

In Be-Tween 5(,)yrs

Anthony Chin
Boo Sze Yang
Chen Sai Hua Kuan
Daniel Chong
Ezzam Rahman
Lai Yu Tong
Michael Lee
Ming Wong

Moses Tan
Ng Hui Hsien
Ryan Lim Zi Yi
Susanna Tan
Tay Bak Chiang
Wang Ruobing
Yang Jie
Ye Shufang

12 - 27 October 2024

(,)
space

'In Be-Tween: 5(,)yrs'

12 - 27 October 2024
(Opening Hours) 13:00 18:00, Saturday - Sunday
(Appointment Only) Tuesday - Friday

Comma Space 逗号空间
51 Jalan Pemimpin, #04-02 Singapore 577206

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'In Be-Tween: 5(,)yrs' exhibition.

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In Be-Tween Thoughts

In Be-Tween: 5(,)yrs is a group exhibition that brings together the work of 16 local artists to celebrate Comma Space's five-year independent artistic journey. This exhibition includes artists who have previously exhibited at the Space and also newcomers.

Since its establishment in January 2020, Comma Space has presented 25 exhibitions both within Singapore and internationally. The Space has launched several signature exhibition series, such as '12 Solo', 'INBETWEEN', and 'Artist Conference', and has served as a research repository. It has produced and published 22 videos, 10 publications, and organised numerous talks and panel discussions. In view of limited support and resources for independent spaces available in the region, Comma Space has actively contributed to fostering discussions on the importance of alternative spaces in order to promote a vibrant and diverse art scene.

Recently, Comma Space has also launched residency programmes aimed at providing Singaporean artists with international exposure. For instance, the upcoming international residency programme is a collaboration with Associate Professor Yutaka Inagawa from Onomichi City University, Japan and is scheduled for November 2024. Singaporean artists Liu Liling, Ng Hui Hsien and Susanna Tan will participate in this exciting opportunity.

Operating without commercial backing and institutional financial support, upkeeping the Space and offering meaningful programmes can never be easy. The concept of being independent also means the challenges of financial survival. Despite financial precariousness, Comma Space is glad that we have made it this far, and proud of its evolution into a pivotal hub for creative expressions, critical discourse, research, and exhibition-making. As an incubator, it will remain dedicated to fostering a vibrant and dynamic local art ecosystem.

Ultimately, 'In Be-Tween: 5(,)yrs' is more than just a group show and celebration; it represents an exploration of the future of independent art spaces in Singapore and aims to support both the artists' and Comma Space's future initiatives.



Image: 'Cunxin Cuntie Cunxin 寸心寸铁寸心', Tang Da Wu at Comma Space, 2021



The research-driven conceptual practice of Anthony Chin grows out of site-specific engagements with the historical, social, and architectural stratifications of a place. Through the articulation of ordinary materials into poetic installations, his work unravels the latent power structures and complex geopolitical narratives that undergird the colonial past and post-colonial present.

He is drawn to the structure of power that challenges our collective existence. It is in part a response to growing up and being on a tiny island city state that is void of natural resources – making it highly susceptible to the ever-changing geopolitical environment and circumstances.

Using common material/s, Anthony attempts to invoke particular places with attention to their geopolitical and social implications. Critically examining historical narratives through research, he tries to crystallise observations in order to create a form of artistic intervention.

Anthony Chin

(b.1969)

(lives and works in Singapore)

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The incomplete Momotaro Sacred Sailor (II)

'Momotaro: Sacred Sailors (桃太郎 海の神兵)', released in 1945, is the first Japanese feature-length animated film. Commissioned by the Japanese Naval Ministry as a piece of WWII propaganda targeted at children, the film lacked details of war-time agony. Filling in on the film's omissions, the artwork responds by highlighting Gillman Barracks – the venue where the work was shown, as the site of the final battle between the British and Japanese forces.

Reflecting the losses suffered by The Loyal Regiment (2nd Battalion) that was based there, the installation consists of 180 containers bearing a military identity tag, each filled with 5 litres of black acrylic paint (media used in making the animated film) – approximating the amount of blood in an adult human's body. A number of these avatars of the fallen are interned within the gallery and set against a children's song extracted from the film, while the remaining spectres can be found wandering across the precinct.

The animated film is available on Youtube.

Solo Exhibitions:

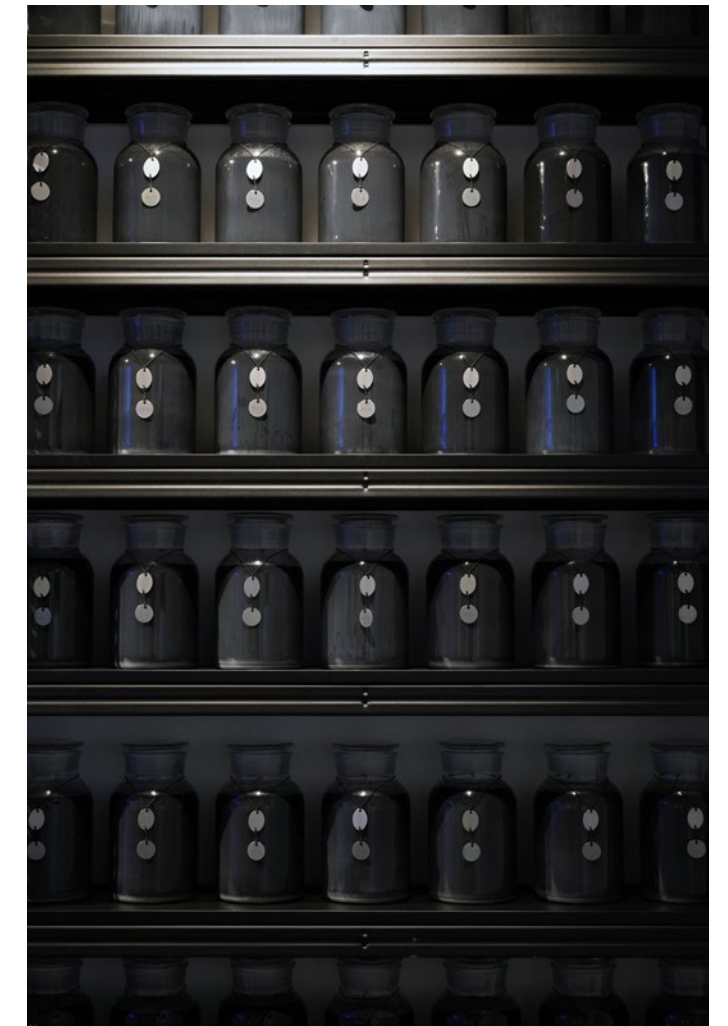
- 2023 - *OKA-9420, 岡九四二零*. NTU CCA Residencies-Open, Singapore.
- 2021 - ~~S\$1.996~~, S\$831.06. Comma Space, Singapore.
- 2020 - *TROPHY*. Metropolitan Museum of Manila, Philippines.
- 2018 - *Taipei Treasure Hill International Artists Residency*. Taipei, Taiwan.
- 2016 - *Western Pacific; Moshang experiment*. 798 art district, Beijing, China.

Group Exhibitions:

- 2023 - *SAM Contemporaries: Residues & Remixes*. Singapore Art Museum, Singapore.
- 2022 - *For the House; Against the House*. Gillman Barracks, Singapore.
 - *Concept 88*. Comma Space, Singapore.
- 2021 - *Recast*. starch, Singapore.
 - *The Orchard The Wasp*. Gillman Barracks, Singapore.

***The incomplete
Momotaro Sacred Sailor (II)***

#130/180	#131/180
#132/180	#133/180
#134/180	#135/180
#136/180	#137/180
#138/180	#139/180



glass jar, stainless steel military ID tags,
black polyester string, black acrylic paint
30 cm (H) x 20 cm (W) x 20 cm (D)
2022



Boo Sze Yang

(b.1965)

(lives and works in Singapore)

Boo Sze Yang's paintings deal with a broad range of subject matters and styles, from mundane domestic objects to images of car and airplane crash-scenes, derelict interiors of cathedrals and barren chambers of shopping malls. Boo treats banal objects, modern architectural interiors and destructive scenes as metaphors for the human condition.

Boo was awarded the Ngee Ann Artist of the Year 2022 by Ngee Ann Cultural Center; he won the Distinguished Alumni Medal 2017 from Nanyang Academy of Fine Arts; and the Asian Artist Fellowship Award 2010/2011 for his residency at the Vermont Studio Center, USA. In 2014, he was featured in the '100 Painters of Tomorrow' published by Thames & Hudson.

His work is held in the public collections of NAFA, National Gallery Singapore, Ngee Ann Kongsi, The Ministry of Foreign Affairs, the Ministry of Sustainability and the Environment Singapore, and the Singapore Istana Art Collection.

Solo Exhibitions:

- 2021 - *Dancing with the Wolves*. AC43 Gallery, Singapore.
- 2020 - *Un-intentional Consequences*. Comma Space, Singapore.

Group Exhibitions:

- 2023 - *Shifting Innovations: Uncovering Reinventions*. Nanyang Academy of Fine Arts, Singapore.
 - *The Good, the Bad and the Ugly*. 7879 Gallery and Clayworks, Singapore.
 - *Harmony Across Horizons: A Cultural Tapestry of Traditions*. Embassy of the Philippines Singapore.
 - *The Spatial, The Ephemeral, And The Possibility Of It All | Boo Sze Yang, Milenko Prvački & Wong Keen*. Artspace@Helutrans, Singapore.
 - *S.E.A Focus 2023*. Tanjong Pagar Distripark, Singapore.
- 2022 - *The 2022 Sovereign Asian Art Prize, finalist exhibition*. Art Central Hong Kong.



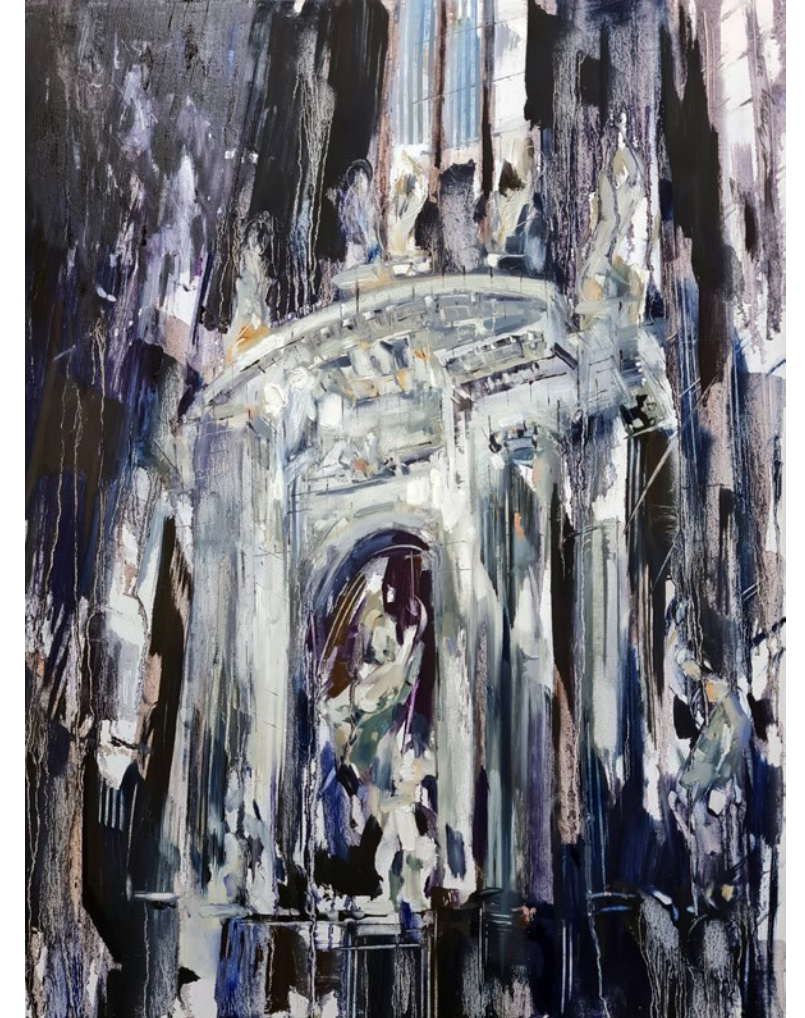


The Gateway #6

Oil on linen

59 cm (H) x 122 cm (W)

2023



***Altar to St. Giovanni Buono,
Milan Cathedral, Italy***

Oil on canvas

80 cm (H) x 60 cm (W)

2015



Chen Sai Hua Kuan (a.k.a Sai)

(b.1976)
(lives and works in Singapore)

Sai's practice includes sculpture, installation, sound, film and drawing; all of which encircle the notion of play, uneventful and overlooked everyday experience. Sai often transforms and de-constructs the ordinary things/everyday situations to open up a fresh interpretation surrounding them as a way of challenging the habituated eye. He sees his works as the outcomes of conditional activities determined and enabled by site and context, which go beyond object making and studio practice.

Sai graduated from LASALLE College of the Arts in 1997 and obtained a Master in Fine Arts from the Slade School of Fine Art, University College London in 2007.

He has won artist-in-residency awards from Yale-NUS College, Singapore in 2020; The Second (Long Li) International New Media Arts Festival, Guizhou, China in 2017; Künstlerhaus Bethanien, Berlin, Germany in 2015 to 2016; the Centre Intermondes, La Rochelle, France in 2015; and the Fukuoka Asian Art Museum, Japan in 2013.

Sai's artworks have been widely collected by private collectors and institutions in Singapore and abroad, including Singapore Art Museum; Chengdu EcoGarden; He Xiangning Art Museum, China; Museum of Contemporary Art Busan, South Korea; and VehbiKoc Foundation, Türkiye.

Sai is the co-founder of Comma Space (逗号空间), an artist-run experimental platform that creates thinking spaces between commas.

Solo Exhibitions:

- 2023 - *In Studio: 51 Jalan Pemimpin*. Comma Space, Singapore.
- 2022 - *Space Drawing No 12*. Objectifs, Centre for Photography & Film, Singapore.
- 2020 - *Chitter-Chatter*. Comma Space, Singapore.

Group Exhibitions:

- 2023 - *Night to Ling Festival 2023*. National Gallery Singapore.
- 2022 - *Refuse*. Singapore Art Museum, Singapore.
 - *Concept 88*. Comma Space, Singapore.
 - *The Senses; Breathe between Excess and Deficiency*. Myungju Art center, Seoul, South Korea.
- 2021 - *Gangwon Triennale 2021*. Hongcheon, South Korea.
 - *Sensory Grammar*. Museum of Contemporary Art Busan, South Korea.



Chitter - Chatter (Tainan Series) (闲聊台南系列)

Inspired by the numerous dental clinics scattered extensively in the major cities of Taiwan, 'Chitter-Chatter (Tainan Series)' mainly used adopted clinic waste – teeth cast – from the local dentists. Coincidentally, the opening of the exhibition was on the same day of the 8th direct presidential elections in Taiwan in 2024, a pivotal moment in the island's history.

Using a number of dental wastes/casts from local individuals, 'Chitter-Chatter (Tainan Series)' purposefully created a 'contesting' site through mechanically animated conversations. They echoed the historical moment when Taiwanese exercised their civil rights, and how the outcome of the contest would have major implications for Taiwan's relations with China.



Chitter-Chatter 4

Dental cast, plywood, motor
60 cm (H) x 40 cm (W) x 30 cm (D)
2024



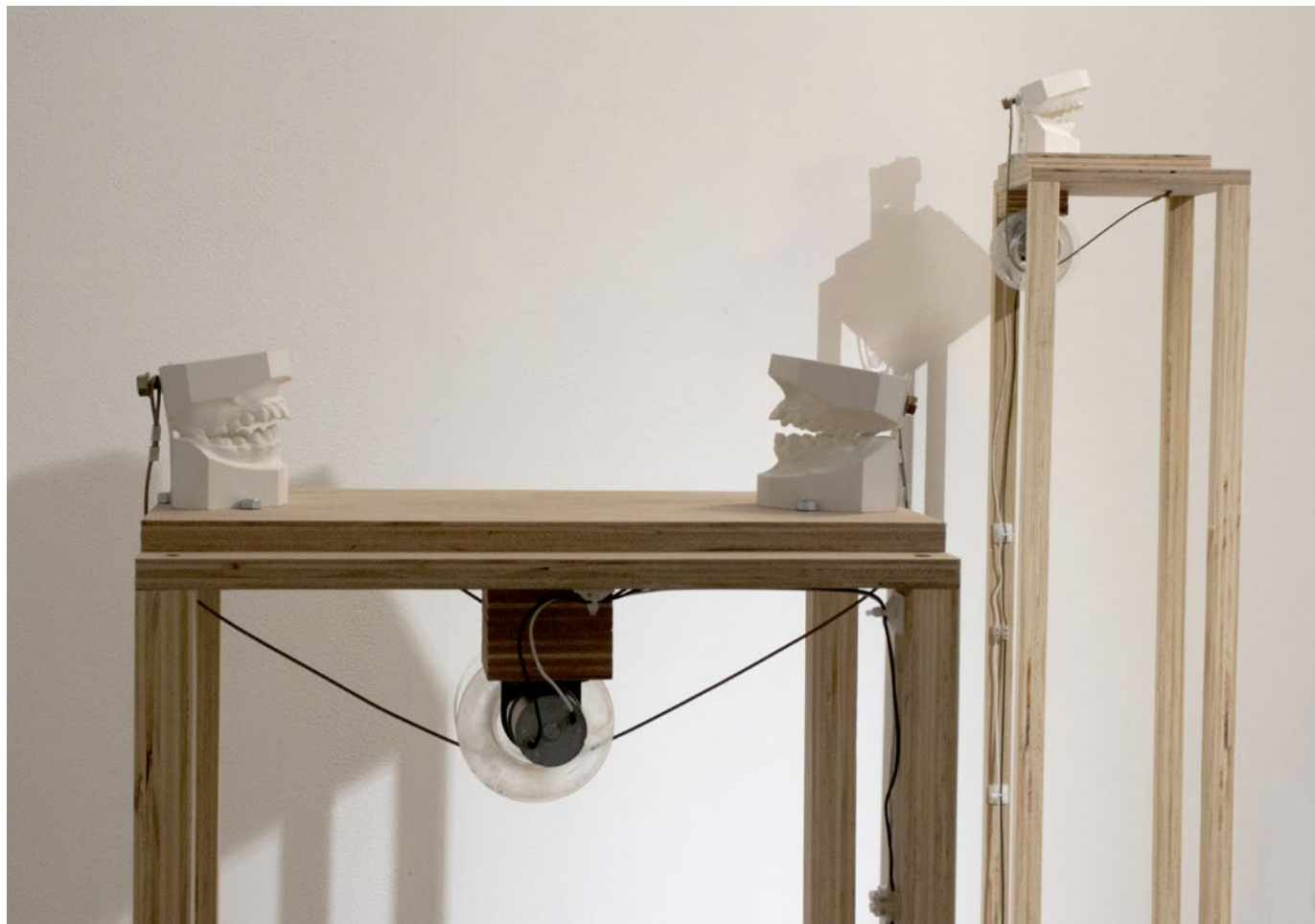
Chitter-Chatter 5

Dental cast, plywood, motor
80 cm (H) x 30 cm (W) x 30 cm (D)
2024



Chitter-Chatter 6

Dental cast, plywood, motor
80 cm (H) x 30 cm (W) x 30 cm (D)
2024





Daniel Chong is an artist-curator working in the expanded field of sculpture. He received a Bachelor of Fine Arts at LASALLE College of the Arts, Singapore in 2019.

Daniel Chong's practice works between the quiet slippages of function and sentimentality. Working through subtlety, his works evoke an emotive sense of longing and desire. Chong engages with materialism as a means to unearth sentimental connections through objects, but centred in our understanding of them through its use. His practice is often characterized with the ability to softly nudge our preconceived notions of objects through minute interventions. His works seem irreverent and casual, but in it lies a thorough process of listening and working an object through its materiality.

Daniel Chong

(b.1995)

(lives and works in Singapore)

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A single bitten Oreo biscuit replicated and enlarged (manifesting baggage)

(a monument to sincere absurdity)

Polyurethane resin | Edition 1 of 2 (+ 1AP) | 51 cm (H) x 66.5 cm (W) x 12 cm (D) | 2023

Solo Exhibitions:

2024 - *The silence between echoes*. RM Gallery, Aotearoa New Zealand.

2019 - *Shifting Subtleties*. 1 aspace, Hong Kong.

Group Exhibitions:

2024 - *An Ode to Absence*. ADM Gallery, Nanyang Technological University, Singapore.

- *Party in the Back*. 432 Joo Chiat Rd, Singapore.

- *Re-Fest 2024*. CultureHub by SeoulArts & La MaMa, Online.

- *Refraction Index, Singapore Art Week*. The Yards, Singapore.

- *Lucky Cats*. I_S_L_A_N_D_S, Singapore.

2023 - *Do you hear the invisible sound?*. Art Agenda, S.E.A, Singapore.

- *A Project of Art in the Night Race*. Dino Zoli Foundation, The Arts House, Singapore.

- *Artist Conference*. Comma Space, Singapore.



***A single bitten Lotus biscuit
replicated and enlarged***

(a gesture too far)

***(treading the threshold of
longing and insanity)***

Polyurethane resin

Edition 1 of 2 (+ 1AP)

120 cm (H) x 55 cm (W) x 12 cm (D)

2023



A mark of warmth

HFA German Etching

Edition 1 of 5 (+ 1AP)

(Unframed) 96 cm (H) x 89 cm (W)

2018



Bougainvillea form #1

Acid free paper, metal wire, plastic mesh

Edition of 1

94 cm (H) x 75 cm (W) x 22 cm (D)

2023



Ezzam Rahman is a multi-disciplinary artist and an adjunct lecturer in LASALLE College of the Arts and Nanyang Academy of Fine Arts, University of the Arts Singapore. He was awarded a joint winner of the Grand Prize for the President's Young Talents 2015 and the People's Choice Award by the Singapore Art Museum. In 2016, Ezzam was awarded the Goh Chok Tong Youth Promise Award by Yayasan Mendaki and the prestigious Young Artist Award by the National Arts Council, Singapore.

Ezzam Rahman

(b.1981)

(lives and works in Singapore)

Ezzam Rahman is an artist known for his interest in the body and the use of common, easily accessible, yet unconventional media in his art practice. Working across sculpture, installation, digital media, and performance, he creates works that are often autobiographical, time-based, and ephemeral, aiming to pique viewers' thoughts on the themes of body politics, identity, impermanence, traces, and abjection.

Group Exhibitions:

- 2024 - *desiring sanctuary*. starch, Tagore Lane, Singapore.
- *THEM*. ISA Art and Design Gallery, Jakarta, Indonesia.
- *Paper Trails Between Lion and Swan (Phase 2)*. Artsource, Old Customs House, Boorloo/Perth, Australia.
- *Party in the Back, Serving Thots*. Wine Mouth, Singapore.
- *In-Gallery Sessions, #Divulge*. Supreme Court Wing, UOB Southeast Asia Gallery 14, National Gallery Singapore.
- *QUANDARY, Body x Sound – Session 4, Episode 5*. MIAO Dance, Singapore.
- *The Collectible Experience*. Art Outreach, Gillman Barracks, Singapore.
- *OH! Open House Kampong Gelam Art Walk*. Sabar Menanti Restaurant, Singapore.
- *Draw Thought, Neurodivergent Society Festival*. University of Galway Art Gallery, Ireland.

i need to lose you for you to love me

is a series of flower-like miniature sculptures made primarily out of the artist's dry calluses of his own feet. Ezzam's line of research is investigating the topics of absence and presence, impermanence and by using materials off his body, he also narrates his own personal experiences and identity. Most of Ezzam's works are autobiographical and, in this artwork, as the title suggested, he wanted the audience to string a connection between the body, the spaces that it once inhabited and the relationships they created and lost along the way.



Artist's skin, used anti-inflammatory plaster, threaded wire, ball bearing, ceramic bowls, adhesive, epoxy resin in acrylic box

29 cm (H) x 17 cm (W) x 12 cm (D)

2022

those who we lost along the way

is a collage abstract painting with different shades of skin colours. In this artwork, Ezzam wanted to highlight both the similarities and differences between people, how we needed each other regardless of race, gender, sexuality and religious beliefs. Each short stroke is to represent the individuals we cross paths with and also lost along the way.



Used anti-inflammatory plaster, repurposed scrapped genuine leather, matte enamel, acrylic and adhesive on canvas

111 cm (H) x 63 cm (W) x 7 cm (D)

2024



Lai Yu Tong

(b.1996)

(lives and works in Singapore)

Lai Yu Tong is an artist based in Singapore who works across drawing, installation and image-making. His practice employs storytelling, arranging and recording as ways to understand the world. His recent works consider how art can evoke empathy in a world so damaged.

Besides his art, Lai regularly publishes children's books for children and adults under his self-founded press, 'Thumb Books'. Lai's curatorial projects include 'Frida' (2023), where he invited artists to present their works by a window at his home studio; and 'Robin' (2022), a series of group exhibitions in nomadic camping tents around Singapore.

Lai received the National Arts Council Scholarship (Degree) in 2017 and won the LASALLE Awards for Academic Excellence (Fine Arts) in 2019. He was appointed as associate artist at The Substation from 2020 to 2021.

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Solo Exhibitions:

2022 - *Tom's Day Out*. Temporary Unit, Singapore.

2021 - *Selfish Boxes*. The Substation Gallery, Singapore.

2020 - *Cardboard Lamps & Adequate Images, "8/12 SOLO."* Comma Space, Singapore.

Groups Exhibitions:

2024 - *The last off-site show on the Earth at Plague Space and everywhere (pt 2. offline)*. Plague Space, Krasnodar, Russia.

- *Lucky Cats. I_S_L_A_N_D_S*, Singapore.

2023 - *Re-connect/Centre/Converge: The Arts Festival*. The Substation, Singapore.

- *The World*. Barely Art Fair, Chicago, United States.

- *Nighthawks*. starch, Singapore.

2022 - *Time Present Time Past*. DECK, Singapore.

Car Drawings

are a series of colour pencil drawings on white paper depicting abandoned cars within dystopic landscapes. The series references drawings made by children bearing lines that falter between innocence and violence. They explore the tension within humanity's obsession with automobiles despite the environmental crisis.



Yawning Dog

(Framed) Colour pencils on paper
37.5 cm (H) x 30 cm (W) x 3 cm (D)
2022



Toyota Vios (Silver)

(Framed) Colour pencils on paper
37.5 cm (H) x 30 cm (W) x 3 cm (D)
2021



Skeleton

(Framed) Colour pencils on paper
37.5 cm (H) x 30 cm (W) x 3 cm (D)
2022



Storm

(Framed) Colour pencils on paper
37.5 cm (H) x 30 cm (W) x 3 cm (D)
2022



Michael Lee

(b.1972)

(lives and works in Singapore)

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Michael Lee is an artist and curator researching urban memory and fiction, especially the contexts and implications of loss. He merges personal and social narratives into diagrams, environments, events, models, or texts. Among his curatorial projects are 'Eat Play Love' (2024), 'Got room, do things' (2018) and 'what it is about when it is about nothing' (2015).

Lee has staged solo shows at Comma Space; Yavuz Gallery, Singapore; Hanart TZ Gallery, Hong Kong; and Künstlerhaus Bethanien, Berlin; among others. His work has also been shown in international group exhibitions such as Creative Center Osaka (2019); Asia Triennial Manchester (2011); Shanghai Biennale (2010); and Singapore Pavilion at the World Expo, Aichi, Japan (2005).

His work is held in the public collection of the Guangdong Museum of Art, China; National Gallery, Singapore; Singapore Art Museum; and National University of Singapore Museum.

Lee was awarded the APBF Signature Art Prize (People's Choice Award) by Singapore Art Museum in 2011; and he received the Young Artist Award (Visual Arts) by National Arts Council, Singapore in 2005.

Solo Exhibitions:

2022 - *Creatif Kompleks*. Side gate, Tanjong Pagar Distripark, Singapore.

2020 - *I can't, I have to go to Mongolia*. Comma Space, Singapore.

Group Exhibitions:

2022 - *Concept 88*. Comma Space, Singapore.

- *Bad Imitation*. Level 5, Tanjong Pagar Distripark, Singapore.

- *Visual Thinking: Sense of Knowing*. Comma Space, Singapore.

2021 - *Re-THINGing Gesture in Contemporary Sculptural Practice*. Jendela, Esplanade-Theatres on the Bay, Singapore.

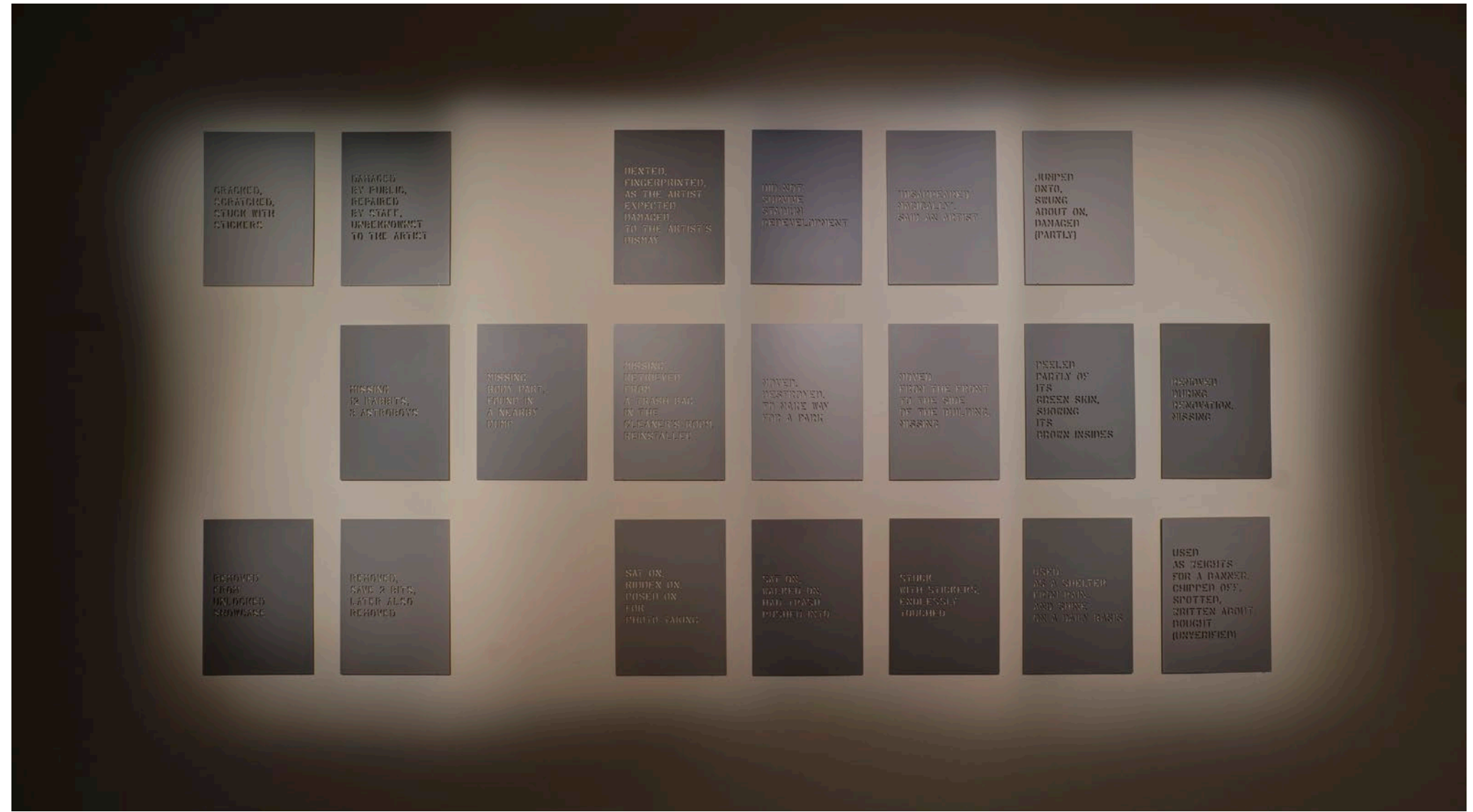
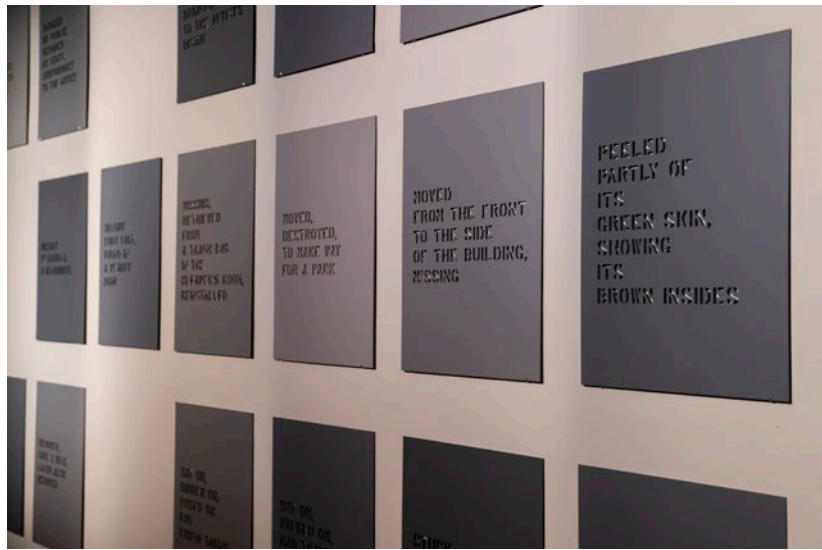
2020 - *Suddenly Turning Visible: Art and Architecture of Southeast Asia 1969-1989*. National Gallery Singapore.

2019 - *Southeast Asia Modernism Space Singapore*. URA Centre, Singapore.

- *CAPS!2019*. Teachers Academy of the Arts, Singapore.

Objects of Convenience

explores how public sculptures are used in ways beyond the artist's intention. From over 70 accounts, Michael Lee created 24 text stencils depicting various interactions. Some reflect mischief, others practicality. Each stencil is a small poem of actions performed on public art. Arranged alphabetically, these poems map out specific encounters between humans and objects. Lee's humorous approach suggests that relationships of convenience are as noteworthy as those of intended use.



Enamel spray paint on acrylic sheet

60 cm (H) x 42 cm (W) x 0.3 cm (D) each

Edition: 1/3

2021



DEMOLISHED
TO
MAKE WAY
FOR
A THEMED
THOROUGHFARE

DENTED,
FINGERPRINTED,
AS THE ARTIST
EXPECTED,
DAMAGED,
TO THE ARTIST'S
DISMAY

DID NOT
SURVIVE
STADIUM
REDEVELOPMENT

JUMPED
ONTO,
SWUNG
ABOUT ON,
DAMAGED
(PARTLY)

KNOCKED
OVER
BY A VISITOR
WHO DRANK
ALCOHOL

MISSING
12 RABBITS,
3 ASTROBOYS

MISSING
114 OF
365 PIECES

Enamel spray paint on acrylic sheet
60 cm (H) x 42 cm (W) x 0.3 cm (D) each
Edition: 1/3
2021

MISSING
BODY PART,
FOUND IN
A NEARBY
DUMP

MISSING,
RETRIEVED
FROM
A TRASH BAG
IN THE
CLEANER'S ROOM,
REINSTALLED

MOVED,
DESTROYED,
TO MAKE WAY
FOR A PARK

MOVED
FROM THE FRONT
TO THE SIDE
OF THE BUILDING,
MISSING

PEELED
PARTLY OF
ITS
GREEN SKIN,
SHOWING
ITS
BROWN INSIDES

REMOVED
DURING
RENOVATION,
MISSING

REMOVED
FROM
UNLOCKED
SHOWCASE

Enamel spray paint on acrylic sheet
60 cm (H) x 42 cm (W) x 0.3 cm (D) each
Edition: 1/3
2021

REMOVED,
SAVE 2 BITS,
LATER ALSO
REMOVED

REPRODUCED
ALMOST
ENTIRELY
AS AN
ENGAGEMENT
DEVICE

SAT ON,
RIDDEN ON,
POSED ON
FOR
PHOTO TAKING

SAT ON,
WALKED ON,
HAD TRASH
PUSHED INTO

STUCK
WITH STICKERS,
ENDLESSLY
TOUCHED

USED
AS A SHELTER
FROM RAIN
AND SHINE
ON A DAILY BASIS

USED
AS WEIGHTS
FOR A BANNER,
CHIPPED OFF,
SPOTTED,
WRITTEN ABOUT,
BOUGHT
(UNVERIFIED)

Enamel spray paint on acrylic sheet
60 cm (H) x 42 cm (W) x 0.3 cm (D) each
Edition: 1/3
2021



Ming Wong

(b.1971)

(lives and works in Berlin, Germany)

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Ming Wong's interdisciplinary practice includes digital imagery, installations, performances and videos. Through the reenactment of classic art films and world cinema, Wong's practice plays with the intersections of language, identity, and performance.

Influenced by his early theatre training, Wong researches, plans, directs and produces his films; he often portrays multiple primary characters, regardless of their language, gender or ethnicity. In recent years, he is interested in the theatrical combination of sci-fi and traditional Chinese culture, particularly Cantonese opera. This is inspired by Chinese modernity and the role of popular culture in building national identities.

Wong represented Singapore at the 53rd Venice Biennale in 2009, where he was awarded a Special Mention for his restaging of the golden age of Singapore cinema.

His works are collected globally, namely at the Singapore Art Museum, Singapore; M+, Hong Kong; Taoyuan Museum of Fine Arts, Taiwan; Museum of Modern Art, New York; Hammer Museum, Los Angeles; Tate Modern, London; Centre Pompidou, Paris; Louis Vuitton Foundation, Paris; and Hamburger Bahnhof, Berlin.

Group Exhibitions:

- 2024 - *The 24th Biennale of Sydney: Ten Thousand Suns*. White Bay Power Station, Sydney, Australia.
- 2023 - *Signals: How Video Transformed The World*. Museum of Modern Art, New York, USA.
- 2022 - *Pier Paolo Pasolini: Tutto è santo. The political body*. MAXXI, Rome, Italy.
- *Ridiculously Yours! Art, Awkwardness and Enthusiasm*. Bundeskunsthalle, Bonn, Germany.
- 2020 - *Global(e) Resistance*. Centre Pompidou, Paris, France.

Performances:

- 2024 - *Rhapsody in Yellow: A Ping Pong Piano Battle*. Kunstfestspiele Herrenhausen, Hanover, Germany.
- 2023 - *Rhapsody in Yellow: A Lecture-Performance with Two Pianos*. Haus der Berliner Festspiele, Berlin, Germany.



Tales of the Bamboo Spaceship

is an ongoing project in which Ming Wong attempts to connect two seemingly distinct cultural forms of Cantonese Opera and science fiction literature. In the latest iteration (2019), the artist presents a narrative structure based on his research from the past decade on the history of Cantonese opera's transition from stage to screen in the 20th century. Wong extends the speculative possibilities of the traditional Southern Chinese art form both forwards, through the lens of science fiction, towards alternative futurities for communities tied by language and cultural memory, as well as backwards, to the opera's coastal roots in the 19th century, embedded in its traditional mythology surrounding the sea.

single channel HD video with audio 15 min 20 sec

16 x 9 screen (size variable)

Edition: 3/5 + 2AP

2019





Moses Tan

(b.1986)

(lives and works in Singapore and UK)

Moses Tan (he/they) is an artist whose works have an interest in queer melancholia, botany and horror. Employing drawings, videos and installations, their works consider entanglements of desires and translations of allegories.

In 2016, they graduated from LASALLE College of the Arts, Singapore with a BA(Hons) in Fine Arts. Prior to this, they had received a BA(Hons) in Chemistry and Biological Chemistry from Nanyang Technological University.

Moses has shown in various spaces including Singapore Art Museum, Ames Yavuz and Grey Projects, Singapore; Hidden Space and 1A Space, Hongkong; Indiana University, US; Sabanci University, Türkiye; 4A Centre for Contemporary Asian Art, Australia; and Kunst Im Dialog, Germany. Moses also completed a residency in Santa Fe Art Institute, USA.

Moses currently runs starch, an independent non-profit art space in Tagore Lane, Singapore.



Solo Exhibitions:

2020 - *borrowed intimacies*. Yavuz Gallery, Singapore.

2017 - *Making Shadows*. Grey Projects, Singapore.

Group Exhibitions:

2024 - *Bittersweet*. JW PROJECTS, Singapore.

- *Lucky Cats*. I_S_L_A_N_D_S, Singapore.

2023 - *SAM Contemporaries: Residues & Remixes*. Singapore Art Museum, Singapore.

2022 - *Bad Imitation*. Tanjong Pagar Distripark, Singapore.

- *SEA Focus 2022*. Yavuz Gallery, Singapore.

- *Stranger('s) Touch*. Red Bus at Somerset Youth Park, Singapore.

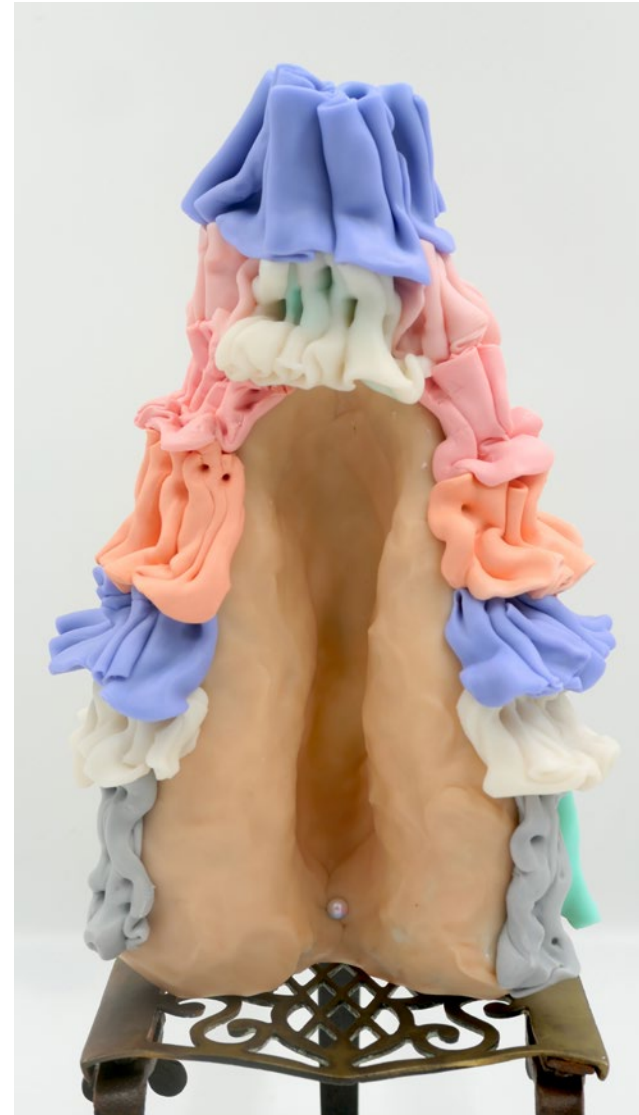
2021 - *Inheritance of Parts*. starch, Singapore.

2020 - *Hong Kong Spotlight by Art Basel*. Curated by 1a space, Hong Kong.

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thinly veiled threats (act one and two)

combines various ideas, from queer inhumanisms to horror to allegories. Inspired by scholar rocks and the body as a landscape, the sculpture is an abstraction of the non-normative body. Draped over these formations are various curtains fashioned out of polymer clay. The curtains serve as allegories for veiling and unveiling, whilst rethinking what is being veiled (and perhaps, disavowed) and what's unveiled (and perhaps, has come out.)



thinly veiled threats (act one)

Polymer, aluminium, found kettle stand

32 cm (H) x 38 cm (W) x 13 cm (D)

2023



thinly veiled threats (act two)

Polymer, aluminium, found kettle stand

26 cm (H) x 24 cm (W) x 15 cm (D)

2023





Ng Hui Hsien

(b.1982)

(lives and works in Singapore)

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Ng Hui Hsien is an artist and educator. Through mediums such as photography and installation art, she explores themes such as perception, (im)materiality and interconnectivity in her works; they are sites where the unconscious can find expression, indirectly or otherwise.

Hui Hsien's work has been internationally exhibited in various institutions and festivals, including Comma Space, dlbspce and Grey Projects, Singapore; Obscura Photography Festival, Malaysia; Tokyo Art Book Fair, Japan; Athens Photo Festival, Greece; Parr Foundation, UK; and Reykjavík Museum of Photography, Iceland.

Additionally, she has been featured on platforms such as Fisheye Magazine; Fraction Magazine; Invisible Photographer Asia (IPA); Paper Journal; PHmuseum; Photo District News; Photomonitor; Splash & Grab; and The Reykjavík Grapevine.

Hui Hsien's self-published, limited-edition, hand-stitched artist book – *The Weight of Air* – is in both public and private collections including the New York Public Library (US), Hellenic Centre for Photography (Greece), Asia Pacific Photobook Archive (Australia); it is also one of the featured books in 'How We See: Photobooks by Women' (10x10 Photobooks, 2018).

Solo Exhibitions:

2023 - *Being with Water*. Objectifs Centre of Photography and Film, Singapore.

2020 - *In the Breathing Light*. Comma Space, Singapore.

Group Exhibitions:

2022 - *ARUS: Maybank Southeast Asian Emerging Women Artists Exhibition*. Online.

2021 - *Photobooks. Art Page by Page*. GRASSI Museum of Applied Arts, Leipzig, Germany.

- *Live Together with This Land*. Akiyoshidai International Artist Village, Mine-city, Japan.

2019 - *How We See: Reading Room Tour*. MEP: Maison Européenne de la Photographie, Paris, France.

- *How We See: Reading Room Tour*. Museum of Fine Arts/MassArt, Boston, United States.

- *How We See: Reading Room Tour*. PGH Photo Fair, Carnegie Museum of Art, Pittsburgh, United States.



Being With Water

These unique silver gelatin prints were made using alternative photographic processes, with materials such as water, ice, and sunlight. An occasional piece of wood was also used. The series itself explores the links between our interior worlds and the elemental. Suggestive of landscapes, dusk, and dawn, these prints allude to renewal and transformation, beginnings and endings, hope and loss.



Silver gelatin print on matte fibre-based paper

(Framed) 35.56 cm (H) x 35.56 cm (W) x 3.30 cm (D)

(Unframed) 14.99 cm (H) x 13.21 cm (W)

2023



Silver gelatin print on matte fibre-based paper

(Framed) 35.56 cm (H) x 35.56 cm (W) x 3.30 cm (D)

(Unframed) 23.11 cm (H) x 9.91 cm (W)

2023

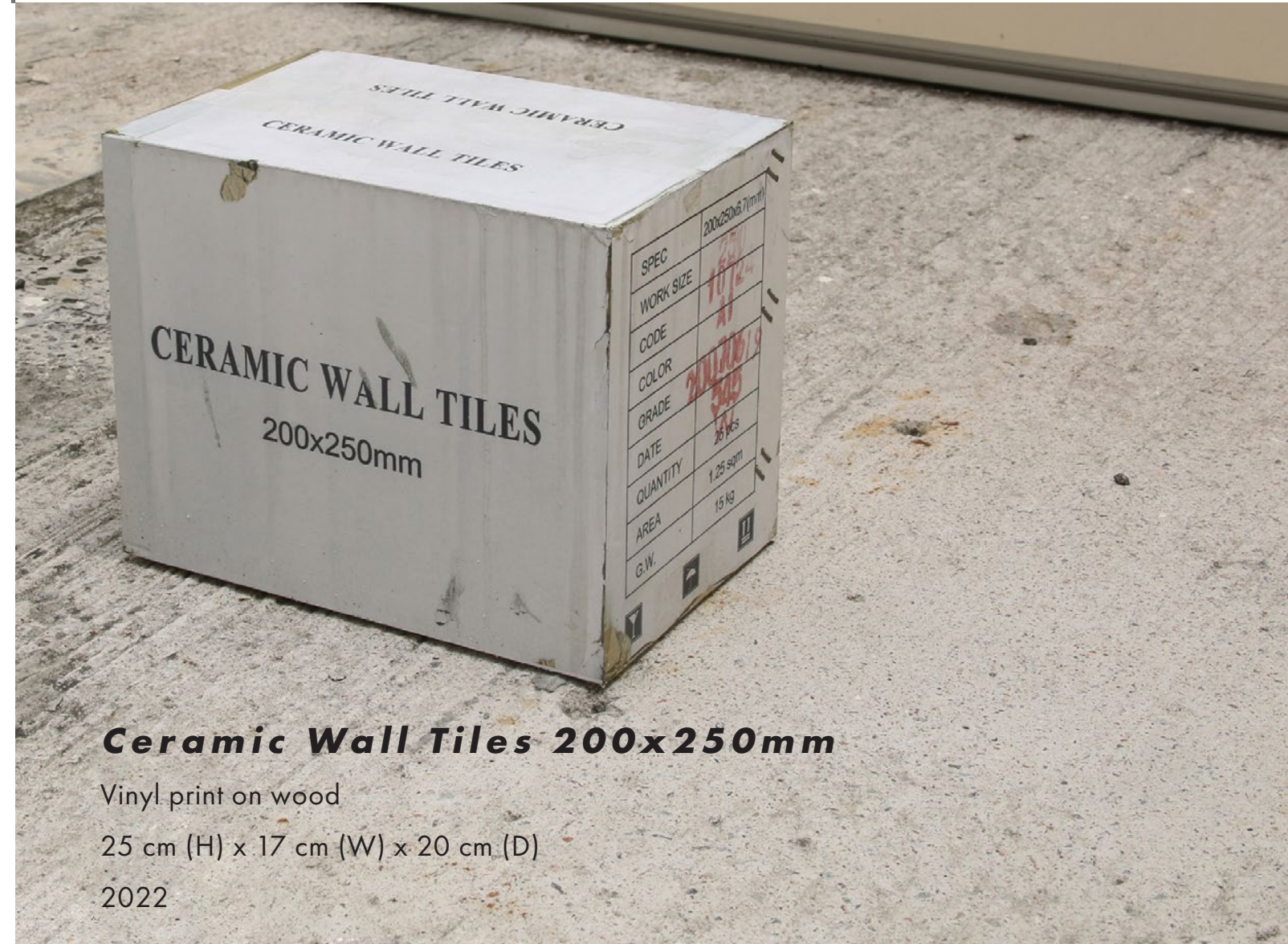


Ryan Lim Zi Yi pursues an artistic process that is based on collecting moments of encounters and activities that occur within the public and private surroundings. By reconfiguring these moments, newly formed narratives, characters, compositions and situations are reevaluated and formed in his installation. These installations tend to comprise of images, moving images, sculpture and text. These works intend to invite people to meditate on our relationships and attitudes towards the inconspicuous areas of reality.

Ryan Lim Zi Yi

(b.1996, Singapore)

Ryan received his Bachelors in Fine Arts from the Royal Academy of Art, The Hague, Netherlands. He has participated in several solo and group exhibitions in I_S_L_A_N_D_S, Singapore; Plague Space, Russia; and Carp Gallery, Taiwan. He also served as the artist-in-residence at dblspce, Singapore in 2021.



Ceramic Wall Tiles 200x250mm

Vinyl print on wood

25 cm (H) x 17 cm (W) x 20 cm (D)

2022

Solo Exhibitions:

2024 - *Reliefs*. Temporary Unit, Singapore.

- *We will never have earthquakes*. Carp Gallery, Taichung, Taiwan.

2023 - *Tremors*. I_S_L_A_N_D_S, Singapore.

Group Exhibitions:

2024 - *Lucky Cats*. I_S_L_A_N_D_S, Singapore.

- *Some Exercises in Futility*. Collector's Index, Singapore.

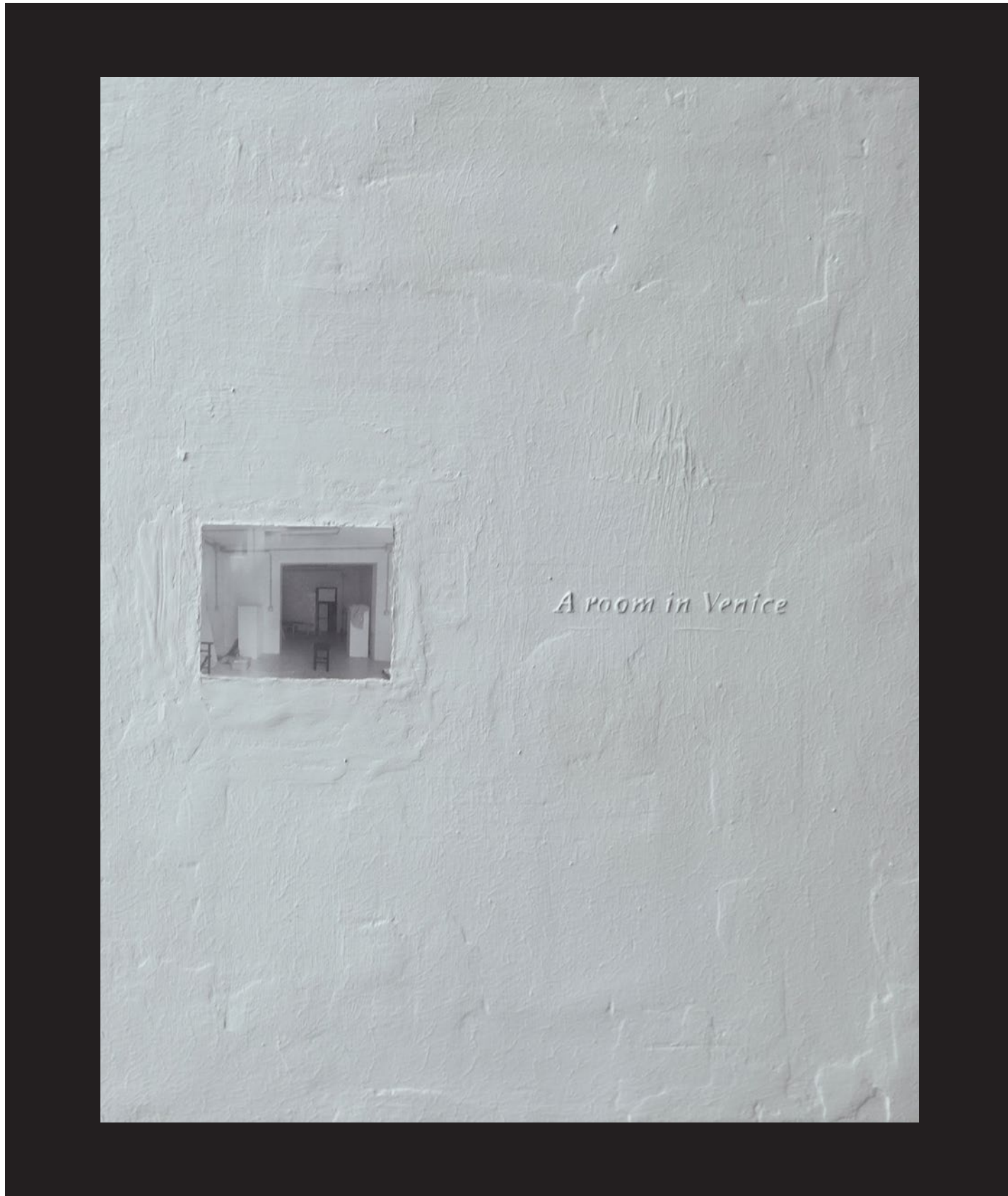
2023 - *The last off-site show on the Earth at Plague Space and everywhere*. Plague Space, Krasnodar, Russia.

- *Matters at the Yard*. Parklane Shopping Mall Carpark, Singapore.

- *Artist Bookworks #4*. George Paton Gallery, Melbourne, Australia.

2022 - *Sugar pills for a bitter world*. Objectifs, Singapore.

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A room in Venice

Archival print on aluminum composite panel, wall putty, emulsion paint, wood

50 cm (H) x 40 cm (W) x 3.8 cm (D)

2024



Laurels

UV print on aluminum composite panel, UV print on ceramic tile

(UV print on aluminum composite panel) 29.5 cm (H) x 22.1 cm (W)

(UV print on ceramic tile) 60 cm (H) x 30 cm (W)

2022

I stopped having plants three years ago. I would like to start having them again, but there are several reasons why I don't think I'd have them now.

Three years ago, I had a few potted plants around my room. They were next to my bed and next to my desk. After a while, they started to wither. At the same time, I started to neglect them and forget to water them. I think they were also in areas where the sun wouldn't shine.

Ever since then, I felt that I wasn't in a position to keep them.

I try to think about the reasons why people even keep plants in their homes. I think one of the reasons is the idea of settlement. I believe people start bringing plants into their homes because they start to feel a certain sense of belonging or at least plants would give them some sort of comfort.

I've been living in the same house for the past three years. I hope that I'll start having plants again soon. I think I'm waiting for the right time, some night say:

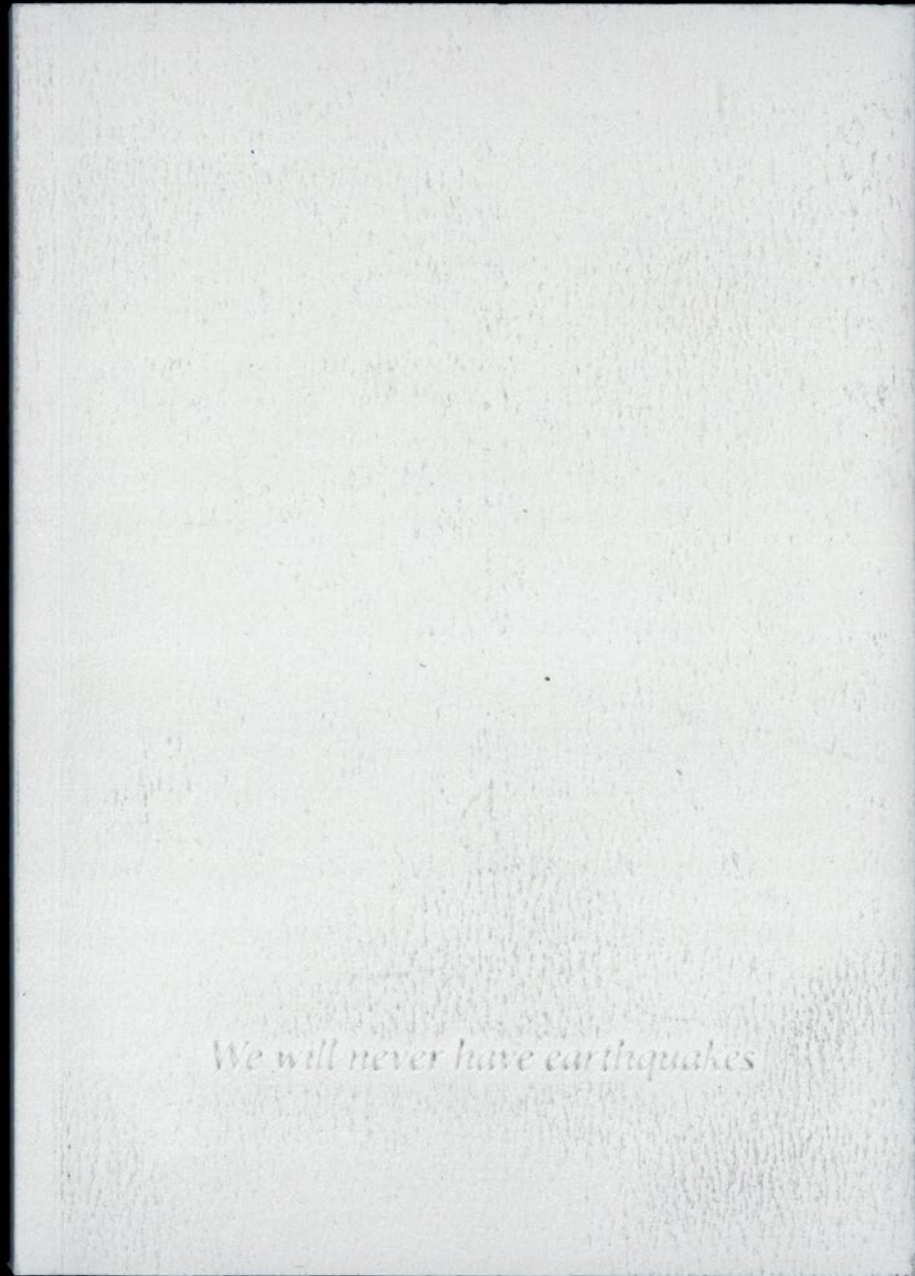
"The perfect time..."

But I don't know if there's such a thing. I know that's what happens when you wait and wait, maybe wait for something to happen, or let someone to be introduced in your life, as an excuse to kick start whatever it is you want to do.

It's like when people say you shouldn't rest on your laurels. I imagine when people say:

"At least I did something..."

That's when they start becoming complacent. Maybe that's when they start to settle for how things are. To accept what is in front of them, perhaps feeling that there's nothing they can do.



We will never have earthquakes

Publication

(128pp) 12.5 cm (H) x 17.6 cm (W)

2024





Susanna Tan

(b.1992)
(lives and works in Singapore)

Susanna Tan is an artist who works with images, texts, objects, sites and time to draw parallels between the natural world and human experience while contemplating the strength and significance of disappointments, regrets, loss and love.

She founded 花花世界 @fahfahsaigai, a collaborative art practice established to further explore the relevance and relationship between humans and plants across various industry partners.

Susanna was honoured as the inaugural recipient of the TCC-LASALLE Artist-Curator Alumni Award and has served as the artist-in-residence at Winstedt, LASALLE College of the Arts, Indian Heritage Centre Singapore and the Singapore Botanic Gardens. Most recently, she has presented a site-specific work in 'Eat Play Love' for Singapore Art Week 2024.

Susanna received her art education at LASALLE College of the Arts, Singapore and holds a Bachelor of Fine Arts with Honours from Goldsmiths, University of London.



Nepenthes

is a series of botanical text-based work that borrows its name from a fictitious potion of forgetfulness mentioned in Homer's 'Odyssey' that is described as a medicine that can help one to forget sorrow and pain. 'Nepenthes' follows the artist's ongoing research of locating suitable plant species that embody anecdotal potential to talk about human condition, loss and love. With stories of loss contributed from the public, the collected grief is translated into a series of texts created with preserved pressed flowers and foliage. The conventional flower tribute of mourning, commemoration and condolences extends itself as different representations and comfort through this series of work.



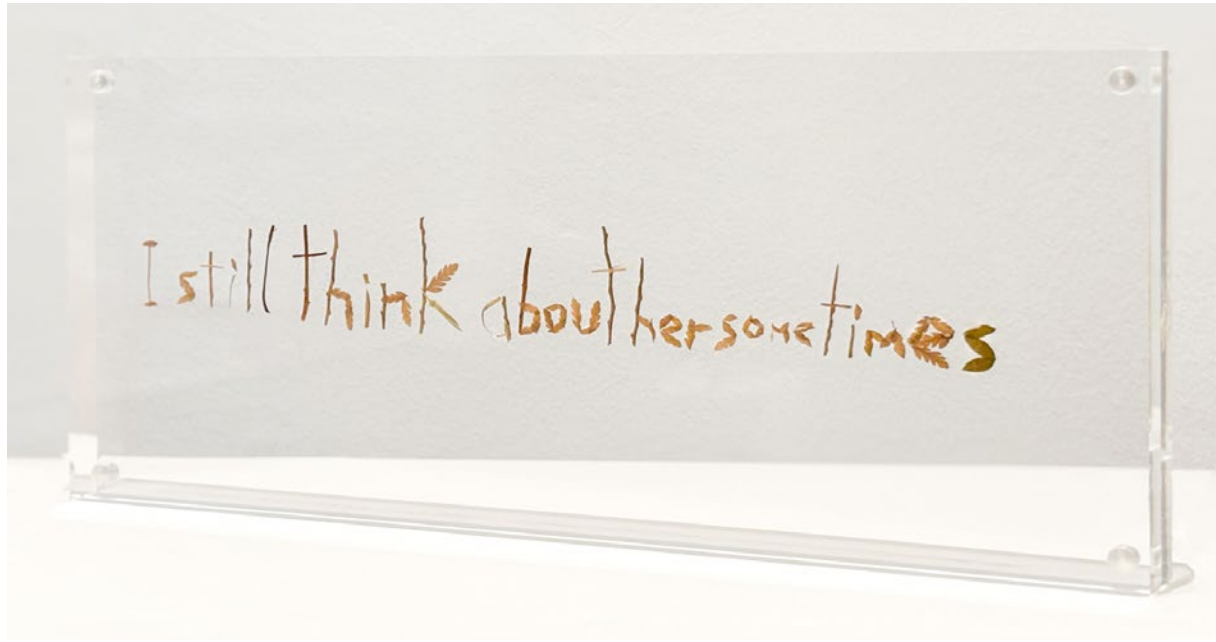
Lost Opportunities

Pressed flowers, leaves, adhesive, and acrylic sheet
19.5 cm (H) x 15 cm (W)
2022

Group Exhibitions:

- 2024 - *crafty?*. Critical Craft Collective, GRiD, Singapore.
 - *After one and three chairs*. Critical Craft Collective, GRiD, Singapore.
 - *Eat, Play, Love, Singapore Art Week*. C-1 Holland Park, Singapore.
- 2023 - *A heaviness, passing*. starch, 81 Tagore Lane, Singapore.
- 2022 - *Memories of the Future*. Mattar Road Open Field, MacPherson, Singapore.
- 2021 - *Masala Masala!*. Indian Heritage Centre, Singapore.
 - *Artist as Collector, Singapore Art Week*. 1 Lock Road Gillman Barracks, Singapore.
- 2020 - *Streets of Hope*. National Arts Council, Singapore.

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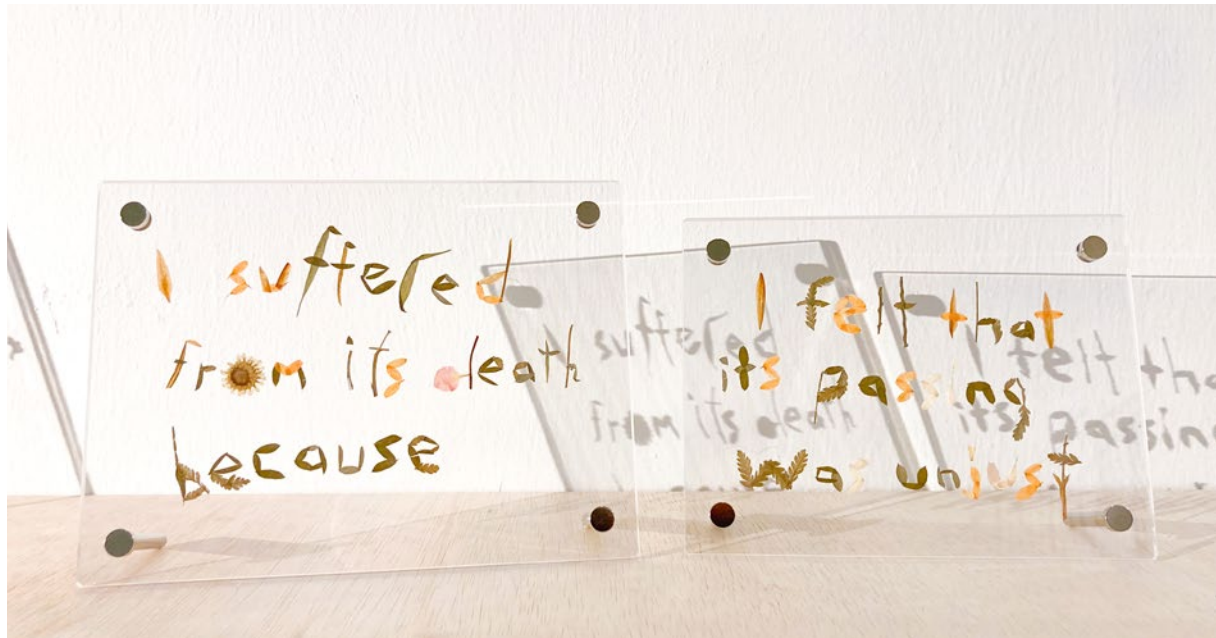


I Still Think About Her Sometimes

Pressed flowers, leaves, adhesive, acrylic and magnet

12 cm (H) x 27 cm (W) x 3 cm (D)

2022



Unjust Passing

Pressed flowers, leaves, adhesive, and acrylic sheet

14.5 cm (H) x 20 cm (W) ; 13.5 cm (H) x 17 cm (W)

2022



I Broke Down

Pressed flowers, leaves, adhesive, acrylic and magnet

8.8 cm (H) x 11.4 cm (W) x 3 cm (D)

2022



Tay Bak Chiang paints subjects found in the nature of Singapore and Southeast Asia. He seeks to reinterpret them inventively in terms of form, composition, technique, material and colour. Lotus flowers, for example, are depicted as minimalist forms in bold hues; lotus stalks as thick, unembellished black strokes; and stones as textured shapes and sculptural blocks in intense colours made by combining pigments and traditional Chinese ink. Through these subjects, he expresses his sentiments and philosophies.

Tay Bak Chiang

(b.1973)

(lives and works in Singapore)

Tay graduated from Nanyang Academy of Fine Arts, Singapore in 1995; he then studied at the China Academy of Art, Hangzhou in 1997.

He was awarded First Prize in the Chinese Painting category in the 19th and 22nd United Overseas Bank Painting of the Year Contests (2000 and 2003). In 2002, he received the Young Artist Award from the National Arts Council of Singapore.

His works are collected by private collectors and public agencies, such as The Istana, Singapore; Ministry of Foreign Affairs, Singapore; Permanent Mission of Singapore to the United Nations, New York; National Gallery Singapore; Singtel; SC Global Developments; and Swiss Re.

Solo Exhibitions:

2024 - *Fragments of Life, 生活碎片*. iPreciation Gallery, Singapore.

2022 - *Flavours of Life, 五味杂陈*. iPreciation Gallery, Singapore.

2018 - *The Fisherman and the Woodcutter, 渔樵问答*. iPreciation Gallery, Singapore.

- *From Stone to Mountains, 积石成山*. Cube Gallery, London, United Kingdom.

Group Exhibitions:

2018 - *Beckoning of the Breeze, 唤风*. Visual Arts Centre, Singapore.

- *In the Cleft of the Rock, 岩石裂缝*. Pontone Gallery, Taichung, Taiwan.

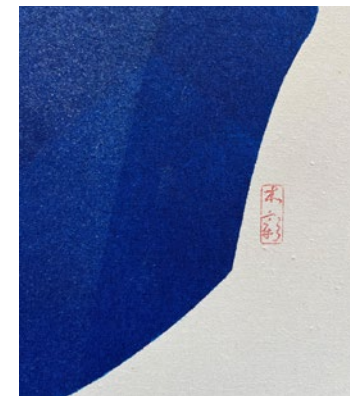
- *Moving Mountains, 磊*. Artsembly, The Esplanade – Theatres on the Bay, Singapore.

- *Art New York*. United States.

2017 - *Art Miami*. United States.

- *Edinburgh Art Fair*. Scotland.





***Wherever Your Heart Goes,
It's Always Sunny***

心之所往皆是晴天

Pigment and ink on canvas

80 cm (H) x 100 cm (W)

2024



Wang Ruobing

(b.1975)

(lives and works in Singapore)

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Wang Ruobing is an artist, educator and independent curator. Her art practices explore our position with our environment in the contexts of ecology and knowledge production.

Ruobing received her Doctor of Philosophy from the University of Oxford, United Kingdom. She currently teaches with the Faculty of Fine Arts at the LASALLE | University of the Arts Singapore.

Ruobing was previously a curator at the National Gallery Singapore. She is now an independent curator and her recent curated exhibitions are 'Artist as Collector' (2021), '12 SOLO' (2020-2021) and 'Alternative Ecology: The Community' (2024).

As an academic, her research concentrates on identity, hybridity and transcultural discourses, particularly on contemporary art in China and Southeast Asia. Her writings have appeared in 'ISSUE', 'Yishu: Journal on Contemporary Chinese Art', 'Nanyang Art' and 'Journal of Contemporary Chinese Art (JCCA).'

Ruobing is the co-founder of Comma Space (逗号空间), an artist-run experimental platform that creates thinking spaces between commas.

Solo Exhibitions:

2021 - *Off Shore On Tide, "12/12 SOLO."* Comma Space, Singapore.

2016 - *Over the Horizon.* The Concourse, Esplanade-Theatres on the Bay, Singapore.

Group Exhibitions:

2024 - *Children's Biennale: A Better Place.* The Groninger Museum, Netherlands.

- *Nurturing Nodes in the Nook of an Odd Sock.* The Miyauchi Art Foundation, Hiroshima, Japan.

2023 - *Which is Which?: A Survey of Artists from LASALLE & NAFA.* Gajah Gallery, Singapore.

- *Gallery Children's Biennale 2023: Let's Make A Better Place.* National Gallery, Singapore.

- *Singapore Kaleidoscope 2023: Celebrating Local Artistry.* iPreciation, Singapore.

2022 - *Visual Thinking: Sense of Knowing.* Comma Space, Singapore.

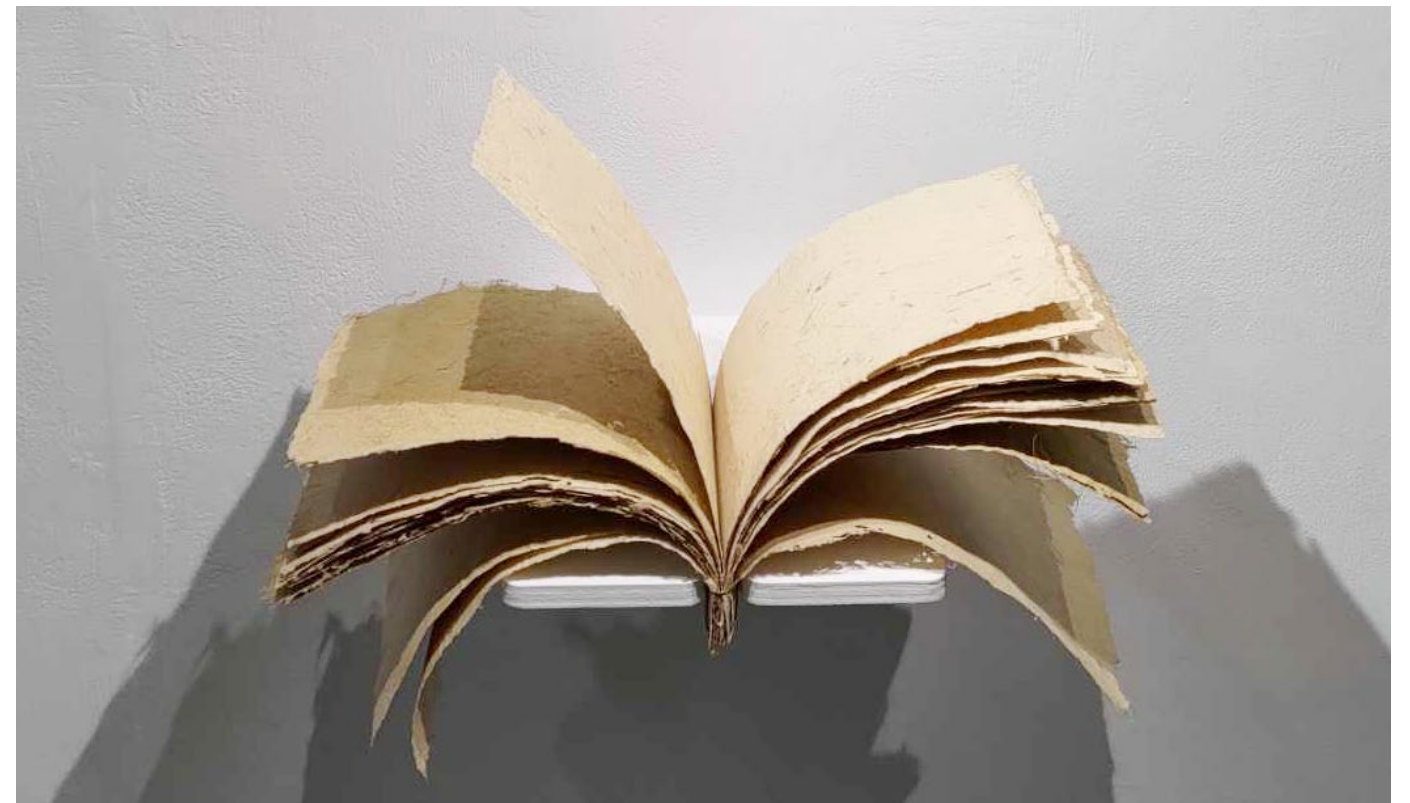


A Day of the Waste: Bing Zi Market 01

is made from the everyday organic leftover from Tainan's local wet markets. Ruobing spent time visiting various local markets in Tainan observing how the organic waste was being dealt with. Her artwork 'A Day of the Waste: Bing Zi Market 01' is a contextualisation of her collection of one day of organic waste (12 December 2023) that she could manage to gather from the largest traditional market – Bing Zi market in Tainan. She extracted the fiber from the collected organic waste, and subsequently made it into paper and then bound into a book. The process means to transfer the direct product of the earth from the leftover of human activities into a book – a medium for recording information in the form of writing or drawing. Such a materialised transformation from one form to another is to leverage the book's intellectual function in introducing us to things and perspectives, and recording history and spreading awareness.

'A Day of the Waste: Bing Zi Market 01' responds to a moment in time when our food systems are fragile, and there is much to be transformed to achieve healthy living and a healthy planet.

'A Day of the Waste: Bing Zi Market 01' was produced during the artist's residency in Tainan supported by Absolute Space for the Arts (Dec 2023).



Vegetable fibre and thread

30 cm (H) x 40 cm (W) x 30 cm (D)

2023

Passing by, April 04 2010, 13:26hrs (No. 2)

Passing By series 路过系列

In March-April 2010, Ruobing spent a month in Chengdu, China, at her father's hospital bedside following a devastating stroke that left him paralyzed. Struggling to come to terms with the profound change in her once active father, she dedicated herself to supporting him through this immense shift. During her time in Chengdu, she would take small walks around the hospital while he rested, seeking solace in the city's rhythms.

It was during these walks that she encountered a back alley near the hospital, where the second series of 'Passing By' was born. This photograph captures a shared commune garden, a quiet corner of the neighborhood where a few residents claimed their piece of nature of the street. In this image, she sees a fragment of reality, a moment of observation, and a slice of consciousness — a poignant reminder of the life unfolding around her amid her own personal upheaval.



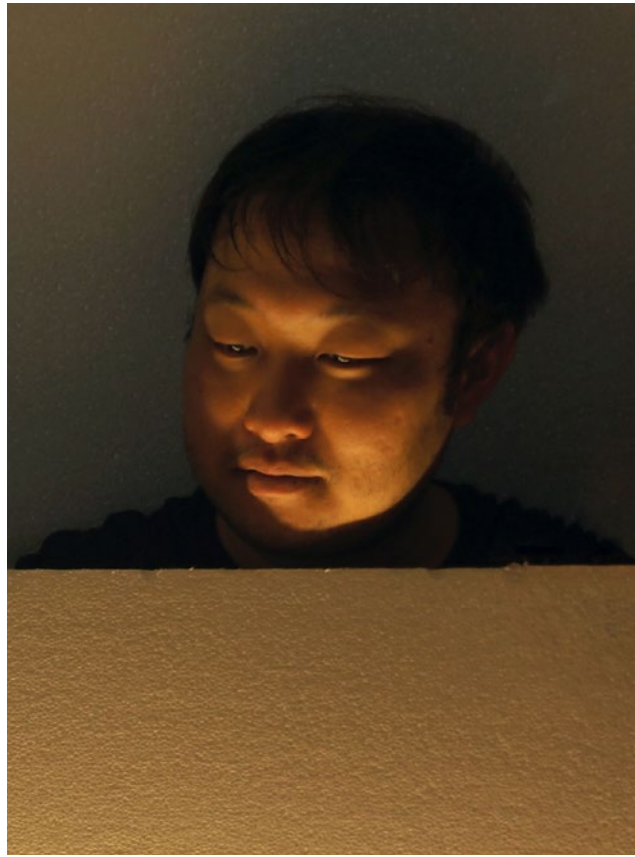
Photo on archival paper

Edition of 3

42 cm (H) x 462 cm (W)

2010





Yang Jie is a sculptor who draws inspiration from the intricate world of objects. From familiar household objects to industrial machines, he is fascinated by how things are made and used, excavating stories and ideas from found objects and machines through the traces of use.

Reinterpreting the human experience through mechanical movements and electronics, Yang Jie transforms repaired and found objects into kinetic sculptures that perform. This is inspired by his fascination with how handcrafted objects often take on new and unexpected meanings beyond their original intentions.

In 2012, Yang Jie received his Bachelor of Fine Arts (hon. 2nd class) from LASALLE College of the Arts, Singapore. He also has a Diploma in Fine Arts (Sculpture) from Nanyang Academy of Fine Arts and Diploma in Electronics Engineering from Temasek Polytechnic, Singapore.

Yang Jie

(b.1984)

(lives and works in Singapore)

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Solo Exhibitions:

2024 - *Traces of Time*. Künstlerhaus Bethanien, Berlin, Germany.

2023 - *Half-Baked Ideas and a dozen cups of Tea*. Mr Lim's Shop of Visual Treasures, Singapore.

2020 - *The Waiting Machine*. Comma Space, Singapore.

Group Exhibitions:

2024 - *Beras Bersah*. Nanyang Academy of Fine Arts, Singapore.

- *Tomorrow and Tomorrow*, SIFA 2024. Stamford Arts Centre, Singapore.

- *Running with Strippers 2024*. CAKE Theatrical Productions, Singapore.

- *Keys under the sofa*, SAW 2024. Hock Siong, Singapore.

2023 - *The Good, the Bad and the Ugly*. 7879 Gallery, Singapore.

- *The Sky, the Land and the Sea, Shoebox Sculpture Biennale 2023*. Sculpture 2052, Singapore.



These artworks originate from Yang Jie's solo exhibition 'Half-baked ideas and a dozen cups of tea', where the experience of everyday objects are transformed into delightful little encounters. Combining found objects, electronic circuits and makeshift mechanisms, the sculptures are attempts to infuse the quiet, poetic encounters with everyday life into kinetic sculptures that perform.



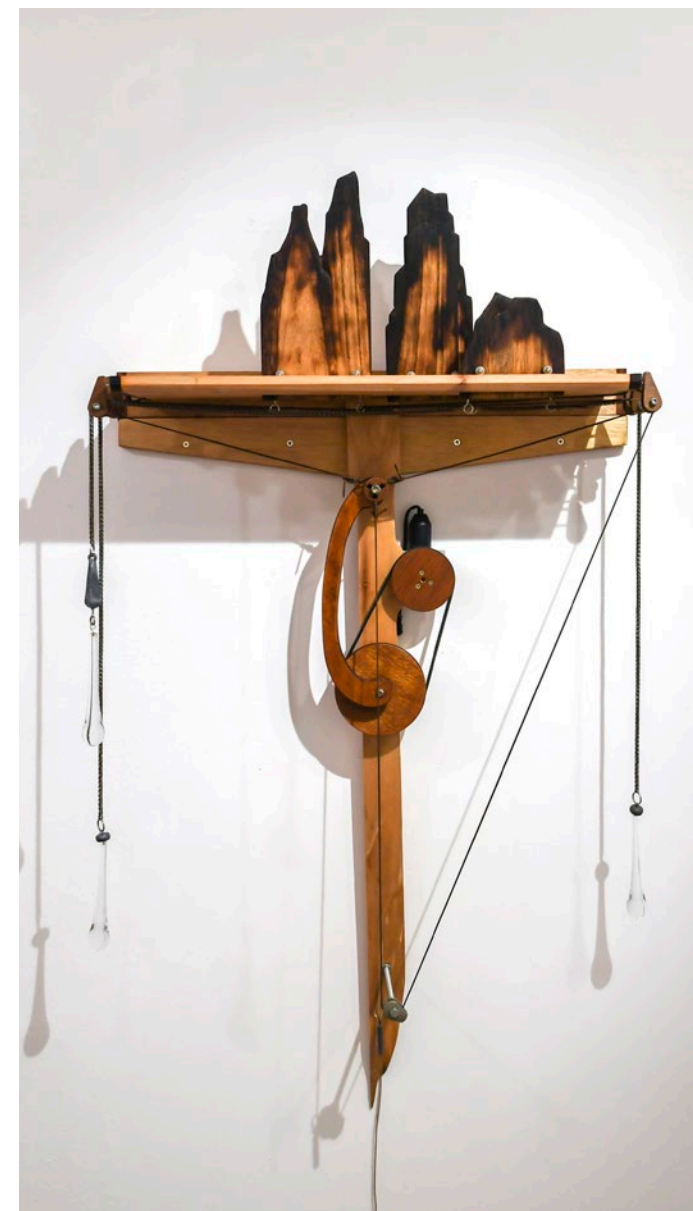
Afternoon Teatime

Found Object Kinetic Sculpture

44 cm (H) x 44 cm (W) x 16 cm (D)

2023

<https://www.youtube.com/watch?v=SjIJubiig3E>



Moving Mountains

Reclaimed Pine, electric motor, ball bearings, string

110 cm (H) x 60 cm (W) x 21 cm (D)

2023

<https://www.youtube.com/watch?v=mPSyuaYBQTg>



Image courtesy of The Private Museum Singapore

Ye ShuFang

(b.1971)

(lives and works in Singapore)

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Ye Shufang's art explores the ephemeral and the value of small and ordinary things around us, with a focus on installation and drawing.

In 2021, Shufang gave the keynote presentation at the International Symposium on Children's Art Education organised by Taoyuan Museum of Fine Arts, Taiwan. She also spoke on art and museum education at the International Arts Education Week (Seoul, 2019) and Hands On! Conference (Frankfurt, 2019). Shufang's drawing 'Exercises in Shape (II)' was selected as one of 100 favourite artworks around the world in 2011, featured in *Bazaar Art (China)* journal, January 2012 issue.

Shufang served as Deputy Director, Education with National Gallery Singapore (2010-2021) where she headed the Keppel Centre for Art Education. In 2018, the Gallery became the first in Asia to win the International Children in Museums Award for innovative art education, awarded by Hands On! International Association and the European Museum Academy.

She previously served as Head, Visual Arts Faculty at School of the Arts, Singapore (2007-2010) and Programme Leader, BA and MA at LASALLE College of the Arts (2002-2007).

Shufang currently serves as Senior Lecturer with Nanyang Academy of Fine Arts, and is pursuing her PhD studies with Edinburgh College of Art, The University of Edinburgh.

Solo Exhibitions:

2016 - *The Loss Index II*. The Private Museum, Singapore.

2014 - *Medium at Large*. Singapore Art Museum, Singapore.

2013 - *The Loss Index: Perishables and Other Miscellanea*. The Private Museum, Singapore.

Publications:

2022 - Presenter, *Art School Seminars*. Institute of Southeast Asian Arts, Nanyang Academy of Fine Arts, Singapore.

2021 - Keynote speaker, *2021 International Symposium on Children's Art Education*. Taoyuan Museum of Fine Arts, Taiwan.

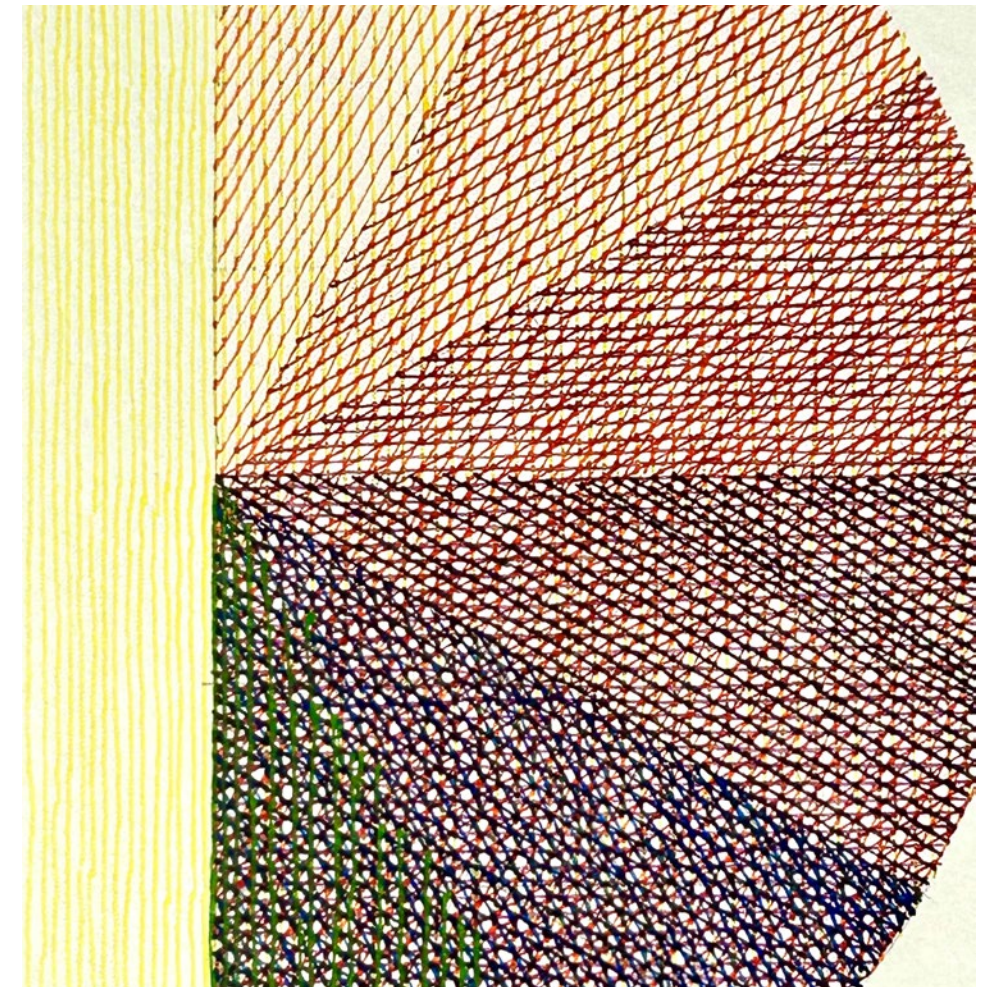
2019 - Speaker, *Hands On! Museum Education Conference*. Junges Museum, Frankfurt, Germany.

- Speaker, *International Arts Education Week*. National Museum of Modern and Contemporary Art, Seoul, South Korea.



Exercises in Saturation: Rainbow (II)

Ye Shufang is interested in the possibilities of ordinary processes. 'Exercises in Saturation: Rainbow (II)' explores the repetition and overlapping of lines on paper, using an ordinary 7- colour watercolour palette.



Watercolour on paper
45 cm (H) x 45 cm (W)
2024

Anthony Chin
The incomplete Momotaro Sacred Sailor (II)
 #130/180 #131/180 #132/180 #133/180 #134/180
 #135/180 #136/180 #137/180 #138/180 #139/180
 SGD 350 per piece / SGD 3,000 per set of 10 pieces

pg 5

Boo Sze Yang
The Gateway #6
 SGD 8,250
Altar to St. Giovanni Buono, Milan Cathedral, Italy
 SGD 6,500

pg 7

Chen Sai Hua Kuan
Chitter-Chatter (Tainan Series)
 闲聊台南系列
Chitter-Chatter 4
Chitter-Chatter 5
Chitter-Chatter 6
 SGD 4,200 per piece

pg 9

Daniel Chong
A single bitten Oreo biscuit replicated and enlarged (manifesting baggage) (a monument to sincere absurdity)
 SGD 3,200 [Edition 1 of 2 (+ 1AP)]

pg 10

A single bitten Lotus biscuit replicated and enlarged (a gesture too far) (treading the threshold of longing and insanity)
 SGD 3,900 [Edition 1 of 2 (+ 1AP)]
A mark of warmth
 SGD 1,500 [Edition 1 of 5 (+ 1AP)]
Bougainvillea form #1
 SGD 2,000 [Edition of 1]

pg 11

Ezzam Rahman
i need to lose you for you to love me
 SGD 4,000
those who we lost along the way
 SGD 1,800

pg 13

Lai Yu Tong
Yawning Dog
 SGD 900 (unique)
Toyota Vios (Silver)
 SGD 900 (unique)
Skeleton
 SGD 900 (unique)
Storm
 SGD 1,200 (unique)

pg 15

Michael Lee
 pg 17
 E "Disappeared magically", said an artist
 C Cracked, scratched, stuck with stickers
 Z Damaged by public, repaired by staff, unbeknownst to the artist
 E Demolished to make way for a themed thoroughfare
 I Dented, fingerprinted, as the artist expected, damaged, to the
 Z artist's dismay
 E Did not survive stadium redevelopment
 Y Jumped onto, swung about on, damaged (partly)
 Z Knocked over by a visitor who drank alcohol
 O Missing 12 rabbits, 3 astroboys
 C Missing 114 of 365 pieces

pg 18

Missing body part, found in a nearby dump
 Missing, retrieved from a trash bag in the cleaner's room, reinstalled
 F Moved, destroyed, to make way for a park
 O Moved from the front to the side of the building, missing
 Peeled partly of its green skin, showing its brown insides
 Removed during renovation, missing
 Removed from unlocked showcase

pg 19

S Removed save 2 bits, later also removed
 T Reproduced almost entirely as an engagement device
 C Sat on, ridden on, posed on for photo taking
 E Sat on, walked on, had trash pushed into
 J Stuck with stickers, endlessly touched
 B Used as a shelter from rain and shine on a daily basis
 O Used as weights for a banner, chipped off, spotted, written about, bought (unverified)
 SGD 800 per piece / SGD 18,000 per set of 24 pieces [Edition 1 of 3]

pg 20

Ming Wong	Tales of the Bamboo Spaceship 竹制飞船的故事
pg 22	USD 20,000 [Edition 3 of 5 (+ 2AP)]
Moses Tan	thinly veiled threats (act one)
	SGD 1,200
pg 24	thinly veiled threats (act two) SGD 1,200
Ng Hui Hsien	Being With Water
	SGD 750 (includes frame)
pg 26	Being With Water SGD 750 (includes frame)
Ryan Lim Zi Yi	Ceramic Wall Tiles 200x250mm
pg 27	SGD 1,100
	A room in venice
	SGD 1,500
pg 28	Laurels (UV print on aluminum composite panel) SGD 1,200 (UV print on ceramic tile) SGD 1,000 SGD 2,000 per set of 2 pieces
pg 29	We will never have earthquakes SGD 35
Susanna Tan	Lost Opportunities
pg 30	SGD 550
	I Still Think About Her Sometimes
	SGD 680
	Unjust Passing
	SGD 950 (to be sold as a set)
pg 31	I Broke Down SGD 400

Tay Bak Chiang	Wherever Your Heart Goes, it's Always Sunny 心之所往皆是晴天
pg 33	SGD 7,500
Wang Ruobing	A Day of the Waste: Bing Zi Market 01
pg 35	SGD 2,600 (unique)
	Passing by, April 04 2010, 13:26hrs (No.2) 路过系列
pg 36	SGD 4,400 [Edition 1 of 3]
Yang Jie	Afternoon Teatime
	SGD 2,600
pg 38	Moving Mountains SGD 4,800
Ye ShuFang	Exercises in Saturation: Rainbow (II)
pg 40	SGD 880