

1

Between the Lines

Lewis Choo Li Wei, Mahalakshmi Kannappan,
Lee Ju-Lyn and Yang Junwei

Mixed media

Dimensions variable

Between the Lines is about connections between and within individuals, groups, others, and the larger fast-changing environment and landscape of the region.

2 2a

"Do you want to eat my rice?"

Koh Kai Ting and Angela Tan Jia Hui

Mixed media

Dimensions variable

The work starts off with exploring the rice culture in Indonesia and its connection with socio-economic factors. In Indonesia, the farmers work in a repetitive cycle, where they plant, harvest, and are remunerated with their own crops in order to live a sustainable life. By recreating rice and other rice products using industrial materials, the work invites viewers to question the purpose of this endeavour. Are we just working for a stable living? Why do we need to keep producing stuff and material goods? What are we working towards in a modern city? What are we really working for at the end of the day?

3

Group Work

Lewis Choo Li Wei, Mahalakshmi Kannappan,
Lee Ju-Lyn and Yang Junwei

Mixed media on rice paper

68 x 138 cm (Series of 4)

Group Work explores the meaning of what is deemed as "group", including the interrelationships and multiplicities of its members and their identities.

4

OdueSpace Collective

Ahdini Izzatika and Nurul Izzaty Mohd Sozali

Mixed media

Dimensions variable

OdueSpace Collective reflects on the art collective phenomenon in Yogyakarta and the methodologies implemented upon idea generation and artistic production. Fascinated by the organic workflow in accordance to Yogyakarta's local system, this "art collective" revolves around the nature of collectivism in relation to the artist's role and purpose, as to question and reconstruct communication efficiency in art-making through a simulated experience that exists within the systematical structure practiced in the Singapore art scene.

5

Gandrung

Dea Ratna Komala and Aneesha Shetty
Video installation, bamboo, rope and cloth

210 x 250 x 150 cm

In traditional Javanese theatre (*ketoprak*) the act of a man chasing a woman, called *aegean gandrung*, is often portrayed as humorous and comical. The reaction of the audience ranges from following and laughing along, to tutting and disapproval. The recreation of such a scene in shadow form, reminiscent of *wayang kulit*, removes the identity of the actors, reducing them to stereotypical silhouettes and visual cues. Presenting this act in a more contemporary setting, is such a scene still humorous?

1a 2b 4a 5a

Conversation and Processes

Conversations in collaboration, processes in play – presented by the participating artists of this exhibition.

6

Look, See

Dea Ratna Komala and Yang Junwei
Gelatin silver prints and digital prints

Dimensions variable

Look, See is a collection of images recorded through photography. What catches the eyes of the photographers may seem completely random at first glance, but there is always more to them upon closer look.

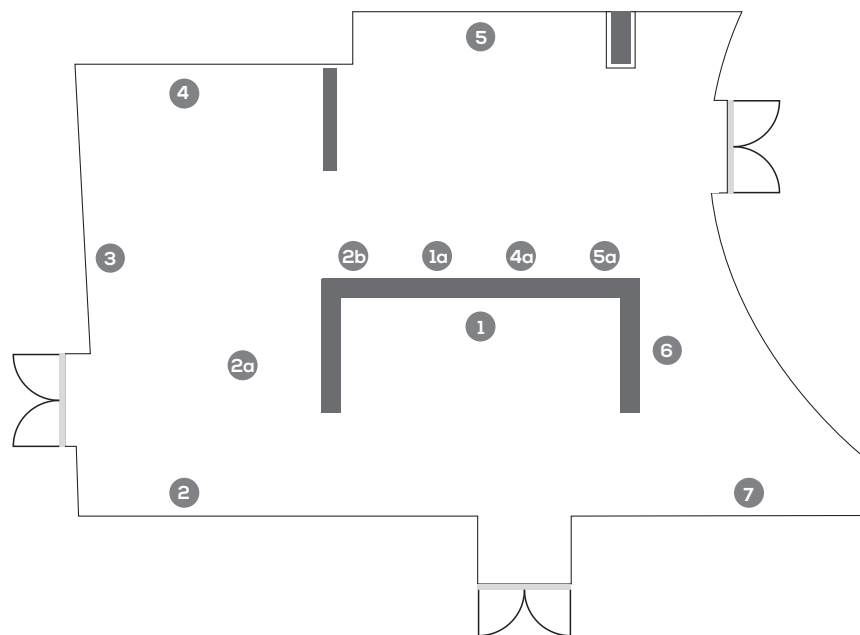
7

Iki Ora

Fabric

Dimensions variable

It is said that one's *shibori* work is telling of one's character. *Iki Ora*, translating to "this is not", is composed of contributions from all exhibiting artists.



Centering the Margin

Centering the Margin seeks to balance and reframe Southeast Asian narratives through collaborative efforts by recent Fine Art graduates from LASALLE College of the Arts and Nanyang Academy of Fine Arts. In June 2018, the 10 young artists embarked on a research and study trip together to Yogyakarta, Indonesia, and were encouraged to engage in critical analysis, reflection, and research on contemporary art issues pertinent to the region. Through workshops, seminars, visits to artist spaces and studios, they worked in teams comprising members from both schools, and responded to their findings in a collective articulation of research, process and discourse.

The exhibition considers issues of modernity and the relevance of culture and nostalgia in light of commercialisation and development, but also notions of identity and collectivism, with the works offering divergent interpretations and perspectives.

There are investigations on the origins of collectives and their purpose in the socio-economical context, especially how resource-sharing, be it for the production of rice or art, fosters interdependence between its people. This can be observed from Yogyakarta's art collectives and their interconnections, which in turn affect creative processes and outputs. Visits to these collectives inspired ruminations on the meaning of a "group" and assumptions on work ethic and priorities in different cultures, such as efficiency and organisation. This conversation is extended by discussions on other standards adopted by a people, such as societal ideals and gender roles, as revealed and perpetuated by collective memories, like fables, traditions, and other reminiscences. The exhibition also presents issues on individual and group identity, in terms of relationships between group members, other groups, outsiders, with the larger social and cultural landscapes in Yogyakarta, Indonesia, Singapore, Southeast Asia, or beyond. That *Centering the Margin* explores and presents different methods of collaboration, and is jointly presented by the coming together of two arts institutions, frame these reflections about collectives and groups, making them all the more relevant.

Artists

Lewis Choo Li Wei, Ahdini Izzatika, Mahalakshmi Kannappan, Koh Kai Ting, Dea Ratna Komala, Lee Ju-Lyn, Nurul Izzaty Mohd Sozali, Aneesha Shetty, Angela Tan Jia Hui, Yang Junwei

Exhibition Opening

20 August 2018

6.30pm | Monday

Exhibition

21 August - 2 September 2018

11am - 7pm | Free Admission

Nanyang Academy of Fine Arts

Lim Hak Tai Gallery | 80 Bencoolen Street

Closed on Mondays and Public Holidays

Symposium

29 August 2018

3pm | Wednesday

LASALLE College of the Arts

McNally Campus | 1 McNally Street

Fine Art Studio | B1-08/09

Organised by

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