

# **CONTENTS PAGE**

		4
		5
		6
7	Showcase 2	21
8	Charis Lam Yee Lan	22
9	Cheng Zhi Xin	23
10	Chloe Ling Qiaoyi	24
11	Chong Zhan Yi Asher	25
12	Clarisse Lim Xuan Pei	26
13	Colette Sun Xi Yue	27
14	Hang Jia Wei	28
15	Jace Phipatanasuphorn	29
16	Kate Ong Si-En	30
17	Lim Jia Xuan, Kate	31
18	Loh Min En	32
19	Seow Yue Tong	33
20	Sephora Sylvia Lee	34
	Wong Min Xuan Jolin	35
	8 9 10 11 12 13 14 15 16 17 18	8 Charis Lam Yee Lan 9 Cheng Zhi Xin 10 Chloe Ling Qiaoyi 11 Chong Zhan Yi Asher 12 Clarisse Lim Xuan Pei 13 Colette Sun Xi Yue 14 Hang Jia Wei 15 Jace Phipatanasuphorn 16 Kate Ong Si-En 17 Lim Jia Xuan, Kate 18 Loh Min En 19 Seow Yue Tong 20 Sephora Sylvia Lee

# **CONTENTS PAGE**

Showcase 3	36	Showcase 4	51
Alexis Tang Kay	37	Alyssa Gian Zhe Ning	52
Alice Chong Chun Li	38	Brandon Chew Jing Qi	53
Alyssa Lee Qin Ying	39	Caleb Tang	54
Chen Ho Yan, Miky	40	Chen Qianqian	55
Gao Fei	41	Ellis Sung Eun Ah	56
Jacie Lim Yun Shuen	42	Genevieve Loh Xiao Jun	57
Jadis Tan Yan En	43	Jeslyn Tan Hui En	58
Liew Shan Yin Alysia	44	Kiara Consigliere Goh Sze Min	59
Lim Jia Xuan Allora	45	Lam Tung Ally	60
Natalie Tan Qi Lei	46	Lau Xuan Ning, Claire	61
Sara Cheai (Cui Xinyi)	47	Shu-Myin Lim	62
Shannon Lim Xue Wen	48	Violette Evangelynne Lovell Lie	63
Teh Le Qi, Jodi	49	Yu Qi En	64
Wong Enkai	50		

### PRINCIPAL'S MESSAGE

Welcome to the Class of 2025 Visual Arts exhibition - "Graft"!

Reflecting on their body of works, the cohort has decided that "Graft" best encapsulates the experimental spirit that has fueled their creativity. The students have interestingly defined "graft" as the concept of "transplanting and integrating elements in a bid to create new and stronger outcomes".

While "grafting" is rarely associated with the arts, visual artists, composers, writers and choreographers of all times have demonstrated the ability to harness ideas from the most unlikely places, cross-fertilizing them to bring new life to fresh contexts.

To the Visual Arts Cohort of 2025, I hope SOTA has nurtured in you a relentless drive and an abiding passion to create! I hope we have also given you the tools to inquire into and draw inspiration from a range of disciplines. Most of all, I hope you have, and will continue to discover for yourselves, unique integrative ways of learning, creating and seeing the world. "Graft" is therefore a showcase of your evolving identities and I wholeheartedly congratulate you on your courage to share it with us all!

I would also like to congratulate the Visual Arts Faculty for journeying with our 2025 Visual Arts cohort to arrive at this milestone! "Graft" presents each of our students and their artworks grafted with others, co-creating an imperfect perfect unity of them as a cohort. It sits at the intersections of their being and becoming. It is a celebration of all the above!

To all who have come to view the works of these emerging artists, I thank you for your time! I have challenged our students to think about how their artworks will provoke and edify. Whether you are inspired by the harmonious synthesis of ideas, or disturbed by an uncomfortable juxtaposition, I am sure we will all leave "grafted" with some new ideas. Thank you for holding space for these!

## **HEAD OF FACULTY'S MESSAGE**

Dear Year 6 Visual Arts students of 2025,

"I think of my studio as a vegetable garden, where things follow their natural course.

They grow, they ripen. You have to graft. You have to water."

Joan Miró

The exhibition title "Graft" brings to mind this quote by the famous Spanish artist, Joan Miró, who is known for his Surrealist artworks as well as his distinctive and innovative approach to artmaking. In the same vein, this exhibition is about your devotion to nurture the passion that you want to share with the community.

"Graft" is a celebration of the world and its intersections that you explored, the creative process that you experienced, and the unexpected outcomes that you embraced. The day has come for you to share the myriad of visual arts skills, concepts, and expressions that you have acquired – drawing, painting, sculpture, ceramics, installation, digital media, textiles, and so on. You have shown how new ideas can be acknowledged and how possibilities can be generated. But it does not stop there because what you do with your talent to positively impact the future world is a more important question from this point.

On behalf of the Visual Arts Faculty, many congratulations to the Class of 2025! You have come far, from a wide-eyed Year 1 to a self-assured Year 6. This is the juncture where you are ready to up your potential to the next level. No matter where you go from here, I hope you keep watering your garden and stay passionate. You make SOTA proud.

Last but not least, my heartfelt thanks to the faculty for walking the journey with the cohort!

Ms Lim Boon Eng Head of Visual Arts

## INTRODUCTION TO

The 2025 IBDP VA cohort presents our exhibition, "Graft".

"Graft" refers to the concept of transplanting and integrating elements in a bid to create new and stronger outcomes. It attempts to capture the paradox of our youthful beginnings and growth.

Through this exhibition, our cohort reflects on a collective artistic journey—capturing the processes, insights, and naiveties that have shaped us as emerging artists. We amalgamate the knowledge and experiences we have gained over the past six years into a cohesive body of work that represents our evolving identity, bound by a relentless drive to create.



It resonates with the idea of an unnatural intertwining, akin to skin grafts or the joining of plant stems—not merely by nature, but through human intervention, curiosity, and innovation. Though different and not always harmonious, these works collectively form a complex and masterful amalgamation of creative ideas.

We have thus *grafted* our unique artistic voices into a singular tapestry—flawed and fraying yet distinctly ours. As we meticulously sew together the panels of our identities, each stitch represents the time taken and silence embraced for deeper reflection, undeterred by each careful prick and scar of our metaphorical needles over the countless creative attempts. Each piece of art stands as a testament to this journey, showcasing the depth of personal vulnerability woven in and presented collectively side by side.

As the cohort part ways post-exhibition, we return to being individual threads, to face the future transformations that await us. Join us in experiencing this journey, where "Graft" becomes a reflection of our unique, imperfectly perfect representation of unity and individuality.

6

# SHOWCASE ONE 3 JULY - 8 JULY

Anjana Chidambaram 8	
Ashley Leong 9	
Chiang Rui En, Erin 10	
Chyenne Tan	11
Clarene Tan Jiaying	
Crystal Bing Jie Clark	5555
Joanne Sim	14
Kate Lee Kei-Lin 15	***
Leah Andrea Cordeiro 16	
Lim Ying Jie Cheri 17	
Nicole Chua Yi Tong	18
	19

Zhao Chu Qiao ......20

### ANJANA CHIDAMBARAM



Disconnect to Connect

Acrylic on wood, graphite on paper, acrylic on acrylic sheets
21 x 29 7 cm

Anjana's works reflect the isolation of one's inner identity from their social identity due to the dominating presence of social media and technology in this day and age. The disparity between one's authentic self and constructed online persona is consistently conveyed through contrasting colour palettes, with achromatic elements signifying one's true isolated identity and colourful elements portraying the unrealistic facades that people use in social media.

Through her body of work, Anjana hopes to encourage the audience to contemplate the extent to which their inner identities have become isolated from their online personas.

#### **ASHLEY LEONG**



**19 Square Feet of Skin**Oil on plaster and plywood board
70 x 170 cm

Questioning the value of human mortality, Ashley's body of work examines the uneasy tension between life's impermanence and its assigned worth. Through depictions of aging, bodily transformation, and the commodification of form, her works question the value of human life and its established precedence over other forms of biological existence. Through ceramic, oil, and depictions of organic matter, her work explores the preservation of bodies and attempts to resist decay.



Together, her works reflect on mortality not as an isolated human concern, but as part of a broader cycle of erosion, remembrance, and forgetting.

**Wellworn**Wooden chair, plaster, oil paint
90 x 50 x 40 cm

## CHIANG RUI EN, ERIN



**Resurgence** Colour pencil on paper 29.7 x 42 cm

**Lady Dressed in Pearls** Graphite and charcoal on paper 29.7 x 42 cm



Captivated by the idealistic and elusive concept of perfection, Erin's work guides the viewer through the process of self-discovery and finding one's own definition of perfection, capturing both the hardships and beauty that accompanies the path of self-acceptance. Half of the works delve into the struggles born from chasing an unattainable ideal – capturing feelings of frustration, doubt, and vulnerability. The other half redefines perfection, challenging conventional standards and celebrating individuality, growth, and imperfection as forms of true beauty. Overall, she hopes to convey that the pursuit of perfection is not a fixed destination but a fluid, evolving experience rooted in self-love, encouraging audiences to embrace their personal authenticity.

#### **CHYENNE TAN**

Chyenne's body of work explores the pervasive influence of female beauty expectations and their impact on women's lives and identities by revealing how societal pressures subtly yet persistently shape their self-perception and choices. Her artworks are deeply personal, drawing from her own daily experiences with beauty throughout her childhood to adolescence. As such, each piece examines how societal norms restrict women, uncovering how everyday interactions consistently nudge us toward conforming and adhering to narrow idealised beauty standards.



Cover Girl Oil on canvas 42 x 59.5 cm



Stitched Into Camouflage Oil on canvas, wooden planks, hinges, lace 160 x 135 cm

# CLARENE TAN JIAYING

#### Amidst The Everyday

White stoneware, acrylic paint, plywood, foam sheets, artificial grass 49 x 33 x 22 cm

Clarene's body of work explores the concept of space, with a focus on common and playful spaces. Through depictions of familiar spaces, she aims to convey that play can be found in our daily lives, and that these familiar, communal spaces can hold endless possibilities.





She seeks to broaden people's imagination about play and interaction with spaces through an environment stripped to its basic forms or even abstracted, leaving room for greater imagination and interpretation. Through her body of work, she hopes to foster greater curiosity for spaces and structures encountered in everyday life.

**Familiar Spaces, Endless Possibilities** Block printing ink monotype 20 x 29 cm (per piece)

## CRYSTAL BING JIE CLARK

Titled "Escapism: Archetypes of Avoidance", Crystal's body of work explores the overarching theme of escapism, referring to the ways in which humans divert their minds to seek refuge from unpleasant realities. As such, concepts of indulgence and world-building are used to visually convey escapism, particularly how an individual's habits indulge in different experiences detached from real life.

# **Hikiko44**Digital animation 23 seconds, video on loop





**Doomscrolling**Digital animation
25 seconds, video on loop

Each work is situated within these contexts respectively— escapism to technology, childhood, or the mind. Subtly reflecting each sub-theme through distinct visual features, her works express the idea of indulgence and dual realities.



## **JOANNE SIM**

Rooted in the intimate theme of "Eczema", Joanne's works serve as a visceral exploration of the physical and emotional realities of living with the chronic skin condition. They confront the often invisible yet deeply felt experiences of vulnerability, shame, and resilience. Drawing on personal memory and tactile sensation, her works unfold a narrative of temptation, self-restraint, and the gradual journey toward self-acceptance.

Finding Comfort in My Own Skin
PVA latex glue, tissue and polyester thread
60 x 40 cm

Through metaphors and emotionally charged imagery, Joanne transforms private discomfort into a universal language of resilience, resonating with those who have wrestled with their own body or mind. The exhibition invites viewers to engage not only with her story but with their own experiences of discomfort, imperfection, and acceptance.

#### The Flesh Doesn't Fall Far

Colour pencil on paper (Left to Right) 16.5 x 15 cm, 12 x 15 cm, 20 x 22.5 cm, 17 x 16 cm, 12 x 11.5 cm





## KATE LEE KEI-LIN

#### **Everyday Stillness**

Acrylic and colour pencil on canvas board and plywood 45.7 x 61 cm

Revolving around the intricacies of youth experiences, amidst the relentless and unforgiving passing of time, Kate's exhibition spotlights the often overlooked and quiet repetitions in life. By focusing on the personal traces we leave behind, her practice elevates and exaggerates these mundane moments through deliberate observation and reimagining.

She seeks to identify the conditions behind what feels ordinary and routine, giving meaning and value to embrace the duller moments of daily life, and prompting viewers to do the same. As the audience inspects each work, they are invited to experience the various settings and interactions that make up her day-to-day life as a youth, where transitions from artwork to artwork mimic the progression from the beginning of a day to the end.



In a Blur of Snapshots Oil on canvas 76.2 x 91 cm

### LEAH ANDREA CORDEIRO



**Neither Here nor There** Ballpoint pen on hot pressed paper 18 x 32 cm (per frame)



**Solace** Oil on canvas 59.4 x 84.1 cm

Leah's body of work delves into the fluidity of existence, examining impermanence not as a distant abstraction but as an intimate, ever-shifting force. Through layered symbolism and evocative materiality, her work captures the facets of impermanence present in everyday life. Rejecting clichés of mortality, she explores how impermanence shapes lived experience, embracing fragility as a site of both loss and transformation. Each artwork is a product of Leah's deeply personal experiences, created as an externalisation of her encounters with loss, identity, and the fragile comforts one outgrows. Here, impermanence is not an end but a metamorphosis, provoking viewers to consider the transient beauty in all they hold dear. Ultimately, Leah's work expresses an overarching truth: who we are is never held still. Nothing we hold stays whole.

#### LIM YING JIE CHERI



**The Dead Receive More Flowers** Ribbon, tissue paper, wire 25 x 25 x 100 cm



Owie! My Tooth! White stoneware, ceramic glaze, box, foam 8.5 x 8.5 cm

Cheri's body of work explores the intricacies of death and injury, delving beneath the surface of this macabre subject and dissecting it from within. Many of her works are based on personal experiences or influenced by cultural beliefs and traditions. Her body of works can be split into three interconnecting motifs: loss, decay and healing. By revealing vulnerability in her practice, she seeks to spark an emotional connection with the audience. and encourage them to look at pain and death with an unflinching eye, understanding how mortality defines our humanity.



# NICOLE CHUA YI TONG

Nicole's body of work delves into expectations and desires for perfection. She uses elements of nature and organic forms to explore the notions of temporarity and unpredictability, creating a contrast between the desire for control and flawlessness through their integration. Overall, she aims to explore the tension between perfection and imperfection by prompting viewers to uncover the beauty and unease that come with attempting to pursue unattainable ideals.

In the Wake of Time's Demands Colour pencil on rice paper 34.5 x 26 cm

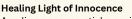
She invites viewers to slowly unveil the layers behind a perfect image, peeling back the surface to expose the hidden struggles and imperfections beneath. Inspired by her own quest for perfection, each piece embodies a personal reflection on the struggles of meeting external expectations, especially in the context of self-image and identity.

The Mirage of Flawlessness White stoneware, glaze, pearls (Left to Right) 8 x 7 x 31 cm, 14 x 10 x 5 cm, 7 x 7 x 12 cm



### TAN JO ANN

Jo Ann's body of work revolves around the theme of childhood, explored through the overarching themes of personal memories, innocence and comfort. Through the depiction of soft toys, family, and personal experiences, she captures the joy and vulnerability of her childhood, reflecting how these moments have shaped her identity. Her works invite viewers into a space shaped by her childhood and allow them to reflect on their own childhood memories, hoping to evoke a sense of nostalgia and introspection from the audience. Her works also serve as a reminder on the impermanence of childhood, urging the audience to reconnect with the inner child, value the emotions and relationships that have shaped us, and find comfort in the memories that continue to live within us



Acrylic on canvas, stickers, picture frame 27 x 1.5 x 22 cm (3 pieces)



Held in the Tangle Foam ball, repurposed soft toys, cotton wool, sequins, rope 45 x 48 cm







# **ZHAO CHU QIAO**

Delving into the true nature of feminine beauty, Chu Qiao explores how different women perceive it, its impact on their lives, and the duality that exists within the concept of beauty itself. This theme reflects her fascination with the complexities surrounding beauty, particularly in women and the potential conflicts that underlie it. Through this body of work, Chu Qiao aims to investigate the subjective standards of beauty that are heavily influenced by society.

涅槃 (Unbound) Watercolour on paper 42 x 65 cm





Beauty Is Luxury Coloured ink on paper 29.7 x 37 cm

# SHOWCASE 10 JULY - 15 JULY TWO

Charis Lam Yee Lan 22	
Cheng Zhi Xin 23	
Chloe Ling Qiaoyi24	
Chong Zhan Yi Asher	. 25
Clarisse Lim Xuan Pei	. 26
Colette Sun Xi Yue	. 27
Hang Jia Wei	28
Jace Phipatanasuphorn 29	
Kate Ong Si-En 30	
Lim Jia Xuan, Kate 31	
Loh Min En32	9
Seow Yue Tong	33
Sephora Sylvia Lee	34

Wong Min Xuan Jolin .....35

### **CHARIS LAM YEE LAN**

Charis' body of work explores the theme of transition, focusing on how time reshapes both memory and experience. Nostalgia is a key element, especially those tied to childhood and familiar environments. The idea of how memories accumulate, evolve, and fade over time is reflected through the use of layered imagery and fragmented forms, such as the layering of transparent materials to mirror the overlapping and often distorted nature of recollection. Objects and spaces once filled with meaning become markers of change, highlighting the transient nature of personal history. By guiding the audience through a gradual transformation, from tangible memories to fragmented impressions, the works evoke both a sense of familiarity and a realisation of loss.



Fragments
Graphite on tracing paper
42 x 30 cm

### CHENG ZHI XIN

Who do we share our fondest memories with and how deeply do we cherish them? In her body of work, Zhi Xin reflects on the enduring bonds she has fostered with her family over the years. Drawing inspiration from the motifs of food and the domestic space, she explores how acts of love, care, and presence are exchanged within the intimate rituals of everyday life. Amidst the backdrop of a fast-paced digital age, her works seek to honour the quiet yet profound moments of connection that often go unnoticed.

Through a whimsical, nostalgic lens, she invites viewers to step into a world where tenderness lingers in the ordinary, encouraging one to pause, remember, and appreciate the subtle forms of love that shape our lives.



**Do You Remember?** Oil on canvas 45 x 35 cm

# CHLOE LING QIAOYI

Captivated by the fluidity and transience of life, Chloe's works revolve around themes of growth and change. Initially focused on her personal experiences of growing up, the body of work grew to define growth both in terms of the human experience and in nature, exploring parallels and the interrelatedness of the two.



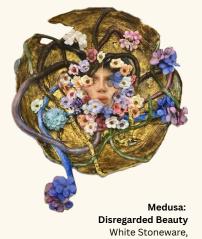


Chrysalis
Metal wire, acrylic paint on fabric
52 x 36 x 29 cm

With a particular appreciation for the fleeting nature of life, her works function as snippets of different points in time, showcasing how the ephemerality of these moments make them all the more precious. Through this exhibition, Chloe hopes to provide viewers with a sense of comfort against the ever-fluctuating landscape of life, conveying the universality of the experience.

#### **Transience**

Acrylic sheet and stems, PVC sheet, cyanoacrylate adhesive, wooden block 33 x 22 x 37 cm



## CHONG ZHAN YI ASHER

Asher's body of work predominantly revolves around the appreciation of the overlooked. Living in a fast-paced society, we rarely pause to appreciate the beautiful moments life offers. In our constant pursuit of success, we quickly jump to conclusions, failing to notice the simple moments along the way. As a result, we lose touch with the world around us and with the joy that comes from simply being present. Thus, this body of work aims to shine light on the world we often overlook — sunsets, trains, and dreams. He hopes his audience finds value in simply looking beyond the surface. Only when we stop to smell the flowers, can we begin to understand their value and appreciate them.



glaze, artificial flowers

30 x 30 x 10 cm

Every Cloud has a Silver Lining: Renewal in Doom Oil and impasto on canvas 30.5 x 61 cm

#### **CLARISSE LIM XUAN PEI**



**Binkying**Acrylic on canvas
40.6 x 50.8 cm

Clarisse's exhibition revolves around the theme of girlhood, delving into the various relationships and experiences within this important stage of life. This includes the strong connection formed through bonding with friends, the joy of simple yet meaningful activities, and the nostalgia of childhood pastimes. Her artworks also comment on issues prevalent among teen girls, and the uncertainty of transitioning from girlhood to adulthood.

Through a blend of personal experiences and observations, her works offer an authentic view of girlhood—capturing the playful and cheerful essence of its relationships and creating an enjoyable experience for viewers

## COLETTE SUN XI YUE

The theme of female experiences has profoundly guided the creation of Colette's artworks, reflecting a deep exploration of how societal expectations, personal and collective experiences, and the passage of time shape women's lives. Each piece in this exhibition delves into different facets of this theme, revealing the complexity and richness of female experiences through various mediums. The core intention behind her works is to delve into the multifaceted nature of female identity.





**Self-portrait of a Woman** White stoneware 16 x 6 x 10 cm

Blue Hour Oil on canvas 29.7 x 42 cm

Colette explores and acknowledges the impact of female role models, celebrating their strength and intricate roles they play in shaping both personal and collective narratives. At the same time, she questions and reinterprets conventional notions of beauty and ageing while investigating the societal expectations of women. By addressing these themes, her works invite viewers to reconsider and appreciate the depth of female experiences.







## **HANG JIA WEI**

#### **Sunlit Solace**

Cyanotype on cotton fabric and polyester thread (From left to right) 35 x 90 cm, 40 x 88 cm,

34 x 80 cm

Titled "Love Through Adolescence: A Journey In Bloom", Jia Wei's body of work explores the role of love in one's formative years, encapsulating the amorphous ways it presents itself. A pivotal imagery that remains constant in her work is elements of flora and fauna, as it shares similarities with love in the way it is naturally conceived and can be found all around us in our daily lives. It is often in nature that we find beauty, warmth and strength, which are feelings that love can bring to the human experience. Each artwork stems from Jia Wei's personal experiences, created as a reflection of what has shaped her perception of love. Through her work, she invites viewers to reflect on their own experiences and the concept of love as the core emotion of being human.

#### Her Shelter

Wood, assorted textiles, readymade basket and pillow 30 x 38 x 126 cm



### JACE PHIPATANASUPHORN

Jace's work draws on the theme of amalgamation, exploring intense and often overlooked teenage emotions, such as "Fear Of Missing Out", alienation, insecurity, and distraction. Rather than offering solutions, the pieces invite reflection and validation of these feelings, showing how they shape identity and perception. For example, a blue pen was used to create a near monochromatic palette as a commentary on student life. Elements such as contrasting colours, negative space, scale, and layered perspectives are manipulated to express the weight of these emotions. Each artwork stands alone but also connects to others, encouraging viewers to find deeper meaning through comparison and progression. Jace curates the space to mirror the unpredictability and isolation of these internal struggles. Ultimately, his works seek to challenge the dismissal of teenage emotions and prompts viewers to reflect on their own emotional experiences with empathy and understanding.

#### AlieNATION

Pen and colour pencil on canvas 42 x 59.4 cm





Forgotten, Overlooked, Mostly Outcast (FOMO) Pen on canvas

on canvas 30 x 45 cm



### KATE ONG SI-EN

The influence of technology on the human experience is the central theme in Kate's body of work. Be it positive or negative, her works delve into the personal connections that people form with their digital devices, communicating relatable experiences that are evermore relevant in our technologically advanced society. Through her personal connections and observations, she explores topics that show how technology affects people's lives, including the impact on the sense of self, childhood, and humanity. Utilizing juxtaposition and the repetitive elements throughout her body of work, she hopes to challenge the audience to reflect on their own habits and lifestyles, prompting them to contemplate their current relationship with technology, how it might evolve in the future, and weigh its importance in their lives.

Gamer Girl Digital animation 13 seconds, video on loop



AnOnymOus
Digital illustration
and image weaving
210 x 30 cm

## LIM JIA XUAN, KATE

Kate's body of work explores the realities of female ageing, drawing attention to the physical and emotional complexities of growing older. Her practice reflects on the gradual changes in the body and psyche, confronting the ways in which older women are often rendered invisible. Through fragmented forms, distorted figures and abstract representations of the body, she reflects on the delicate balance between loss and transformation, the visible and invisible while capturing moments of vulnerability, strength, and defiance. These works invite viewers to engage with the complexity of ageing, reconsidering it as an ongoing process of personal and bodily evolution.



**Woven Apart** Vellum print 60 x 38.5 cm

#### **LOH MIN EN**



**Rooted**Agateware, white stoneware, ceramic glaze, fake moss 21 x 14 x 25 cm

Through the central theme of "Familial Culture", Min En's body of works explores the familiar Chinese traditions and shared values of her family. Each artwork is consciously built upon the collective memory of each family member, from customary practices to the changes across generations. They capture and honour pivotal moments of human connection that have shaped her identity across the years. In addition to this personal narrative, recurring Chinese cultural motifs and visual elements are integrated to reflect the delicate balance between the preservation of the past and the evolving force of the present, showcasing a relationship deeply embedded in the nature of familial culture

With this space of introspection, Min En invites the viewers to reflect on their own familiar culture and the ways that it is preserved or challenged within their lives.

#### **SEOW YUE TONG**

Yue Tong's practice began with an exploration of how control manifests in our daily lives. Over time, this focus expanded to encompass themes of personal habits and daily routines, and ultimately, to her responses to the environments and upbringing that have shaped her. Her approach to artmaking is an ongoing process of response and reflection, unfolding as a journey of self-exploration and growth.

She invites viewers to reflect on the subtle, often unnoticeable traces we leave behind which, though small, quietly shape our behaviours, memories, and identities. By examining the interplay between habit, environment, and memory, she hopes to encourage a deeper appreciation for the seemingly ordinary moments in our lives, and to reveal how our unconscious responses to change make us who we are.



Me and My Family, My Family and I Acrylic on air-dry clay sealed in resin, disposable lunch boxes 19 x 12 x 12 cm (2 pieces)

#### SEPHORA SYLVIA LEE



In this exhibition, Sephora explores the overarching theme of "Relationships" by examining the diverse and often complex ways humans interact with the world around and within them. Through a range of works, she investigates relationships between humans and death, humans and technology, humans and objects, and humans and the self.

Chrysalis
Oil on canvas
60 x 60 cm

Each piece seeks to highlight the different emotional, psychological, and societal dimensions of these connections, from existential contemplation to how we may perceive others as well as ourselves.

## WONG MIN XUAN JOLIN

Jolin's body of work invites viewers on a journey reflecting on mortality and the fleeting nature of life. It begins with fear and isolation, followed by critiquing materialism's futility, before arriving at acceptance and peace. Through sculpture and painting, she explores how death is not an end but part of a natural cycle.

#### Contemporary Still Life Vanita Oil on canvas 46 x 61 cm





Liberty
Oil on canvas
76 x 76 cm

Inspired by Roman art and the technique of chiaroscuro, each piece progresses toward celebrating life's impermanence. Ultimately, her exhibition encourages viewers to reflect on their priorities and embrace mortality with grace, recognising that while life is temporary, its beauty lies in its very transience.

# SHOWCASE THREE 17 JULY - 22 JULY

Sha

Alexis rang kay	ľ
Alice Chong Chun Li	į
Alyssa Lee Qin Ying	
Chen Ho Yan, Miky 40	Š
Gao Fei 41	è
Jacie Lim Yun Shuen 42	Š
Jadis Tan Yan En 43	
Lim Jia Xuan Allora 44	
Liew Shan Yin Alysia 45	
Natalie Tan Qi Lei 46	
Sara Cheai (Cuí Xinyi) 47	
nnon Lim Xue Wen 48	
Lo Oi lodio	

Wong Enkai

37 38 39

### ALEXIS TANG KAY



Stay Gold Ink, golf leaf, liquid gold leaf on paper 42 x 59 4 cm



The Art of Life Oil on canvas 42 x 59.4 cm

Alexis' theme of "A Journey of Life" serves as a metaphor for personal growth, progression and facing difficulties. Through a deeply personal lens, she unveils her inner world and sheds light on her experiences, feelings, and aspirations through an examination of growing up, the uncertainty of the future, the pursuit of goals, and challenges faced. These ideas are depicted through movement within her works, conveying how she continues to move forward in life, materialising these concepts, while confronting the obstacles encountered on this journey. With animals as recurring symbolism in her artworks, Alexis hopes to invite viewers along her journey, encouraging them to reflect on their own growth and ambitions while bravely accepting the hardships accompanying it.

#### ALICE CHONG CHUN LI

Through the subject matter of invertebrates, Alice seeks to represent the experiences of mental illness through her works. The intersection between these two subjects parallel the revulsion of bugs with the ostracisation of those with mental illness. She implements concepts of body horror and infestation of bugs to elicit visceral reactions of disgust and discomfort, reflecting the stigmas associated with mental illness and insects. These works aim to comment on the treatment and perception of mental illness in today's society, urging for a more empathetic view.



**Dog Days Are Over** Oil paint on canvas 42 x 59.4 cm

## ALYSSA LEE QIN YING

The overarching themes of Alyssa's works embody the emotional intensity and physicality of Taekwondo, manifested through visual illusions and psychedelic-inspired imagery. Resonating with the style of psychedelic art, she employs vibrant, unnatural colours, alongside imaginative landscapes and dizzying patterns to showcase her interest in illusions



Alyssa's work is informed by her emotions while practising Taekwondo, acting as a source of inspiration to explore physical and emotional aspects of human life. Utilising the features of psychedelic art, she creates an immersive environment, allowing the audiences to experience the emotions, physical sensations, and actions that she experiences in Taekwondo.

The Spark Acrylic on wood 90 x 90 cm



Part Of Me Acrylic on canvas 45 x 20 cm

# CHEN HO YAN, MIKY





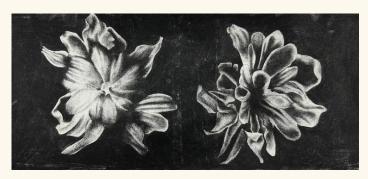


Carrying Time Mixed media on paper 24 x 24.5 x 7 cm

Miky explores the themes of womanhood and the journey of growing up through personal identity and shared experiences. Her artworks depict various perspectives at different ages, showcasing the evolution from childhood to the teenage years. As such, they highlight the unique experiences and transitions that shape a girl's identity as she matures. Each piece reflects a stage of this journey, illustrating how personal dreams and shared moments contribute to the development of one's identity. The theme of magical girls, with their whimsical and fantastical elements, has greatly influenced Miky's artworks. Her works also explore the concept of how childhood imagination and whimsy fades into dullness as one ages into adulthood. She hopes to encourage viewers to reflect on the transition from a world full of dreams to one of pragmatism and conformity.

#### **GAO FEI**

Gao Fei's works explore teaware as metaphors for human connection, individuality, unity, and brokenness. Ceramic and mixed-media works highlight the duality of tea vessels which are intimate yet communal, fragile yet resilient. The irregular forms celebrate uniqueness and the mended pieces embrace imperfection through their cracks as part of life's narrative, while the complete sets reflect harmony in diversity. The works' raw textures and metallic glazes mirror the organic and ephemeral nature of relationships. The interactive displays invite tactile engagement, merging function with symbolism. Her works find beauty in impermanence, suggesting that cracks, like human bonds, hold stories worth preserving.



Lasting Form Charcoal on paper 42 x 20 cm

#### JACIE LIM YUN SHUEN



Cloud of Cranes
Paper, nylon thread and metal grid frame
100 x 40 x 20 cm

Jacie's collection of rubber ducks, paper cranes and life-sized dolls compels the audience to cross the threshold of art and observation into the experience of life through a child's lens. Every artwork has been manifested from the memory of a distant time, each one outwardly exuding a wondrous quality that comes only from a child's perspective.

It is precisely because these works are rooted in personal experience that they exist as a natural juxtaposition to their aesthetics. Simply put, children are flawed because they have yet to learn and grow. Jacie is no exception.



**Spaces in Between**Oil on canvas
30 x 42 cm (per piece)



### JADIS TAN YAN EN

#### Being Alive

Stoneware clay, ceramic underglaze, acrylic paint, epoxy putty, cloth, green beans 30 x 30 x 15 cm

Delving into the disquieting territory of the body, Jadis' works revolve around themes of change and identity as a way to express an essence of internal struggle through a universal connection. In subverting identity markers associated with the body such as unnatural alterations of the physical form, she invites viewers to evaluate their attitudes towards the self by showcasing the fragile nature of humans in the face of change. She explores how one's mind can warp reality and how relationships with an everchanging self and others could be affected when identity is conflated with image. People may realise how quickly the mind seeks to identify resemblances to familiar faces when confronted with the unusual, bridging gaps that separate people from one another.

### LIM JIA XUAN ALLORA

Waves From a Single Vantage Point
Printed stock paper, paper weaving
20 x 60 cm





Impressions
Block printing ink on cartridge
paper
26.5 x 32.5 cm

Allora's works seek to present concepts of change and the distortion of memory in relation to the land and seascapes around us, explored through mixed-media and digitally-manipulated works. Visual reference was taken from a collection of personal photographs and topographical maps of areas around Singapore, with aesthetic callbacks to the likes of Impressionism and the style of glitch-art. Through this, her collection of works seeks to inspire a reflection into one's past, present, and future.

#### LIEW SHAN YIN ALYSIA

Alysia navigates the theme of romanticism through an uncanny lens, drawing attention to the subtle discomfort that lies beneath idealised perceptions of everyday life. Her works gently unravel the quiet tension between the desire to romanticise and the creeping unease that often accompanies it, thus revealing romanticism as a double-edged sword. The promise of beauty, meaning, and escape obscures reality, distorting it into something both enchanting and slightly unsettling. Alysia's works capture the tension between enchantment and unsettlement through the recurring motif of arthropods, blurring the lines between beauty and delusion.



## **Her Last Meal**White stoneware, ceramic underglaze 17 x 17 x 1.5 cm

## NATALIE TAN QI LEI

Natalie's body of work revolves around the coexistence between human and environment in hopes to raise awareness of the conscious choices one makes. Her works serve as commentary on contemporary and modern issues like roadkill, consumerism, and spaces of coexistence.



**All Eyes**Printmaking reduction on paper
21 x 29.7 cm



One
Embroidery on paper, beads, thread, cloth, wooden frame, acrylic sheet
30 x 30 cm

Natalie aims to explore the dynamics between man and the environment. Her body of work represents the interconnectedness between human activities and their impacts on animals through a range of sculpture, printmaking, and photography.

## SARA CHEAI (CUI XINYI)

# Equilibrium Digital illustration printed on cartridge paper, cardboard 30 x 42 cm



Return to the Earth Oil on canvas 42 x 59.4 cm



"Creation/Destruction" explores the coexistence and relationship between creating and destroying. This body of work explores various notions and experiences associated with this phenomenon such as death, reinventing oneself, the demolition and reconstruction of valuable spaces. This exhibition aims to honour this commonplace phenomenon, highlighting its overlooked parts or reframing its "scary" nature. By using various mediums and presentations, it aims to encourage the audience to understand their role in facilitating this process, as well as how they are shaped by it.

#### SHANNON LIM XUE WEN

Shannon's exhibition explores the complexities of human emotion, drawing inspiration from the often overlooked silent struggles individuals face beneath surface appearances in everyday life. She examines themes such as anxiety, identity, emotional exhaustion, and memory.

The exhibition aims to evoke introspection, encouraging viewers to consider their own vulnerabilities and how emotions are expressed or concealed in different situations. It seeks to offer a personal yet universal commentary on the fragile balance between resilience and vulnerability in contemporary society.



**Paranoia** Gouache on canvas board 30 x 42 cm

## **TEH LE QI, JODI**

Jodi's works explore the passage of time, change and loss. Revolving around her childhood environment and cultural practices, her body of works expand on how the erosion of her adolescence is significantly more prominent as time passes. As society progresses, everyone's way of life gradually changes, leading to generational gaps and the obsolescence of old traditions and practices. Her works capture the fading of old memories and the loss of a once-familiar experience intertwined with tactile and auditory sensations in her grandmother's home. This is symbolised through the depiction of significant household objects, environments and traditions.



流失 (Trickling Away) Cotton, thread, cloth 40 x 15 x 17 cm



Jodi aspires for this exhibition to reflect on the emotional impact of these changes, revealing both a sense of nostalgia and acceptance.

她的三句问候 (Her Three Phrases) Plaster, acrylic paint 33 x 23 x 1 cm

#### **WONG ENKAL**



relationship between humans and the environment. Through a range of media, he examines how human intervention has harmed our natural world. His works reflect a deep concern for present-day environmental issues, such as climate change, pollution, and resource overconsumption. His works capture moments of environmental vulnerability and human destruction, documenting the direct and indirect impacts of humanity on natural landscapes. Through showcasing the conflicting relationship of humanity and the environment, the body of work encourages viewers to contemplate the interconnection between human life and the ecosystems it depends on, and the impacts of one's actions on our world.

Enkai's body of work explores the evolving

Entrapment:Cycle Graphite, ink on paper 29.7 x 42 cm Through his works, Enkai hopes to challenge audiences to reflect on their own relationship with the environment, seeking to evoke a sense of empathy and responsibility, urging viewers to consider both the damage inflicted and the possibilities for restoration.

## SHOWCASE 24 JULY - 29 JULY FOUR

Alyssa Gian Zhe Ning 52	
Brandon Chew Jing Qi 53	
Caleb Tang 54	
Chen Qianqian	55
Ellis Sung Eun Ah	56
Genevieve Loh Xiao Jun	57
Jeslyn Tan Hui En58	
Kiara Consigliere Goh Sze Min 59	
Lam Tung Ally60	
Lau Xuan Ning, Claire61	
Shu-Myin Lim	. 62
Violette Evangelynne Lovell Lie	63
Yu Oi En	. 64

#### **ALYSSA GIAN ZHE NING**

Alyssa's works are a study of the effects of admiration and love. A recurring motif in this exhibition is a character designed to embody qualities that evoke admiration. The selected works delve into Alyssa's artistic journey, exploring the impact of admiration on one's personal learning and growth. The exhibition serves as a platform to share one's transformative journey of admiration with others



Alternates
Digital illustration printed on
coated paper
29.7 x 42 cm



## BRANDON CHEW JING QI

Brandon's work delves into the duality of contrast and escapism through juxtaposing restriction with freedom, and reality with fantasy. The concept of escapism manifests through surreal, layered narratives, where subjects break free from physical or psychological constraints. Escapism manifests in various forms throughout the works, be it escaping from reality, danger, or imposed limitations

Ink serves as Brandon's primary medium in articulating this theme. Bold blacks and delicate textures mirror the push and pull between control and chaos. Techniques like cross-hatching build depth and movement, immersing viewers in the details of each piece. His work invites viewers to immerse themselves in this space, akin to how individuals immerse themselves in their own escapes. This exhibition invites reflection, prompting audiences to recognise these themes of contrast and escapism, while considering their personal connections to these concepts.

#### The Cycle Ink on paper 39 x 24.5 cm

#### **CALEB TANG**

Caleb's body of work explores the dark side of human innovation as it focuses on how technological advancement, convenience, and digital realities can distort both the natural world and human perception.

Through contrasting materials and unsettling hybrid forms, he highlights the tension between organic life and artificial constructs. Caleb invites viewers to reflect on what is lost in the pursuit of progress, encouraging a deeper consideration of the cost technology imposes on identity, environment, and reality itself. His exhibition guides audiences through an emotional journey, from nature into digital overload.



# Endless Choices Paint and ink on cardstock, cardboard, and aluminium sheet



CHEN QIANQIAN



Faces Mixed medium on canvas 100 x 80 cm

**Delusional cats**Mixed medium on canvas
50 x 42 cm

Qianqian's mixed media paintings explore the theme of impermanence and conflict within one's identity. Various utilisations of composition, colour, stickers, and literature are encapsulated into an art style she has developed to express the multifaceted nature of identity and their relationships including raw catharsis and apathetic indifference; brimming ambition and overwhelming fear; stability and chaos. Her works convey the harmony and distraught in the walking contradictions in one's identity, and how against the slow transience of time, these conflicts remain impermanent yet ever-changing.

#### **ELLIS SUNG EUN AH**



**Threaded**Oil paint on canvas, embroidery thread
20 x 20 cm (per piece)

Ellis' exhibition aims to explore and offer a complex view of cultural identity, examining how personal and cultural backgrounds shape one's sense of self. Her works delve into various aspects of her dual heritage, including food, clothing, architecture, and traditional events. This exploration was inspired by her personal experiences, cultural practices, and diverse encounters with both traditional and contemporary art. She incorporates both traditional and modern art forms to capture the essence of cultural traditions and honour their historical significance. Through her work, she displays the depth and richness of these cultural practices, reflecting how traditions have been adapted and transformed in today's world.

### GENEVIEVE LOW XIAO JUN

Genevieve is inspired by the impact of globalisation and modernisation on culture. This led her to develop her practice on the issue of loss of culture in Singapore. Her works aim to raise awareness of this issue and encourage a greater appreciation and preservation of local traditions.



**Evolving Palates**Stoneware, clear glaze, watercolour on paper
38 x 27 x 6.5 cm

Together, the selected works form a unified commentary on the dilution of Singaporean culture, urging reflection on what is lost as the nation embraces global influences. While progress brings many benefits, it also threatens cultural practices, identities, and values. This exhibition serves as both a reflection and a reminder, challenging viewers to find a balance between welcoming the new and preserving the old. Through these works, she hopes to inspire a deeper appreciation of Singapore's heritage and encourage efforts to protect our cultural richness for future generations.



**Huh? What Talking You?**Digital photo and illustration print on paper
48.2 x 17.9 cm

#### **JESLYN TAN HUI EN**

"The Impermanence of the Living" by Jeslyn explores the now-distant memory of transient moments of the everyday. Her works seek to evoke quiet introspection, inviting viewers to pause and notice the delicate, often overlooked aspects of daily life. She hopes to encourage the appreciation of being impermanent through finding beauty in transitions, gaps, and silences. Rooted in personal memory yet resonating with collective experiences, her pieces ultimately suggest that our smallest moments and connections often hold more significance than we realise.



The Wandering Silhouettes Paper cutting with graphite 15 x 24 cm (per piece)



Nature, Nurtured Embroidery thread, metal wire, fabric 40 x 20 x 35 cm

Through works that explore reaching for artistic success, constructions of materialistic success, and restrictive measurements of academic success, Kiara hopes to encourage reflection upon the social, cultural, and personal definitions of success.

## KIARA CONSIGLIERE GOH SZE MIN

Kiara's body of work explores the broad theme of success, examining its measurement, achievement, and definitions in the competitive society of Singapore. The exhibition is a reflection of the tensions surrounding the pursuit of success amidst expectations, ideals, and standards laid out by one's surrounding environment.

#### **Autopsy Report**

Digital illustration printed on cartridge paper 21 x 14.8 cm



#### LAM TUNG ALLY



#### Home

Linocut, printmaking ink on paper 104 x 54 cm

Through this exhibition, Ally hopes to express her own experiences and identity in a way that is accessible and relatable to a wider audience. She believes in confronting one's own identities and the ways one interacts with and perceives the world. By doing so, one can foster self-acceptance and build meaningful relationships. Hence, her body of work revolves around the 'sense of self'. Through introspection and reflection, she seeks to inspire the audience to think and reevaluate themselves, their relationships with others, and the world around them.



**The Dividing Blue and Yellow** Monotype on paper with coloured pencils 26 x 26 cm (per piece)



LAU XUAN NING CLAIRE

Claire's exhibition explores the themes of personal reminiscence and memories, as well as the relationship between the individual and their environment. Worldly materials such as organic forms are used to symbolise the idea that remembrance is closely linked to physical experiences. Inspired by her personal encounters, including with furniture, spaces, and toys, she utilises them as a form of self-reflection and self-discovery. Ultimately, she seeks to convey her own life and thoughts, with each piece serving as a unique representation of her identity, both past and present.

Recollection

Arduino, plastic film, wires, found wooden box and air-dry clay 5 x 5 x 7 cm

As Claire explores both the past and the creation of present and future, she aims to evoke shared nostalgia and share her personal perspectives with viewers.

Current

Acrylic paint, nail polish and colour pencil on paper 29.7 x 42 cm



#### SHU-MYIN LIM



Drawing on organic matter and physical forms, Shu-Myin's body of work is an expression of her reflections on uncomfortable realities. Utilising often uncanny or absurd amalgamations of organic life, she explores the relationships in codependent survival while attempting to break down the constructs, systems and expectations that form these realities.



In confronting the uncomfortable, she implores the audience to navigate these realities together by embracing them as one.

**Disobedience (3 Movements)**White stoneware, ceramic glaze
22 x 9 x 12 cm, 14 x 10 x 7 cm, 18.5 x 9 x 7 cm





Repeat
Silkscreen print
on black paper,
photography on
coated paper
29.7 x 40 cm
(per piece)

# VIOLETTE EVANGELYNNE LOVELL LIE

Violette's body of work explores some of life's intangible moments and sentiments that define the human experience. While these are powerful forces of life that resonate with people universally, they are subtle, overlooked, and often taken for granted. Through a recurring use of light, translucency and organic forms, each work captures a fragment of the human condition. Though her works derive their interpretations from a personal perspective, Violette provides palpable visualisations of these experiences, allowing the audience to contemplate and contextualise them in relation to their own life experiences.





The Hands That Build Me Whole Oil, colour pencil and graphite on wood slice 37 x 5 x 21 cm

Through her body of work, Violette hopes to shed light on the often unseen aspects of life including the silent emotions, the traces of others, and the liminal spaces that shape who we are as a means to foster greater appreciation and wonder towards life's nuances.

Recollections (Shapes of What Were)
White stoneware, ceramic glaze
30 x 20 x 8 cm



### YU QI EN

Time is the overarching concept of Qi En's body of work, specifically its progression from the past to the present. Drawing inspiration from her own personal life and those around her, her works are visual manifestations of sentimentality, nostalgia and transience. The inspiration for this theme stems from the onslaught of urbanisation amidst our increasingly busy lives. By overly focusing on the future, we often neglect our past, leading to the gradual erosion of our memories as we place less and less value on them.

These works invite audiences to reflect and cherish their memories more deeply rather than fixating on what lies ahead. She envisions these works providing an introspective space and avenue for audiences to reflect on their memories, and realise the transient nature of their own lively moments.



They Stand in Time Print on transparent film 29 x 22 x 27 cm

## **ACKNOWLEDGEMENTS**

Mrs Mary Seah, Principal
Ms Amy Khoo, Vice-Principal, Arts
Ms Pauline Ann Tan, Vice-Principal, Academic & Affective
Mr Liong Huai Yu, Vice-Principal, Academic & Affective
Ms Justine Tan, Director, Corporate Planning & Services
Ms Yang Tien, Dean, Arts
Mr Poh Leong Joo, Dean, Academic
Mr Lee Yew Wah, Deputy Director, Finance & Services
Mr Maurice Yu, Deputy Director, Technology Management & Services

#### Faculty of Visual Arts

Ms Lim Boon Eng, Head Ms Ong Hui Har, Subject Head

#### Year 6 Art Mentors

Ms Jodi Cheung (Arts Mentor)
Mr Tan Wee Lit (Arts Mentor)
Dr Vincent Leow (Arts Mentor)
Mr Khiew Huey Chian
Mrs Lee Wen Jie
Ms Ong Hui Har

#### **Faculty Staff**

Ms Donna Ong Ms Lydia Wong Mr Farizwan Fajari Ms Maya Tomoe Mr Hu Qiren Kitakado Ms Ivy Toh Mr Ryf Zaini Ms Loh Qi Qi Mr Soh Ee Shaun Ms Tan Yun Yi

#### **Workshop Masters**

Mr Benjamin En Mr Elfie Samsidi Mr Leroy Sofyan

#### **Graduation Showcase Team**

# Curation Shu-Myin Lim Chen Qianqian Kate Lee Kei-Lin

**Design**Kate Ong Si-En
Colette Sun Xi Yue
Hang Jia Wei

**Writing and Catalogue**Jacie Lim Yun Shuen
Jadis Tan Yan En

Logistics Cheng Zhi Xin Lau Xuan Ning, Claire Natalie Tan Qi Lei Ashley Leong The VA Cohort of 2025 would like to express our gratitude to the Visual Arts Faculty, workshop masters, parents and many others who have guided us along our SOTA journey as Visual Arts students.

Thank you for your support!