

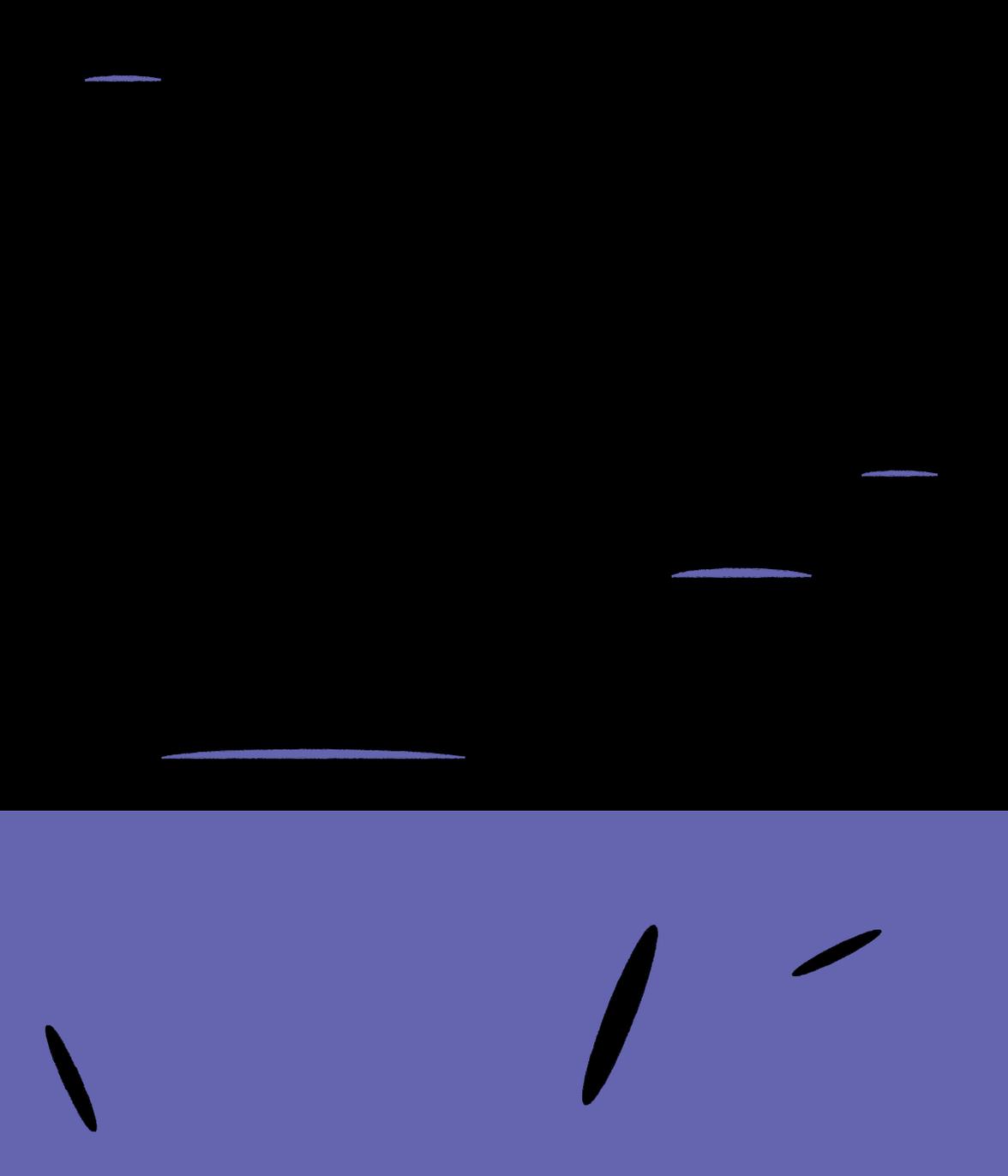
BA(Hons) Fine Arts
Graduation Showcase



Between

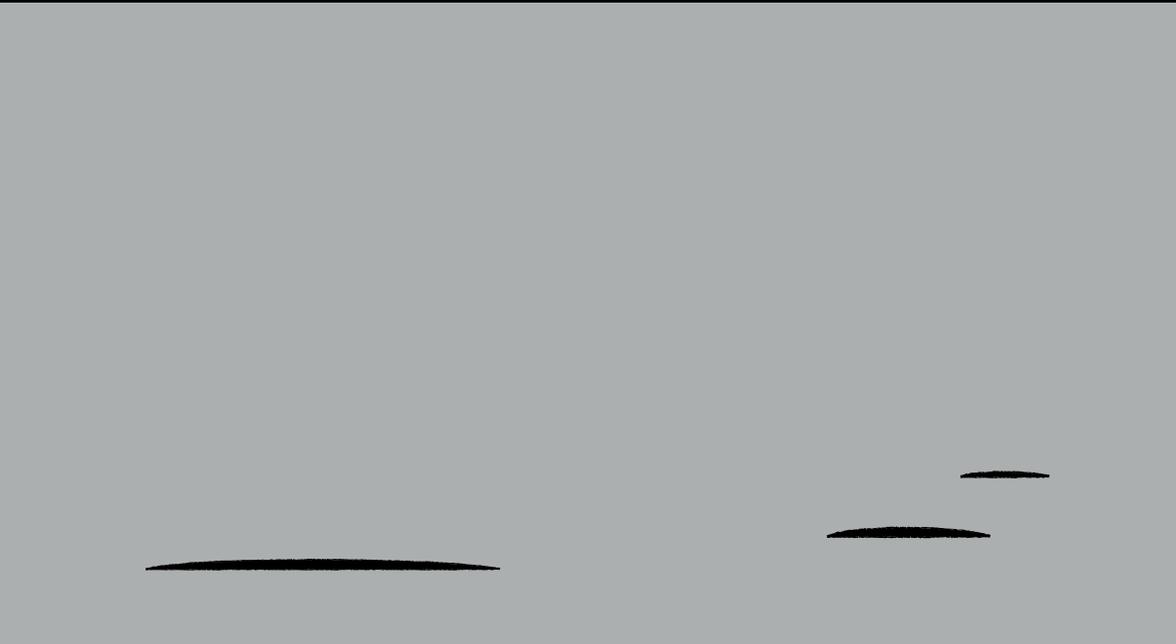
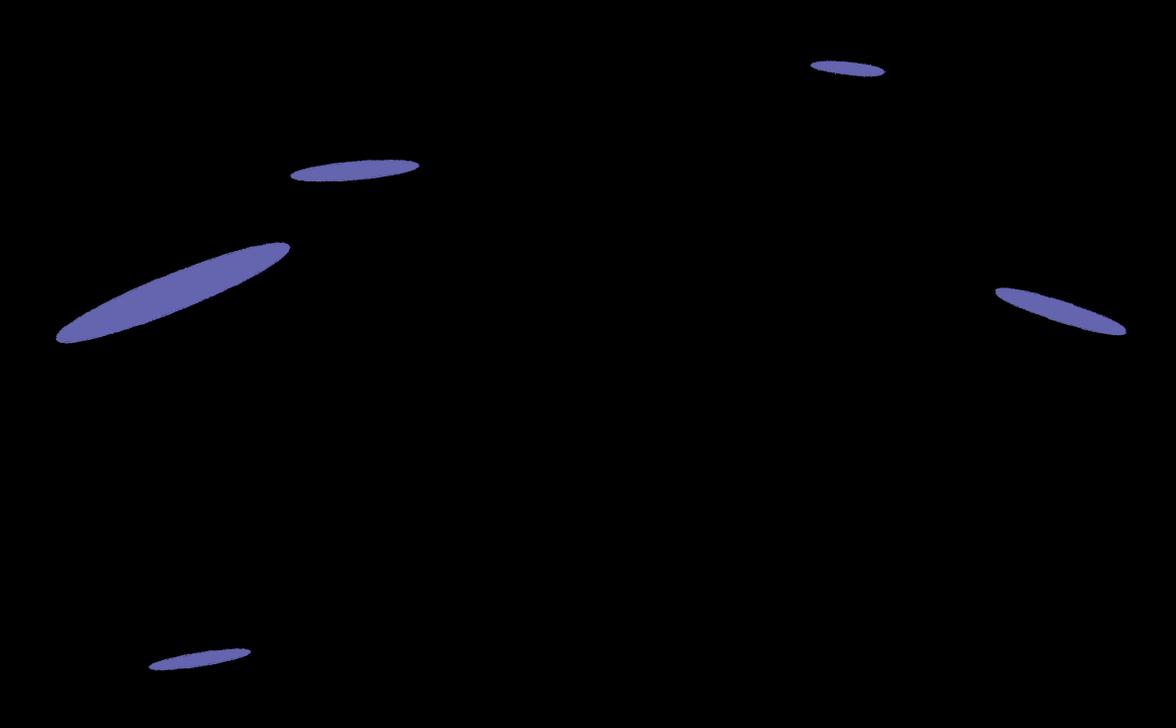


#TheLASALLEShow2020 #MSoFA
#BetweenARockAndAHardPlace



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Foreword

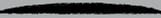
Dr S. Chandrasekaran

My heartiest congratulations to all graduating students of BA(Hons) Fine Arts 2020. I believe your graduation will not only bring joy to your family members but will also give you a sense of self-fulfilment. This sense of self-fulfilment can be felt within the artworks exhibited in the graduation show titled 'Between a Rock and a Hard Place'.

The following students have made us proud of their achievements:

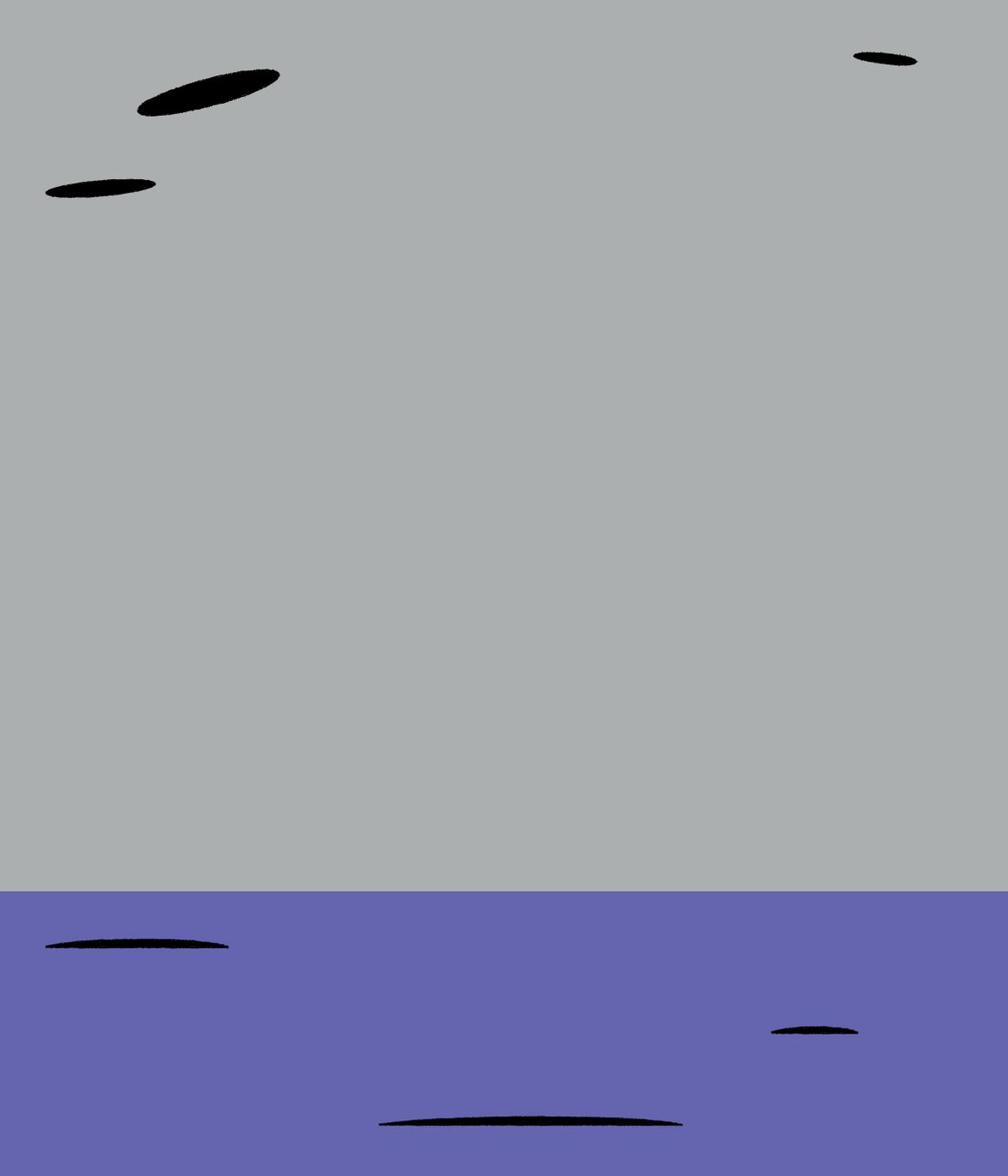
Chok Si Xuan, Warut Loke and Cynthia Wang participated in the Young Artist Talent Project, Thailand (14 - 21 January 2020). The Grand Prize Winner for 10th France + Singapore Photographic Arts Award 2020 was awarded to Tan Wei. The annual International Takifuzi Art Award 2020 was awarded to Leong Jia Hui. Zulkhairi Zulkiiflee won the prize for the Curator's category in IMPART Art Awards 2020. In October 2019, Chok Si Xuan was one of the three students selected for a four-day immersion programme fully hosted by Chanel and Harper's BAZAAR in Paris.

With COVID-19, it will be challenging to strive as an artist. So, one should never hesitate to move forward with



great confidence and face all challenges in reaching your dreams. My deepest congratulations to each one of you and best wishes for your future endeavours. ●

Dr S. Chandrasekaran
Head of School
McNally School of Fine Arts



The Rock Can Be a Good Place



Hazel Lim-Schlegel



I must admit I had to mull over this introductory writing a fair bit this year, for this year is unlike any we have experienced before. In the past few years, my fellow colleagues and myself included (who belong either to the GenX or the Boomer generations) had sometimes perceived our students – the Millennial and the GenZ generations – as what they have been typically stereotyped in the media – self-entitled, easily bruised and not particularly resourceful. That perhaps could be attributed to a flaw that past or older generations are prone to – finding faults in the younger generations, lamenting what they lack and generally, critiquing their inability to suck it up or to suffer what life throws at them.

The current pandemic may not be at a magnitude of a world war or a great depression, and I certainly do not hope for it to develop into something more disastrous than it already is. But I sense that this may be the slow beginning of a tsunami, a turning of tide and a pre-emptive signal of a new world order (for better or for worse). And it is within this unpredictable climate in which our students have to navigate themselves and



discover how their expanded definitions of art can play a part in it.

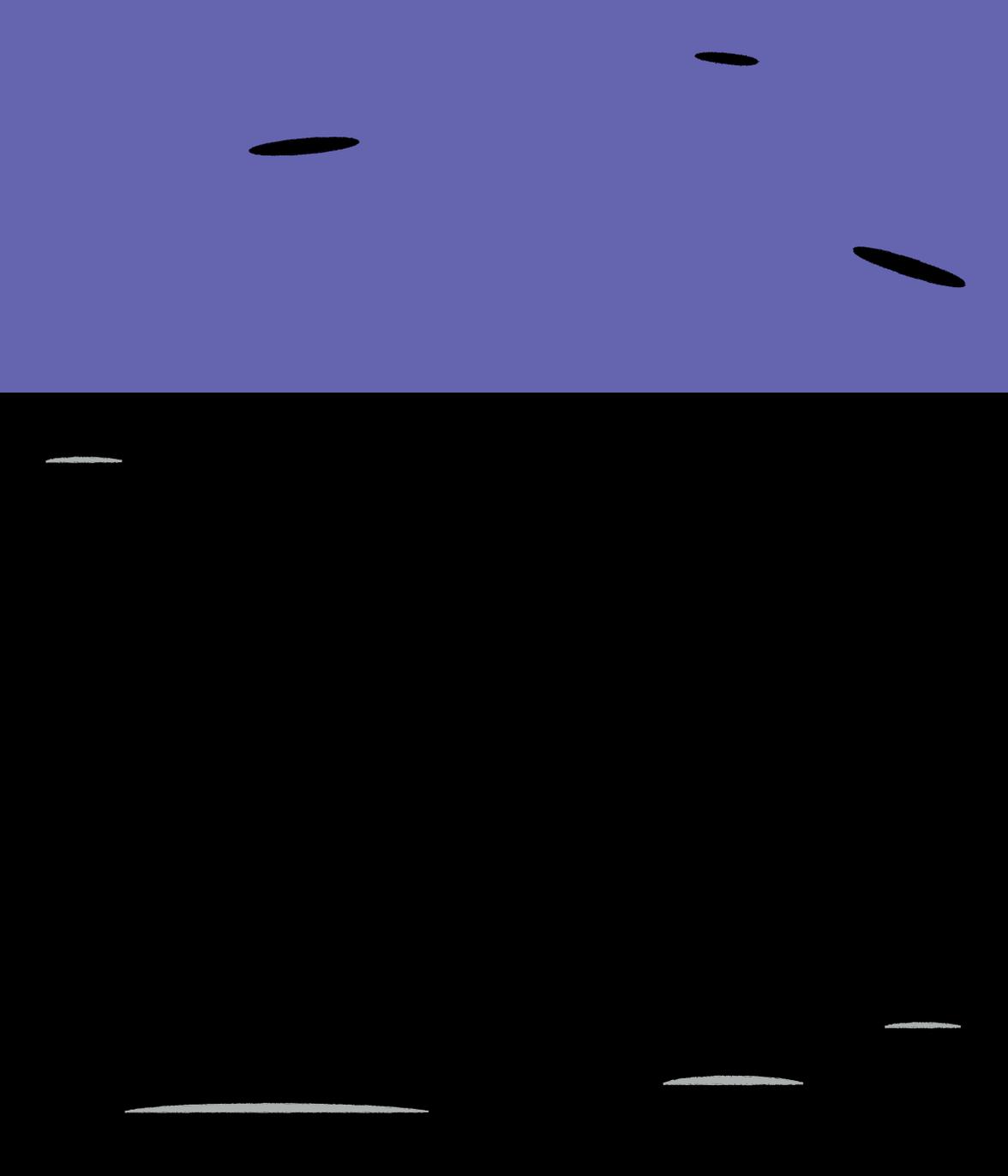
In the three years that I have known these students in the graduating cohort of BA(Hons) Fine Arts, I must say that I have to reverse what I had mentioned earlier. As one gets to know them more intimately through their art, and their journey in uncovering who they are and what art means to them, one starts to see their grit, their adaptability and their willingness to understand, to learn and to push boundaries. Sometimes, I even think it is an honour to hear their genuine struggles (with life) and at other times, their heartbreaking personal stories and how they are transformed and expressed ultimately through their art.

When the students decided on this title 'Between a Rock and a Hard Place', my first instinct was to assume that the college must have been the rock (represented by the incessant critiquing, pushing and challenging the students) and the art industry/work life as the hard place. But as all of us are thrown into the maddening reality of the world today, it is my wish for them to view themselves instead as the rock – a place they can return to to find an unwavering strength, as many of them have demonstrated throughout their education here. ●

Hazel Lim-Schlegel

Programme Leader, BA(Hons) Fine Arts

McNally School of Fine Art



Not One or the Other

A conversation between
GUO-LIANG TAN and MICHAEL LEE

GUO-LIANG TAN

What's one good piece of advice you received
as a young artist?

MICHAEL LEE

“Do your own thing.”

This advice wasn't for me but shared by a younger artist who heard it from a senior artist. Yet it was fascinating for three reasons:

First, I didn't attend art school, so any advice I receive – or, like in this case, overhear – is a ‘makeup lesson’ for the formal art training I ‘missed’.

Second, if we understand all advice to be at least partly autobiographical, then we must take them with a pinch of salt. As suggestions come from specific contexts, heeding them can save us from repeating others' mistakes. Yet, specificity also means that advice, however helpful, may not be directly or immediately applicable.

Third, this particular nudge to “do your own thing” strikes at the heart of various debates about the role of the artist: lone genius versus collective creativity; art for art's sake versus art with a social purpose; and the paradox of originality. This is especially relevant

in Singapore, which, as art historian T. K. Sabapathy has observed, is uncomfortable with the concept of ‘the individual’.¹

Taken altogether, what “doing my own thing” means is less about finding the most unique ‘thing’ to do, or a ‘way’ of doing it well, than having a nuanced consciousness of my brief existence in this world, one keenly aware that my individual action, or non-action, can have anything from zero to significant impact, however unintended. Being an individual requires acknowledging paradoxes – that nothing is only one thing or the other – in me and in the world, including going ‘off-track’ as a way to stay on it, dabbling in the business of ‘others’, or doing something in the form of ‘nothing’.

What about you – what advice has been the most memorable?

GUO-LIANG TAN

A tutor once commented that as an artist, you either get picked up very early on or when you are much older, so if you missed your window in your twenties or early thirties, you need to stay healthy – both physically and creatively. It is a very simple advice but I like the idea of making art for the long haul and developing a practice over time rather than having a ‘moment’ in the art world.

Art and the art world are two very different things. I see the pressure that my peers, and now my students, put on themselves to be seen and have their work exhibited – so much so they burn out very quickly. I’m drawn to an artist like Phyllida Barlow, who quietly went about making art on her own terms for decades, before the work finally began to take off when she was in her

sixties. Of course, there's no guarantee that this kind of success will happen for everyone but as an underlying principle for operating as an artist, I find that helpful, or hopeful at least. Another way of framing the advice is to think of one's practice in a sustainable manner, which could mean very different things to different people.

Another good piece of advice is from an online interview with Patti Smith, who encourages young artists to "build a good name" for themselves instead of worrying about money or being successful – be concerned about doing good work, don't compromise and the rest will follow.² Again, I know that's simplifying things quite a bit here (as you've said, all advice is contextual) but still, that's what I try to do on a daily basis, in my art and my teaching, or at least that's what I aspire to. There's a fine line between being good and being liked, and that's not always easy to distinguish or navigate in art or in teaching but the challenge keeps me on my toes. I guess in some ways, staying healthy and building a good name is my way of circumventing others' expectations and "doing my own thing".

It's hard to think and act as an individual in any given situation and that's not just because we happen to be artists, though I agree there are some added challenges in a place like Singapore. So much of the art made now depends on social relations as a condition for production and circulation. In a small scene like ours where many artists depend on institutional and communal support, there can be a lot at stake for being a disagreeing individual who is disliked!

Do you care about being 'liked' as an artist or a teacher?

MICHAEL LEE

The two great pieces of advice you shared pertain to patience and focus respectively, though some form of qualifying is due. The rush to put things out there, as you've rightly observed, can lead to compromise on quality and one's sanity. Yet, sometimes, or for some art practices, things are so urgent that classic aesthetic criteria like beauty or resolution, or issues like personal well-being, have to make way. Prioritising the quality of one's work over fame or money is, no doubt, important but it also depends on circumstances. It's easier to focus – and be nice, and hence be liked – when one's background is privileged, that is, when livelihood is not a concern. The dogged pursuit of doing only 'good' things, even when it's financially or physically unsustainable, may belie or perpetuate 'the struggling artist' myth. Not that it's wrong or bad to struggle, but surely it can be an option or coping mechanism rather than a rule or requisite?

I care about my likeability – up to a point. As you've mentioned, so many things we do as an artist and teacher depend on social relations: students learn better when the class is engaging or challenging in productive ways, as much as collectors or curators may respond better to an artist's work if it has an interesting personality to go along with. So far, though, my wilful attempts at being liked have led to fumbling, embarrassment and self-hatred. I find focusing on the task at hand while 'not caring too much' helps me play my role better: plant some seeds, knowing that some

will germinate right away, while others may take a while, or not at all, and it's all okay.

GUO-LIANG TAN

Actually, I have a lot of respect for 'difficult' artists. I find making things difficult for oneself (and in some cases, for others) a necessary skill and condition for artistic production. Being nice all the time can be dangerous (not to say, tiring) for the creative process! Look at the generation of Singapore artists before us, like Tang Da Wu and Amanda Heng, and what they have to go against to make art – the struggle is real! But what they had to do also offered a kind of urgency to their work and helped shape their critical voice as artists. Of course, things are quite different now, and while I personally also do not wish to perpetuate the myth of the struggling artist, the fundamental desire to create a situation where one can work at the limits of one's art practice doesn't go away.

I see this play out in students very often during my studio tutorials. Most of the conversations I have with students revolve around their sense of dissatisfaction. In some cases, students feel stuck and are unable to make new work while for others, it's an internal sense of boredom even though things look perfectly fine, full of potential even, from the outside. For me, these are both symptoms of a fundamental loss of desire which requires articulation and problematisation. Being able to identify their issues and express them in words back

to the students is for me, a form of care – to say ‘I hear you’ and ‘I see you’. But that alone rarely solves the creative rut. Often, we also have to formulate creative problems together to jolt the process forward. The students who are able to continuously learn and grow are the ones who understand this dynamic and are willing to work at it by making things difficult for themselves. I agree with you that it is important to care but not care too much in teaching because part of our job is to get students to do the work.

From our recent conversation, I feel like the idea of care and community has been quite important for you. Why is that?

MICHAEL LEE

I feel all artists are bound by a common sentiment: disappointment. Perhaps this started with feeling ill-fitted in a social setting from very early on, but, by and large, it's based on a distrust of capitalist clockwork, consumption and control. When one's 'natural' membership to a group – by bloodline, nationality, gender, ethnicity, social class or so on – is not ideal, the wish to leave is understandable. Tien and Jennifer have this Facebook group, The Wandering Restless Souls Of Post-Museum (Or So It Seems)³, whose name aptly captures the key function of new communities: acceptance, here and now, for the very thing one is rejected, elsewhere.

Whether as a subject of research or as an audience to one's work, and even if one pursues a solitary existence or enquiry, the community whom one is addressing is always there; a given. So, the question of which community I care about is not just whose and what peer support I need, but also what value I could

add in supporting a peer. Peer support is a ‘third eye’: friends who check in on you, offer feedback or spread the word when your thing is ready. I see this among my dissertation students too: those who form their own smaller reading groups to respond to everyone’s drafts, based on a give-and-take ethos that we all have something to learn from and teach one another.

There are potential downsides of community, of course: groupthink, enforced silence or allegiance, too much noise, to name a few. And then, there are communities we aren’t yet aware of or bothered by: those at the margins of our consciousness, or the broader ecology. Rather than say we can’t be friends to everyone, I like to think that there are no permanent enemies or strangers.

My best community experiences are those that need little to no ‘maintenance’. The Facebook group I started in 2018, Money Lobangs For Part-Time Educators And Other Creative Independents (SG)⁴, hosts one such community, with a handful of key members voluntarily and regularly posting useful resources, suggestions and queries for fellow freelancers.

I observe you have a well-defined sense of community, particularly in nurturing young artists and writers. How did that come about?

GUO-LIANG TAN

I’ve been thinking a lot about the difference between ideas of community and tribe, and how it affects not just our well-being but also our ‘creative-being’. By nature, I’m quite comfortable with isolation and my own practice on some level requires very little from others but that doesn’t mean I don’t value connections

and conversations. Fundamentally, that is why I choose to teach, write and curate alongside my studio practice – to have the opportunity to spend time with someone other than myself. For me, it's incredibly important to be around interesting and supportive people because who we think, argue, dream, laugh and cry with has an effect on what we make. Sometimes, these people are our dearest friends but they could also be a brief acquaintance at a party, or a someone standing on the other side of the fence with very different politics.

I am generally wary of the trappings of being part of a closed group so my solution is to always have variety and be open to difference and chance. This is also the guiding principle for the series of art 'sessions' at Peninsular⁵, a project space that I have helped co-run for the past four years. In these sessions, we try to forge new working relations between emerging artists, curators and writers via a selection process that is decidedly opaque and serendipitous. Rather than relying on an open-call process or pre-existing alliances, each session is an experiment to get different people to work together for the first time. As a result, the outcomes are quite varied and surprising.

From the onset, we were very careful not to form any kind of collective or create something that demands a strong sense of identification. Instead, the project brings these rather loose groupings together for a

brief period of time to consider how we might look at and talk about art. The process of making art can be solitary but the meaning making is always social and communal.

It is interesting to think about this in relation to the studio groupings and critique sessions in school. I am always amazed at how the dynamics of the different makeup of students in studios and classes play out in the kind of conversations we have around their work. I personally think good critiques can both be critical and supportive – they are not mutually exclusive. The key is to perhaps know how to distinguish between being positive and being constructive. Positive feedback is affirmative, like a pat on the shoulder, but it's not always helpful in moving things forward. Constructive feedback, on the other hand, can be challenging because they are often speculative and require one to make changes, but that's also where there is real potential for growth. I feel that both are necessary, especially for young artists who are still figuring out what their practice might entail.

You said you've never been to art school. How was it like for you to learn about artmaking? Do you think one needs to go to art school to be an artist?

MICHAEL LEE

I believe my major in Electronic and Broadcast Media – videography, in short – during my university education in communication studies formed my basic visual language, where I learnt the principles of building, layering and juxtaposing moving images to tell a story. After that, you could say I learnt artmaking 'on the job'. This applies to curating and teaching as well. Often, it's been responding to project

invitations or work assignments by doing my best. If I don't know something, I acknowledge it, I google, I ask; resourcefulness is not knowing everything but a conscious version of the opposite – knowing I don't know yet someone or something else might. Other times, observing how other artists work – especially through writing about artists' projects and curating them – provides opportunities for active learning. On rare occasions, when opportunities, conditions and needs meet, a project becomes 'inevitable'.

I've been an avid follower of Peninsular's 'sessions', particularly its astute identification and platforming of artists under the radar. I also enjoy that, instead of having a title, each session is numbered, which emphasises the thing rather than its name. Most of all, I appreciate that each companion publication is launched post-opening, allowing time for reflections and afterthoughts. For me, what you've developed are 'best practices' of caring for the art community, which form part of my continual learning.

Therefore, at the risk of compromising on my future employability, I'd say that formal art education is good to have but not necessary for every artist. What is experienced by one as a structured learning environment to inspire creativity could be too loose for another. What this 'optionality' of art education for professional art practice means is that a formally trained artist can, too, become anyone else, or play any other role – through

collaborations, upgrading, or, simply, doing. If art is a journey, what do you do when the going gets tough?

GUO-LIANG TAN

I don't like the metaphor of a journey because it implies we are going somewhere. Sometimes, there's no point of arrival in art! Maybe it is more like learning to live with someone, or something? There are good days and there are bad days. Like everything else in life, making art will inevitably have its highs and lows. For me, it's not really about a particular day but it's the months and years that matter.

Honestly, I don't really have a go-to strategy for overcoming obstacles because the issues one faces as an artist are constantly changing and we learn as we go along. It all depends on what you mean exactly by "the going gets tough". Is it an issue about the work, the audience, the conditions of production, or simply life taking over? I think it's important to develop a range of tools, be it practical, psychological or linguistic, to deal with each situation differently. Say you are very ill or seriously unhappy, then it's probably better to take time out to care for yourself than to try very hard to make art. In any case, I feel it is always helpful to take a minute to remind ourselves what a privilege it is to do what we do. Ultimately, I choose to continue making art because there is pleasure and there is discovery, for myself and hopefully for others too. When that stops, then perhaps it's time to take a break or do something else.

Not making can also be a form of making, no?

MICHAEL LEE

Sure. In fact, some of my favourite artworks are found objects, everyday gestures and unrealised or incomplete projects, or by artists with a thin portfolio or short career. I also believe that even when we are not physically making a piece – while zoning out, sleeping, holidaying, entertaining ourselves – we are still working on something.

The dynamics between making and not making, knowing and not knowing, caring for oneself and caring about or for others, couldn't have had a more apt context than the current COVID-19 pandemic. Since the start of the crisis, the global arts community have been rallying to 'save' the industry by re-asserting its relevance: using art as a publicity or entertainment tool, continuing or ramping up art production, presentation, discussion or sale online, fundraising for the financially hit. While I understand such 'crisis responses' to be necessary, they are akin to continuing (or remedying the problems of) 'old ways' in the 'new world'. Instead, what I find as useful, if not more useful, are the calls to rethink traditional expectations of artistic condition, production and distribution, particularly the human preference to physically gather – things or with people – which could be sustaining systemic problems. The clearer skies and thriving ecology since COVID-19, and the surfacing of inequalities previously embedded in the system, have signalled to us that we cannot, and should not, return to exactly those old ways once this is 'over'!

Rather than regard COVID-19, and, for that matter, future viruses, as an enemy to be overcome, may I suggest, counterintuitively, that we "follow the

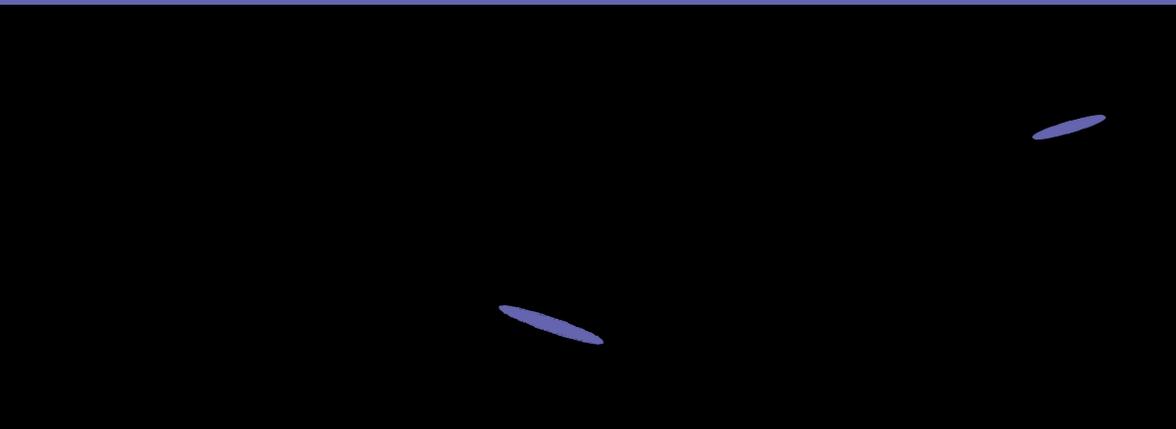
material”⁶, as Petra Lange-Berndt would say, and ask the pandemic what it wants⁷. I foresee that from this exercise, we’ll notice more of the blindspots of human-centred values, desires and endeavours, and hopefully, seek a new balance. ●

Guo-Liang Tan is an artist working primarily in the fields of painting and abstraction, from which works in other mediums such as text, collage and video sometimes emerge. Alongside his own work, he also writes and collaborates with other artists on curatorial and publication projects.

Michael Lee is an artist and curator interested in urban memory and fiction. Usually a maker of diagrams and architectural models, he currently also dabbles in workshops, while observing the mood of Singapore’s art scene.

1. Patricia Chen, "T. K. Sabapathy on the Singapore Art Scene", interviewed 2013, posted Sep 12, 2017, accessed April 8, 2020: <https://www.youtube.com/watch?v=3mC101BcXhM&t=132s>
2. Christian Lund, "Patti Smith Interview: Advice to the Young", interviewed 2012, posted Dec 6, 2012, accessed April 10, 2020: <https://www.youtube.com/watch?v=L2E03aXTWwg>
3. Post-Museum is a Singapore-based independent cultural and social initiative founded by Woon Tien Wei and Jennifer Teo in 2007. The Wandering Restless Souls of Post-Museum (Or So It Seems) is a private Facebook group of Post-Museum, created August 12, 2011, accessed April 22, 2020: <https://www.facebook.com/groups/soulsofpostmuseum/>
4. "Lobang" is a Malay word for hole, colloquially referring to an opportunity. Money Lobangs For Part-Time Educators And Other Creative Independents is a public Facebook group that provides a resource-sharing platform for Singapore-based freelancers, especially adjunct lecturers in the arts, created January 1, 2018, accessed April 22, 2020: <https://www.facebook.com/groups/400537900382186/>
5. Peninsular is an artist studio based in Singapore with a dedicated experimental platform for creative exchanges, created August 2016, accessed April 22, 2020: <https://peninsularsg.tumblr.com/>
6. Petra Lange-Berndt, "Introduction: How To Be Complicit with Materials", *Materiality* (London: Whitechapel, 2015), pp. 14.
7. In 1974, architect Louis Kahn shared with his masterclass at Penn about his conversation with a brick, to whom he posed the question "What do you want, brick?" and from whom he learnt about what it means to be true to material. Costas Voyatzis, "Even A Brick Wants To Be Something" –Louis Kahn", *yatzer*, posted June 9, 2013, accessed April 23, 2020: <https://www.yatzer.com/even-brick-wants-be-something-louis-kahn>

Artists



Click on artist names to jump to their work

Nurul Nadhirah
Khalid

Joanne Cecilia
Chow Wanfang

Soo Mei Fei

Leong Jia Hui

Kimie
Kwan

Ong Hsu Hern
Edmund

Nurul Izzaty Binte
Mohammad Sozali

Temuulen
Erdenebat

Shona Goh
Chu Zhen

Chok Si Xuan

Shenina Amira
Suhayb

Muhammad Khaiiri
Bin Md Ibrahim

Raghav
Babbat

Zulkhaiiri
Zulkiiflee

Gigi Chong

Iznuh Shahidah
Binte Ishak

Guytence Tan

Mengju Lin

Fatima Bano

Wahut
Loke

Aneesha
Shetty

Yen Yun Ni
Odelia

Nuridah Binte
Rostam

Rajeswariy
Rasoo

Reema
Subtamanian

Koh Gi Qi,
Gigi

Meenatchi D/O
Thangarajan

Nurul Naqiyah
Binte Mohd Kamal

Muhammad Faizal
bin Ahmad Khan

Aryan
Aroka

Nitya
Jain

Choo Li Wei
Lewis

Tan Wei

Cynthia Wang
Huiyuan

Mok Xun Ying
Amanda

Khyati Ashutosh
Mehta

Tan Jia Hui
Angela

Peng Ting

Sage Lee
Pei Ling

Ong Mikhaela
Ysabel Ong

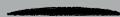
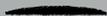
Ong Jia Wei,
Ivan

Vaishnashri
Meynon S

Bianca Marie
Goetz

Clara Lim Hsiu
Ying

Jovian Josiah
Shawn Lim



Aneesha Shetty

Aneesha Shetty primarily works with the medium of performance art while experimenting with multimedia sound and visual installations in her artistic practice. She takes references from experiences enacted every day such as walking, constructing, eating – combining each further by unpacking the relationship between human and their creations. She observes and examines the behaviours and reactions of people and organisms inspired by the many aspects of life that have often gone unnoticed or ignored.

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Break Ground

- Concrete, jute fiber
Durational performance
Dimensions variable



● Artists



BA(Hons) Fine Arts
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● Between a Rock
and a Hard Place

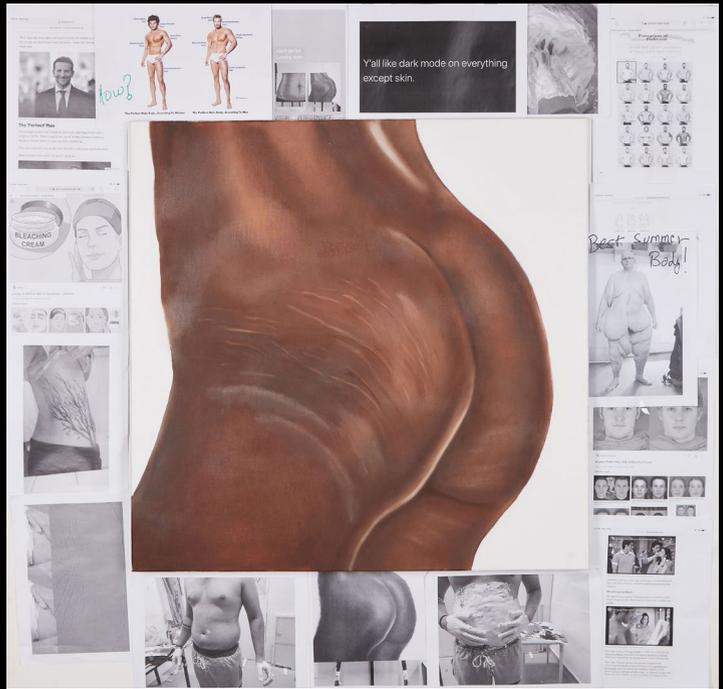
Aryan Aroha

Aryan Aroha is a visual and performance artist based in Singapore. His practice revolves around challenging societal norms to seek out the expression of the individual voice. Through painting and performance, he questions the behaviours that are acceptable and unacceptable in society, while addressing issues related to the Body and the Bodily. In a society where true selves are often masked, Aryan's works seek out a sense of freedom in expressing the real self, and a sense of healing the wounds of the inner world.

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Artists



Bianca Marie Goetz

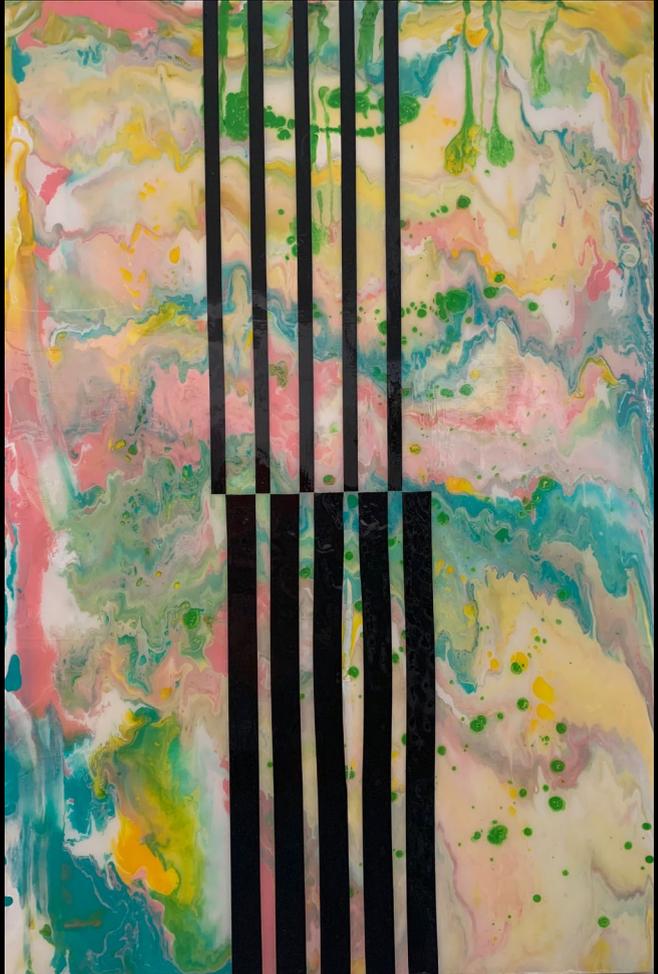
Bianca Goetz has dabbled in both visual arts and visual communications but eventually set her heart on the visual art form as it is more freeing as a medium. Her current studio work is a contrast between a burst of lyrical abstraction and structured line works, exploring different colour combinations and aesthetic compositions. She works with symmetry and repetition and enjoys using bright vibrant colours in contrast to black line works.

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1. Balanced Glitch #1

1. Acrylic paint, tape and resin on wood
60.0cm x 40.0cm each



2. Balanced Glitch #3

3. Details of Balanced Glitch #1

2. Acrylic paint, tape and resin on wood
60.0cm x 40.0cm each



Chok Si Xuan

Chok Si Xuan likes to think that her practice concerns tackling all things 3D – digitally, tangibly, and metaphysically. She is interested in cybernetics – the feedback between humans, living organisms and machine – and exploring the physical relationships, with a focus on eroding boundaries between the biological and mechanical. Some influences of her work include science-fiction movies, New Weird and Cosmic Horror literature, furniture design and jewellery making.

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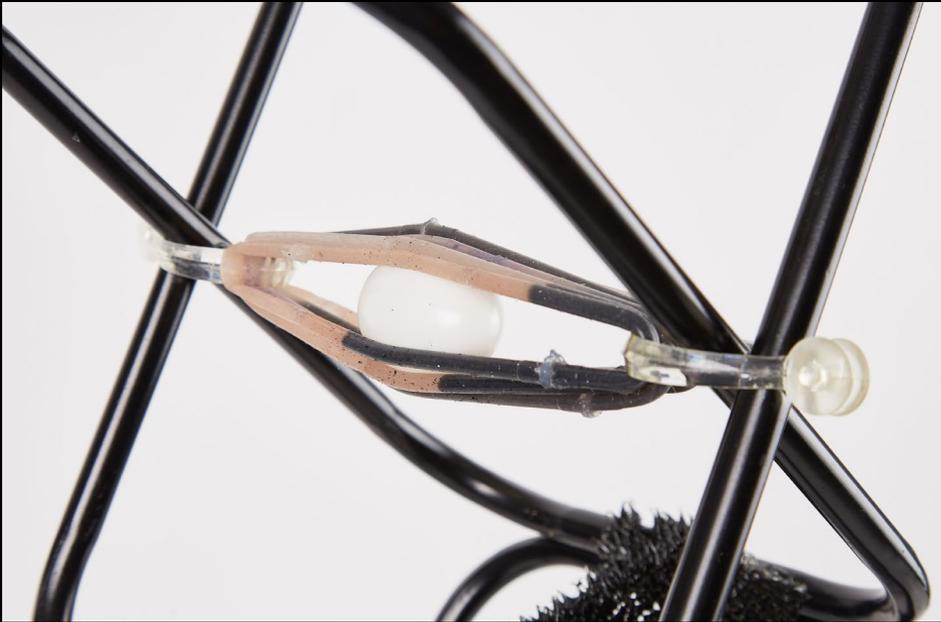
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neonate (6e656f6e617465)

- Silicone, electronics, air pump, found objects and metal
Dimensions variable



● Artists



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Choo Li Wei Lewis

Lewis Choo's works revolve around topics of morality, depicting animals and humans in various acts of morality and modesty. He references extensively from Chinese and Japanese folktales and cultures. Through the usage of modern equipment and technologies within his works, Choo explores contemporary issues within society by questioning our relationship with them.

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E: lewischooliwei@gmail.com

IG: [@thirdmassacre](https://www.instagram.com/thirdmassacre)

Retribution [因果]

Resin
Dimensions variable



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Clara Lim Hsiu Ying

Clara Lim is a visual artist residing in Singapore. Her art practice is rooted in photography and materiality and informed by her daily curiosities in chance encounters. She is inspired by connections with people and ideas.

She enjoys experimenting across mediums to discover new ways of seeing through play. Unplanned marks created by accident in the production of her work are embraced rather than neglected, as she believes that it is these imperfections that resemble life more closely, compared to their flawless counterparts.

IG: @clhyise

W: clhyise.weebly.com

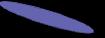
E: cl4r4lim@gmail.com

Bodyscapes

- Inkjet print on primed paper
68.9cm x 45.6cm each
50.0cm x 33.7cm each



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Cynthia Wang Huiyuan

Cynthia Wang is a painter interested in examining the complexity of issues faced in daily life. For her, the banality of boredom, loneliness, tedium are fascinating facets of people's stories. She positions herself from the standpoint of a young adult looking through the lens of childhood, and seeks to explore different mediums of depicting it through her art.

W: cwcynthiaw.wixsite.com/myartjournal

E: cwcynthiaw@gmail.com

IG: @cynamonbun__

Chameleon

- Watercolour, melted wax, crayons and oil pastels on mixed media paper, framed 40.0cm x 50.0cm





Fatima Bano

Fatima Bano is an abstract painter with a deep interest in matters of the spiritual and the inner truth. She works primarily with watercolours and is currently exploring video art as an extension of her static geometric paintings. Her paintings act as a suspended moment in the ebb and flow of the cosmos. These imaginations of the within and the without come to life in her videos as she draws parallels between the cellular and the cosmological, the infinity of the small and the large and the dance between life and death in the inevitable cyclical nature of time.

W: theinnercosmology.com

IG: [@theinnercosmology](https://www.instagram.com/theinnercosmology)

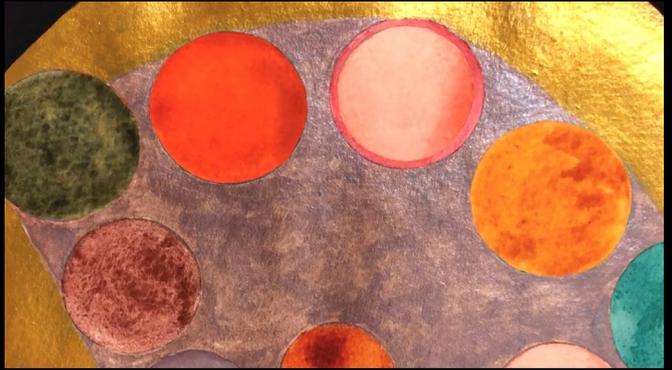
E: theinnercosmology@gmail.com

This might all be
happening right now

- Single-channel coloured video
projection with sound
16:9 aspect ratio, 00:07:00



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Gigi Chong

Gigi Chong works with figurative and surreal imageries, investigating notions of self and reality through her mythical drawings and paintings. She is interested in the monstrous feminine and the grotesque in femininity, exploring the body as an intermediary to society and the subconscious. The body as a costume, play, performance, act, a mise en scène of the self to explore different facets of identity are strategies she employs to articulate her interest. Spending a large part of her childhood with Japanese manga, fairytales and the strange, her works incorporate elements of Japanese art.

E: kreikemon@gmail.com

IG: [@kreikemon](https://www.instagram.com/kreikemon)

Creature, bloom

- Watercolour on paper
29.7cm x 42.0cm each





Guykence Tan

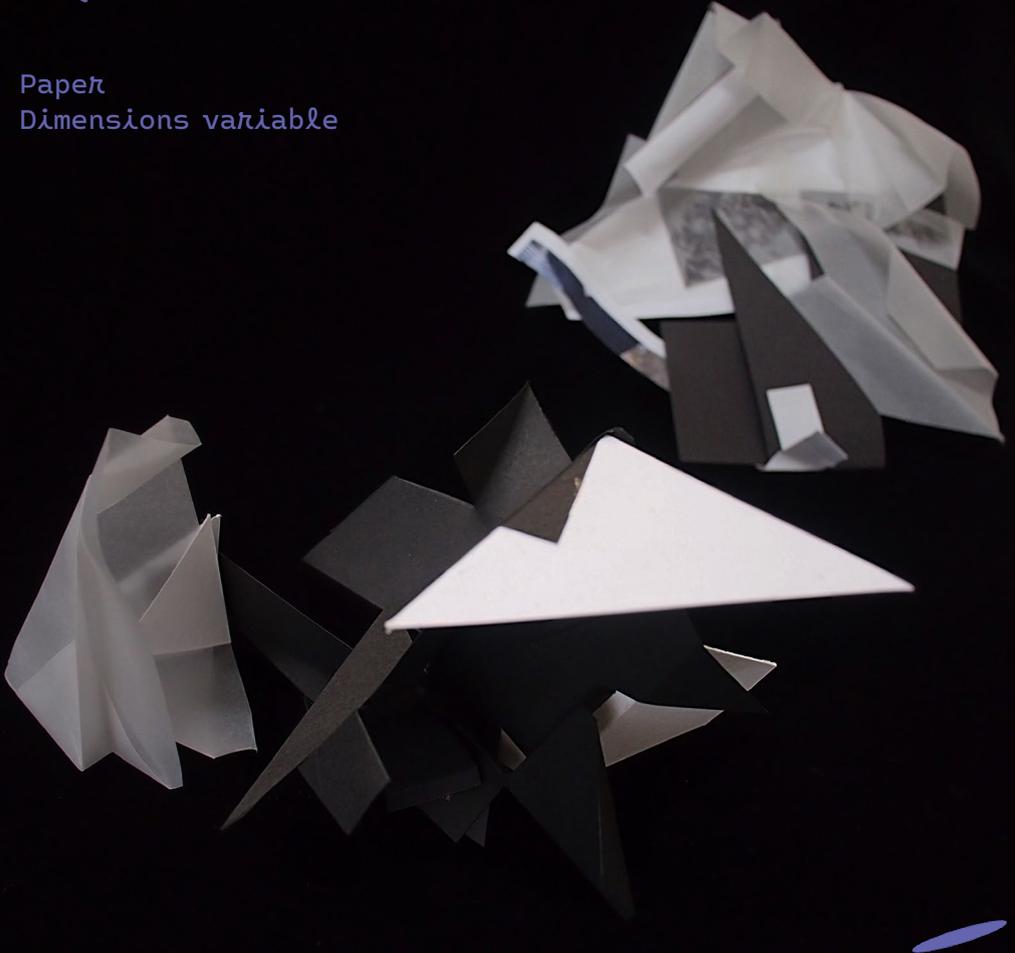
Guykence Tan is a multidisciplinary artist, art-handler and art-technician with a background in design. He is greatly inspired by the mundanities of the everyday, and finds inspiration from architecture and the chaotic everyday news around the world. His practice is primarily influenced by ontological research in space and the notion of objecthood.

IG: @guykence

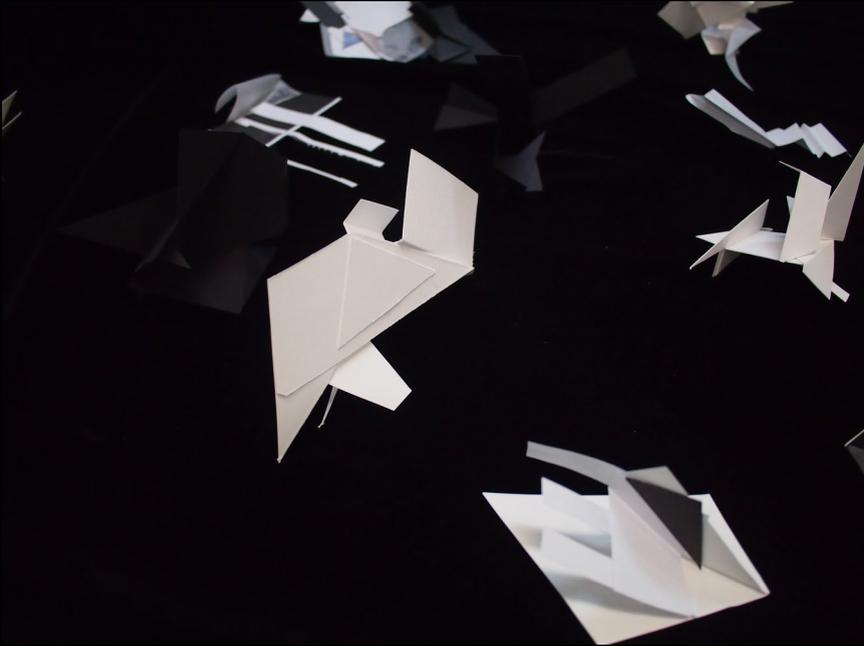
E: guykencetan@gmail.com

The Uncomfortable Zone

- Paper
Dimensions variable



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Iznuh Shahidah Binte Ishak

Iznuh Shahidah is inspired by snippets of everyday life. She finds joy in making art by using mundane objects such as soap, rubber bands and cable ties. Her current interest involves the use of brown parcel tape to reconstruct the image of everyday objects. Her work envisions the imperfection of recollection, from a particular memory that persists the cycle of life from then to now. Exploring memory involves constructing as much as re-constructing, and she intends to give the objects a second life, creating new meanings out of them.

W: behance.net/iznuhsishak

E: iznuhshahidah@gmail.com

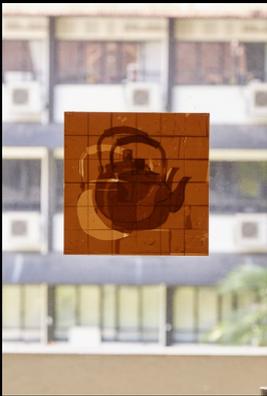
IG: [@izzypeasy.art](https://www.instagram.com/izzypeasy.art)

Memorabilia

- Brown parcel tape on acrylic sheet
30.5cm x 46cm (Cooking pot)
- 33.0cm x 40.5cm (Oven gloves)
- 23.0cm x 30.5cm (Casseroles)
- 42.0cm x 59.5cm (Teapot)
- 30.5cm x 46.0cm (Pestle Mortar)



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Joanne Cecilia Chow Wanfang

Joanne Chow's art and creative style hopes to challenge perspectives and spark conversation. She works by combining painting and printmaking techniques, as well as abstracting dimensions from many art forms – namely fashion, fine art and design. She works with both fabric and paper and the elements of her work are influenced by the form of the human body, which she sees as a promotion of individual freedom.

W: joannechowart.wixsite.com/joanne

IG: @joannejupiter

E: joannechow.art@gmail.com

John Mayer said my body is a wonderland

- Acrylic inks on collaged paper
Dimensions variable





Jovian Josiah Shawn Lim

Jovian Josiah is a Singaporean artist working with various mediums ranging from charcoal, graphite, pen, paint and paper cutting to more digital mediums like photography, videography and digital prints.

W: jovianjosiah.wixsite.com/jovianjosiah

IG: @jvnjsh

E: jovianjosiah@gmail.com



Khyati Ashutosh Mehta

Khyati Mehta is a mixed-media student-artist whose works explore eraser dust and residue as material. With a keen interest in the process of erasure, the residue, which coalesces with erased material, is made into a compelling object of scrutiny. Working with narratives of and from women, the process employs conscious erasure as a tool to address “feminine” traits like passivity and lack of ownership. In an attempt to practise reclamation, the residue from erasing collected images is reconstituted into forms that draw from the anonymity, labour, processes and aesthetics of crafts that have long been regarded as feminine practices.

W: khyatimehta3.wixsite.com/mysite/info

E: khyati.mehta3@gmail.com

IG: @overthoughtcandor

Hear Us Out

Eraser residue
Dimensions variable



● Artists



Kimie Kwan

Kimie Kwan is an extroverted introvert with an interest in relationships and the tensions that birth from intimacy. Moved by her memories and experiences, Kimie hopes that her work will create quiet spaces for reflection, dialogue and understanding. Through mediums such as drawings and embroidery, Kimie explores how they carry a personal touch that translates her own narrative to her audience.

W: sailingskies.wixsite.com/kimiek

E: sailingskies@gmail.com

Ma, Me

- Graphite on paper and embroidery on linen
Dimensions variable



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Koh Gi Qi, Gigi

Gigi Koh is interested in materialising embodied feelings and memories. Through the processes of making, she tries to articulate how the naturalised state of our bodies and the emotions that we come to inhabit are constituted through histories of production that have been forgotten. She is influenced by the theories of New Materialism as they elucidate how surfaces of the bodies come to be shaped, much like how materials come to be moulded upon. For her, they also point to possibilities of how practice and process, free from the burden of theory, can generate meaning in itself.

W: gigikohart.weebly.com

E: gigikoh96@gmail.com

IG: [@gigikoh_art](https://www.instagram.com/gigikoh_art)

Becoming Bodies

- Acrylic
20.0cm x 37.0cm x 2.3cm
30.0cm x 40.0cm x 0.7cm



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Leong Jia Hui

Leong Jia Hui is interested in the exploration of architectural space by experimentations through drawings and sculpture. Her current work explores the uncanniness and displacement felt through the “in-between” space, one that is ephemeral and fleeting, enabling new possibilities through working with different mediums and surfaces.

W: leongjh456.wixsite.com/leongjiahui

E: leongjh456@hotmail.com

Whitescapes

● Plaster

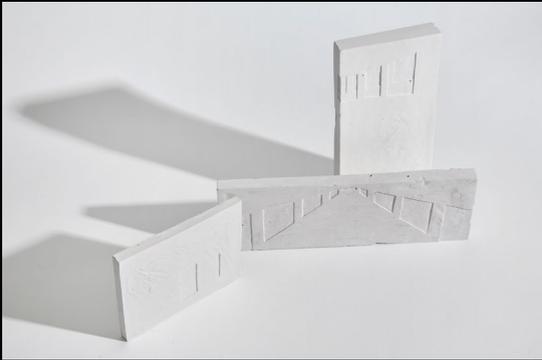
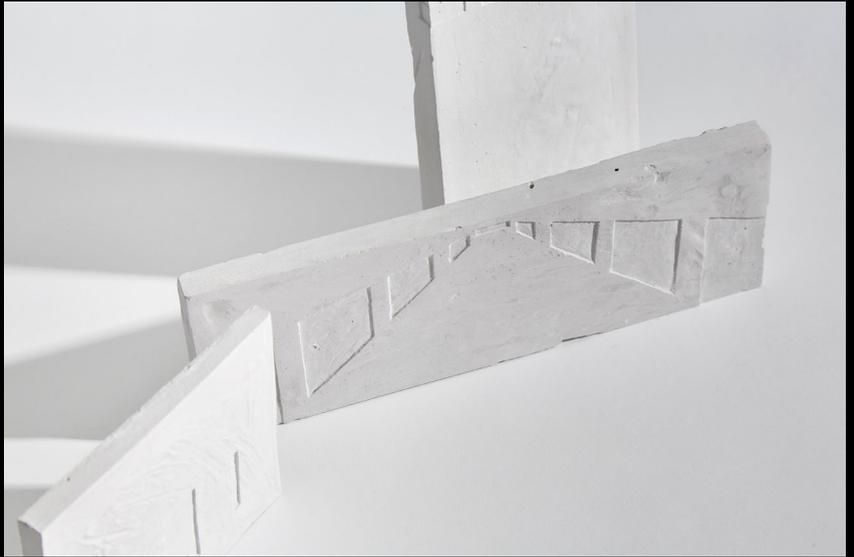
10.0cm x 13.0cm x 1.0cm

8.0cm x 25.0cm x 3.0cm

20.0cm x 10.0cm x 3.0cm



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Meenatchi D/O Thangarajan

Meenatchi is an illustrator and painter with an interest in object making. Her work is a constant search for the best way to interpret the ideas that she has about herself and the society that she lives in. She is currently exploring and working with everyday materials as part of her studio practice. In her current work, she confronts fundamental human concerns such as life, death and relationships by exploring a dream of her mother. The materials explored and used in her work are staged recreations of the dream. In the end, she aims to achieve a particular feeling in her work, one that touches on the juxtaposition of reality and surreality.

E: meenarajan1197@gmail.com

somewhere in time

- Fabric and pencil shavings
Dimensions variable



Artists



BA(Hons) Fine Arts
Graduation Showcase

Between a Rock
and a Hard Place

Mengju Lin

Mengju Lin's artistic practice revolves around the agency of non-human things – especially images, text and objects – and how they protest. She is heavily influenced by the Situationists and punk ideology, and aims to reconcile the two with guerilla metaphysics through artistic investigation. She works against the over-intellectualising of meaning by engaging with found materials, contexts and politics.

W: mengjuice.com

IG: [@meng.juice](https://www.instagram.com/meng.juice)

E: hello.mengju@gmail.com

I Do Gymnastics

- Various mixed media on found paper, cardboard and selected sketchbooks
Dimensions variable



● Artists



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Mok Xun Ying Amanda

Amanda Mok is a multi-disciplinary artist who is currently delving deeper into the exploration of installation art as a form of expression. She is interested in the inexpressible within the human condition, especially with regards to the subjects of grief, loss and desire. Within her artworks, she seeks to straddle the in-between of alternately drawing the viewer into an intimate space while maintaining a protective distance. She believes that the process of grappling with the difficulty of the translation of experience through representation is crucial in the thinking and making of her artworks.

E: amanda.mok.xy@gmail.com

守

- Cement, plaster, live plants and UV lights
Dimensions variable

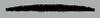




Muhammad Faizal Bin Ahmad Khan



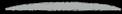
Muhammad Faizal Khan is an artist whose work focuses on modern masculinity. His subjects are men who are often marginalised by society as they do not conform to the traditional masculine stereotype. In addressing this, he gives potential to found objects which to him is a metaphor for these marginalised men. The objects chosen are based on its form, colours, texture and scale. He hopes that his audience can see the possibilities that found objects are capable of, and relate it to “societal behaviour”, to view others not just from the outside but beyond that.



E: muhdfaizal2304@gmail.com

IG: @faizal2304

“What you see is not what you get”



- Wooden palette, rug, epoxy putty, vase, μικροκ, black leggings, pole, broom heads, plastic chain, foam boards, metal frame, fan grille, nails, print
187.0cm x 68.0cm x 80cm



- Wooden chair, pool noodle, broken glass, iron board, fluorescent lamps, tyre, biscuit tin, corkboard, plunger, print
163.0cm x 120.0cm x 61cm

- Umbrella, pegs, hula hoop, cable tie, yarn, wire mesh, hooks, print
100.0cm x 85.0cm x 55cm

- Acrylic prints on paper
10.0cm x 75.5cm each





Muhammad Khaiiri Bin Md Ibrahim

Muhammad Khaiiri Bin Md Ibrahim is an artist who is interested in anthropomorphic beings. He chooses to present his interests and experiences through objects. As process is a huge factor in his work, Khaiiri chooses to show them through photographs as well as objects or artefacts. The artworks are a collection of sculptures, photographs as well as drawings. Khaiiri works best instinctively as he learns through trial and error. He enjoys experimenting with different techniques and mediums before deciding the best one that will help him materialise his thoughts.

W: muhammadkhaiiriibra.wixsite.com/portfolio

IG: @the.arkhaives

E: khaiiriimportant@gmail.com

Becoming Kyle

- Arduino, faux fur, white cement, acrylic sheets, metal wires, lint roller sheets, resin and digital print on paper
Dimensions variable



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Nitya Jain

Nitya Jain is a visual artist who primarily focuses on female figures and their representation in the mythological framework. She uses fabric for experimenting and employs various techniques such as embroidery and printmaking to express her vision. Her final project focuses on Draupadi, a female epitome from The Mahabharata, who has often faced objectification in her life. She has also extended her work into writing passionately about the current situations of females in society. Passionate about curation, she hopes to make contemporary and conventional art forms more accessible to all.

W: nityajainnj.wixsite.com/portfolio-1

E: nitya.jain.nj@gmail.com

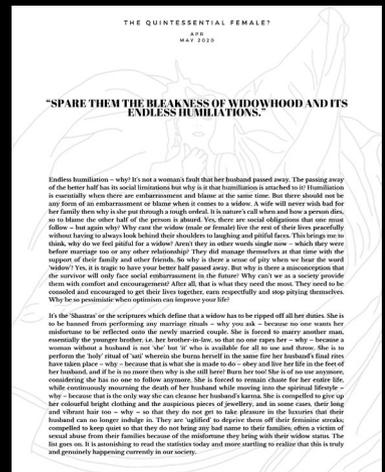
IG: @art_tyaa
@nitya.24

A Boon or A Curse; A Quintessential Female?



Mixed media on fabric
800.0cm x 60.0cm

Literature
30.0cm x 42.0cm each



● Artists



Nuridah Binte Rostam

Nuridah Rostam's practice of making art is accomplished with the technique of free-motion sewing and embroidery. This project serves as a platform for telling stories and turning them into complex textures on the cloth using repetition – portraying deep connections because it is surreal. The theme of the project is about fandom, where she explores and immerses herself into the “fangirl” identity to understand and capture meaningful personal stories from various backgrounds of fellow fans. Her fan-artwork is inspired by fan stories and seeks to empower freedom of opinions and thoughts through the fan subject.

W: nuridahrostamsite.wordpress.com

E: nuridahrostam@gmail.com

IG: @nekdah_art

Project in2jeon

- Installation of pop-up store
Dimensions variable



● Artists



Nurul Izzaty Binte Mohammad Sozali

Nurul Izzaty is a visual artist whose work is informed by the past and reimagined in the framework of the evolving notions of cross-generational narratives. With an interest in existing narratives, she scrutinises and examines the influence of the Information Age in order to understand our curious position within the contemporary world.

W: izzatymohds.com

E: izzatymohds@gmail.com

IG: [@izztyms](https://www.instagram.com/izztyms)

This is & This isn't My Family

- Fabric, digital prints on paper, photographic print on semi-matte photographic paper and photo album
172.0cm x 59.0cm
60.0cm x 45.0cm each
8.9cm x 12.7cm each



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Nurul Nadhirah Khalid

Nadhirah Khalid is an aspiring creative whose practice addresses women's issues, body and identity politics. Enamoured with the morbid, monstrous and the macabre, she draws from horror cinema and the female abject to examine these themes within a social and cultural context.

Currently, she is deeply interested in experimenting with film as a platform – intent on subverting such a male-dominated medium with its omnipresent 'Male Gaze' – as one that contests for a self-authored re-inscription of the female, brown and queer body.

W: [behance.net/nadnbmk](https://www.behance.net/nadnbmk)

E: nadnbmk@gmail.com

IG: @paxdechvl
@nbmkn

“See me now, your
severed daughter...”

2-channel coloured video with sound
16:9 aspect ratio, 00:05:21



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Nurul Naqiyyah Binte Mohd Kamal

Nurul Kamal's works include a range of mediums with photographs currently being the most prominent one, as it is her largest interest at the moment. Through the study of old personal photographs, she reflects upon her childhood and tries to seek acceptance in changes that have occurred over time.

E: fluoriscnt@gmail.com

Strangers

- Single-channel coloured video displayed on iPad
4:3 aspect ratio, 00:20:00 each



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Ong Hsu Her'n Edmund

Edmund Ong is an aspiring illustrator who enjoys the subtle wonders of daily life. He is heavily influenced by Japanese pop culture, namely anime and manga. He is also fascinated by cinematography and 'Old Masters' paintings.

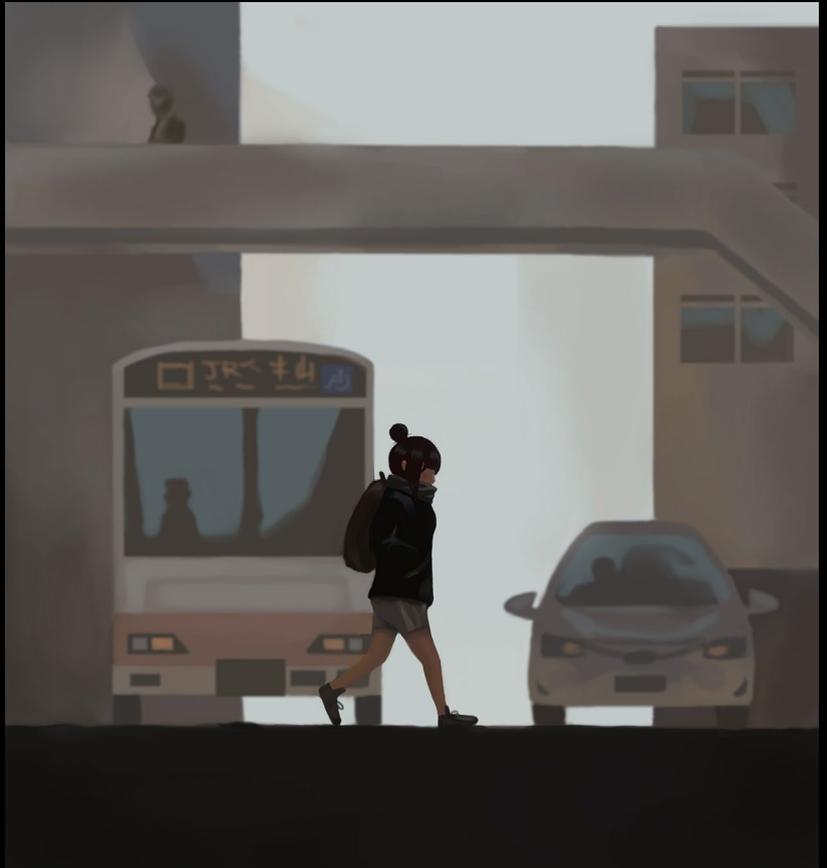
W: artstation.com/rekinfer

E: rekinfer@gmail.com

IG: [@rekinfer](https://www.instagram.com/rekinfer)

Poetic Moments

- Digital print on paper
29.7cm x 42.0cm
42.0cm x 29.7cm each



Artists



BA(Hons) Fine Arts
Graduation Showcase

Between a Rock
and a Hard Place

Ong Jia Wei, Ivan

Ivan Ong loves the emphasis on daily life, commute and musings whilst looking, processing and abiding in the ephemeral on the inside. Through his works, he pushes for the convergence of reality and the imaginary, into a paradigm in which both may co-exist.

W: ivanongjiawei.com

IG: [@thirdcylinder](https://www.instagram.com/thirdcylinder)

E: ongong94@gmail.com

Wraiths

- Photographic prints on paper
21.0cm x 29.7cm each

Single-channel coloured
video projection
16:9 aspect ratio, 00:03:29

Single channel coloured
video projection
16:9 aspect ratio, 00:00:18



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Ong Mikhaela Ysabel Ong

Mikhaela Ysabel is profoundly influenced by the concept of rediscovering old Filipino myths and reimagining them as a way to pay homage to her roots. She intends to draw parallels between pre-colonial Filipino mythology and Christianity in an attempt to subvert the notion that the latter – being a dominant and more commonly practiced monotheistic religion – has more “authenticity” in comparison to the former polytheistic collection of pagan beliefs from different provinces.

IG: @itsmikkers

W: mikhaelaysabelong.wixsite.com/artworks

E: mikhaela.ysabel.ong@gmail.com

Coalescence Series

- Ceramic
30.0cm x 30.0cm x 8.0cm
12.0cm x 25.0cm x 23.0cm



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Peng Ting

Peng Ting is inspired by the potency of art in self-empowerment. Her current work is inspired by her childhood memory of dreams and experiences. She sees memory as what partially defines us, hence in this research, she highlights the importance of reviewing one's memory to understand oneself better. Instead of working with representational pictorials from her fragmented memories, she focuses on the uncanny feelings felt through the process of recollection of memories. Therefore, her work is an intuitive response, visualising her stream of consciousness at the specific moment of creation.

E: pengtingthristine@gmail.com

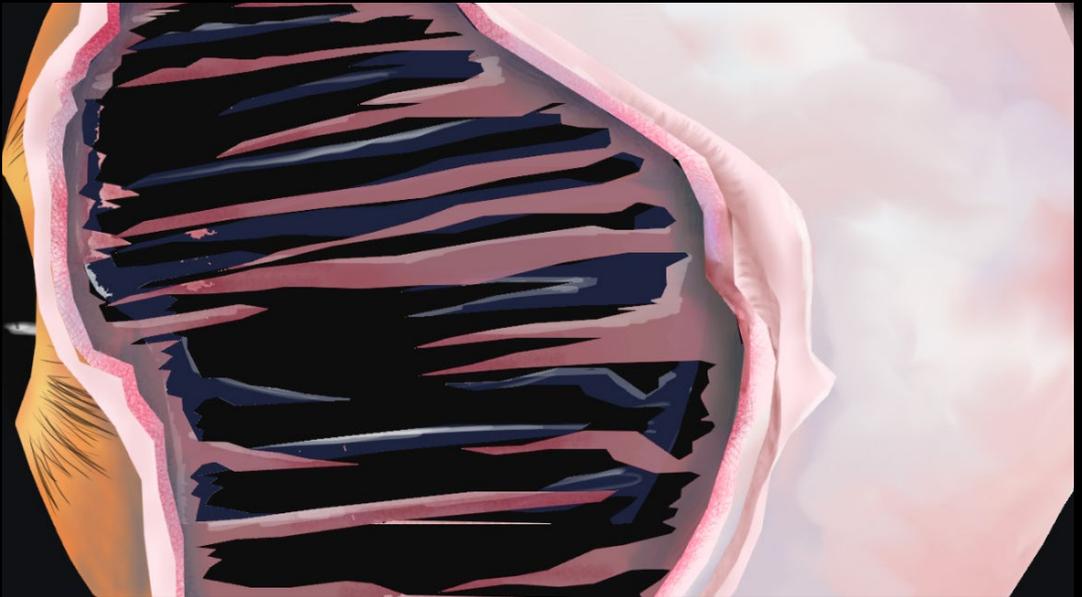
IG: @pt.artland

The Invisible Wall

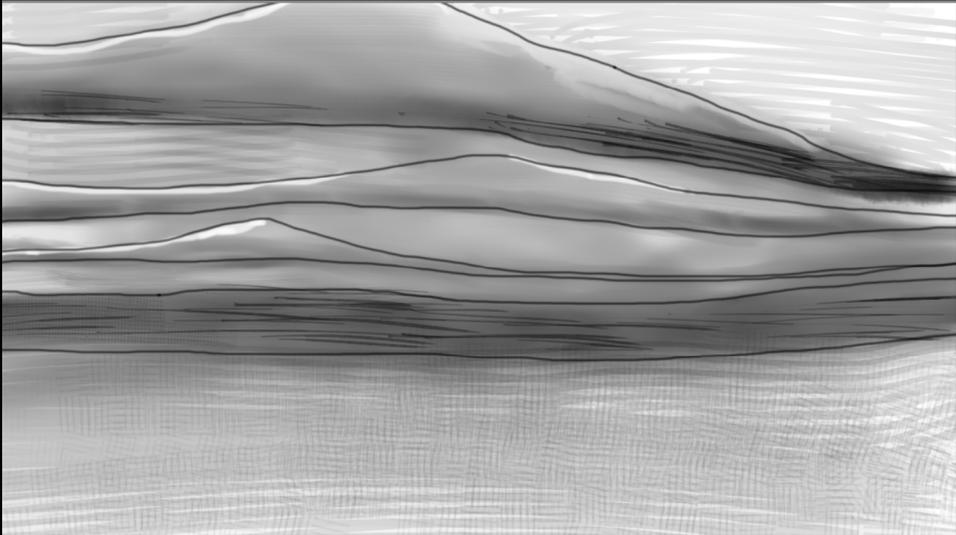
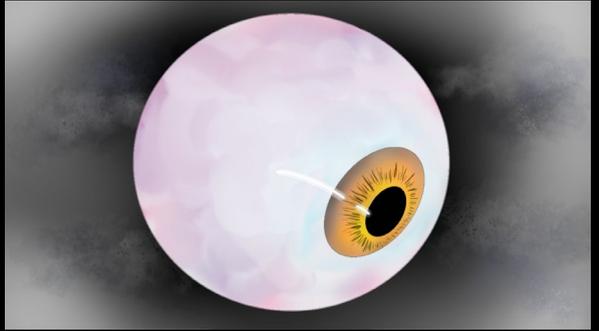
世界的那堵墙

- Single-channel coloured video projection with sound

16:9 aspect ratio, 00:04:32



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Raghav Babbar

Raghav Babbar's work is autobiographical. He paints anything around him that involves him or the things and people he has met on this life journey. He paints figures and portraits as he believes that they depict the honesty of a person. He also finds a connection with painting these subjects, as it expresses the way he feels about them to the world. His main goal for his paintings is to focus on building communication between the viewer and the work, along with the elements in the paintings that have been drawn from his personal life.

W: raghavvisuals.wixsite.com/raghavvisuals

E: raghv.bbb@gmail.com

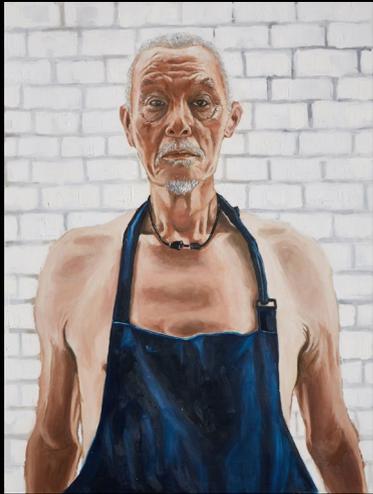
IG: @artbabbar

My life is a canvas and
each day is a brushstroke



Oil on canvas
100.0cm x 80.0cm
each

● Artists



Rajeswariy Rasoo

Rajeswariy Rasoo is a multi-disciplinary artist whose works revolve around her multiracial background and past histories. Her current project toggles between the sense of tenderness and tension. She explores ways in eliciting these feelings in her work.

E: rajeswariy@hotmail.com

IG: [@rajeswariy.rasoo](https://www.instagram.com/rajeswariy.rasoo)
[@roarjes](https://www.instagram.com/roarjes)

How Are You Going To Be Cured

- Duvet and landline phone
Dimensions variable

Audio recording
00:01:22, looped





Reema Subramanian

Reema Subramanian is a fine arts practitioner. She works with different mediums such as sculptural installations, photography, drawing and painting. In her installation works, she uses natural materials which play with perception, transformation and ephemerality. She invites the viewer to use both the senses of sight and smell to experience her work. This use of natural materials helps her to reflect nature's way and inspire the audience to reconnect with nature.

IG: @reemadreema_art

E: sub.reema@gmail.com

Transformation

- Spices (cinnamon, clove, star anise), glue and acrylic
9.0cm x 9.0cm x 9.0cm each



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Sage Lee Pei Ling

Sage Lee makes installations, video and conceptual artworks. Lee uses references and ideas that are integrated into feminism, literature and film. Her installations are a drawn reflection upon the art of installation art itself: self-referential and autobiographical in exploring themes of femininity, technology and the relationship between the two. Sage currently lives and works in Singapore.

E: leesagec@gmail.com

W: catgocollective.com/sagelee

Cornucopia

whmhwhmm.itch.io/cornucopia

- Digital interface and website
Dimensions variable



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Shenina Amīna Suhayb

Amīna Suhayb is developing works about her adoption and her birth mother. The body of work currently being created revolves around finding closure with her adoption story. She creates fictional spaces within locations of what could have been in order to come to terms with the knowledge of the existence of her birth mother but not knowing where she is. The work seeks to represent imaginary persons and the place that she lives in.

IG: @amīnanina_art
@amīnaninaxo

E: amīnaninasuhayb@gmail.com

Love, Mom



Acrylic on canvas
22.9cm x 17.8cm
each

Audio recording
00:01:00, looped

● Artists

	3 Frances Rd. Colombo, Sri Lanka	
	14 Fairline Rd. Dehiwala, Sri Lanka	
	1 Sulaiman Terrace Colombo, Sri Lanka	
	50 Albert Place Colombo, Sri Lanka	
	4 Ramanthan Rd. Colombo, Sri Lanka	
	1 Carlwil Place Colombo, Sri Lanka	
	9 Frankfurt Place Colombo, Sri Lanka	
	3 Albert Place Colombo.	



Shona Goh Chu Zhen

Shona Goh is an installation artist who has a great interest in working with space and transforming it into an experience. Her works since 2016 have been heavily influenced by nature and its prevalent role in our lives to help maintain a balance. Her current work, still influenced by plants, focuses on the healing properties of plants and is displayed as a representation of her own journey using plants as a source of healing. The work taps into her own struggle with her illness and how she has included alternative medicine as an approach in her work.

W: shonaaiko.wixsite.com/shonaaiko

E: aikoxmeraki@gmail.com

IG: @aiko.meraki

The manifestation of an impossible cure

- Paper pulp, dehydrated plants, wood, plastic, water, styrofoam and metal
200.0cm x 90.0cm x 90.0cm





Soo Mei Fei

Soo Mei Fei is a multi-disciplinary artist interested in looking at relationships, language systems and the body. Currently, her practice focuses on looking between mediums, through which a new form of knowledge is transformed and thus produced. She seeks to create new ways of understanding and knowing.

W: meifei-s.com

IG: [@meifei.s](https://www.instagram.com/meifei.s)

E: itssmitfs@gmail.com

From Here to There

Pastel and coloured pencil
on cold pressed paper
40.0cm x 25.0cm each



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Tan Jia Hui Angela

Angela Tan aims to create discomfort and uneasiness within her work without losing visual impact. Her current practice revolves around the conceptualisation of what the natural is, by fictionally portraying nature to raise awareness of environmental problems. She explores the use of industrial materials and sound as mediums to mimic nature, with her work often responding to the idea of artificial nature as it brings about the contrast between the real world and the fictional.

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IG: [@angelxtjh](https://www.instagram.com/angelxtjh)

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The flawless ocean

- Sound recordings of everyday objects and daily routines
00:04:00, looped

Digital prints on paper
21.0cm x 15.0cm each



● Artists



BA(Hons) Fine Arts
Graduation Showcase

● Between a Rock
and a Hard Place

Tan Wei

Tan Wei is a visual artist who works spatially across a diverse breadth of medium and depth. Rooted in the practice of storytelling through photography, her art practice focuses on the fundamental construct of our reality and sense of being that she experiences as part of everyday living.

Through the reconstruction of her observations in the everyday, she hopes to invite audiences into the manifold theatre of the mind. There, she seeks, ultimately, to create works that would set the stage for the audience to contemplate upon the synchronicity or lack thereof within otherwise mundane living experiences.

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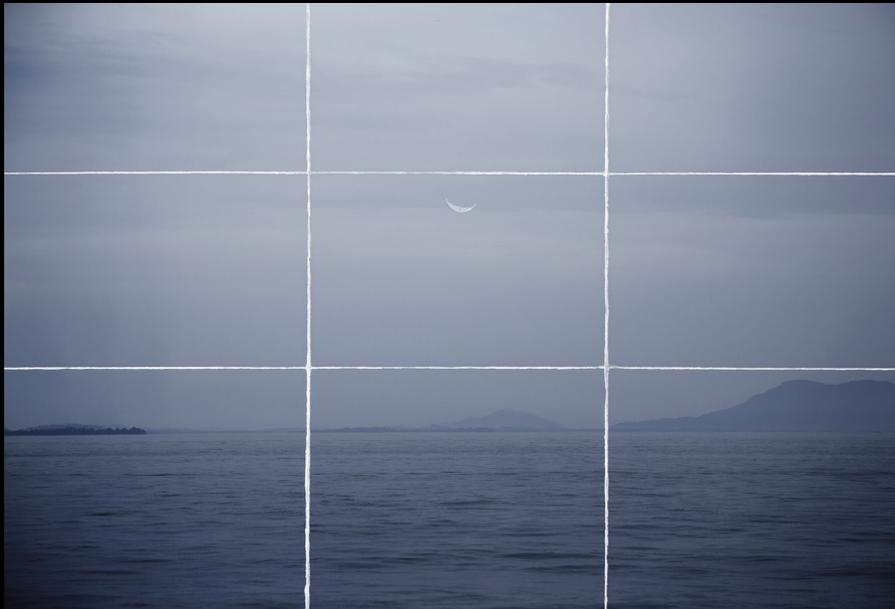
Indéfiniment

- Photographic prints on archival paper
30.0cm x 45.0cm each
45.0cm x 67.5cm each
67.5cm x 101.3cm

Single-channel non-coloured digital
video projection with 2 audio channels
16:9 aspect ratio, 00:05:09



● Artists



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Temuulen Erdenebat

Temuulen Erdenebat is interested in exploring the idea of repetitive pursuit towards any artistic medium. Whilst his contextual interests range from mathematical fractals to Zen Buddhism, his physical works tend to display solidity and geometry. His preferred mediums are sculptural, but he also works with charcoal on paper, traversing between the two-dimensional and the three-dimensional.

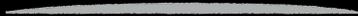
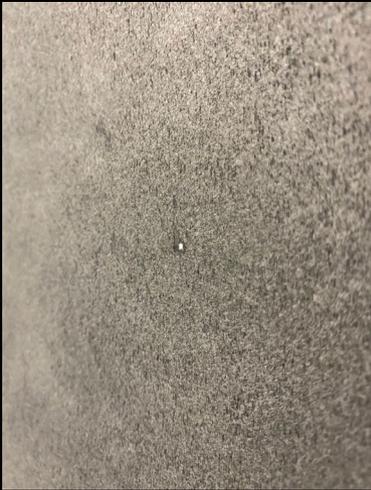
E: temster11@yahoo.com

Inevitable Variations in Repetition

- Charcoal on paper
54.0cm x 9.0cm x 9.0cm



● Artists



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Vaishnashki Meynon S

Being a tactile person, the process of painting has always given Vaishnashki the urge to take paint out of the canvas surface. Instead of viewing painting as a two-dimensional surface, she regards it as an object to be extended from the wall and into the space of the viewer. Thus, she is exploring the idea of disrupting the grid form by using acrylic paint to create malleable lattices.

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Lattice in Submission

- Acrylic paint, yarn and wooden canvas frame
Dimensions variable



● Artists



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Warut Loke

Warut Loke is a figurative painter who uses dancers as his subject matter. He is currently looking at the process of capturing movement. He captures movement as colours and strokes through the act of painting, while also incorporating the element of chance, with dancers as a reference point.

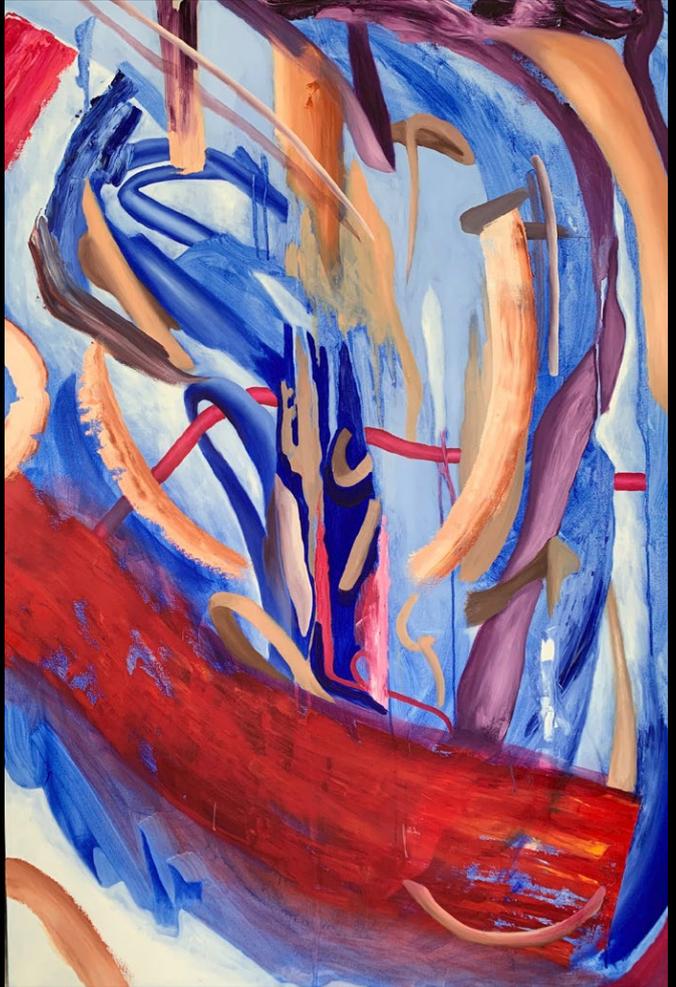
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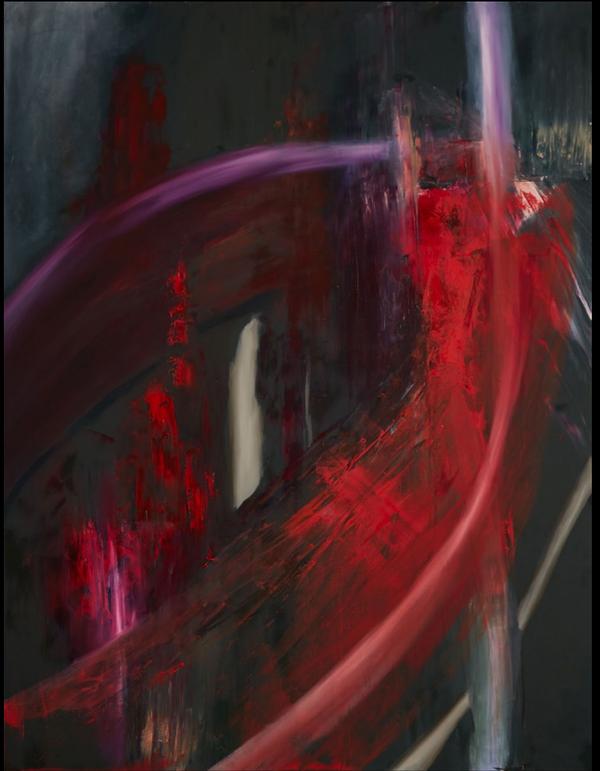
IG: @wawarut

Chaotic Order

- Oil on canvas
101.6cm x 152.4cm



● Artists



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Yen Yun Ni Odelia

The term “every day” is a multifaceted structure that informs time, rituals and regimes that yield a sense of rhythm and repetition. Through image-making, Odelia Yen seeks to establish that absence is equally essential to the essence of presence. She delves into the different aspects of palimpsests and vestiges through her collection of daily fragments and traces. In the search for aphorism, Odelia worked in reverse as “岁月 – Time” is an autobiographical work on amnesia that eventually unfolds the vestiges of everyday rituals.

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岁月(suìyuè) – Time

- Cyanotype prints on waxed paper
450.0cm x 16.0cm each



● Artists



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Zulkhairi Zulkiﬂee

Zulkhairi Zulkiﬂee has been committed to a practice that revolves around the idea of Malayness. Since 2016, his practice has addressed the topic with a focus on creative knowledge-making and the distinctions between Eurocentric standards and a Malay ontology. He is interested in subverting the expectations of art-making where he addresses the tensions of habituses concerning taste and class positions.

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1. Malay Boy (Posterior) (after Cheong Soo Pieng)
2. Posterior glance (after Cheong Soo Pieng)
3. Sketch #001 – #004 (after Cheong Soo Pieng)
4. Bust (Kepala)



1. Lightbox with
fabric print
86.9cm x 121.8cm

● Artists

2. Stereolithography

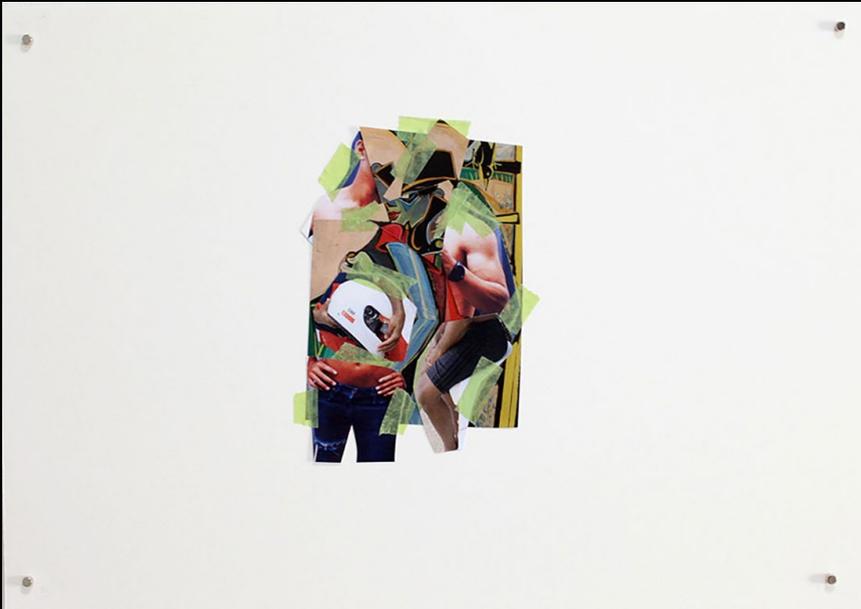
3D print

30.0cm x 18.0cm x 18.0cm

3. Collage of digital prints
and tape on acid-free

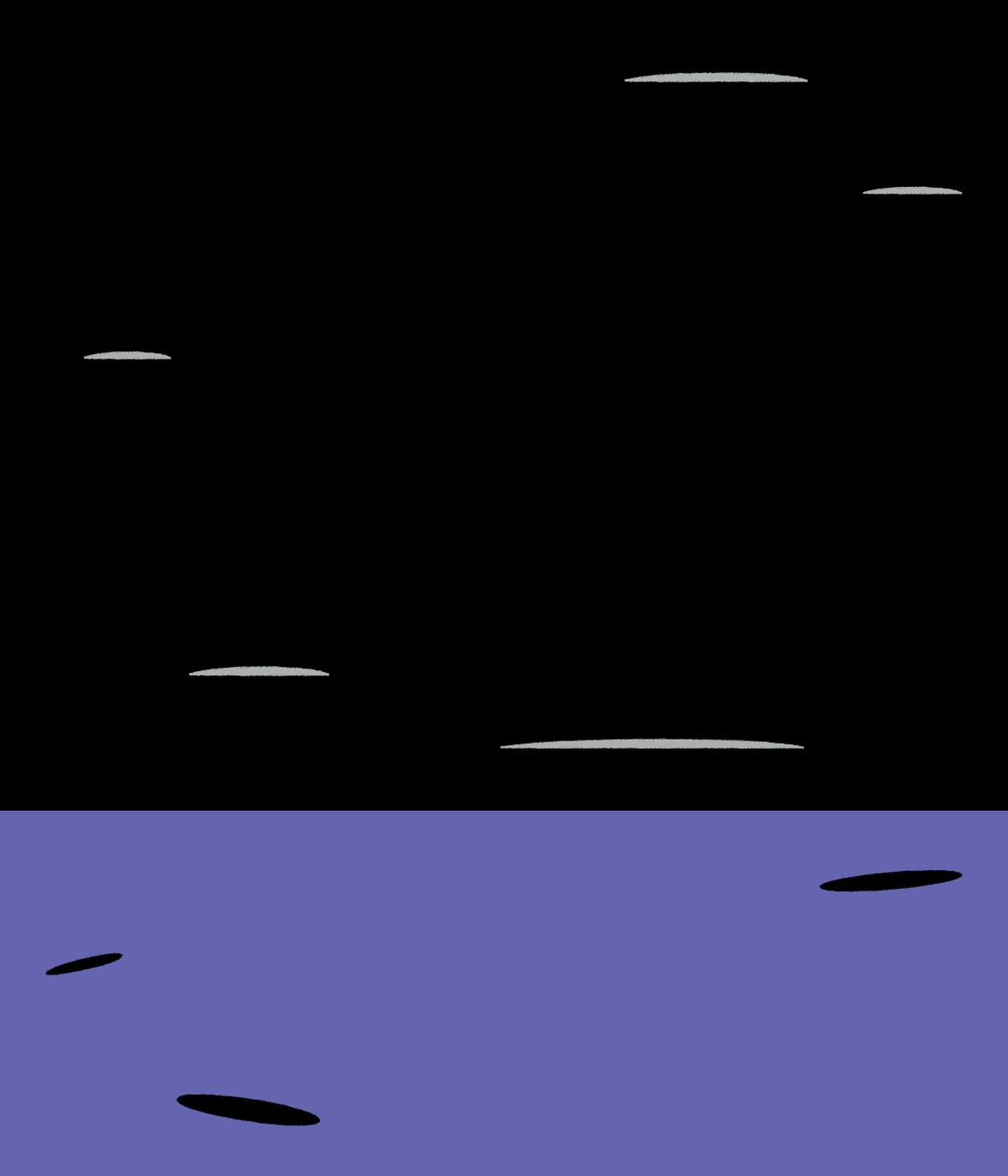
texture paper

29.7cm x 42.0cm





4. Custom-printed helmet drawstring bag
Dimensions variable



Acknowledgements

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Muhammad Hilmi Bin Johandi

Muhammad Khairullah Bin Rahim

Robert Zhao Renhui

Shawn Chua

Shirley Soh

Simon Ng

Susie Wong

Tan Guo Liang

Woon Tien Wei

(continued overleaf)

Visiting Guests/Speakers

Grace Tan
Guy Shekwin and Lynn Loo
Jessica Gabrielli
Kelly Limerick
Matthew Wang
Melissa Tan
Michelle Lim
Susan Olij
Weixin Quek Chong
Yanyun Chen
Zaki Razak
Zen Teh

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