



Leave Nothing but Footprints a Landscape exhibition.

By Isabelle Desjeux, residency director and exhibition curator.

The Residency

On a bright February afternoon, a group of eager artists gather around a studio space at Turf Club and take a walk around the forested area. Walking in the forest, discovering the landscape, feeling, learning. It is the first day of a residency at l'Observatoire for The Artists Village, where the artists are to meet up and discover together through talking, walking and making over the next three months. Some artists are from the Artists Village, and some are guests. The project, developed by l'Observatoire's director, Isabelle Desjeux, together with Gilles Massot, invites the Artists Village to imagine and create around Landscapes. This follows from the collective's previous exhibitions, *Portraiture* (2019) and *Still Life* (2018) : it is time to tackle the last in the trilogy of classic paintings. How might a contemporary art collective in Singapore reinterpret this traditional European genre?

“To me, the natural is no longer secluded from human endeavours. “
Pierre Huyghe

Our Landscape

Day-to-day living in Singapore does not offer many natural landscape views, despite hints of nature being overwhelmingly present between the buildings we inhabit, work in and shop at. The most famous landscapes in Singapore are actually man-made, from the Botanical Gardens, Gardens by the Bay, or even the Mandai Wildlife Reserve, signalling that humans are entrusted with the preservation of nature, which in turn becomes part of our culture. This creates the notion that nature is being preserved by humans, even while deforestation and ecological destruction is driven by the urban development of a city demographically expanding. Some green pockets exist, away from the structured and functional environments created for us to live, work and play in, and the landscape around Turf Club fits this description: forgotten by the developers, the landscape once created to support the horseriding community now lay untended, leaving the vegetation to take over. And so the resident artists, visiting the nearby landscape of Turf Club, encountered this in-

between space, located in the soon-to-be cleared historical site of Turf Club road. It invited the artists to become explorers, to choose between gazing, observing, contemplating, appropriating, meditating, before tramping back to the studio and making. There was much breathing space between our sessions. It felt like a “weekend à la campagne” (or a countryside retreat) before getting back to our weekly work grind, and gathering again the following weekend (although no artist attended all sessions, most came more than once). The process included many ways of discovering, including the sharing of a workspace, material, techniques, know-how. Beyond the studio, and outside Turf Club, the collaborations and the imagination continued, taking the notion of landscape with it, back into the city, into dreams and into everyday living quarters too.

The exhibition is happening five months after the official end of the residency, and while this leaves time for the transforming of the common explorations into final works, it should still be viewed as an Open Studio, where the processes are often left visible.

Leave Nothing But Footprints

The exhibition title alludes to the signages often seen before entering a nature reserve: how ironic these man-made signs in the natural environment ; what a struggle to leave no mark wherever we go... as demonstrated in Cynthia Delaney's work “Lost Soles”, humans often leave their trace behind, albeit unintentionally. The works presented include photographs, where the medium is used in different ways, to re-tell the story of a landscape photographer, to allude to our own mortality, or for story-telling in documenting performance. The variety of media on display also include sculptures, installations, prints and collages, interventions, workshops, and text-based art, reflecting a variety of experimental ways of knowing the explored landscape. As you walk through the exhibition, you will be encountering the artists as explorers, activists, voyeurs, dreamers, scientists. Some see the land as a source of material for making, while others want to inhabit it and become a part of it. You will be confronted with bodies in the environment or bodies feeling the environment, natural or man-made. You will encounter wilderness where nature took over, you will spot traces left by humans, and you will experience the magical and spiritual of the forest.

Works by

Anne Mølleskov - Cynthia Delaney - Eve Tan - Gilles Massot - Isabelle Desjeux - Jireh Koh - Ong Xiao Yun - Rusydan Norr - Smiha Kapoor - Tan Qian Hui - Teck Lim - Veronyka Lau - Yen Phang - Zulfa (Muhammad Zufadly Bin Abdul Manap)
Curatorial team: Isabelle Desjeux (Curator), Zulfa (Assistant curator), Isabella (second assistant curator)
Administration : Eve Tan



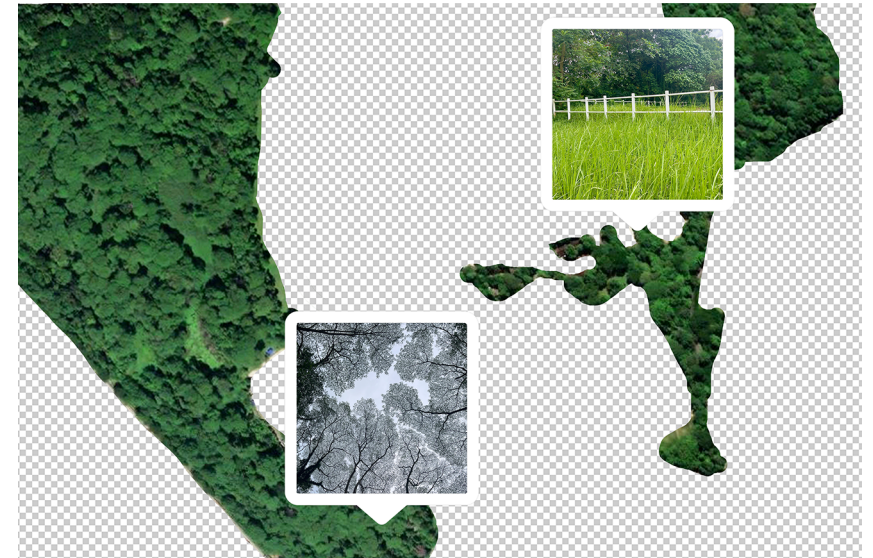
ANNE MØLLESKOV

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Anne Mølleskov is a visual artist based in Singapore and Denmark. She is interested in humanity's complex relationship with nature. Her art practice often takes place in direct dialogue with the landscape, which is reactivated with site-specific walks and interactive events, and through media such as photography, text, fashion, performance, and Google Earth. The intention is to experiment with new ways of experiencing, discussing and connecting with the surrounding nature and landscape. She received her MAFA from LASALLE College of the Arts (2017) and has been working and exhibiting internationally.

For this exhibition Anne Mølleskov continues her engagement with the landscape around L'Observatoire, where she was artist in residence in 2019. Back then she converted the studio and the nearby forested area into a "Faculty of Forest Fantasies and other Forestic Affairs". The nearby, partly forested area, became a place for exploration, imagination and engagement, resulting in a variety of outdoor events, performances and a studio exhibition.

During the recent 3 months group residency Anne Mølleskov went on new explorative walks in the area with fellow artist Eve Tan. Following these, they conducted a guided walk that, through different artistic perspectives and interactions, encouraged the participants to get in dialogue with the transforming landscape around Turf City. In the exhibition Leave Nothing but Footprints Anne Mølleskov is showcasing a video based on playful mapping and a collection of field notes from engagements with the landscape of Turf City. For the zine, she has contributed with Landscapes (photographies from Singapore, 2015-23), a Random Forest Experience Generator and more.



A Shifting Wilderness (Forestic Impuzzle) , 2023,
Field notes and playful mapping (creative collaging from Google Maps)
Single-channel, high-definition digital video,
16:9 aspect ratio, colour, sound, 9:03 minutes.



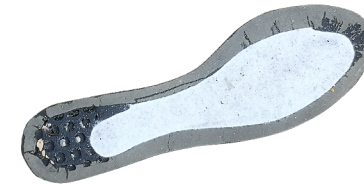
Stand Tall with the Trees , 2023, Participatory Performance in the forest.
Photo Courtesy of Isabelle Desjeux.



CYNTHIA DELANY SUWITO

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Cynthia Delaney Suwito's artistic practice explores the nuanced experiences and wonders inherent in the everyday. Cynthia poetically distills the complex semiotics in the objects; creating works that are accessible and relatable, and enabling others to see and value the beauty and significance that is often overlooked, and form new ways of thinking. Indonesian-born and Singapore-based, she has 6 years of teaching experience, has exhibited in Singapore and Indonesia, and was featured in the FORBES 30 under 30 Asia in the Arts (2017), BBC Asia (2017) and Channel NewsAsia (2016).



Over the last few years, I've made it a habit to capture photographs of abandoned shoe soles whenever I come across them. The homophonous connection to the word "sole" and "soul" adds a poetic dimension to the act, as it evokes the notion of people leaving a part of themselves behind. Each sole resembles a footprint, a mark that symbolizes a recent human presence, as if someone has walked through this very path not long ago. It makes a part of them part of your walking experience.

The concept of creating a final exhibit in a building that will soon be abandoned* parallels the act of leaving mark, much like a footprint. Through art, we leave a piece of our soul behind in memoriam of our presence and emotions in that space.

*This display was originally planned to happen at the Grandstand, soon to be demolished together with the building hosting l'Observatoire and the adjoining forest.

Lost Soles, 2018 - 2023, Digital Print on Vinyl, Dimension variable.



EVE TAN

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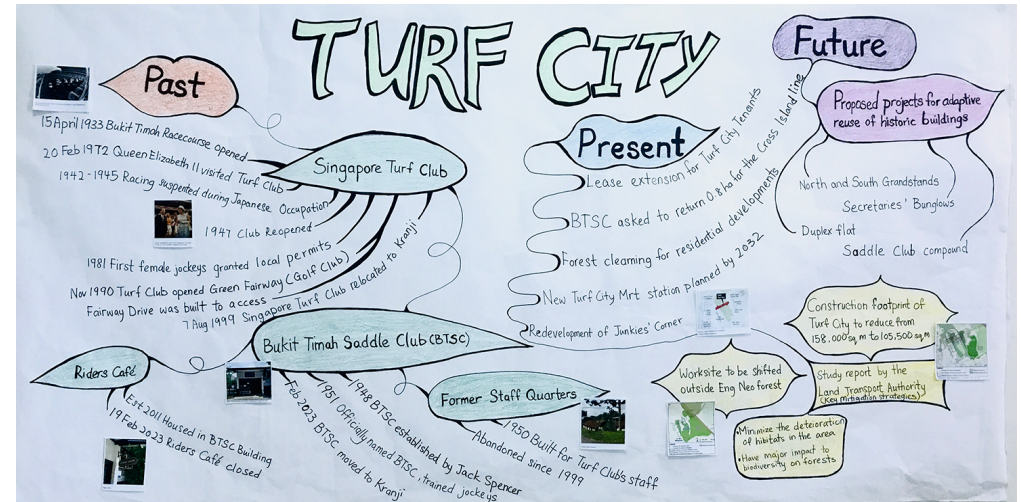
Eve Tan, a seasoned artist with 20 years in the industry, has managed programs like Art of Speed and Big Draw '15 at Playeum and curated for My HeARTland Carnival on MediaCorp Channel 8. Specializing in set design, she contributed to theatre festivals like 0600 (SIFA 2018) and It's a Happy Happy World (Silver Arts 2018). Eve also served as the art director for Studio Disney @ Disney Channel and U Pick Live @ Nickelodeon TV, while working on wardrobe styling for Singaporean films. As a mixed media artist, her work has graced various galleries, including Gajah Gallery and 791 Museum in China. She ventured into performance art, notably curating 'A Little Bit of Oomph!' in 2014 and performing 'Still I Rise' for Wu Wei Performance Series 2018, celebrating the lives of sex workers. Her Trashy Queen performance series has gained international recognition, featuring in Thailand, Korea, China, and Vietnam.

Site-Specific Installations

Utilizing existing discarded items (human-generated waste) found within the forest, these installations underscore our interaction with pre-existing refuse. This approach seeks to emphasize responsible engagement without further contribution to waste. It aims to raise awareness about the delicate state of the forest ecosystem. The expedition itself encapsulates a journey straddling the boundaries of history, the present, and the future. This trajectory parallels the ongoing transformation of this unique terrain—currently encompassing Turf City and 'forgotten' secondary forests—that has already been set in motion.

Mind Map

Visually representing the past, present, and future of the Turf City, the mind map highlights landmarks, events, and the area's evolving landscape. This documentation showcases the historical development of Turf City, including the Singapore Turf Club, Bukit Timah Saddle Club and its closure, the Riders Cafe, staff quarters on Harmony Lane, and other significant elements. By presenting this history, we aim to create a deeper appreciation for the area's heritage and the impact of its transformation. As the area is earmarked for the redevelopment and tunneling works of the new Cross Island Line, we aim to generate discussions and reflections on the implications of urbanization.



Mind Map 2023,
 markers, colour pencils, print-out images, 1.8m X 0.9m



'A Shifting Wilderness: A Journey Through Time and Change',
 2023, installation, dimension variable, photography by the artist



GILLES MASSOT

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Gilles is a multidisciplinary artist and academic whose work based on the idea of “the space between things” aims to establish links and decipher the narratives existing between disciplines, people, occurrences and parts of the world. His visual art practice more specifically deals with the theory of photography and its relation to time and space.

His work is part of the LTA Integrated Art Program (Buona Vista Station), the Singapore Art Museum and the Maison Européenne de la Photographie in Paris among other collections. He is a recipient of the French cultural award Chevalier des Arts et des Lettres.

These photographs invite the viewer to contemplate the notion of horizon in landscapes, the mystery of an ever-receding line that turns the “there” into an “over there”; a physical line that metaphorically keeps humankind going in its life journey. To the Singaporean viewers, these two images of horizons are indeed from an over there: Africa. *Keur Momar Sarr* is the name of the little town where I took this photograph of Lac de Guiers. *Alexandria* shows a beach in the famed Egyptian city and the horizon line contemplated by this couple is that of the Mediterranean. Both images were taken in the course of my research on Jules Itier, the 19th century custom officer photographer who did what appear to be the first around-the-world journey with a camera from 1842 to 1846. In the course of these four years of traveling, Itier took the first existing photographs of many a horizon. Thanks to two research grants from LASALLE College of the Arts, I could follow his path and physically experience the horizons that had made his journey a ground breaking one. The shot *Alexandria* was particularly meaningful to me. Standing on that shore at the end of the Egyptian arm of my journey in his footsteps, I could imagine how he must have felt while contemplating that Mediterranean horizon because for both of us, that “over there” was the same “home”: Marseille. *Keur Momar Sarr* is significant by another correlation. This horizon over the sub-Saharan vastness had marked the beginning of his world journey. For me it was the end of my research. There and over there; his beginning was my end. But his end was also my beginning. Time and space: the ever-receding line of one’s life journey that forever takes us over the horizon.



There an Over There (Keur Momar Sarr), 2023, Digital Prints, 42cm x 59.4cm.



There an Over There (Alexandria), 2023, Digital Prints, 42cm x 59.4cm.



ISABELLE DESJEUX

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Isabelle Desjeux is a Singapore-based artist and researcher. Using her training in Molecular Biology, she creates new kinds of scientific method-based artworks. Working closely with scientists, she encourages others to become the scientist in her interventions, whether in a class, during a workshop, or as part of an installation. Her work is participatory, with “experiment” being a strong part of her practice. She received her MAFA from Lasalle (2011), was the recipient of the French-Singapore New Generation Artist (2011), and of a Lasalle Research Fellowship (2017). Her work has been exhibited internationally.

A performance lecture about reading landscapes, from the microscopic to the macroscopic. What does the landscape look like from inside yourself? Beyond what you see, the landscape has effects on your body relayed through your insular cortex, and it is only through reading that information that you can truly know where you are, and answer the question “Where Are You?”

How does the body perceive where it is (geographically)? This lecture explores visual cues but also other bodily perceptions that make us understand where we are. Do we actually experience “Nature Shock” rather than “Culture Shock” when we move quickly from one place to the other? How does the body perceive the new place? What do we mean when we say “walking distance” here or there?

Drawing on 25 years of personal regular back-and-forth journeys between Singapore and a small village in France, as well as the latest research on interoception, the lecture is presented as an authoritative view on how to know where you are.



Where Are You?, 2023, Performance
Lecture, 30 minutes.



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Jireh Koh (b. 1991) graduated from Goldsmiths, University of London with a Bachelor of Arts in Fine Art (Honours) in 2017. In his eclectic practice, Jireh weaves between the disciplines of visual art, music, movement and performance-making, drawing inspiration from diverse fields of knowledge such as medicine, biology, astronomy, psychology, cognitive science, comparative mythology, theology, philosophy and more.

He is interested in the process of mark and meaning-making, as well as the role of myth and ritual across cultures - of the experience of art as an essential way of knowing. He is also interested in the occult quality of art, in which art can occlude, conceal, harbour and reveal deeper meanings through emergent relationships in the process of encounter.

Rubedo: Wild Things attends to the intersections between the Dionysian and the wild(erness). It does so by examining the constant negotiation between Man and (M) Other Nature as well as their struggle for territory in relation to the 'Lord of Wild Things' (Greek: ἄγριον) (Sanskrit: Paśupati), an epithet shared by both Dionysus and Murugan.

The complementary colours red and green play a central role in activating this artwork aesthetically, conceptually and affectively. These are colours associated with (M)Other Nature, life and fertility more broadly, with red connoting the fertility of humans/animals (e.g. flesh, blood, menstrual cycle) and green signaling the fertility of luxuriant vegetation. Whereas redness is linked to life/fertility, it can also signify bloodshed and death (Greek: ῥμάδιον).

In the photographs, the visual trope of a sacrificial corpse (Sanskrit: शव; IAST: śavā) is invoked via a kuṅkumam (vermillion-red) smeared male body reclining on the ruins of 'human civilisation' and camouflaged by overgrown vines (Greek: ἐρνεσίπεπλον 'wrapped in foliage'). These vines (Tamil: வள்ளி, Valli, "creeper") bear a special significance for Dionysius/Murugan. Meanwhile, kuṅkumam is a natural substance sacred to the Divine Feminine in Hindu culture, which alludes to an epithet of Murugan (Tamil: சேயேன், cēyōṇ, the 'Red One'). Resembling a bloodied corpse, the male body seems out of place despite attempts to blend in with the lush forestscape (Greek: κρύφιον - Concealed/Hidden). The kuṅkumam leaves 'bloody' traces over/on relics/ruins long after the body has left, throwing into sharp relief presence-absence beyond human perception or existence.



Rubedo: Wild Things, 2023, Performance Digital prints, Dimensions variable. Collaboration with Teck Lim (photography) and Tan Qian Hui



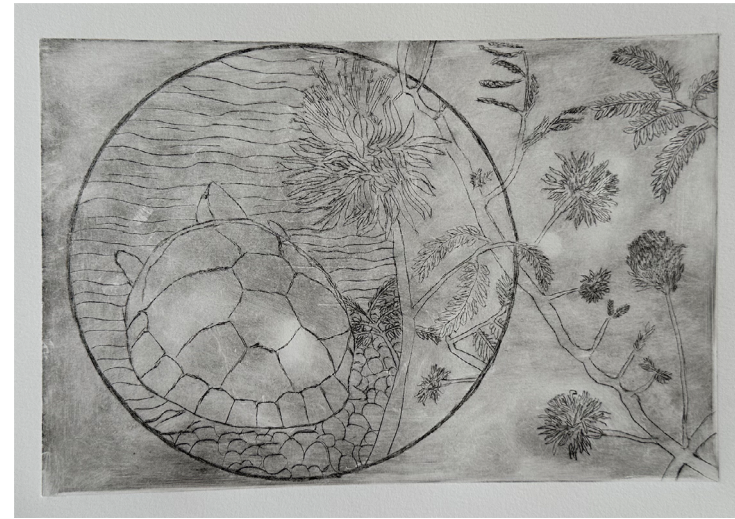
ONG XIAO YUN

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Ong Xiao Yun is a Singaporean 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 is practiced with a multipronged and multidisciplinary approach. She is also interested in the living and language of contradictions which she finds insightful and comedic.

This series of etchings are woven into compositions with two distinct parts consisting of dreams and non-dream elements. The dream elements - animals that appeared in the artist's dreams - are the main characters in the etchings. The non-dream elements are the backgrounds and landscape such as the stream, the offshore island, native plants and trees.

In the etchings, the artist chose native species to represent the animals. All dream animals apart from the armadillo and the sun bear can be found naturally in Singapore. The composition of the Malayan Box Turtle in the etchings is embedded with patterns inspired by the monoscentic narrative form of the Bharhut Buddhist medallion sculpture relief from ancient India, while the Four-lined Tree Frog uses drawing techniques developed by Finnish artist Tove Jansson.



There is a field, I'll meet you there (Malayan Box Turtle and Water Mimosa), 2023, Etching on papers, 12.7cm x 23cm .



There is a field, I'll meet you there (Wagler Pit Viper and Bodhi Fig Tree), 2023, Etching on papers, 23cm x 12,7cm .



QIAN HUI

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Qian Hui is a researcher working at the intersections of queer and feminist theory. Even though they are not a trained artist by any means, they have written about queer art(fulness) in their latest dissertation. Their academic-artistic research interests lie in the areas of intimate relationalities, embodiment, gender, sexuality and more recently, sustainability politics.

Barebacking represents a foray into the messy terrain of (queer) desire while crystallising some ideas on gendered land/body-scapes and masculinist modes of gazing. The artist's original intent was to subvert hegemonic gender relations by rendering a nude male torso as an inert topographical back(drop) in the wild tropical forest waiting to be colonised. A profound power exchange took place when the photographic subject got captured on the artist's phone — this photo-taking entailed a violent form of visually apprehending a body that was akin to taming, objectifying, dismembering and (partially) possessing it. Amidst the depiction of sculptured flesh, however, the vital sinew that constitutes this work is not the bare masculine back per se, but the artist's raw desire for the subject that has been inadvertently laid bare in the process.



Barebacking, 2023, Live Performance and Digital Print. Dimension variable



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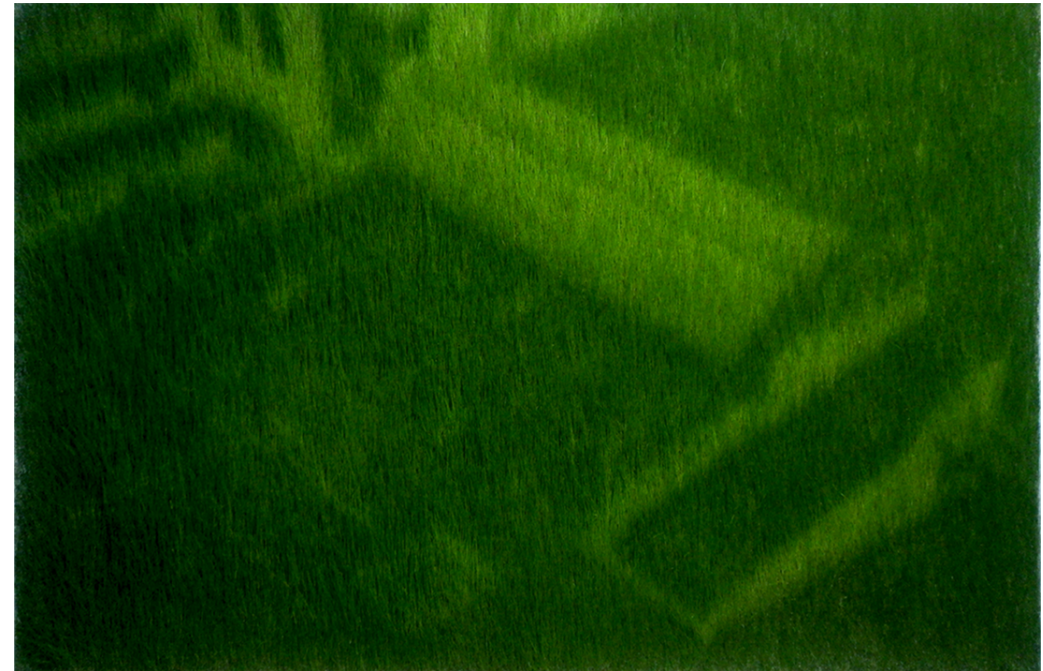
Rusydann Norr is a Singapore-based visual artist. Being an avid plant grower at home, he turns his love for horticulture towards art by exploring plant-based photographic processes and cyanotypes. Through his engagement with vegetal matter, he is interested in discovering its various significance across social, ecological or historical contexts. Rusydann graduated from LASALLE College of the Arts with a Diploma in Fine Arts (2019). He has participated in exhibitions and residencies in Singapore (405 Art Residency) and France (Maison Des Arts Georges et Claude Pompidou / Grey Projects).

Spatial planning are bound to generate archipelagos of under-utilised and neglected spaces, areas which are often covered with the ubiquitous cowgrass. Exploring the pockets and periphery of his neighbourhood, 'Softscapes' are documentations of sites that demonstrate the alternative uses of urban soil that cultivate visual interest and also a nascent territory of bio-diversity.

With the use of grass clippings obtained from his neighbourhood, he attempts to expand the perceived utility of grass beyond merely a ground cover, but as canvas for creation and cultivation.

'Park Reserve' is a past vision of a future upon encountering the vast empty carpark rooftops in his neighbourhood, of which could alternatively be a hybrid territory of food produce, recreation and a refuge for non-humans. Visually, vestiges of this neglected space are naturalised: signs and arrows become defunct as demarcations gradually evolve into interlocked ecosystems.

The imaging process, inspired by the duo Dan Harvey and Heather Ackroyd, involves digital projection upon grass seeds growing vertically over a period of weeks in a dark room. As a result, the grass produces varying chlorophyll (green) corresponding to the tones of the projected image. Rusydann explores this process further by adding different herbaceous seeds in an attempt to create a heterogenous landscape.



Park Reserve (study 1), 2023, Mixed Media (Grass seeds: Ryegrass, Red Fescue, Stoneware clay on stretched burlap, Darkroom long exposure image projection, Water), 120cm x 180cm x 26cm.



SMIHA KAPOOR

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Smiha Kapoor is an Indian artist and facilitator who cultivated her creative practice in Singapore. Embracing a performative approach to art-making, she often integrates drawing, installation, image-based media, participatory art, and live action into her work. With a keen focus on contemplation and personal transformation, Smiha explores and empowers individual narratives, relational networks, site-specific happenings, and intangible realities through embodied practice. She graduated with a Bachelors in Fine Art (Hons) from LASALLE College Of The Arts in 2021 and was the recipient of the Winston Oh Travelogue Awards'21. She has presented her work at institutions such as the National Gallery Singapore, NUS Museum, Arts Outreach Singapore, and has exhibited in various countries including Singapore, Thailand, India, Indonesia, and Germany. She has been member of The Artists Village Singapore since 2023.

“Two Fold To En-bloc” emerges as an exploration of the intimate dialogue between self and its surrounding landscapes, ignited by the collective departure from Peace Mansion and my personal exit from Singapore earlier this year. In the final days before departure, compelled to confront and purge the collection of things I had accumulated, I created these artworks during the En-Bloc exhibition where I invited the audience to enter into the intimate space of my home and adopt anything they desired from the installation, objects of which I conceived as fragments of myself that I could not carry forward.

In this performance for the photography series, my body discovers refuge within the textures of the carpeted debris I was leaving behind, and in these fragments, extends a last gesture of embrace towards the material landscape I once deeply embodied. The artwork invites viewers to engage their senses, encouraging them to distinguish between material objects and the human form, hidden and camouflaged within the photographic narratives of the image. This embodied landscape is an ode to the repositories of stories encapsulating memories of my time in Singapore and beckons viewers to embark on a journey of exploration, reflection, and connection with the echoes of lives lived, stories shared, and identities molded through the lens of materiality that supported it. This act encapsulates the dissolution of boundaries between self and surroundings, and prompts a fundamental reevaluation of the environment that envelops our self-identity.



Two Folds To En Bloc (Series), 2023, Performance (for photography), Dimension variable. Collaboration with Teck Lim (photography).



TECK LIM

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Teck Lim is a photographer and visual artist. With an inter-disciplinary approach, he intricately weaves together performance art, conceptual installation, and a fresh exploration of how individuals perceive images and photographs. The artist hopes his artworks serve as windows to the intricacies of human perception, inviting viewers to question not only the subject matter within the frames but also the very act of seeing itself.

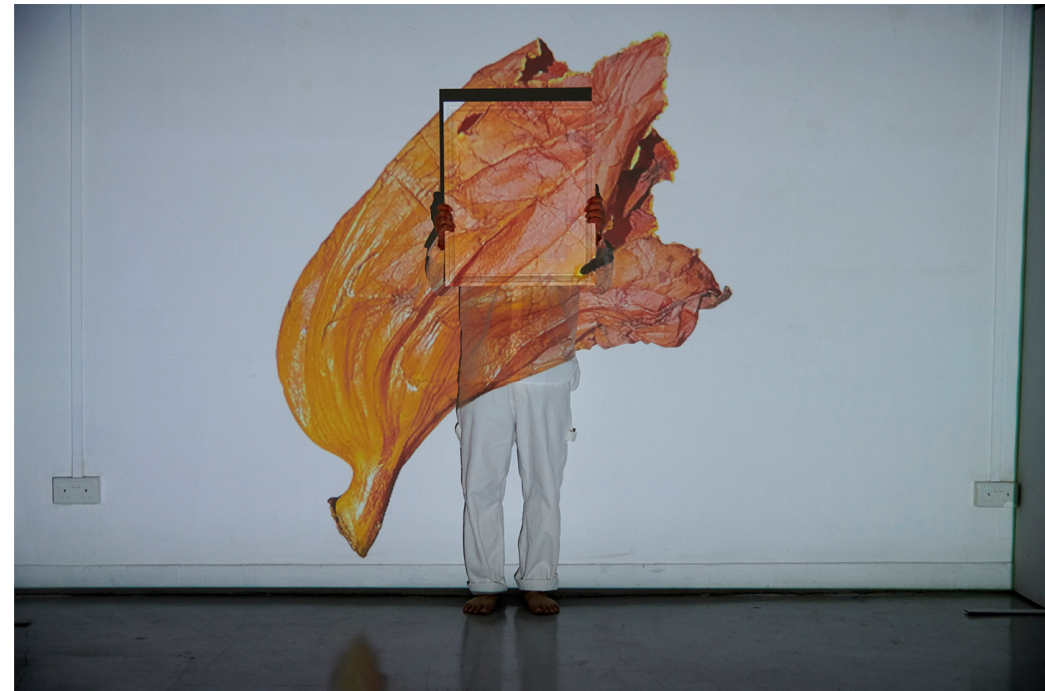
The artist has embarked on a recent artistic odyssey, delving deeply into the theme of mortality. His journey led him through the picturesque landscapes of Switzerland, the vibrant art scene of Yogyakarta, and the bustling metropolis of Tokyo(2022-2023). Across these diverse locations, he fostered meaningful collaborations that transcend language and geography.

Landscape and nature hold a profound significance in the world of artist Teck Lim, serving as both a canvas and a mirror to his innermost thoughts and emotions.

During his captivating residency, one particular forest walk became a catalyst for a series of poignant experiences that would shape his artistic journey. It was amidst the serenity of this environment that he chanced upon the African tulip tree, whose flower's symbolic weight deepened when he received heartrending news during his stay in Yogyakarta.

As if guided by an invisible thread, the African tulip tree reemerged under a different light. Its presence, seemingly coincidental yet deeply resonant, beckoned Teck Lim to engage with it in a new way. A powerful surge of emotions inspired him to transform his feelings into a performance—an intimate dialogue between the artist and the flower, between life's fragility and its resolute beauty. Through his lens, he immortalized fragments of this performative encounter, capturing the essence of a recurring landscape that echoed his profound contemplation of mortality.

Through his lens and his performances, he not only pays homage to the natural world but also invites us to confront our own mortality and the intricate emotions it evokes. The recurring imagery of the African tulip becomes a poignant reminder that, like the flower itself, life blooms, fades, and yet persists in its exquisite resilience.



Latency, 2023, Performance (for photography), Dimension variable.



VERONYKA LAU

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Veronyka Lau is a multidisciplinary artist. Her socially engaged practice often searches for the catalytic switches in collective action. Her performance and installation works explore the feminine and its mercurial quality for conveyance and resistance, particularly in what she sees as a climate of crisis and decline.

Stillness is but the waiting for the stirring. The stirring a prelude to the deluge that precedes the starting over. She likes the crevices and the in-between where change waits to happen.

I was immediately drawn to Xiao Yun's grounded approach to materiality and the abstract. "Between the relational - Topology of laces" is a collaboration that is an extension of our conversations from the mind mapping workshop that she gave as a part of this residency, particularly the parallels and contrasts in our work as artists, connectors and conduits in collective building.

We began with elements from my recent work "Tell me a story of where you end and I begin" contemplating the permeability and porosity of the self and the non-self and the inclination for synchronicity between human & non-human nature. From these elements, Xiao Yun let image emerge by pulling out threads that explored material, qualities, tensility and the possibilities of using landscape and nature as metaphor.

The work's development was also informed by text from my readings on fractals, space and narrative from German A. Duarte, Terry Marks-Tarlow and more:

Landscape as artifact
City an agitated space
Characters as Riemannian laces
Culture becomes topological
Transformation in movement

It was in response to Xiao Yun's intangible black and white photography from the forest walks around Observatoire that I started to take a closer look to find the interconnecting 'laces' in the organic - finding them quite accidentally in the freshly fallen inflorescence of a palm tree dampened by rain.

"Between the relational - Topology of laces" is a sculptural work. It is also an emergent process in synchronicity.



"Between the Relational - Topology of Laces", 2023, organic fibres, dimension variable



YEN PHANG

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Born to a geneticist and agriculturalist, Yen is attuned to the biological. Working in the mediums of painting, installation, and performance, he reflects on nature as interface, and the negotiation between sense phenomena and systemic understandings.

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.

This work is a node along my preoccupation with how the sensed body interfaces with the environment, as evoked through the sensual object.

This piece comprises of the toilet paper I collected on my 9-day road trip around Iceland, travelling counter-clockwise. The come from various rest stops, outhouses, hostels and other residences, and F&B establishments.

Each time this piece is presented, it requires the toilet paper sheets to be restacked again, resulting in subtle shifts in its base size and eventual height for each iteration. This dovetails with my general performance practice which emphasises ritual and repetition, reiteration which results in co-emergent form and meaning.

Presenting this soft intolerant sculpture at this time takes on other layers, as my partner with whom I travelled through Iceland has since passed in 2018 from cancer. For me personally, the tactility, the yellowed hues, and also accumulated wrinkles of the sheets carry the memories of past shared experiences of a flat volcanic/glacial landscape with a partner since lost.



"9DaysinIcelandWYou", 2017 - 2023, Found object and action (toilet paper, stacked), Dimension variable.



ZULFA

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ZULFA (Muhammad Zulfadly Bin Abdul Manap) investigates and questions the complexities of phenomenology of religion, culture, and politics; how they intertwine and shape social structures and perceptions.

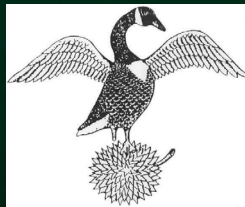
Standing at the crossroads of multiple minority groups, he currently workshops the function of art and the artist-as-tool to amplify marginalised voices, as well as to create discourse and civic engagements. His postpositivist, multidisciplinary practice often oscillates between collaging, ephemeral installation, text, and activism.

His works has been exhibited in various countries including Singapore, Germany, China and Ukraine.

This ongoing collage series is the surrealist, radical imaginings of the artist fascinations with nature, in particular - mountainscapes. and how he viewed and revere such natural geographical features as a spiritual vessel between the Earth and the Heavens while also subtly referencing the dying Earth.



The Soul Reaches the Pantheon of the Gods of the Highest Order (N.11), 2020 - ongoing, Paper Collage (Found images from magazines, gluestick) on Mixed Media Paper Dimension variable.



A publication by the artist village