








Selected Works and Profiles


**Following the theme of the Best of Best Show 2020, the appended works display a high level of technical application and quality – akin to extraordinary “superpowers”. They also seek to stimulate deeper thoughts by exploring issues such as animal welfare and online falsehoods.*


Profiles	Background	Project/Work	
<p>Ang Xue Ning</p> <p>Diploma in Fine Art</p>	<p>Ang Xue Ning is a multidisciplinary artist. In 2019, her works were featured with the Thow Kwang Pottery Jungle at a charity event hosted by the Japanese Association in Singapore. She participated in 200, an exhibition by the Sculpture Society of Singapore. Between 2017 and 2020, she was granted several awards including the Kwan Im Thong Hood Cho Temple Entry Scholarship, the Tan Chay Bing Scholarship, IWF (Singapore) Education Grant for Young Women and the Harvard Prize Book.</p>	<p><u>Waiting for The Salt</u></p> <p>This piece speaks about the human condition by presenting a mixed media sculpture of a squid as a proxy for viewers to reflect on their perception of the human condition. Inspired by notions of absurdism and local Singaporean culture, the work attempts to portray an absurd revolt against humans.</p> <p>Using various inconsistencies to create doubt in the human condition, this work leaves an indefinite answer for the viewers to decipher. It identifies itself as an exploration to the inner conflict within the artist regarding animal welfare and animal consumption. It also represents the conflicting nature of humans, where the perception of the work is shifted based on the context of time when viewers see it.</p>	


<p>Wong Gin Ming</p> <p>BA (Hons) Fine Art Practice</p>	<p>Wong Gin Ming is a Singapore-based artist, who mostly enjoys creating ridiculously peculiar objects out of incredibly normal objects. Gin Ming graduated with a Diploma in Fine Art (with distinction) from NAFA in 2019. She was awarded the Tan Chin Tuan Merit Award (2017), the Tan Chin Tuan Scholarship for Creative Education (2018), the NAFA Dean's List award (2019) and the NAFA Entry Scholarship (2019).</p> <p>Gin Ming was also the Merit Award winner of the Singapore Creator's Award (2019), and has exhibited in various showcases, including the NAFA Best of Best Show (2019). She also collaborated with key local and global organisations for art initiatives, such as OCBC Premier Client and Victory Family Center. Gin Ming is the founder of start-up enterprise, ArtinMondays,</p>	<p><u>You and Me</u></p> <p>This project looks into the sense of oneness created by beings in a relationship. Often, we do not decide who we encounter and have in our lives – yet we are inevitably changed and influenced by the relationships we choose to keep.</p> <p>To allow others into our lives entails a willingness to be attached to them, even if this attachment necessitates the risk to be hurt and permanently perforated on our part. To be sewn to someone therefore, metaphorically, encompasses this entire notion of an intimate exchange and devotion between related individuals.</p> <p>The objects selected and sewn together in this project come from various real-life relationships, with each object having once belonged to individual parties shared in this connection. They come together to affectionately and unchangeably bind to the other, embracing the other's exclusive function – and it is this connection that allows them to become a new object altogether, producing a new, unique and collateral identity.</p>	 
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<p>Liu Jia Wen</p> <p>Diploma in Design (Furniture and Spatial)</p>	<p>Liu Jia Wen is a Furniture and Spatial Designer who creates fresh and exciting unique designs that aim to express joy. She always strives to do her best in whatever she does. Since gaining experience from Gallery 278, she has matured in producing meaningful designs for her users.</p>	<p><u>BIO-U Seatings</u></p> <p>This is a collaboration between ESR-Reit and NAFA. The project's aim was to design a furniture set for the North and South Lobby of ESR-Reit's building located at Changi Business Park.</p> <p>BIO-U is about people and nature. It is ideal for companies to provide people with clean and green surroundings. The design concept aims to make the space a conducive environment to be in. Therefore, nature is brought indoors to improve the environment and people's lives while reducing pollution. BIO-U comprises a planter, a bench and a tabletop. The planter acts as a divider and to separate the area into two – a relaxation area and an area for short meetings.</p>	 
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<p>Teo Qian Yee</p> <p>Diploma in Graphic Communication</p>	<p>Qian Yee is a graphic designer who enjoys exploring different styles and has a keen eye for detail. She believes that what defines the value of graphic communication is the concept behind every visual. She is constantly on the lookout for new opportunities and fresh ideas. Qian Yee also loves handicrafts and her pet dog, whom she often photographs and illustrates.</p>	<p><u>Nazo-san: Whatcha Get?</u></p> <p>In today's context, the perception of <i>cuteness</i> goes beyond a response to infantile stimuli and is better understood as more general, positive emotion related to sociality and approach motivation. This project is an interactive game with adorable characters to enliven commuting by injecting a sense of anticipation and excitement.</p> <p>The element of surprise when collecting the mystery items needed and the bespoke collectibles gaming mechanism is what brings joy and enjoyment to users. Nazo-san would be the personification of individuals as they are decorated to express one's creativity.</p>	 
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<p>Adelyn Ong Sue Wei</p> <p>Diploma in Illustration Design with Animation</p>	<p>Adelyn Ong aspires to be a 2D animator in the future. She is known as <i>bezalyn</i> on social media platforms.</p>	<p><u>"SINGAPURR" (animated short)</u></p> <p>Singapurr is a satire animated short film about living with cats, dogs and mice. The story illustrates how we are often drawn towards novelty and explores the crazy effects online falsehoods can have on a society.</p>	 <p>The image contains two panels of an animated short film. The top panel shows a cat in a tuxedo sitting at a table with wine glasses and a candle. The bottom panel shows a dog in a tank top holding a knife, a pig holding a gun, and a pink mouse sitting at a table.</p>
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<p>Kritika Varjani</p> <p>Diploma in Fashion Design</p>	<p>Kritika Varjani believes that “Fashion is the armour to survive the reality of everyday life.” Her silhouettes are playful and her choice of colours vibrant. As a Designer, she is mostly inspired by people who live their lives in interesting ways, outside of societal norms. She has worked in well-known luxury fashion labels in India and always strives towards learning every day.</p>	<p><u>Underwater Garden</u></p> <p>This design is inspired by the ethereal beauty of flowers floating like ballerinas underwater as they dreamily pose and sway, thoroughly hypnotising us all with their beautiful colours and shapes. It is also inspired by the shapes of coral and anemones; the sea life that thrives under the weight of ocean currents. They carry a beauty that is understated as people often forget to appreciate life below the surface, living energy that dances with the flow of the waves.</p> <p>The design explores a wide variety of vibrant prints with simple details. Kritika aims to reimpose “a dance with the waves that gives life”. To bring in this element, she created her own digital distorted floral prints resembling the rhythm and flow of the waves. She also experimented with fabric manipulation techniques such as felting, direct mark marking and applique. The silhouettes are oversized, and she has used a significant element of flare in her designs to show movement of water.</p>	
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<p>Max Tan Shu Lin</p> <p>BA (Hons) Fashion</p>	<p>Max Tan is a practising womenswear designer based in Singapore. His eponymous brand MAX.TAN made its debut with the full-fledged S/S 2010 “Pressed” collection at PARCO next NEXT, a fashion design incubator project jointly created by Parco Singapore department store and the Textile & Fashion Federation (TaFf).</p> <p>MAX.TAN was invited to showcase at Modefabriek in Amsterdam in 2010 and was the first Asian-based label ever to do so. The A/W 2010-11 collection, which debuted in Amsterdam, was subsequently featured by Vogue Paris online and went on to win second place at the China Fashion Creation Contest 2010. His following S/S 2011 collection was picked up by Vogue Nippon and Surface Asia calls MAX.TAN one of the hottest new names to look out for in fashion. More recently, Vogue Italia also</p>	<p><u>MUDDLED</u></p> <p>This collection is inspired by the muddled and abstract calligraphy works of Nanyang artist Lim Tze Peng. While the choice of medium (Chinese ink) is traditional, his techniques are modern and not steeped in the past. The focus on form and technique rather than content is employed in the design processes and reflected in the outcomes of this collection.</p> <p>Through the collection, the art of calligraphy is inspected and explored in its entire entity – the respect of negative space, movement and the tension of brush strokes, sharp monochromatic palette and a harmonious result.</p> <p>A Chinese idiom states that “clothes made in heaven are without seams”. In oriental cultures, a taste for unstructured and transformable clothing can be observed, considering the pareo, sari and sarong and other forms in which a piece of cloth becomes a garment. Often draped out of geometric patterns, the space between the wearer and the garments is considered and respected. The construction of the garments mimics the movement of brush strokes to achieve a “seamless”</p>	
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selected the label as one of finalist in the inaugural *Who is On Next? Dubai Edition*.

appearance. Geometric pattern pieces wrap the bodice in a left to right motion, trails in a vertical manner before extending downwards into draped handkerchief hems.

Fluttering yokes and manipulated pattern pieces suggest the ideas of wrapped, pinned in place or tied bodices. The form is unstructured, and the garments do not follow the western ideology of assembling the fabric in a certain fixed configuration. Just like how the Indian sari and the Malay sarong can be worn in a lot of ways, it is interesting that this way of dressing includes the wearer's skill – an expression of individuality sans technology. Taking cue from the simple pattern pieces of South East Asian garments, the construction of the garments in this collection is made from minimal number of pattern pieces where fabric fall and movement emphasised.

