

BLACK BOARD SCHEMES

Artistic Processes

10 Dec
2020

Blackboard Schemes

The Substation Gallery Associate Artist Programme

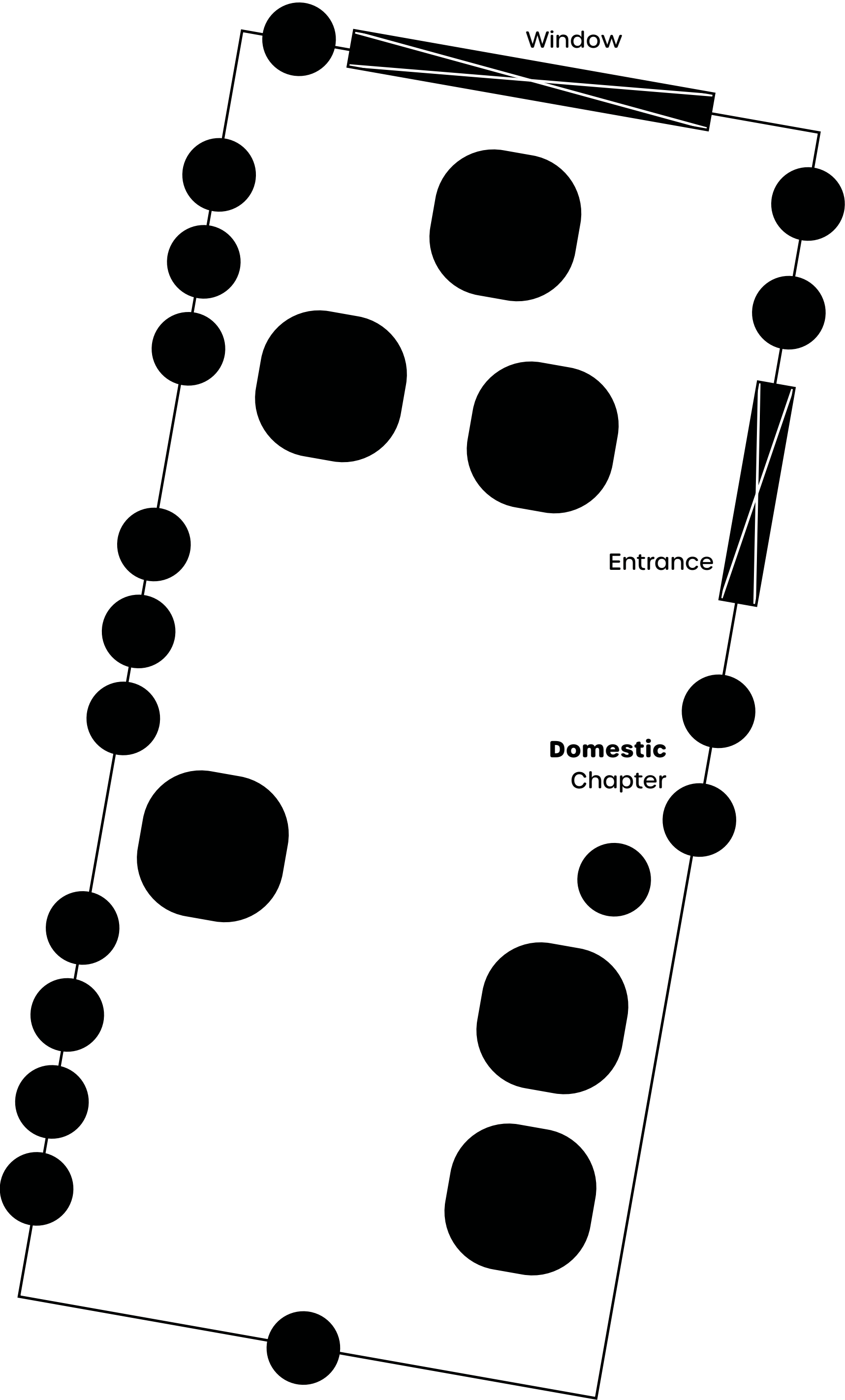


Blackboard Schemes is an art exhibition that uses experimental coursework to engage artists of Fertile Art Refinery (FAR). The art collective is further stratified to work in eight chapters and adopt a process-centred approach. This structure uses reflexive collectivism as a foothold for the wealth of each artistic concern within FAR.

The eight groups navigated through distanced collaboration that is mediated by digital conversations due to the pandemic. The outcome of this project is the documentation of works-in-progress by 30 artists coming together to exhibit the challenges of connecting and collective exploration during the lockdown. Completed artworks are the by-products.

The schematics brought out conversations about the society and the pandemic, representation of women and their body, bioecology, the ideas of craft and fine art, and other artistic lenses that cannot comply with one central theme. Blackboard Schemes includes the diversity of art practices that generate different modes of artmaking.

ARTWORK MAP
The Substation
Gallery



MAP LEGEND

Domestic Chapter

- Delicate Possessions III**
Amirah Raudhah
- Kitchen Orchestra**
Maisarah Kamal
- Untitled**
Masuri Mazlan

Curiosity Awareness Chapter

- Isabelle Desjeux
- Nova Nelson

Sensations Chapter

- Ang Kia Yee, Jireh Koh, Nicole Phua, Veronyka Lau and Yen Phang

Intimacy Chapter

- Alina Soh, Illa Haziqin, Raya

Digital Chapter

- FFH (Far from home)**
Michelle Han
- Fána**
Melinda Lauw, Jae Lee, Emma Streshinsky
- Untitled**
CyberCesspool
- the world errrr bred up being**
Nicolette Teo

Amateur Cooking Show Chapter

- Nicole Phua, Winnie Li, Yen Phang, Vineeta, Farhan Idris, Veronyka Lau, and Deborah Ong

A Period of Incubation Chapter

- Security Blanket, 2020**
Agatha Lee
- Talking cock in the new normal, 2020**
Ziwei Chen
- 2020, 2020**
Xin Xiao Chang

Self Chapter

- Peranakan Whispers**
Su Yin Jennifer Ng, Wilson Goh
- Untitled Wood**
Teo Huey Ling
- Unstate #04-01, mind map #05**
- Unstate #04-02, Four peaks**
- Unstate #04-03**
Ong Xiao Yun
- Between You and Me (2 out of 12)**
Shirly Koh
- In His Eyes**
Amelia Desmond
- Connection in Balance**
Amber Phang
- The Secret of Secrets - Being a Woman**
Eve Tan
- A Little Night Music**
Jennifer Teo

Domestic Chapter

This chapter revolves around the use of domestic items found at home of everyday items, imagery or using of industrial material. The artwork showcases the different use of materials as subject matter to illustrate the 'domestic' that is traditionally relegated to the feminine, altering the function of the item and even to simply beautify a domestic space.



Delicate Possessions III

Hand coloured triptych etchings and/or silkscreen prints that merely reflect unconventional ways of floral arrangements. The work talks about how the pleasant aesthetics of flowers, regardless in true form or in print, can uplift the domestic space that is being occupied. Delicate Possessions III is a continuation of a body of works that showcases floral arrangements that challenges its methodology and symbolism of flowers.

Amirah Raudhah (amirahrau) is a printmaker heavily inspired by floral arrangements that her mother made, specifically for weddings. She uses her art-making to express the conscious and the subconscious through floral symbolism. Her techniques mainly focus on etching, reflecting the true form of the flowers while simultaneously engraving memories into each print. She strives to preserve those memories with every pull of hand coloured print, encapsulating the life of the fresh flowers and the ephemeral world. www.amirahrau.com

Kitchen Orchestra

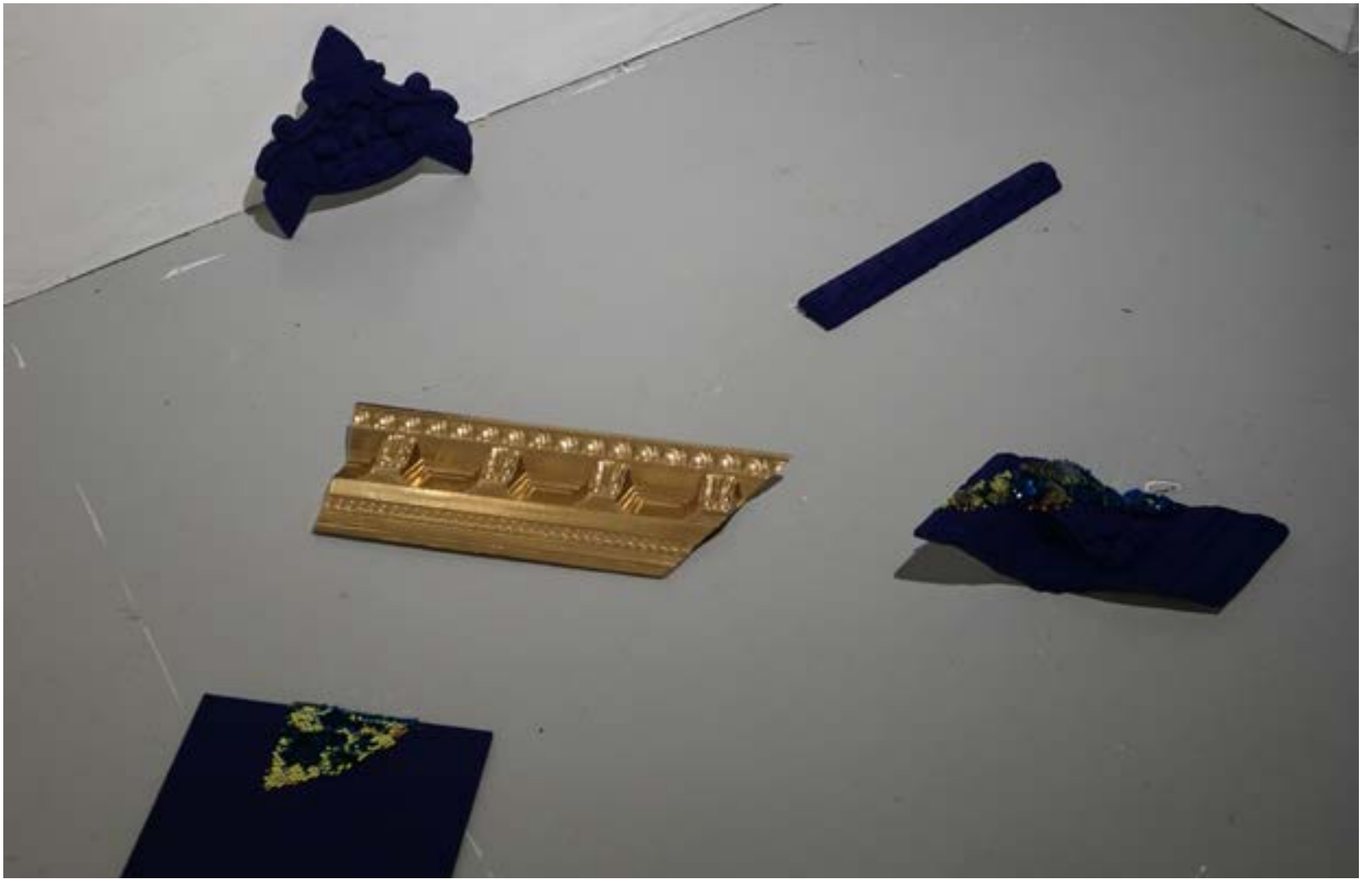
A series of kinetic structures comprising kitchen utensils creating rhythmic sounds through movements. The artwork aims to change the way we perceive everyday materials by placing the items commonly found at the back of our homes, in the kitchen, on a pedestal and in the forefront. It's function altered from creating dishes to sounds. Kitchen Orchestra aims to evoke questions of the function of domestic items and the role of gender in the society.



Maisarah Kamal is an artist with a thirst and desire for the unordinary and the cast away. She enjoys working with materials that she finds in industrial areas and in nature . Her body of work is varied and includes drawings, paintings, sculptures and kinetic installations. Her works aim to trigger self-reflection as she constantly melds the distant, cold, sombre feel of metal with organic materials found in nature. She uses her works to expound on existential ideas which she often ponders, of time, rhythm, movement and space.

Untitled

Using industrial material as a subject matter to illustrate the domestic/baking that is traditionally relegated to the feminine.



Masuri Mazlan's studio practice has long oscillated between sculpture, as well as painting and installation work. His core practice concerns the affective quality of materiality and the transformative potential of everyday industrial materials into painting and/or sculptural media. This interest is informed by blurring distinctions between art and decoration through the expansive parameters of the non-representational to circumvent these structured binaries. His sculptural paintings and objects tap on industrial materials like silicon, polyurethane and gypsum as a conduit towards larger narratives of personal identity, aesthetics and embodied memory.

www.masurimazlan.weebly.com

Curiosity Awareness Chapter

Immersed in the philosophy of the Observatoire, Curiosity Awareness emerges as a natural outcome of a process steeped in the joy of making, discovering, sharing the discovery and the conversations that follow, from a studio that is also a discovery space and a science laboratory.

The installation is the result of a three-month journey involving 2 artists, traveling with the school community towards an understanding of the living world around us. What started as a laboratory where the artists are working as scientists and the children regularly visit will transform into a mobile lab summarising the explorations that happened and opening the exploration for the public to join.

4



A French artist living in Singapore, **Isabelle Desjeux** has a PhD in Molecular Biology and a MA in Fine Arts, merging the two in her practice. Recipient of the French Singapore New Generation artists in 2011, she has since exhibited her work widely (Singapore Art Museum, ArtScience Museum, Kenpoku Art 2016...). Isabelle has been working with children since 2000. Her artistic practice and educational practice have combined. Many subsequent artworks have been collaborative and participative. She was Creative Director of Playeum (Children's Centre for Creativity) in 2015 and runs l'Observatoire, an art and science residency space in a preschool.

Nova Nelson is the founder and permaculture designer for urban farming and community programming. She believes that local, regional, regenerative, indigenous and home-grown food systems can feed our bellies while restoring soil and the environment. In order to make better food choices and improve our food systems we will need to work with nature, learn to grow our own and fall in love with soil and the wonders that come with it. She attained her Permaculture Design Certificate early 2014 from The Permaculture Research Institute and applied urban permaculture immediately. Since then, she has been designing and building urban food gardens, developing corporate community programmes and creating educational experiences for schools, children and teachers. She also created Cultivate Central with the long term intention to champion and support regenerative food systems and make a cultural shift to one where we garden, grow our own food and live a hands-on earth care lifestyle.

Sensations Chapter

Beyond the generally known human senses directly connected to human organs that help us perceive the world as it is, lies the many sensations we feel on a daily basis naturally. The feeling of warmth from the afternoon sun, tension in our muscles as we balance on board the train, balancing our weight in alternating feet as our body moves from one place to another, watching the blood flow out of a paper cut, all within the passing of time.

This installation invites visitors of the exhibition to explore bodily sensations using the displayed objects, interacting with it and understanding the different ways of feeling. In Sensations, the body is reintroduced to the viewer through the activation of senses and putting the body into a constant state of awareness of oneself. This light conscious activity pushes the body into various situations, activating senses with control.

5



The performance video displays various ways of interacting with objects and space, inviting visitors to engage the same with the objects provided and the space given. It is an extension of the seven-hour performative workshop held earlier in November where participants committed their bodies into a common space, opening themselves to embrace senses.

On the left column of the shelf holds 7 different items visitors can use, following the video. Once the item is used, please place it on the following right column of the shelf. This is to prevent the object from being double-contacted.

Wooden Mallet

Wooden Peg

Glass Pebbles

Marbles

Paper

Ping Pong Balls

Pencil and reflection sheet

Ang Kia Yee (b. 1996) is a poet and performance-maker based in Singapore. Her interdisciplinary practice is rooted in slowness, intimacy, intuition, and attentiveness; it spans poetry, fiction, objects, gestures, movement, and performance. She lives and makes in search of what is true (which can be, but is not always, truthful).

Jireh Koh (b. 1991) is a multidisciplinary artist who aspires to bridge the sonic, visual and the physical in his practice. Starting out as a painter and a self-trained classical countertenor, he has since expanded into many mediums such as sculpture, installation, sound and performance art. He graduated from Goldsmiths, University of London with a Bachelor of Arts in Fine Art (Honours) in 2017, and has presented work in London, Indonesia and Singapore. He is also active in the local music scene, performing in places like the Esplanade, Nanyang Academy of Fine Arts, Kult Cafe and more. He is currently the Communications and Programmes Manager of the Independent Archive Ltd., a ground-up initiative focused on documenting ephemeral practices, founded by the late artist and Cultural Medallion recipient Lee Wen. He is also a secretary of the International Arts and Culture Federation (Singapore). Through his efforts with the community, he hopes to bridge practitioners of different cultures, generations, disciplines and art forms to foster an environment of inclusivity, collaboration and experimentation.

Nicole Phua, based in Singapore, is a performance artist who engages with the idea of life and death in her expressions. She was formally trained in Western painting at Nanyang Academy of Fine Arts (Singapore). She has done live performance art in several group exhibitions in Singapore such as ORTHODOX, The Only Paradise Is Paradise Lost, and Wuwei Performance Art Series, as well as several events internationally such as ASIA Live! Singapur #4 in Poland, Polyphony: Southeast Asia in the Art Museum of Nanjing University of the Arts, Making Sense of a Tiger Attack in Studio Batur and Inikah Rasanya...(Neraka) in Komunitas Salihara Arts Centre. She is the founder of a loose collective in Singapore called therightbelief, a platform to showcase contemporary works by young artists.

Veronyka Lau (see Digital Chapter)

Yen Phang obsesses on the biological. He was a recipient of the Winston Oh Grant (2016), Winston Oh Travel Research Award (2016), and was awarded the Cliftons Art Prize (2015) and the UNSW Julius Stone Prize (2006). His work has been collected by the Singapore High Commission in Kuala Lumpur, Malaysia, Ministry of Foreign Affairs (Singapore), British Airways for their Terminal 1 Lounge at Changi Airport (Singapore). He has also initiated projects such as "I.D. (The Body's Still Warm)" (2018), Displacements: 13 Wilkie Terrace" (2013), "The Peony And the Crow" (2016), and "Repurposing Nostalgia" (2016) under the Displacements banner.

Intimacy Chapter

A durational performance that delivers a theatrical and dramatized act of shaving. To expose an intimate and personal process on the body to the public. To uncover and discuss the issue of public 'intimacy' with one's own body.

6



Alina Soh (b. 1996) is a visual artist whose art practice is expressed mainly from observing and then photographing and filming everyday sights and sites of Singapore. Her works respond to the different kinds of tension in different spaces and places in Singapore, whether it be forgotten, disappearing or vacant at the period of time. She sees her practice as a process of trying to reconcile with spaces and places that are rapidly evolving and changing and finding ways to make sense of and capture the transitory and fleeting nature of it. <https://www.alinasohart.net/>

Illa Haziqin (b. 1995) is a multidisciplinary artist whose work exhibits the nature of transforming or the process of becoming another. She delves into personal relations around her, reflecting such matters into her own being. Through her works, she reassembles herself through a multitude of bodies, depicting transformed bodies of old and new through a series of photographs and live performances. Illa has performed in 3 of the Wuwei Performance series from 2018-2020, with live performances that pushes the limitations of the human body, questioning the normalized 'uses' of the human body and its social stigma. She has exhibited locally in Objectifs gallery, as a response to Amanda Heng's work 'Walk with me', Coda Culture, and the Substation.

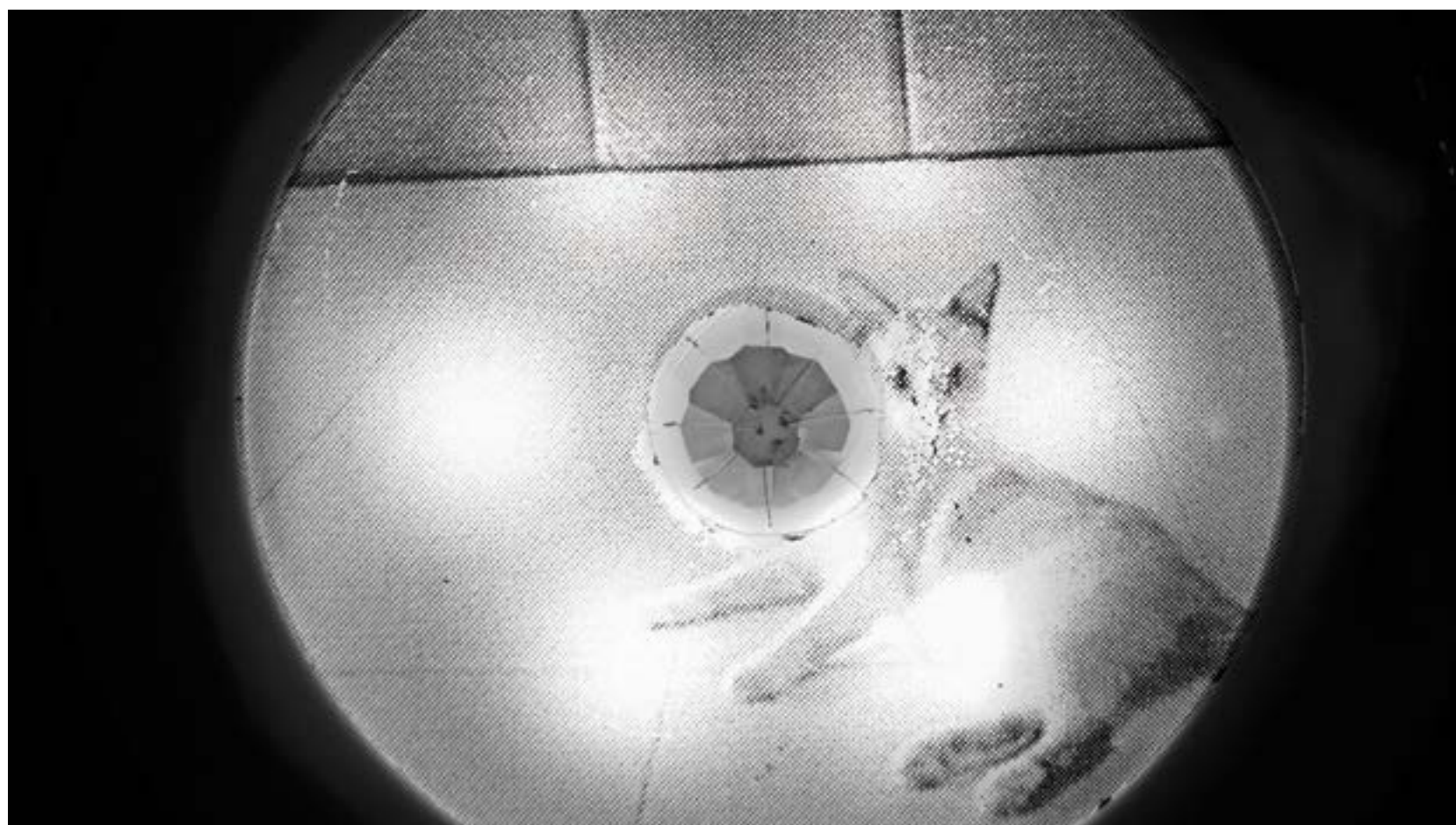
Raya (b. 1996, Philippines) is a multidisciplinary artist based in Singapore. She works mainly with drawing, text, and installation. She explores the notion of space and place through her daily observation of how light is formed in spaces.

She completed her Bachelor of Fine Arts at LASALLE College of the Arts, Singapore by Goldsmith, University of London in 2019. Her works have been shown in various group shows such as Love in the City (2017) and Exit, pursued by a bear (2019). She was commissioned by the National Gallery of Singapore to create a centrepiece for the Minimalism Exhibition Gala Dinner in 2018.

Digital Chapter

The group will be exploring the theme “Digital” not only as the predominant medium in the artwork, but also as a form of presenting the process of creation. Reflecting the show’s overarching theme of Process and Practice, we explore how today’s digital tools facilitate the creative process, from ideation to completion.

Using a digital platform such as Instagram, the group will document our creative process, which in turn would form the artworks for the show. This will be in addition to virtual meetings through the weeks leading up to the show to discuss the progress of the group, which will also be documented through collections of screenshots, video captures and audio notes.



FFH (Far from home)

Prints on sensor lights

Michelle Han is an artist who works in a variety of media that revolve around the themes of identity and memory. By contesting the division between the realm of memory and the realm of experience, her works deal with the documentation of events and the question of how the feeling of longingness can be presented in this new normal - reality. With the help of technology, she tries to express and communicate the inability of ‘presence’ with her cats in Malaysia via CCTV.

Fána is the interactive website of a fictional elven town that is uninhabited and trapped in time. Visitors explore Fána by finding and clicking on a variety of water bodies and watery objects on an illustrated town map. Each of these objects unlock short audio recordings that trigger memories of everyday life, unfettered travel and more. The goal is to bring people back to a time and place, reminding them of small moments in their lives. These water bowls of memories eventually coalesce into clouds. Visitors are prompted to visit a set number of memories in order to find out which cloud they are and their corresponding personality type.

Melinda Lauw is an artist, experience designer and immersive creator working across the fields of art, culture, immersive entertainment and experiential marketing. She is the co-founder of Whisperlodge, a production company pioneering the practice of live ASMR (Autonomous Sensory Meridian Response). Their hit immersive show has toured New York, San Francisco and Los Angeles and has been featured on Netflix, in The New York Times and Newsweek among others. Melinda forwarded the book Brain Tingles, published by Adams Media, and has an ongoing ASMR audiobook series with Audible. Melinda received her BA in Fine Art and History of Art from Goldsmiths, University of London and her MA in Art Business from Sotheby's Institute of Art, New York.

Jae Lee is an interactive and immersive designer, producer, and storyteller working in both tactile physical environments and transmedia. She is the co-founder of Wildrence, a theatre house and design studio that creates seamless interactive experiences through the combination of technology and touchable environments. In 2014, she also founded Public Matter. Her work has been showcased and featured at the TED conference in Vancouver, New York Festival of Lights, Redbull, and the Centre for Social Innovation as well as in the New York Times, Time Out, The Verge, No Proscenium, and more. She has been a speaker and guest panelist at multiple conferences and discussions, such as the Immersive Design Summit and Columbia University's Digital Storytelling Lab. Her work has encompassed theatre, AR, installations, digital experiences, physical and digital games, and maker culture. Jae is interested in how design can be used as a tool to impact the relationship between humans and space across multiple levels.

Emma Streshinsky is a software engineer, originally from Texas. She enjoys blending art and 3D graphics into her projects. Emma received her B.S. in Computer Science from Harvey Mudd College, and her Master's degree in Computer Science from Texas A&M University. Most recently, she was with CBRE Build following the acquisition of the real estate space visualization startup Floored, where she developed 3D visualization and generative floor-planning tools for commercial real estate. When she's not coding, she enjoys rock climbing, knitting, and oil painting.

As I'm on the road most of the time for work, I do my sketches in the form of ig stories. It has been a habit of mine as it's convenient and I'm able to purge my thoughts whenever and wherever.

Cybercesspool (Des Puey) graduated with a Bachelors (HONS) from LASALLE College of The Arts in 2017. She has taken part in group shows both locally and internationally. Some of which include "DEEP TRASH ROMANCE" in London and The Singapore Open Media Arts Festival "A Moment of Karma". Her practice explores the unspoken tension between technology and humanity. Her work focuses on the Internet as the main subject, specifically at its relationship with humans, both as its creator and its offspring. Being an ever-changing and evolving entity, this symbiotic relationship also incurs social and cultural implications that are limitless to explore.



the world errrr bred up being

2020

IG Stories of collected gifs/images and videos displayed on iPhone 6 Plus

In this work I'm looking at the nature of dreams. The mind is such a wide place and it can conjure up images from all the experiences we've been through. Especially during uncertain times like these, our dreams have a way of reflecting how we feel about the situations we are in. I want to look at the dreams that I experience and recreate them through the use of gifs, drawings and found images. The "randomness" of the videos reflects how dreams can often appear confusing or strange, showing different imagery through one night's sleep.

10



Nicolette Teo is an arts practitioner whose work delves into finding ways to deal with problems. Mainly stemming from anxiety and the state of worrying, she creates situations and scenarios to generate instances of calmness. Her practice looks to locate and create different methods of coping with problematic scenarios and emotional imbalances. It gives idiosyncratic yet practical methods of dealing with problems of uncertainty. She has curated shows such as 'Head spinning, loop creating' at the DISINI 'Breaking Waves' Showcase in 2018 and an online art exhibition, [frame +], which can be found at www.exhibitionframeplus.com.

Considering the role of exhibition collaterals as an art intervention. Creating graphics to support and direct interaction with the themes of the show and in between members.



Deborah Ong is a Singaporean artist who was lucky to have an artist for a neighbour when she was young. A graduate from Central Saint Martins, she has exhibited her works in both the UK and Singapore, and is active as a local performance artist and art educator. She was selected for the Clyde and Co. Award in 2014 and awarded the Young Artist Award by the National Museum of Singapore in 2012.

Deborah is a founding member of The Artists Company who are a group of artists who re-imagines what a company made up of artists can be. She has contributed to shows at Flaneur Gallery, the Substation, ION Art Gallery, Your Mother Gallery, Stamford Arts Centre, Chen Wen Hsi's 'Homecoming', as well as an outdoor performance at Dhoby Ghaut Green. In her practice, Deborah has been working in the mediums of chinese ink, darkroom photography and performance sculpture and recently moving into digital technology.

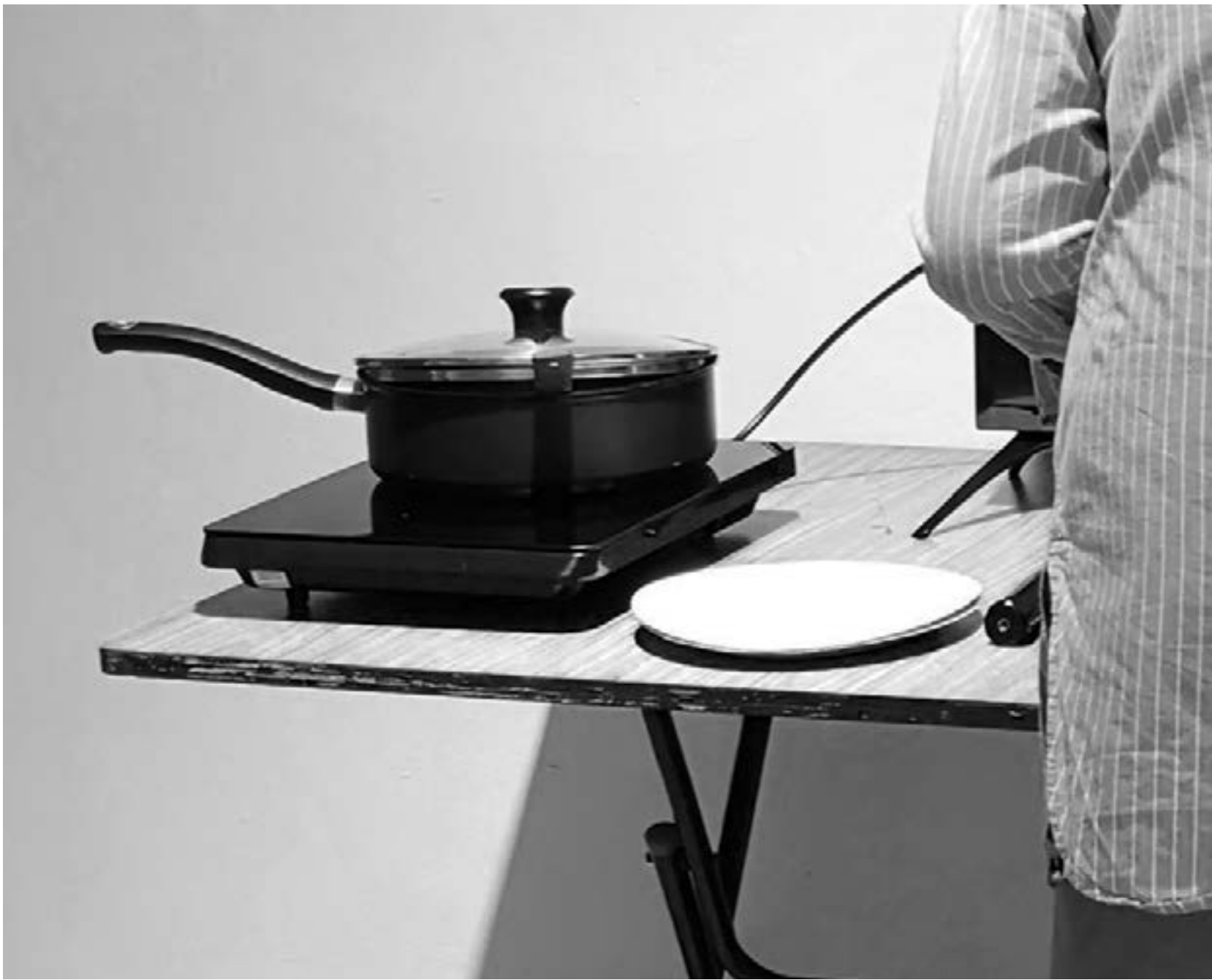
It's ok when things die

Veronyka Lau (b. 1971, Singapore) is an English Lit grad, social and animal welfare advocate, martial artist turned artist. Arriving into art after activism, her works often explore feminine power and its mercurial quality for conveyance and resistance in a climate of crisis and decline. She is a co-curator for a performance art collective and has recently exhibited in Coda Culture and Power Play 2020.

Amateur Cook Show Chapter

In an attempt to demystify the fictional and relational quality of participatory ephemeral work, we set up an online community cooking workshop to stage a public experimental cook show.

Through learning together and teaching each other from an onsite broadcasting station and a zoom meeting room with home cooks, we embark to negotiate how technology mediates our communication, community formation, and knowledge production. In the Amateur Cooking Show we navigate the spectacle of an online event and how the fluid roles of audience, host, participants, instructors complicate information digestion in such a heavily mediated environment.



Winnie Li is trained in Landscape Architecture and her interest lies in craft and design - in particular, the traditional and fast-disappearing crafts of Asia. Winnie has also acted as both a producer and assistant curator in art exhibitions, as well as, artist residencies internationally in Hong Kong, Korea, Poland and Taiwan. Her research interest lies in refuse/exhaust, consumption/digestion, migration and mutation. Winnie currently curates the programme for Jalan Besar Salon, she is also the recent graduate of the MSCP master programme at ADM NTU.

Nicole Phua (see Sensations Chapter)

Yen Phang (see Sensations Chapter)

A Period of Incubation Chapter

The works of the group are the artists' reaction to COVID and looks at 3 aspects of time:

1. Historical: "Talking Cock in the New Normal". Taking a look at a past pandemic event and drawing parallels to today's situation with COVID
2. Present: "2020". A data-driven approach to illustrate the COVID situation in Singapore over 2020
3. Future - "Security Blanket". A process-based piece looking at the artist's response to reconciling with the new norm.

Security Blanket, 2020

Medium: textiles, fiber

Dimensions: approx 1 x 1m

Agatha uses the technique of slow stitch to process and reconcile with the new norm. The artist has stitched a square (3 inch x 3 inch) a day until the exhibition for the last quarter of 2020. The process of slow stitch is a meditative process which takes the artist through the last stage of grieving, acceptance. Each square denotes one day, each stitch representing a step and a moment in time towards reconciling with the new norm, and looking towards the future. The squares are combined together to form a blanket, an item that provides comfort and safety.



Agatha Lee "Agy" is a Singapore-based textile artist specialising in embroidery. Although she learnt to sew from her mother, it was not until 2012 that she rediscovered her passion for it and started creating textile collages through hand stitching, machine embroidery and marking. Her previous career as an environmental policy maker has enabled her to bridge the gap between nature and art, and has encouraged her to create works to reconnect people with the environment and themselves. Her main work looks at slowing down and making observations of the invisible. She was an invited artist for The Big Draw 2015, Playeum, art residency L'Observatoire, and Singapore Design Week 2018. Agy has also exhibited at Singapore Eco Film Festival, The Festival of Quilts (UK) and The Knitting & Stitching Show. As part of her practice, she holds regular workshops and community-based installations.

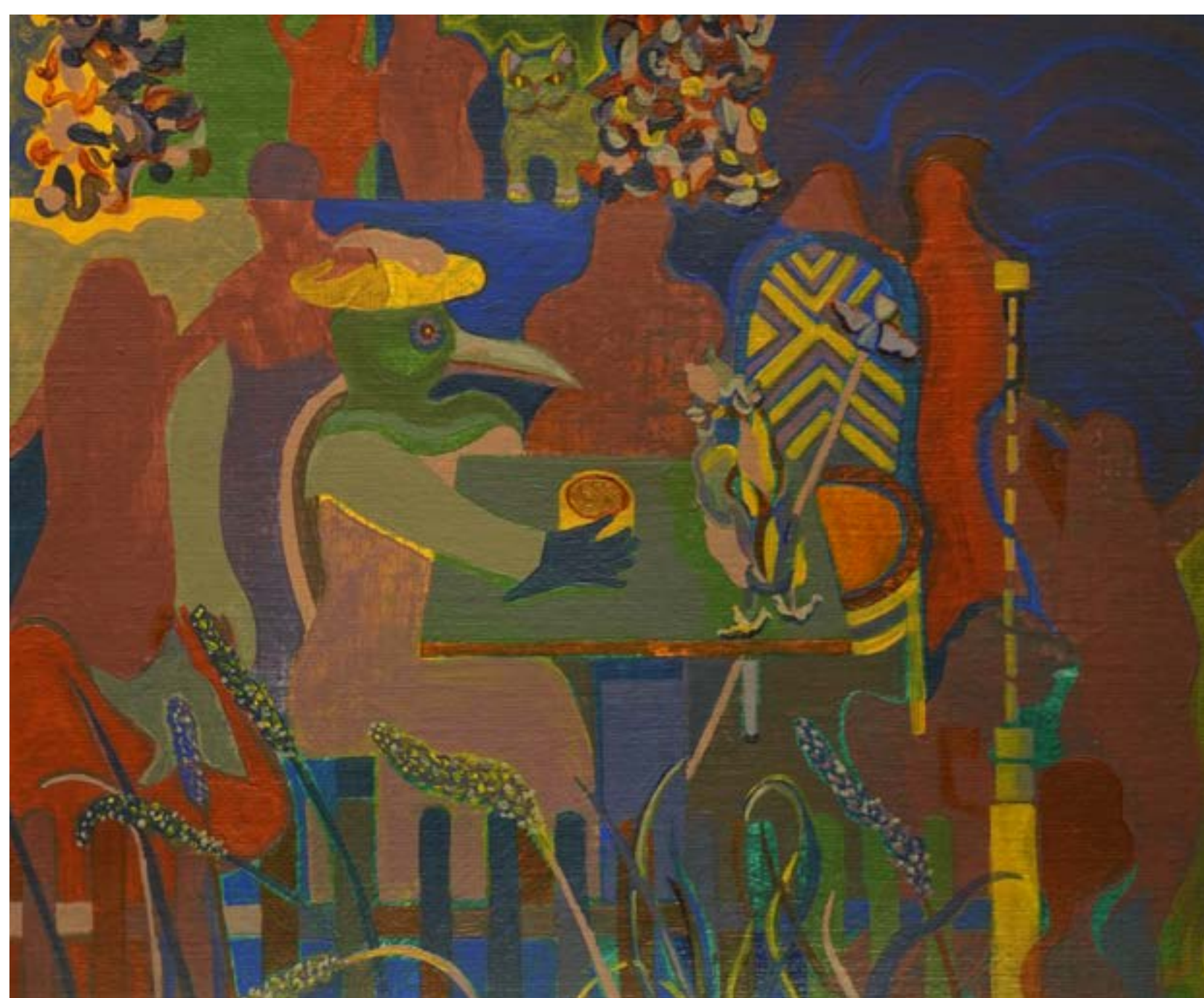
www.agytextileartist.com

Talking cock in the new normal, 2020

Medium: Acrylic on paper

Dimension: 20.0 x 22.5 cm

Ziwei's work looks at our relationship with pandemics both past and present. Her interest in the historical aspect of disease and public health, in particular The Plague in Europe, has drawn her to the different ways the past documented life during this period (e.g. etching, illustrations). Ziwei references these works and draws parallels to today's situation. The work is presented in the form of a page from a children's story book.



Ziwei Chen was born in 1988, Singapore. She received her BA Fine Art and History of Art from Goldsmiths College, London, United Kingdom, in 2013. Prior to this, she acquired her BA for her undergraduate studies in Geography from the National University of Singapore in 2010. She has exhibited locally and overseas, and currently lives and works in Singapore.

Chen's practice concerns itself with ideas of place making and the everyday. Place making was one of the spatial approaches encountered in her undergraduate studies in Geography. It has since been a source of inspiration that propels her interest in investigating the landscape. The way in which elements within a space influence its inhabitants to feel a sense of connection or belonging to it, is an aspect of place making she has constantly been pouring over.

On a parallel note, daily routines that involve the traversing of space, are a key area of the everyday that she is concerned with. By going through the motion without much perusal and thought, many latent spatial experiences are glossed over. Such latency motivates her to examine places more sensitively through her regular engagements with them. It also paves alternative ways for her to imagine engagements with these places.

Broadly, Chen sees herself in the shoes of a storyteller, who builds on minor narratives of place(s) she has been living in/been frequenting/ encountered. The accumulation of minor narratives in places is important, as she believes it acknowledges the presence of existing living practices and history. This collectively helps in shaping the identity of communities who reside within them.

2020, 2020

Medium: Mixed media on canvas

Dimension: approx. 120 x 90 cm

Singapore, 2020; in the grip of a worldwide pandemic. Xin Xiao Chang is overwhelmed by the amount of information served up by the local government, and fixated on the statistics streaming in from countless sources.

Tables, charts, and numbers flooding in daily, unrelenting to the point of numbing. Yet, every digit represents one life, a fellow human. How do we make this data meaningful, amongst such overload?

In the solitude of the circuit breaker, as life largely stood still for nearly two months, Xin found herself deep in a new job, the scope of which led her to reflect, and focus, on the importance of data. She wanted to process the chaos of COVID-19 into some form of order.

The visualisation was an attempt to put daily statistics – new cases, discharged, and deaths – into an abstracted calendar format. Using familiar numbered dots, from once ubiquitous parking coupons, invites closer inspection before revealing the underlying data in the grid, laying out the reality of our “new normal” now.

This graphical record, of digits in circular pixels standing together, paints a snapshot of the impact – that we’re reeling from, still will for a while more – caused by a tiny virus taking over the globe.



Xin Xiao Chang is an artist whose work is informed by her cross-disciplinary background across art and design. Her artistic output mixes ceramics and other materials in sculptures, installations, and finely crafted media. They have been exhibited in numerous local and international shows, and several are now in private and corporate collections globally.

Xin continuously develops her interest in the amalgamation of art, design and craft. Her artistic practice engages with humour and play, constantly using Singapore as a context for her works.

In 2018, together with two designers Wendy Chua and Yuki Mitsuyasu, Xin co-edited and published *The Machinist*, a book documenting the stories of a lathe machinist and his community in the Jalan Besar district of Singapore.

Notably, she was inducted into the committee of the Sculpture Society (Singapore) in 2014, a role that saw her active participation and organisation of activities and shows, curation of works, and overseas exchanges. Xin is passionate about art and design education from early childhood to higher learning. She currently lectures at the Nanyang Academy of Fine Arts while continuing her creative practice.

www.xinxiaochang.com

Self Chapter

This chapter is a catch-all for eight artists who have not worked on collaborations with one another in Blackboard Schemes. Because of time, distance and/or preference, these artists are showing artworks which are part of their ongoing inquiry into their own artistic languages, beliefs, histories, identities and interests. As such, the works here are not meant to be coherent together, but rather clearly represent the artists' individual practices.



Peranakan Whispers

Su Yin Jennifer Ng, Wilson Goh

2020

Video, colour and sound (stereo)

Duration: 6min, 20sec

Whispers - a strange way to speak, speaking in secrecy, speaking in a way that only close ones can hear you, a private conversation.. can you actually hear it? what do you really hear?

I am working on the idea of 'lost' objects where the original meanings are displaced. These objects belong to a cultural group known as the 'Peranakans', who are individuals of mixed local and foreign ancestry in Southeast Asia. To me, the Peranakan culture today is one that reflects a waning spirit and to many, a displaced sense of cultural identity. However, central to the evolving cultural identity is the ubiquitous presence of the Peranakan objects. Objects, according to Anthropologist Daniel Miller (2010), "creates us" (p.4). In other words, objects position us in relation to the world we live in, shaping us into who we are.

In my practice-led research, I aim to collect and reinterpret stories derived from people who are willing to share their experiences with 'lost' objects from the Peranakan Chinese families, which may include items forgotten, remembered, used, discarded, absent or yearned. Embedded within the complex interstices of this conundrum are the ideas of absence and obsolescence, vagueness and memories. This performance video with a Singaporean collaborator Wilson Goh, was developed as part of an experiment to articulate displaced or lost meanings/objects through dialogue/non-dialogue, connection/ disconnection/ reconnection through interfacing portals between distant lands.

Su Yin Jennifer Ng's art practice traverses multiple disciplines in her attempt to explore ideas and meanings lying within and between them. Her works span across painting, sculptures, installation, participatory and performance art as she engages embodied experience with materials and space. Her current research focuses on the phenomenological interaction with objects, specifically their tangible, intangible associations and narrative potentiality. More info: jennifersy.com

Untitled Wood

Teo Huey Ling

2020

Local wood

105cm x 54cm x 34cm

The In-between Amorphous series started in 2017 and slowly transformed into the Amorphous series 2019 and beyond. Being amorphous is a state of mind where resolution is not explicit, just like the many complexities in life that are neither white nor black but replete with grey.

In the Amorphous series, the form is not concluded. It is a process of understanding and mastering the material but not empowered over it. The artist has a form in mind but will allow the material to work itself out. The result is an ambiguous shape and strives on art elements of repetition, balance, and contrast.

Being tremendously driven by intricate and laborious processes, the artist takes interest in learning and mastering technical skills to uncover the properties of the material she works with. She thinks that her work is the partnership between the material, bonded through sensuous understanding, spontaneous responses. The wood was carved based on its original curves, a reminder of its previous shape when it was still a tree while giving it a new narrative in its present shape, an exploration of the self and interplay of variables of art elements into an aesthetic language which leaves its viewer room for imaginative and interpretation.

In this work the wood material is shown in 2 ways, a carve form perching on top on a piece of raw wood. The work shows the process of before and after, mirroring on top of each other on a loose curve. One can see the rough marks from chainsaws contrast with the elaborated form. Some processes of work are documented in video.

A few drawings will accompany the woodwork. Instead of being a sketch to make the work, the drawings are triggered from the forms, happening alongside with the main work as a creative process. They will be shown on the website: <https://www.fertileartrefinery.art/blog>.

16



Teo Huey Ling's works are tremendously technique driven and involve intricate and laborious art processes into drawings, contemporary sculptures and art installations. Graduated with high distinction in both ceramics and drawings from the National Art School, Australia, 2006. She has taught part time in NAFA Diploma, NAFA Junior Arts, and an adjunct lecturer at Temasek Polytechnic Design school. @Hueylingteo

Unstate #04-01, mind map #05

Unstate #04-02, Four peaks

Unstate #04-03

2020

Mixed Medium

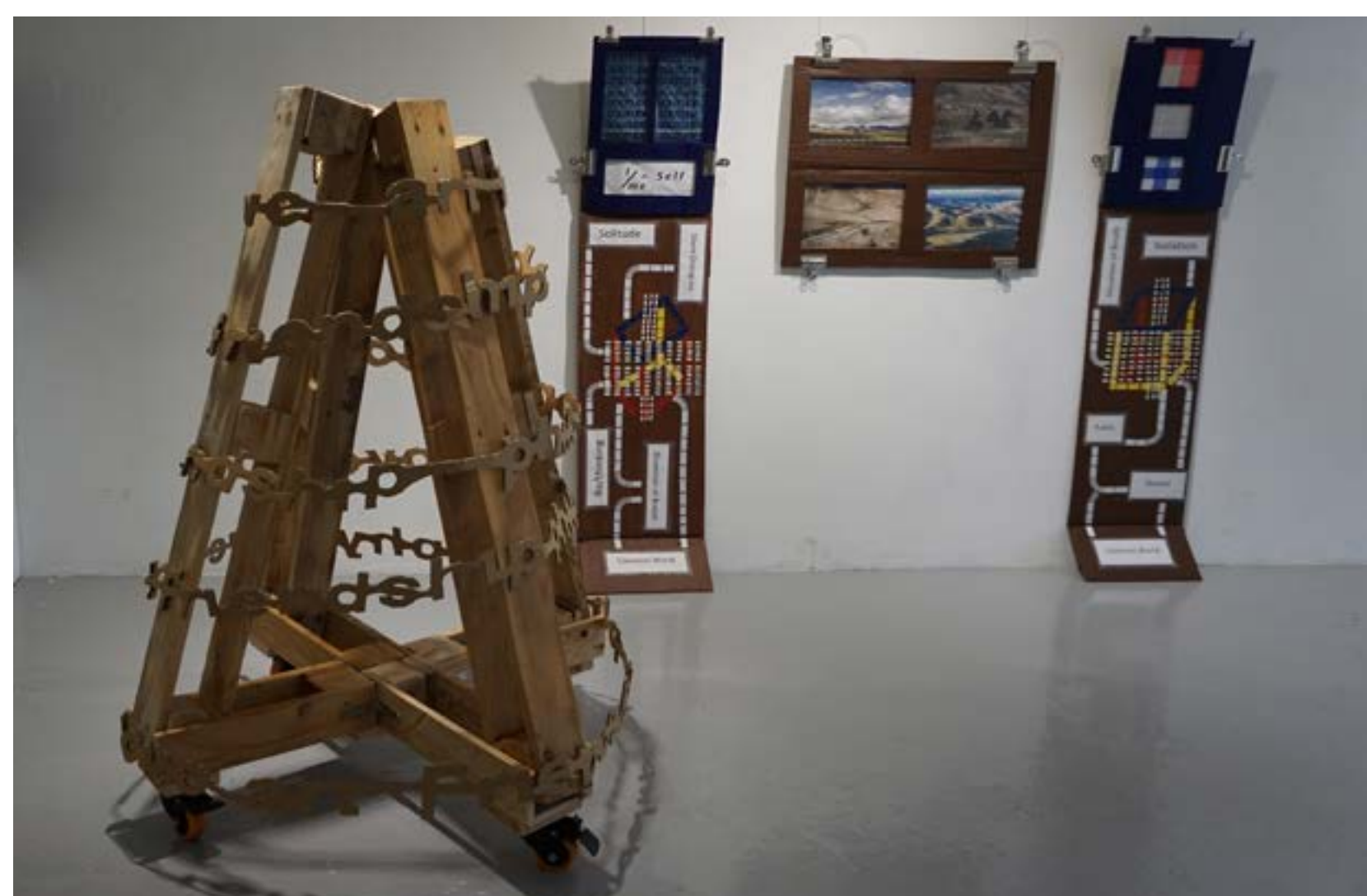
Variable Dimension

The assemblage of the ((common)- ality of the)) world with friendship

This artwork examine friendship seeking clues through the interplay between inwardness and outwardness with perceptions, the physical body and the world. It is an assemblage of words and metaphors, photographs, reused cardboards, reused pallets and tarpaulin. With all these different aspects and elements, it examines how the common world could be define in abstract expressions with visual forms and text through the binding of friendships and the commonality shared.

On the one hand, the texts present the activities of the self. For example, solitude and isolation, Unstate #04-01, mind map #05 will be a form of separation from companionships. How do they then relate to friendship? On the other hand, the experiences of thinking through activities or events where the self is consolidated or separated forms the common world where possible common experiences encourages dialogues and companionships in shared spaces.

With the metaphor of the mountains, Unstate #04-02, Four peaks is inspired from Hannah Arendt “life-giving resources” – wherein one could sustain oneself and learn to breathe and act again: art, philosophy, love, and friendship.¹ The peaks are kind of like an upscale movement upwards to reach the top, wherein it’s a commentary on the efforts, the vigour, the stamina, the endurances sustain and required in the lifelong journey with others. Unstate #04-03 is where the art, philosophy, love, and friendship come together in a more structure formation.



Ong Xiao Yun is an artist based in Singapore, trained in both Fine Arts and Buddhist Studies. She is the co-founder of Artists Caravan, an independent arts collective in Singapore. Her art practice is diverse and practiced through various methods, such as art making, curating and organising thematic or site-specific art projects and working with different groups of people in societies. She is interested in poststructuralism, the commons and with her art practice, attempts to examine abstract structures and frameworks; their relationships and its impacts to the individual and the collective in our living world. She is also interested in the living and language of contradictions which she finds is insightful and comedic. More info: ongxiaoyun.coM

Between You and Me (2 out of 12)

Shirly Koh

2019

Acrylic on watercolour paper

59.4cm x 84.1cm

Time spent with others will always vary in meaning for everyone. As each person has their own patterns and preferences in social interactions, more time spent does not guarantee a better or a more intimate relationship.

Between me and you is a visual log of the people the artist had met in 2019. The data gathered is then evaluated and composed into a series of 12 matte acrylic grid paintings in an attempt to evaluate the question: "How is a life well spent?"

18



Shirly Koh is interested in understanding and learning more about her internal world in order to relate and connect better with others in this world. She also has a keen interest in the natural world with the goal to introduce a more evocative perspective and understanding of the everyday mundane. She graduated from LASALLE College of the Arts with a Bachelor Degree in Fine Art (Honours). She was the recipient of the Chan Davies Art Prize 2016, UOB Painting of the Year 2016 - Emerging Artist - Silver, NOISE Singapore Award 2015 and LASALLE Future Leader Scholarship in 2013. More info: shirlyklq.com / IG @shirly.klq

In His Eyes

Amelia Desmond

2020

Mixed media on wood panel

30cm x 30cm

Inspired by faith, and Mother Earth, this artwork is a collage of my daily observation, interaction, and experiences as a tourist in Chinatown. In my explorations I have encountered nature as the prevalent theme of my artwork. This led me to use collage as a way of artmaking. Using colours of blue, pale green, white, and earthly tones to depict a sense of peace, certainty, and calmness especially in turbulent times of today.

Our present times have moved us to seek and find meaning in our lives. The image of a man in this collage represents my faith, hope, and aspirations for humanity, even in troubling times. In His Eyes reveals that together, we are solidary in our humanness.

19



Amelia's current practice focuses on translating emotions, experiences, and memories through photography, and image-making. She has participated in various exhibitions and collaborated with artists from various disciplines. Her recent exhibition includes Reminiscence, Installation (2020) in NAFA's Flagship Genius ft. Ayutthaya; Untitled_Love you (2019) in (FAR) Fertile Art Refinery's Steeped Strong performance; Work in progress, 4D practice (2019); Black and White Film Photography in Fine Art Atelier Showcase, and Being Human: The human connection (2019) in (TAV) The Artist Village's Moving Arcade.

She also engages in exhibiting and organizing Love in the City (2017) for CANA Catholic Centre; and Agape Village's 1st Anniversary (2016), CANA Film Fringe Fest. More info: IG @Perfectly_ame

Connection in Balance

Amber Phang

2020

Embroidery on paper

40cm x 50cm each (8 pieces)

Balancing the composition of rhythms with geometric shapes, this artwork is a manifestation of symbiosis in positive and negative space. Reflecting the existence of duality and correlation in all phenomena.



Amber Phang (b. 1992) was trained in Fine Arts (Sculpture) from Nanyang Academy of Fine Arts and a bachelor's in Professional Communication at Singapore Institute of Management (SIM) – RMIT University, Australia where she specialised in Strategy Planning, Marketing, Advertising, PR, and Media Content Creation. Phang was involved in the Wood Carving Symposium organised by the Sculpture Society Singapore in 2013, 2016 and 2019; sculptures that were created during the symposium are displayed at Singapore Fort Canning Park, Dhoby Ghaut Green and Pasir Ris Park. Phang exhibited her works locally at Singaplural Design Week 2015, Arts House Gallery and Lim Hai Tai Gallery. Her international exhibitions include the 2017 Taiwan International Miniature Sculpture Exhibition held at The National Sun Yat-sen Memorial Hall in Taipei, Taiwan and New Delhi in February 2018. Phang's works are currently in private collections both locally and internationally. More info: IG @amberphang

The Secret of Secrets - Being a Woman

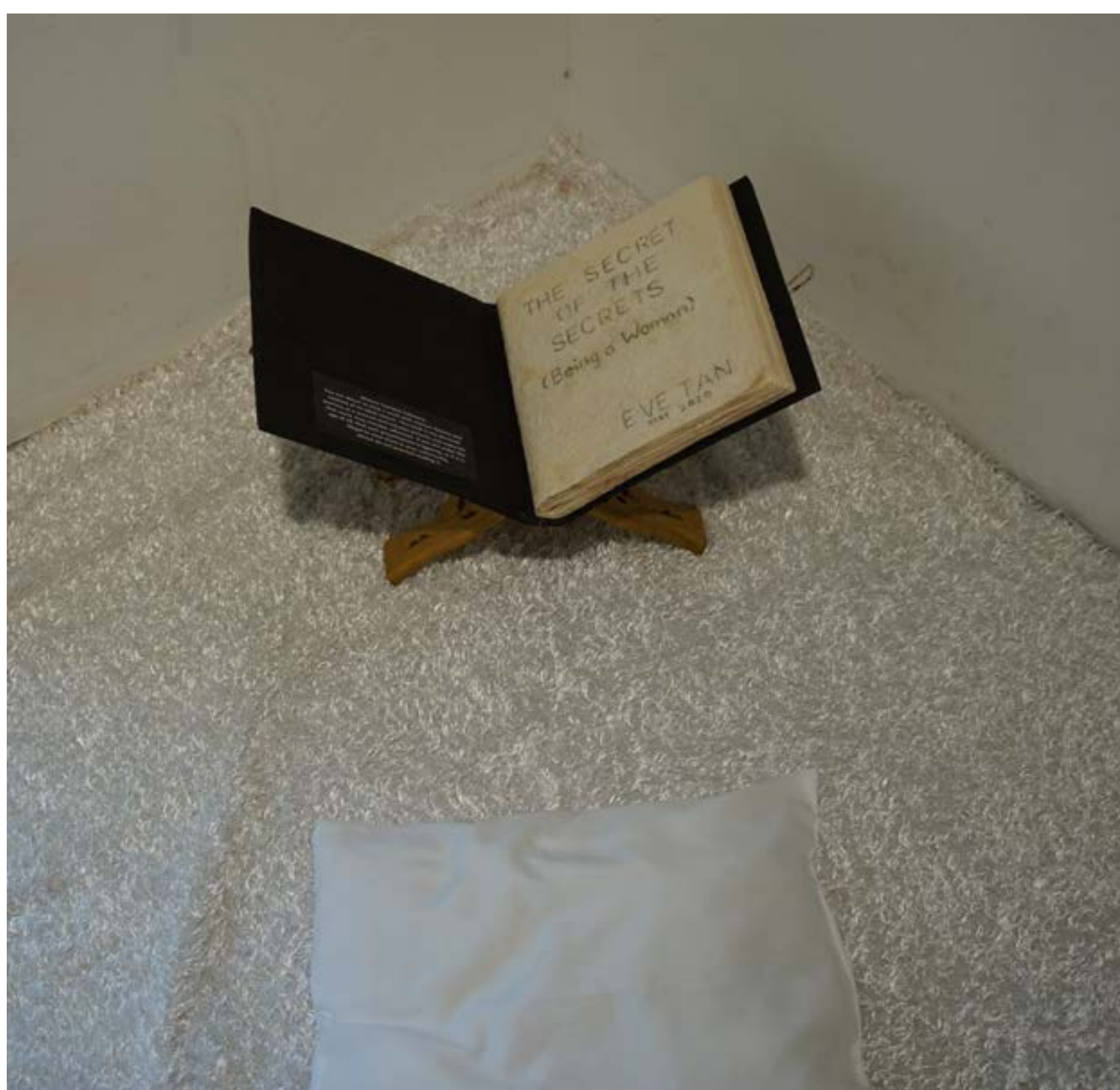
Eve Tan

2020

Illustrated book on a wooden stand

45cm x 28cm x 25cm

The book is the journey of being a woman. From menstruation, pregnancy to menopause. The kind of symptom, illness and disease that women are facing in different stages of their life. To confront the challenges with the body, and embrace the precious value of being women completely and whole-heartedly.



Eve Tan has been working in the art industry for the past twenty years and has participated in several art projects and exhibitions. Her work includes programmer manager for Art of Speed and Big Draw '15 at Playeum, committee organiser for the 6th International Urban Sketchers Symposium and programme curator for My HeARTland Carnival on MediaCorp Channel 8. Eve sees creative projects synonymous with dirt and champagne in everyday life. As a designer, she specializes in design for theatre festivals such as 0600 (SIFA 2018), It's a Happy Happy World (Silver Arts2018), The Rubbish Prince (Arts in Your Neighbourhood).

Eve also does wardrobe styling for theatre productions and Singapore films. Her work can be seen in shows such as People Likes Us, 7 Letters (Boo Junfeng), Blood Ties, Kallang Roar the movie and Singapore Dreaming. As an artist, she works primarily in watercolour and ink. Her works were featured at Your Mother Gallery recently. Eve loves working with art and nature, she has conducted children art workshops at Substation, Playeum and Nanyang Academy of Fine Arts. evetanart.wordpress.com

@eve_tan_art_sg

A Little Night Music

Jennifer Teo

2020

Video, colour and sound (stereo)

Duration: 12min

A medley of 12 videos from the artist's

1 Minute Meditation series:

May 29 2015, 9.44pm - Hanging Up the Moon
and friends, The Substation, Singapore

Nov 22, 2015, 11.15pm - Kompong Silaturahmi,
Kampung Banda Dalam, Kuala Lumpur

Oct 7, 2016, 9.15pm - Julia Mihály, NTU CCA, Singapore

Oct 16, 2016, 10.13pm - NAO Band, Khizanat, Ipoh

Mar 31, 2017, 9.57pm - George Chua,
Melantun Records, Singapore

Jul 17, 2017, 7.07pm - Aokid and Yone Ichi,
Musashino Place, Tokyo

Sep 5, 2017, 10:04pm - San Chun Long Hainanese
puppetry troupe, Yan Kit Village Chinese Temple,
Singapore

Feb 13, 2018, 10.28pm - Jack Tan, Chinatown, Singapore

Mar 27, 2018, 8.22pm - Alvin Lucier and the Ever
Present Orchestra, ZHdK Connecting Space,
Hong Kong

Oct 13, 2018, 2.04am - Residency artists and curators,
Asia Culture Centre, Gwangju

Aug 18, 2019, 8.27pm - What Cheer? Brigade,
Collective a GoGo, Worcester

Oct 4, 2019, 9.43pm - Rhys Chatham,
ISSUE Project Room, New York

22



1 Minute Meditation is an ongoing series of 1-minute videos, which reflects the primacy and beauty of living in each and every moment. With a range of everyday mundane activities to extraordinary memorable experiences being recorded, this series also serves as an incomplete documentation of the artist's life.

Jennifer Teo is a cultural worker, whose main focus is activism, collaborative artmaking and curating. She is co-founder and director of Post-Museum, an art and social space in Singapore. She has participated in numerous exhibitions/projects, and has collectors internationally.

acidiq.wordpress.com

Blackboard Schemes

The Substation Gallery

10 to 17 December 2020

12 to 8pm

Closed on Mondays

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Artists:

Amirah Raudhah • Ang Kia Yee • Ziwei Chen
CyberCesspool • Illa Haziqin • Isabelle Desjeux • Amelia
Desmond • Michelle Han • Jireh Koh • Shirly Koh • Eunice
Lacaste • Veronyka Lau • Melinda Lauw • Agatha Lee
Winnie Li • Maisarah Kamal • Masuri Mazlan • Nova
Nelson • Su Yin Jennifer Ng • Deborah Ong Ong Xiao Yun
Amber Phang • Yen Phang • Nicole Phua • Raya • Alina
Soh • Eve Tan • Teo Huey Ling • Nicolette Teo • Jennifer Teo
Xin Xiao Chang

Fertile Art Refinery (FAR) is a celebration of women-centric art practices in the Singapore art scene. It is an unmanned collective that functions without a committee hierarchy. The collective supports women's voices in Singapore art. FAR is incubated at the Substation's Associate Artist Programme.