3rd Fukuoka Asian Art Triennale (2004), the 2nd Asia Pacific Triennial of Contemporary Art, Brisbane (1996), and the 7th Asian Art Biennale Bangladesh, Dhaka (1995). Zai Kuning was awarded a BA Fine Arts by RMIT University through LASALLE-SIA College of the Arts in 1996.

dapunta2013.wordpress.com

Jane Lee

Jane Lee has held major solo exhibitions at Sundaram Tagore Gallery, Singapore (2014) and New York (2012); Mizuma Gallery, Tokyo (2013); Osage Gallery, Hong Kong (2011) and Singapore (2009); and Taksu Gallery, Singapore (2006). Lee has participated in numerous group exhibitions including *Medium at large*, Singapore Art Museum (2014); *Square the circle, art from South East Asia*, 8 Gallery, London (2013); *The realm in the mirror, the vision out of image*, Jinji Art Museum, Suzhou, China (2013); *Landscape memories*, Espace Louis Vuitton, Singapore (2013); *Celeste Prize exhibition*, The Invisible Dog, New York (2011); *Jane Lee, Donna Ong, Wilson Sheih*, Eslite Gallery, Taipei (2011); and *Popping up, revisit 2D-3D*, Hong Kong Art Centre (2010). Lee was awarded the Singapore International Residency Art Prize in 2007, and the Celeste Prize (painting category) in 2011. She completed a BA at LASALLE-SIA College of the Arts in 2005.

janelee.sg

Lee Wen

Cultural Medallion recipient Lee Wen has held major solo exhibitions at Grey Projects, Singapore (2014); Singapore Art Museum (2012); Soo Bin Art International, Singapore (2008); Your MOTHER gallery, Singapore (2007); and The Substation, Singapore (2003). Lee has participated in many group exhibitions including *Concept context contestation: Art and the collective in Southeast Asia*, Bangkok Art and Culture Centre (2013); *One step forward, two steps back—us and institution, us as institution*, Guangdong Times Museum, Guangzhou, China (2013); *Survey from Singapore*, FADO, Toronto Free Gallery, Canada (2010); Performance Platform Lublin, Poland (2010); and *Situations*, Museum of Contemporary Art, Sydney (2005). Lee has participated in Roppongi Art Night, Tokyo

(2014); Gu Yu International Performance Art Festival (2013); Singapore Biennale (2013); and the 10th OPEN International Performance Art Festival, Beijing (2009). Lee Wen was awarded an MA Fine Arts by Open University through LASALLE-SIA College of the Arts in 2006.

leewen.republicofdaydreams.com

Vincent Leow

Vincent Leow is one of the early members of The Artists Village and co-founder with Yvonne Lee of Plastique Kinetic Worms, a contemporary art collective established in 1998. Leow has held solo exhibitions at Chan Hampe Galleries, Singapore (2012); Singapore Art Museum (2010); SooBin Art International, Singapore (2009); Xin Beijing Gallery (2007); TADU Art Space, Bangkok (2001); TK Studios Gallery, Singapore (1998); and The Substation, Singapore (1996). He has participated in numerous group exhibitions including *The realm in the mirror, the vision out of image*, Suzhou Jinji Lake Art Museum, China (2013); *Brief histories*, Sharjah, UAE (2011); and *Domesticity*, Seoul Museum of Art. He participated in the 52nd Venice Biennale (2007), 3rd Guiyang Biennale, China (2007), 9th Triennale India, New Delhi (1997), 5th Fukui International Video Biennale, Japan (1993), and the 1st Asia Pacific Triennial of Contemporary Art, Brisbane (1993). Leow was awarded a Professional Doctorate by RMIT University in 2005, an MA Fine Arts by Maryland Institute College of Art in 1991, and a Diploma in Fine Arts by LASALLE College of the Arts in 1987.

vincentleow.com

Justin Lim

Since graduating with an MA Fine Arts from Open University through LASALLE-SIA College of the Arts in 2006, Justin Lim has presented solo exhibitions at Richard Koh Fine Art, Kuala Lumpur and Singapore (2013); Taksu Gallery, Kuala Lumpur (2010); and Rimbun Dahan, Kuala Lumpur (2009). He has exhibited in group exhibitions including *Young artist discovery*, Art Taipei (2013); *Asian Artist Fellowship residency show*, Vermont Studio Center, USA (2011); *18@8 Save the planet*, Wei Ling Contemporary, Kuala Lumpur (2011); *Singapore ART show*, Singapore Art Museum (2007); *Urban on urban*, ICA Singapore (2005); and *Germany in mind*, National Art Gallery, Kuala Lumpur (2003).

Lim has undertaken a Khazanah Nasional artist residency hosted by Red Gate Gallery, Beijing (2013), an Asian Artist Fellowship at the Vermont Studio Center, USA (2011), and a Malaysia–Australia artist residency at Rimbun Dahan, Kuala Lumpur (2008).

justinlim.arts.com.my

Zulkifle Mahmod

Zulkifle Mahmod completed a Diploma in Visual Arts at LASALLE-SIA College of the Arts in 1997. He formed Pink Ark, an art collective working with experimental sound, in 2004. He has held solo exhibitions at The Private Museum, Singapore (2014); ION Art Gallery, Singapore (2010); The Substation, Singapore (2009); The Asylum, Singapore (2007); Lonstrom Art Museum, Finland (2004); and Ona Art Centre, Norway (2001). He has participated in group exhibitions including *New sensibilities in sculpture and painting*, Yeo Workshop, Singapore (2014); *Medium at large*, Singapore Art Museum (2014); *SOUND: Latitudes and attitudes*, ICA Singapore (2014); *The realm in the mirror, the vision out of image*, Suzhou Jinji Lake Art Museum, China (2013); *Synaesthesia*, Sculpture Square, Singapore (2009); and *POP Singapore*, Esplanade (2009). Mahmod has participated in the 52nd Venice Biennale (2007) and the 2nd Ogaki Biennale, Japan (2006).

zulmahmod.wordpress.com

mohamadriduan

mohamadriduan graduated with a Diploma in Fine Arts from LASALLE-SIA College of the Arts in 2005. His work has been presented in theatre and sound art projects and exhibitions in Singapore including at Esplanade, Furor Space, The Substation, ICA Singapore and the NTU Centre for Contemporary Art. He creates objects and machines that incorporate sound and light effects and are often interactive. Recent exhibitions include *Budi daya*, Malay Heritage Centre, Singapore (2014); and *SOUND: Latitudes and attitudes*, ICA Singapore (2014). mohamadriduan was until recently a member of OFFCUFF, a multidisciplinary performance-based collective that develops improvisations incorporating visual projections and sound.

Donna Ong

Donna Ong received the Singapore Young Artist Award and the President's Young Talents People's Choice Award in 2009. Ong has held solo exhibitions at Primae Noctis Art Gallery, Lugano, Switzerland (2013); ICA Singapore (2011); Djanogly Art Gallery, Nottingham (2010); and The Arts House at The Old Parliament, Singapore (2004). She has participated in group exhibitions including *Move on Asia*, ZKM Museum of Contemporary Art, Karlsruhe, Germany (2013); *The Singapore show: Future proof*, Singapore Art Museum (2012); *Home again: 10 artists who have experienced Japan*, Hara Museum, Tokyo (2012); *Koganecho bazaar*, Koganecho Area Management, Japan (2009); *Photographer unknown*, Monash University Museum of Art, Melbourne (2009); and *Hybricity: Singapore*, Singapore Season China, Beijing (2007). Ong has exhibited in the Jakarta Biennale (2009), Kuandu Biennale, Taipei (2008), and the inaugural Singapore Biennale (2006). She completed an MA Fine Arts at LASALLE College of the Arts in 2012.

donnaong.com

Ruben Pang

Since graduating from LASALLE College of the Arts with a Diploma in Fine Arts in 2010, Ruben Pang has held solo exhibitions including *New energetics: Inverting the process*, Chan Hampe Galleries, Singapore (2013); *Aetheric portraiture*, Primae Noctis Art Gallery, Lugano, Switzerland (2013); and *Angels*, Chan Hampe Galleries (2011). He has participated in group exhibitions including *The Singapore show: Future proof*, Singapore Art Museum (2012); *A persistent illusion*, Forest Rain Gallery, Singapore (2010); *Is that a temple?*, Evil Empire, Singapore (2010); *Take-aways*, Sambanci University Istanbul, Turkey (2010); and *Stroke like a butterfly*, The Substation, Singapore (2010). He was a finalist in the Sovereign Asian Art Prize in 2010 and 2011.

rubenpang.com

Phan Thao Nguyen

Phan Thao Nguyen investigates the complex relationship between personal history, the conditions of contemporary life, and feelings of alienation and otherness. Phan has held exhibitions including *NhaSan 15+*, NhaSan

Studio, Hanoi (2014); *New work show*, Sullivan Galleries, School of the Art Institute Chicago (2013); *I-CAMP*, Muong Ethnology Museum, Hoa Binh, Vietnam (2013); *Right fiction*, Sàn Art, Ho Chi Minh City (2013); *Naptime noise*, L'usine Gallery, Ho Chi Minh City (2010); *Intersection Vietnam, new works from north and south*, Valentine Willie Fine Art, Singapore (2009); and *Ket noi: Vietnam–Singapore performance dialogue*, Singapore Art Museum (2008). She has also participated in the RIAP International Performance Art Festival, Quebec, Canada (2012), and the Young Artist Festival, Hanoi (2007). Phan completed an MA Fine Arts at the School of the Art Institute of Chicago in 2013, and a BA at LASALLE College of the Arts in 2009.

phanthaonguyen.com

PHUNK

PHUNK is a contemporary art and design collective founded by Alvin Tan, Melvin Chee, Jackson Tan and William Chan in 1994, after each graduated from LASALLE-SIA College of the Arts the same year with a Diploma in Design Communication. PHUNK has held solo exhibitions at Art Seasons, Singapore (2013); Gallery J Chen, Taipei (2012); Diesel Gallery, Tokyo (2010); Vallery, Barcelona (2009); Art Seasons, Beijing (2008); Levi's flagship store, Paris (2008); Museum of Contemporary Art, Taipei (2007); Pixie Gallery, Taipei (2005); and Tuami, Ecuador (2005). PHUNK has participated in group exhibitions including *Welcome to the jungle*, Yokohama Museum of Art and Kumamoto Contemporary Art Museum (2013); *The Singapore show: Future proof*, Singapore Art Museum (2012); and *Future pass—from Asia to the world*, National Taiwan Museum of Fine Art (2012). PHUNK has participated in biennales and festivals including the 54th Venice Biennale (2011); Kaohsiung Design Festival, Taiwan (2010); Taipei Public Art Festival (2010); Animamix Biennial, Shanghai (2009–10); and the Gwangju Design Biennale, South Korea (2005).
phunkstudio.com

Ana Prvacki

Ana Prvacki was born in the former Yugoslavia and grew up in Singapore. She was awarded an MA Fine Arts by Open University through LASALLE-SIA College of the Arts in 2005. Prvacki has exhibited widely and developed

projects for institutions including the Utah Museum of Contemporary Art, Salt Lake City (2013); Smart Museum of Art, Chicago (2012); Isabella Stewart Gardner Museum, Boston (2012); Hammer Museum, Los Angeles (2011); Bloomberg HQ, New York (2011); Centre Pompidou, Paris (2010); Artists Space, New York (2008); Art in General, New York (2007); and Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy (2005). Prvacki's art has been included in many international exhibitions including dOCUMENTA (13) (2012), Biennale of Sydney (2007), the inaugural Singapore Biennale (2006), and the Turin Triennale, Italy (2005). She has undertaken residencies at the NTU Centre for Contemporary Art, Singapore (2014), Hammer Museum, Los Angeles (2011), and Gertrude Contemporary Art Spaces, Melbourne (2008).

anapravcki.com

Rizman Putra

Rizman Putra's practice crosses the boundaries between performance, visual arts and music. He was awarded an MA Fine Arts by Open University through LASALLE-SIA College of the Arts in 2007. Putra is a founding member of multidisciplinary art group KYTV (Kill Your Television) and front man of music group, Tiramisu, formed in 1997. KYTV was awarded the Japanese Chamber of Commerce and Industry Singapore Foundation Art Award in 2005. Putra has performed and exhibited internationally including *The reinvention of sports for jaded individuals*, Singapore Platform of Art Stage Singapore (2013); *Decimal points series: 5.1*, The Substation, Singapore (2012); *The Singapore show: Future proof*, Singapore Art Museum (2012); *I20*, National History Museum, Singapore (2008); and *Future of imagination 3*, The Substation, Singapore (2006). He participated in the Venice Biennale (2008), the inaugural Singapore Biennale (2006) and the Fukuoka Asian Art Triennale (2005).

Shubigi Rao

Shubigi Rao was awarded an MA Fine Arts by Open University through LASALLE College of the Arts in 2008. She is a visual artist and writer who has held solo exhibitions at Grey Projects, Singapore (2013); ICA Singapore (2013); and Sanskriti Kala Kendra, New Delhi (2001). She has participated in group

exhibitions including *The disappearance*, NTU Centre for Contemporary Art, Singapore (2014); *CON[TEXT]*, NUS Museum, Singapore (2012); *Still building: Contemporary art from Singapore*, Selasar Sunaryo Art Space, Bandung (2012); *Singapore survey*, Valentine Willie Fine Art, Singapore (2010); *Wonder*, Singapore Biennale (2008); *Found & lost*, Osage Gallery, Singapore (2009); *A progressive affair*, Gallery 80, Singapore (2007); *The second dance song—new contemporaries*, ICA Singapore (2006); *Singapore art show*, Singapore Art Museum (2007); and *Print out*, Singapore Tyler Print Institute (2005).

www.shubigi.com

Zaki Razak

In 2013, Zaki Razak was awarded both the Singapore Young Artist Award, and President's Young Talents Award. Since completing his MA Fine Arts at LASALLE College of the Arts in 2011, Razak has held solo exhibitions at The Substation, Singapore (as Associate Artist 2012–14); ICA Singapore (2011); and Land Foundation, Chiang Mai (2006). He has participated in group exhibitions including *President's young talents*, Singapore Art Museum (2013); *Nouvelles vagues*, Palais de Tokyo, Paris (2013); *Trappole*, Art Trove Gallery, Singapore (2010); *Artriangle III*, National Visual Arts Gallery Malaysia, Kuala Lumpur (2010); *Performativity 2*, 24HR Art, Darwin (2008); and *Bond, Agent Bond*, 1a space, Hong Kong (2008).

anGie Seah

anGie Seah is a multidisciplinary artist who works with drawing, installation, performance and sculpture. She was awarded a BA Fine Arts from RMIT University through LASALLE-SIA College of the Arts in 2000. Seah has participated in exhibitions and performances including *Joget, abang, joget*, M1 Fringe Festival, Singapore (2014); *The soup of nature*, Titanik Gallery, Turku, Finland (2013); *Every heart vibrates to that iron string*, Unidentified Art Space, Granada, Spain (2013); *Beyond performance art monthly meeting*, Open Situation Performance, Derry, Ireland (2013); *Resonance performance*, Uppsala Art Museum, Sweden (2012); *Ket noi: Vietnam–Singapore performance dialogue*, Singapore Art Museum (2008); and *Simplicity*, Utterly Art, Singapore (2003). She participated in the Singapore

Biennale (2013) and performed at the 55th Venice Biennale (2013). Seah has undertaken residencies at the Victorian College of the Arts, Melbourne (2014); Titanik Gallery, Finland (2013); and Galeria Labirynt, Poland (2012). In 2005 she was awarded a Goethe Institut cultural scholarship to Berlin.

angieseah.com

Jeremy Sharma

Jeremy Sharma was awarded an MA Fine Arts by Open University through LASALLE-SIA College of the Arts in 2006. Since his first solo exhibition at The Substation in 2004, he has held major solo exhibitions at Primae Noctis Art Gallery, Lugano, Switzerland (2014); Michael Janssen Gallery, Singapore (2014); Grey Projects, Singapore (2013); ICA Singapore (2012); and Art Forum Gallery, Singapore (2011). He has participated in group exhibitions including *Countershadows (tactics in evasion)*, ICA Singapore (2014); *Anthropos*, Sundaram Tagore Gallery, New York (2014); *Do you believe in angels?*, Mo Space, Manila (2014); *Abstraction*, Osage Gallery, Hong Kong (2014); *Painting in Singapore*, Equator Art Projects, Singapore (2013); *Lyrical abstraction: Works by Jeremy Sharma and Yeo Shih Yun*, Singapore Art Museum (2012); *The same rain, the same wind*, Chiang Mai University Art Centre, Thailand (2012); and *The subject shall remain anonymous*, Give Art Space, Singapore (2012). He participated in the Singapore Biennale (2013) and 14th Asian Art Biennale Bangladesh, Dhaka (2010). Sharma is a founding member of multidisciplinary art group KYTV (Kill Your Television) and was a member of music group Tiramisu from 1997 to 2004.

jeremysharma.com

Shirley Soh

Shirley Soh studied political science and worked in printing and publishing before embarking on a career as a visual artist. She was awarded an MA Fine Arts at the National University of Singapore in 2010, and a BA Fine Arts by RMIT University through LASALLE-SIA College of the Arts in 2001. Since 2001, she has participated in many exhibitions including *The sustainable shop*, Singapore Management University (2011); *Ceramitivity 05*, NUS Centre for the Arts, Singapore (2005); *Process of enquiry*, Museum of Modern Art,

Luzern, Switzerland (2005); *The writing is on the soil*, Pharmazentrum, University of Basel, Switzerland (2004); *Convergences of art, science and technology (CAST)*, Singapore Art Museum (2003); *Resolutions*, Sculpture Square, Singapore (2003); *the housework project*, Alliance Française, Singapore (2003); and *Life from earth*, Utterly Art, Singapore (2003). Soh participated in the Singapore Biennale in 2013.

Speak Cryptic

Farizwan Fajari, professionally known as Speak Cryptic, was awarded a BA Fine Arts by Open University through LASALLE-SIA College of the Arts in 2007. He has held solo exhibitions at Esplanade, Singapore (2014); Singapore Art Museum (2011); Double O Art Space, Singapore (2009); and Straits Records, Singapore (2007). He has participated in group exhibitions including *Public order*, Kingswell, Los Angeles (2014); *Read carefully*, Kult Gallery, Singapore (2013); *If the world changed*, Singapore Biennale (2013); *We set the pace*, The Substation, Singapore (2012); *The la sardina wardrobe exhibition*, The Lomography Gallery, Singapore (2012); *Instinctively*, Pigeonhole, Singapore (2012); *The resistance movement*, Taksu Gallery, Singapore (2011); *Synaesthesia*, Post-Museum, Singapore (2011); *Superheroes*, D-Structure Gallery, San Francisco (2011); *Interbike*, Sands Expo Center, Las Vegas (2011); and *Emerging Asia*, Kepco Art Gallery, Seoul (2008).

speakcryptic.com

Melissa Tan

Since graduating with a BA Fine Arts from Open University through LASALLE College of the Arts in 2011, Melissa Tan has held a solo exhibition at Richard Koh Fine Art, Singapore (2014). She has participated in group exhibitions including *Primavera 2*, CNEAI, Paris (2013); STRARTA Art Fair, Saatchi Gallery, London (2013); *Looking for time*, The Private Museum, Singapore (2013); *Expression*, Dahlia Gallery, Singapore (2012); and *The Singapore show: Future proof*, Singapore Art Museum (2012). Melissa Tan undertook a Dena Foundation residency in Paris in 2013.

melissatan.wix.com

Suzann Victor

Since Suzann Victor's first solo exhibition at The Substation in 1995, she has held solo exhibitions at Adam Art Gallery, Wellington, New Zealand (2002); Nexus Multicultural Arts Centre, Adelaide (1999); Gallery 4A, Sydney (1998); and Artspace, Sydney (1996). She has participated in group exhibitions including *Classic contemporary*, Singapore Art Museum (2010); *Australian*, Casula Powerhouse, Sydney (2008); *Thermocline of art. New Asian waves*, ZKM Museum of Contemporary Art, Karlsruhe, Germany (2007); and *Asian traffic*, Today Art Museum, Beijing (2005). She has participated in the Singapore Biennale (2013), Adelaide Biennial of Australian Art (2008), 5th Seoul International Media Art Biennale (2008), 6th Gwangju Biennale, South Korea (2006), 49th Venice Biennale (2001), 6th Havana Biennial (1997), and the 2nd Asia Pacific Triennial of Contemporary Art, Brisbane (1996). Suzann Victor has been commissioned to produce major public artworks for Sydney's World Square, the National Museum of Singapore and Meritus Mandarin Singapore. She won a Civitella Ranieri Fellowship in 2009, and was awarded several postgraduate scholarships to undertake her BA and MA in Visual Art, and her PhD (2009) at the University of Western Sydney. Victor completed an Associate Diploma in Fine Arts at LASALLE College of the Arts in 1990.

suzannvictor.com

