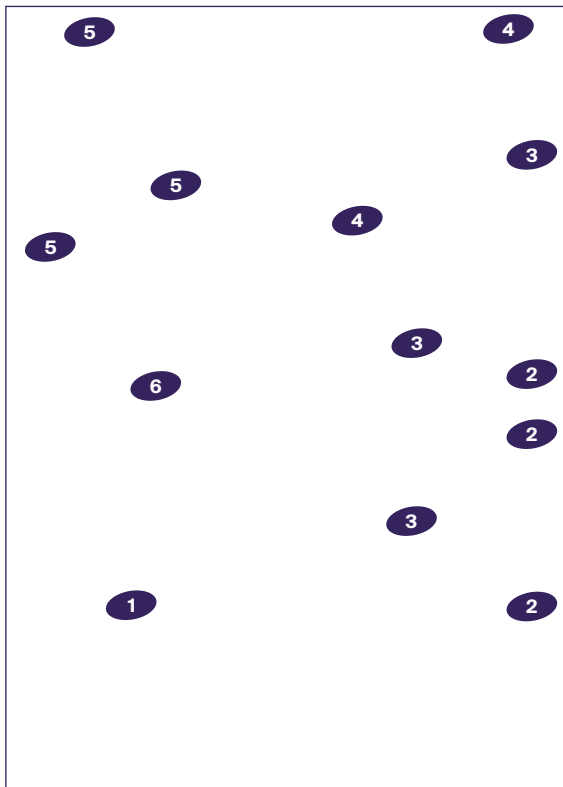


23 Sep - 6 Nov 2022



**Sat 24 Sept
2 - 3pm**

*Objectifs
Workshop Space*

**Sat 15 & 30 Oct
2 - 3pm**

*Objectifs
Chapel Gallery*

**Sun 9 & 23 Oct,
6 Nov
4 - 6pm**

*Objectifs
Chapel Gallery*

**Sun 23 Oct
1 - 5pm**

*Objectifs
Lower Gallery*

**Sun 30 Oct
2 - 3pm**

*Objectifs
Chapel Gallery*

**Curator Mentorship
Discussion**

A discussion between Sam I-shan and Daniel Chong, moderated by Chelsea Chua

Curator Tour

By Daniel Chong

**In other words
- an off script gym**

By Bernice Lee and Jereh Leung, initiated by Eng Kai Er

Bazi Reading

By Desiree Tham

Guided Tour

With Curator and Artists

1

Fike Air (2022)

Fike Air is both a pun on Nike Air but also on societal fike. Fike - defined as to move relentlessly, worry or fuss - represents a certain anxiousness which the rise in mindfulness culture seeks to tackle. Similarly, the work references the language of yoga with a metal structure posed in downward dog position. Acting as its body is a screen playing amalgamations of found online meditation tutorials that have been synchronised in a single collective breath. Through it is a strange digitised group exercise that represents a global and societal pursuit for self care and the industry that capitalises and commodifies something as simple as breathing.

1

Yeyoon Avis Ann

Yeyonn Ann Avis is a multimedia artist that explores the re-contextualizing of art production. Her practice attempts to expand the limits of what encompasses art to include elements of music, design and branding. Her practice often draws from digital culture and personal experiences as an artist.

Avis has participated in group exhibitions such as In Time Passes (2021) at the National Gallery Singapore, Objects in the Mirror (2019) at Supernormal Space and held a solo exhibition n Entities (2018) at PentaPrism Project in South Korea. Additionally, Avis also performed her live video piece Lick (2021) at Esplanade, Singapore.

2

Cinema-Going-Surrogates (2016 - ongoing)

The on-going photographic series depicts various figures with camcorders for eyes and heads in various local cinemas. Presented as documented events, the photos suggest these poorly disguised recording devices having visited and illicitly recorded movies.

As the title suggests these figures are cinema going surrogates, meant to replace people in the abundance of films that we cannot consume. The work's playful demeanours guises the ironic solution to the explosion of visual content in a media-saturated world. With so many films to watch, Chang proposes these irreverent yet absurd surrogates to consume on our behalf.

3

The Thief, the Storage, and the Trap (2022 - ongoing)

Expanding from Cinema-Going-Surrogates, Chang examines other spaces for similar surrogacy. Fuelled by the ironic creation of first-world problems through excess capitalist consumption, each of these sculptures suggest a surrogacy for a problem so oddly specific they almost seem pointless. These caricatures range from a bucket that can no longer hold water, yet a ramp for something else, to a highly specific cleaning apparatus to a giant pet rock.

The objects have no clear function, yet, they suggest a purpose; their roles seemingly playful yet pointless. Intentionally so, they suggest a future where we find new products or objects to tackle problems created by buying too many other products or objects.

2 3

Mike HJ Chang

Mike HJ Chang's artistic practice examines the world through a lens of curiosity - characterised as an alien observing something for the first time. His works question what is seen and what is doing the seeing, reorienting the unquestioned conventions of an object. Through a use of play and humour, his works curiously shift our understanding of their functions and the subsequent environment they are used in.

Chang has exhibited in various solo shows such as Calendar of Dilation (2020) and The Body and the Seed (2018) at Yeo Workshop, Singapore. Additionally he has participated in various group exhibitions such as The Genius of the Crowd (2019), Esplanade, Singapore and Suppose There is A (2017) at ICA, Singapore. He is currently represented by Yeo Workshop, Singapore.

4

Calculated Luck (2022)

The towering artificial tree is created to provide the artist protection in her work place against her inauspicious year. Continuing Tham's long standing interest in feng shui, the work takes from similar motifs such as a reverence for nature, directionality and auspicious patterns.

By updating feng shui with modern day materials such as office supplies and surveillance cameras, she knowingly stretches or emphasises the, at times, absurd combinations of materials. For the artist, doing so highlights and examines the continuous pursuit for wellness in feng shui through belief.

4

Desiree Tham

Desiree Tham's sculptural practice focuses on manipulating the functions of everyday objects. Her ongoing body of work unpacks the material and cultural philosophies of feng shui and updates them with the materiality of the 21st century. She uses feng shui as a starting point to examine the lengths at which cultures pursue or rationalise abstract goals such as luck, happiness or future wealth.

She has exhibited in various shows such as a solo show at How to Chase a Mountain (2021) at ISLANDS Peninsula, and group shows such as An Uncanny Assortment of Miscellaneous Objects (2021) at VT Art Salon, Taiwan and in art fairs such as Asia Art Now (2019), France. She was also the 2019 winner of the Chan Davis Art Prize.

We will never have earthquakes (2022)

The installation is a play on the iconic movie quote 'We'll Always Have Paris' from the 1942 film Casablanca. In it, Rick tells his former lover Ilsa: "We'll always have Paris.", referring to their brief romance that ended during the Nazi invasion of France. It is a sentiment that accepts the lost past, yet looks back yearningly at it. Conversely, We will never have earthquakes, inverts that, playing on Singapore's geological stability.

In it Lim creates a slow quiet musing, pondering how it feels like to experience an earthquake. The work's silence and atmosphere stretches the mundane safety and stability that we experience in Singapore. But asks if we will ever truly cherish it without its absence. Lim wonders '...perhaps we will never know what disruption truly feels like either. To have everything, then to have potentially nothing, and ultimately to fight to get it all back.'

Ryan Lim Zi Yi

Ryan Lim attempts to collect encounters, activities and moments of living in the public and private surroundings. By reconfiguring these moments, newly formed narratives, characters, compositions and situations are formed in his works. These installations eventually meditate on our relationships and attitudes towards the inconspicuous areas of reality.

His recent projects include co-curating ROBIN (2021 - 2022) an idea for an art space in the form of camping tents, and exhibiting at group exhibitions such as Undescribed #7 (2022) at DECK and moulding, grazing, tampering, shifting (2022) at starch, Singapore. He has also exhibited widely in the Netherlands such as Some World Futures (2020) at Nest, The Hague and Look what the wind just blew in (2020) at the LivingRoom, Rotterdam.

**In other words
- an off script gym (2022)**

It is difficult to hold conversations these days without saying the wrong things. It feels like there is a script of accepted terms and right words that one cannot deviate from. The work stems from this sneaking suspicion that conversations are, in fact, less improvised than we think.

Initiated by Eng Kai Er and performed by collaborators Bernice Lee and Jereh Leung, the work presents us with a guide. From disrupting eye contact to holding silence, each exercise emphasises unspoken rules of conversation through breakage and absurdity. These activities shift and nudge our usual conventions in hopes of collectively remaking new ones. Perhaps it can allow us to hold more honest, vulnerable, and unpredictable nonverbal and verbal exchanges.

Audiences are invited to sit and attempt these exercises. There will be performances by Bernice Lee and Jereh Leung of a number of these exercises on 9 & 23 October and 6 November from 4PM - 6PM.

Eng Kai Er

Eng Kai Er (Kai) is a choreographer, performer, dancer, and workshopper currently studying MA Choreography and Performance, at the Institute for Applied Theatre Studies, Gießen, Germany. She is interested in the relational aspects of life in a dance studio, currently looking at and playing with: rehearsals as social situations, workshops as performances, dancing as interpersonal communication.

She has created and performed widely over the past decade. In Singapore, she was part of The Substation's Directors' Lab (2013-2014), associate artist at TheatreWorks (2015-2017), and the main responsible person for the experimental art space Make It Share It (2018-2019). In August 2022 she will become resident choreographer at K3, Tanzplan Hamburg.

0

Daniel Chong

Daniel Chong is an artist whose curatorial approach grows from the curiosities within his artistic practice. His exhibitions use the emotive and irreverent quality of art to expose, emphasise or nudge at the pre-existing societal constructs of our time. His curation tends to soften the limitations of the exhibition format in hopes of being able to expand the vocabulary and language of art.

Independently, he has curated *Bad Imitation* (2022) at Tanjong Pagar Distri-park as part of Singapore Art Week, *Melting! Melting!* (2019) at Gillman Barracks and *RAID* (2016) at Tiong Bahru Air Raid Shelter. He is also the co-founder and curatorial lead of *Stranger(s) Touch*, an ongoing art project in the guise of a retail store that has been active since 2022. He was also Assistant Curator of the non-profit arts organisation *OH! Open House* from 2019 to 2021.

We live in an age of absurdity. Every new event is somehow more ridiculous than the last. Our financial systems constantly hang in the balance; we're forever in a health crisis; even the concept of truth has changed. What a time to be alive.

Yet in this post-truth, late-stage capitalist, populist, Anthropocene, I've found sweet relief in a new brand of humour going by many names: Gen-Z humour, TikTok humour or Post-Dada irony. It is marked by its low video quality, unplanned randomness and rich irony. However, it is also misunderstood. Often seen as mere attempts to laugh away the pain, it has not yet been accepted as a growing norm. In fact, I believe this language of absurdity will slowly become our new vernacular. Just within the arts, I already see it proliferating in a new wave of emerging practices.

Sugar pills for a bitter world functions as a sampler- a conceptual pillbox. Through the practices presented, I see absurdity being used as a language. While they are often seen as works just trying to make a joke, this flattening is but a symptom. Its root is the inability to grapple with the

mounting absurdity in our world. For in these works, I see earnest honest responses. While at times soaked in humour and overtly ridiculous, they are also layered with poetic truths and beliefs deeply held by their artists.

I liken these works to sugar pills, another name for medical placebos. These little things are made from sugar and starch, yet somehow surpass the sum of their parts through form and belief. Similarly, the artists in the show use absurdity, and at times what is already out there in the world, to synthesise something new. Through the context of the exhibition space, these familiar configurations are remade and potentially affect anew. They too are honest responses created in the absurd language of our times, with works that sit between both the poetic and the hilarious. While they are not solutions to the world's ailments, they are important voices of our times.

Through this exhibition I hope one might better understand the flavours of absurdity already out there in the world. And perhaps, help us navigate the bitter world a little better.