

## ANNABELLE NG

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From left to right:

### **Notation II**

Charcoal, acrylic, printed photographs on canvas  
53cm x 45cm  
2017

### **Notation III**

Acrylic on linen  
44.5cm x 55cm  
2017

### **Notation IV**

Mixed media on canvas  
53cm x 45cm  
2017

The *notation II, III, and IV* are the continuous composition from the idea of mapping, recording and tracing the visual and sonic experience from time to time.

Each works noted down reflections of thoughts through the pages; looping signals in specific landscape. The concept of this series is the melodic sequence accumulated for the time being in present, the optical impressions in the mind.

The *Notation* is based primarily on the notation of time as it passes by. Annabelle sees time as relevant to all life, with each living organism being granted a pre-ordained time frame. Understanding her own collection of memories and experiences as a way to mark the passage of her allotted time, Annabelle began her pre-production process through a poetic reflection on the aforesaid memories.

*Notation III* begins with embroidered stitch work of a pictorial house. Being erased and deconstructed, Annabelle divided her thoughts to the opposite side. Expanding her idea of notation and balance as a whole.

## ANURENDRA JEGADEVA

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Left:

### **Black Princess**

Oil and mixed media on canvas  
91.5cm x 91.5cm  
2017

Right:

### **White Prince**

Oil and mixed media on canvas  
91.5cm x 91.5cm  
2017

Today, more than ever before – it seems as if we exist separately; whether it is on the internet – probably because of it – or in our “real” daily lives, we can choose to live our entire lives within like-minded tribes based on our racial, religious, sexual, economic, philosophical and political beliefs and bias.

What is even more prevalent is that we are closed off, and tend to resent the “other” in more blatant terms than we could have imagined in those distant pre-Trump years.

The Brexiters hate the stayers. The left abhors the right. The old migrants hate the new refugees. The colonizers of yesteryear pay no heed to the original people. The yes-campaigners disgust the no-stalwarts. The orang asal tolerate the latter-day pendatang. The rich exploit the poor.

And a lunatic racist fringe, in the guise of Nationalists and Patriots, have hijacked universal, compassionate human values and condemned it to a smelly, combustible scapheap of well-intentioned political correctness that accounts for nothing.

And always we think of that ‘other’ as having the benefit and privilege of seeing the world and living their lives through rose-colored glasses.

I recently decided to witness this madness at source. So we drove from New York to San Francisco via New Orleans. *Black Princess* (2017) and *White Prince* (2017) are the first portraits in my American Series. Their meanings yearn for a world where opposites attract and we all simply just get along.

And a rose-tint lingers.

## CHENG YEN PHENG

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### Untitled

Stitching on rice paper, long coarse grass' roots  
110cm x 130cm  
2017

*"No sweat!  
Hang in there!  
I am with you!  
You are almost there!  
You're on your way!  
Keep it up!  
Keep your chin up!  
Stick to it!  
Cheer up!  
Come on, go!  
Way to go!  
I'll be rooting for ..."*

They have to work so hard to live in this competitive society. They always have to tolerate to the outdated, conventional and conservative old ideas. Sometimes, they try to change it. Do you think it is possible for them to weed off this deeply rooted lalang (long coarse grass) away?

## CHEONG KIET CHENG

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### Johnny Johnny Yes Papa..

Acrylic on canvas  
160cm x 200cm  
2017

This painting depicts the artist's rhapsody after her 1st and 2nd childbirth. This includes the artist's relationship with her husband, the relationship between her children and their father, and their love for their daughters. Time flies without traces and we stay within our comfort zone. The details in life are related to human interaction. It's about how to live with friction and not to suffocate in the undercurrent.

## YIM YEN SUM

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From left to right:

### **What are you looking at I?**

Embroidery on gauze, gauze dyed in acrylic  
130cm x 50cm, 150cm x 75cm (with frame)  
2017

### **What are you looking at II?**

Embroidery on gauze, gauze dyed in acrylic  
122cm x 55cm, 150cm x 75cm (with frame)  
2017

### **What are you looking at III?**

Embroidery on gauze, gauze dyed in acrylic  
123cm x 54cm, 150cm x 75cm (with frame)  
2017

Where there is man, there is culture. Our culture should be in a state that could be seen everywhere, including on blocks, traditional buildings, craftworks, and so on, as a bridge connecting the city and its people.

The existence of traditional and modern culture is the key to form a city. Sadly, the existence of such state has become more and more blurred. Our traditional culture has been replaced by the modern, which signifies the phenomenon of culture disappearance or vanishing.

It's time for us to re-examine the relationship between city and people, culture and city, as well as people and culture. What is the relationship between man and the city? What can we do to safeguard these various cultures that have been gradually forgotten?

The subjects described in my work were formed by fragment of my memories, like a patchwork. For me, gauze symbolizes self-healing as we use gauze when we are injured.

Our culture and tradition, and the relationship between people and people (the trust between us) are injured, therefore requiring care and attention to recover. I hope we can be more sensible in our life, to be able to embrace the people we meet.

The uncertain relationships and distances between people may trigger various imaginations and inner feelings that can lead to ineffable personal feelings and memories. The space or ground and the memories we share are what bind us together.

In my artwork, needlework has become a very important medium. I feel that in the process, each needle narrates a different sentiment, and this sentiment unites certain parts that were separated. I constantly find myself making use of soft and flexible materials in my works, as they can be shaped and managed easily. I tried to draw out the main themes by using these materials, which to me are metaphors of care.

## CHIN KONG YEE

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### **Maze**

Oil on jute  
130cm x 380cm (Diptych)  
(4 possible arrangements)  
2015-2017

I was roaming in the city of Berlin aimlessly after my German class. I forgot how I ended up in the station but suddenly felt as if I was in a maze because I didn't know where to go.

I asked a man: *"I am lost!! Is this a Maze?"*

Man said: *"The signboards around have always shown all of the directions. This is not a maze if your destination have been made."*

## TOPY

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### **Corruption Is Over! If You Want It**

Wall painting

Dimensions variable

2017

In 1969, Yoko Ono and John Lennon created a peace campaign poster against the Vietnam War.

In 2017, TOPY quotes and changes the slogan, rebelling against the culture of corruption.

## DIANA LUI

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### **AUM #3**

Large format photogram

Materials used: human body, sunflower and seeds, sand from Aswan, Egypt, seeds collected from the rainforest Taman Negara, Malaysia, crystal pieces, hardened wax, etc.

122cm x 205cm

Edition: 1

2015

*"Aum"*<sup>1</sup>- the sound of the Universe, the sound of Existence, the essence of Breath, of life, the origin of everything, the Beginning, the ultimate mystery of life, of truth, of Self-knowledge, the liberation of the Self.

*AUM #3* is a photogram\* of a life-size self-portrait, where objects and/or a person – in this case myself – are placed on a large piece of light-sensitive photographic paper in complete darkness. The making of this photogram took several hours, as I had to feel my way in the dark on the large sheet of photo paper. The installation was then exposed to light, and the photo paper hand-developed in a darkroom. The results of photograms are always unexpected as it's done "blindly". In *AUM #3*, I was surprised to discover an image resembling a tree of life.

*AUM #3* is an intuitive performance in the dark and this photogram is the only trace of my communication between the invisible and the unknown during several days of trial and error. It is created from a deep desire, as a woman in the 21st century, to reconnect with the feminine within. The feminine being the selfless act of nurturing, healing, giving, infinite patience as well as the abundance of beauty, sensuality, creativity and enduring strength.

In this fast-changing, often violent and egocentric world, the pure act of creation is the only way I know how to be. In creating, I let go of any projected control and perception of my environment and myself. In creating, I'm centered. In creating, I am whole. In creating, I continue to perpetuate an intuitive way of being and from this arises an acute sense of responsibility for oneself and others, one's environment and one's *"raison d'être"*. My life's work has always been about the essential self, the primordial self. Instead of making portraits once again with my 8x10 inch view camera, I decided to begin from the beginning.

So, I began in the dark as if in the beginning of the Universe. I used a camera-less process and laid down upon a light-sensitive surface. Light flashed for a second like lightning and I had left a trace of myself on the surface – but for how long?

*"Aum"* is everything and nothing, the sound of Creation and the Universe.

\*Photogram: A photogram or camera-less photography is a photographic image created without the use of a camera by placing objects on a light-sensitive material such as photographic paper and exposing it to light. The exposed photographic paper is then developed using photographic chemicals in a darkroom.

1 Om (or Aum[ॐ]), Sanskrit: ॐ) is a sacred sound and a spiritual icon in Dharmic religions. It is also a mantra in Hinduism, Buddhism and Jainism.

References:

Jan Gonda (1963), *The Indian Mantra*, Oriens, Vol. 16, p. 244-297.

Julius Lipner (2010), *Hindus: Their Religious Beliefs and Practices*, Routledge, ISBN 978-0415456760, p. 66-67.

James Lochtefeld (2002), *Om*, *The Illustrated Encyclopedia of Hinduism*, Vol. 2: N-Z, Rosen Publishing. ISBN 978-0823931804, p. 482.

## FAIRUZ SULAIMAN

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### **you are not your eyes**

Mixed media

Size variable

2015

When creating visuals for live music, the inherent concern is always in translating something as abstract as sound into a tangible, visual experience. My early experimentations incorporated different vehicles of the visual form; multiple screens, back projections, and mobile screens. In my current explorations, I turn my attention to experimenting with the different processes in creating live visuals.

The process begins by creating two different types of loops; an analogue loop (*A*) and a digital loop (*D*). A few set of parameters (*P*) within those loops are created, allowing whatever image (*I*) that appears to present itself. These visuals are self-generated and constantly changing, tied to its surrounding sound (*S*) and human (*H*) error.

### **((A x D)+P) x (S+H)= I**

*you are not your eyes* was initially conceived as a 40-minute live audio-visual performance by visual artist Fairuz Sulaiman, with Euseng Seto performing live music. This performance was first showcased at KaleidoSoup, the first visual art performers gathering in Ho Chi Minh City, Vietnam in late 2015. The original setup from this performance has been slightly reworked, to be presented as an installation in a gallery space.

## KIM NG

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From left to right:

### **Secretion**

Silkscreen print and pencil on

pre-painted canvas

85cm x 85cm x 3cm

2017

### **Concealment**

Silkscreen print and pencil on

pre-painted canvas

85cm x 85cm x 3cm

2017

### **Stealth**

Silkscreen print and pencil on

pre-painted canvas

85cm x 85cm x 3cm

2017

This new series of works is about covering up, and about things being hidden and buried.

In comparison to previous works, identifiable images have been omitted in these new works, while still maintaining the multicolours that I usually use.

The process involves repeating and overlapping silkscreen-printed colours over a pre-painted canvas, as an intention to hide and bury the cause. The act of overlapping layers of colours onto the same canvas is like denying or concealing what has been done and happened in the past. The way of repeating prints becomes an act of disguise. It covers up and buries each layer of colours during the process of printing, until it reaches a desirable visual effect.

The idea of hiding, to conceal and to disguise, is an approach that often associates with the social and political motive, where the original fact has been altered and make-believed to suit an ulterior intention, then eventually comes out with a different interpretation to the origin. The repeating action of printing lets the visual to take form by itself, and yet, the final outcome is very much based on the personal aesthetic decision.

## RUZZEKI HARRIS

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### **Malodorous**

Oil and spray paint on canvas

159cm x 198cm

2017

*Malodorous* depicts the abuse of power, which indirectly causes bad reputation to an individual. These individuals always slander and judge others. Being malodorous, they are poisonous and contagious. They will indirectly attract and poison the society with the same thinking as theirs, like a cadaver attracting the flies.

## SEAN LEAN

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### **Blue Square, Red Circle, Green Hexagon and Yellow Triangle**

Mixed media on canvas

250cm x 250cm (Tetraptych)

2017

This is part of the “*Filters*” series, which aims to illustrate the lengths one needs to circumnavigate what is considered controversial or inappropriate when expressing one’s opinion. To mask or alter images that the state or mainstream society would avoid and shun. To tread the line between conformity and dissent.

## MICHAL MACKU

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### **Glass Gellage LIX**

Glass gellage

20cm x 40cm x 15cm

Edition 1 of 9

2017

Michal Macků (b.1963)

Czech Republic

Michal Macků combines in this work his gellages technique with large format historic photographic processes and state-of-the-art technology to create the 3D glass photographs-objects, so called glass gellages.

Since the end of 1989, Michal Macků has used his own creative technique which he has named "Gellage" (the ligature of collage and gelatin).

The technique consists of transfer the exposed and fixed photographic emulsion from its original base on paper. This transparent and plastic gelatin substance makes it possible to reshape and reform the original images, changing their relationships and endowing them with new meanings during the transfer. The finished work gives a compact image with a fine surface structure.