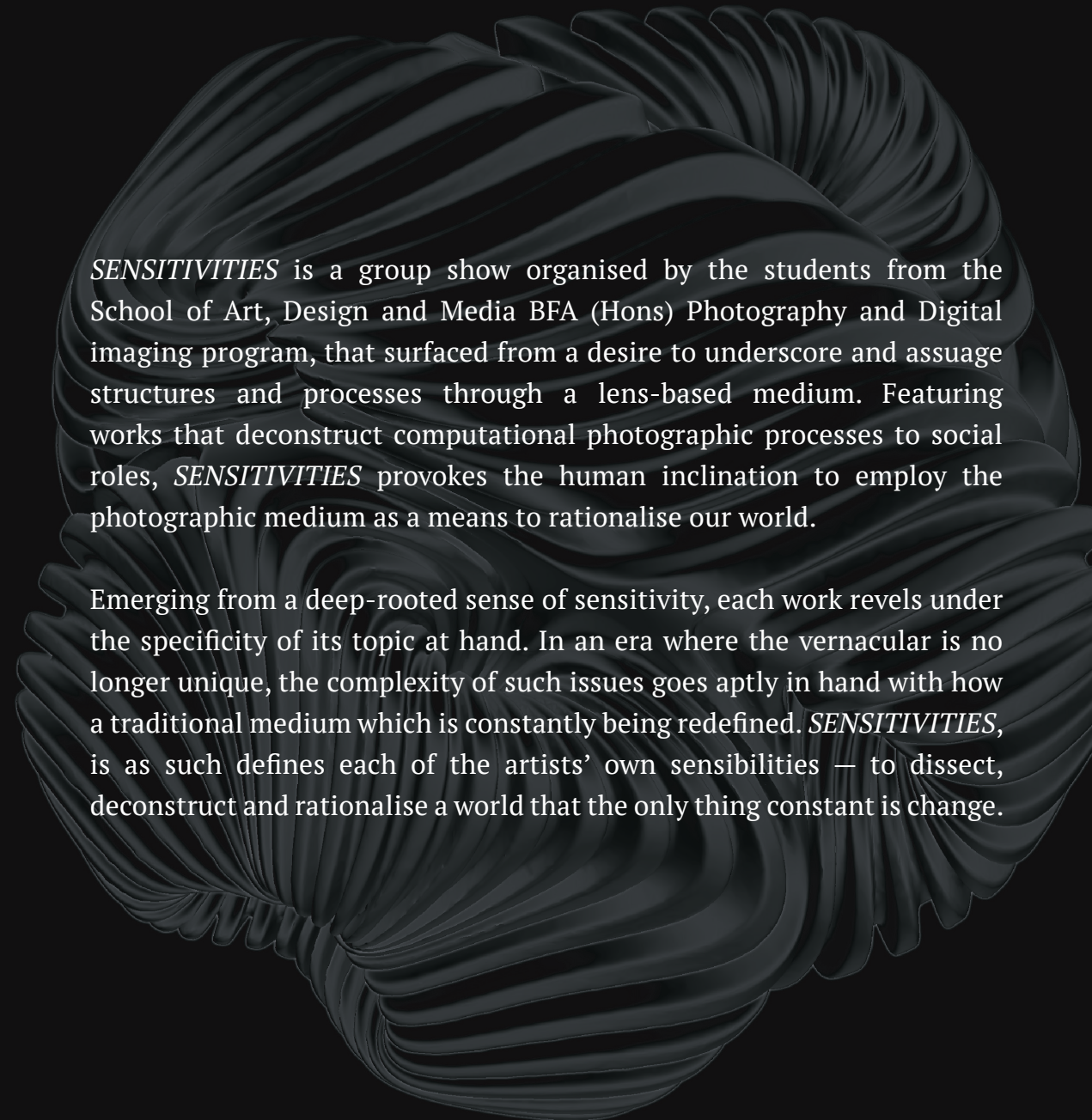


Sensitivities.

18 March – 20 April 2020

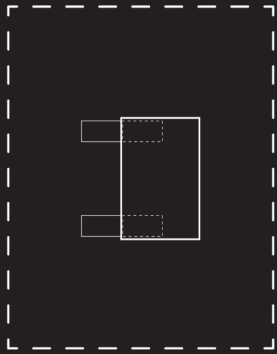


SENSITIVITIES is a group show organised by the students from the School of Art, Design and Media BFA (Hons) Photography and Digital imaging program, that surfaced from a desire to underscore and assuage structures and processes through a lens-based medium. Featuring works that deconstruct computational photographic processes to social roles, *SENSITIVITIES* provokes the human inclination to employ the photographic medium as a means to rationalise our world.

Emerging from a deep-rooted sense of sensitivity, each work revels under the specificity of its topic at hand. In an era where the vernacular is no longer unique, the complexity of such issues goes aptly in hand with how a traditional medium which is constantly being redefined. *SENSITIVITIES*, is as such defines each of the artists' own sensibilities — to dissect, deconstruct and rationalise a world that the only thing constant is change.

Practice Practice

65 Ubi Rd, Oxley Bizhub
Lobby 4, #04-32



Queenie Ke

Byte

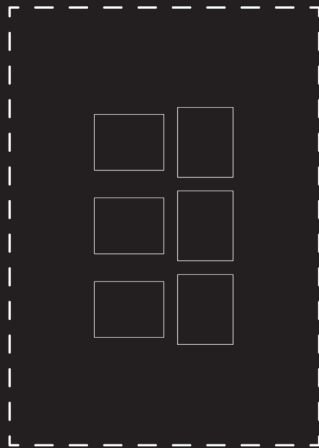
2019 – Ongoing

13.5 x 14.8cm (book), 21.29 x 20.65 x 4.45cm (box)

Artist Book and Wooden Box

Byte is a photo book that documents the everyday scenes of my home. My initial intention was to provide a “counter-photography” to the family portraits commonly taken at high points of family members’ lives (for example, during birthdays and graduations) and to give a true representation of how my family and my home function on a day to day basis. However, in my process of photographing the “reality” at home, I started to realise how many flaws are starting to become a common sight such that they are no longer identified as flaws. In a bigger picture, it dawned on me how it is exactly this very state of the house that reflects the relationship dynamics between my family members.

Byte is the first chapter of my ongoing project, *Family and ways to depict it* which investigates familial relationships and their everyday representations.



Athirah Annissa

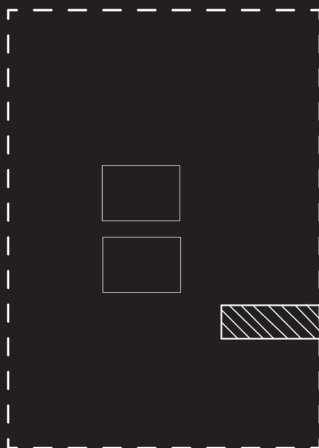
As softly as she goes.

2018

20.32 x 25.4cm

B&W Silver Gelatin Print

I have known you before, I have loved you before;
in another time, a different place, some other existence.



Seow Xiao Shi Alina

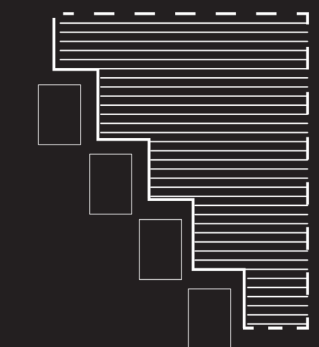
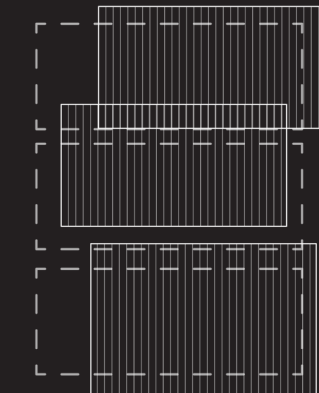
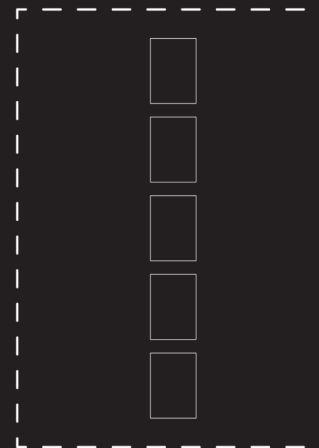
I wish to be like you sometimes

2019

59.4 x 84.1cm (prints)

Archival Inkjet Print, Photobook

I wish to be like you sometimes comes from an interest in taking photographs of lone trees. In some ways, I see lone trees as an extension of my physical self. Many times, I feel a sense of loneliness that seems to be unexplained. Perhaps, when I see lone trees, I feel a connection that is seemingly absurd. I relate to the fact that they’re out alone and it makes me wonder how they survive in our environment. At the same time, it awes me that they are able to live the way they do.



Wang Rui Meng

On the Edge

2019

42 x 59.4cm

Archival Inkjet Prints

Till today, I still observe that women are bonded by stereotypes -- females are expected to be married. Obedient wives, a housemaker, a child bearer, a mother. Despite decades of advocacy for gender equality, society at large still holds on to these stereotypes imperceptibly and regard these as a female’s inherent duty. Worse so, many females’ contributions to the family have been neglected and marginalized due to these stereotypes.

On the Edge uses different still lives to represent these stereotypes. The images are dominantly white, creating peace and innocent atmosphere even though imparity is on the rise. How long can a human endure staying at the edge? Tamed or metamorphosis.

Even as a female, I have overlooked my mother’s contribution to the family. Through this work, I would like to exhort myself and others not to be confined by these stereotypes.

Crystal Sim

I’ll always be here for you

2019 - Ongoing

21 x 29.7 cm (book), dimensions variable (installation)

Artist book and Calico fabric

I’ll always be here for you is an ongoing collection of repressed emotions that evolves into a physical form.

Hong Shu-ying

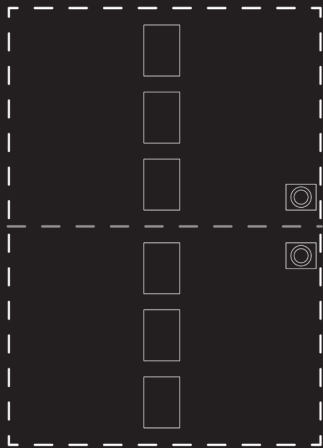
Things We Held and Grazed

2019

Dimensions variable

Photobook, Artwork Print and Binder Clips

What do we make of these things?
Things that accompanied us. Things that fed us. Things that served us.
Things that we left. Things that we used. Things that we forgot.



Syahrul Anuar

Background Noise

2019 - Ongoing

42 x 59.4 cm (prints), Two-Channel Audio

Archival Inkjet Prints, Audio Player

Tracklist

1. DSC0567
2. DSC0626
3. DSC1031
4. DSC1044
5. DSC2208
6. DSC2213

Light pollution seems to exist as a paradox. The very matter provides allows us to see blinds us from seeing the stars at night. In Singapore, the only sky we know is magenta tinted and drenched with overtones of the tungsten light.

Intersecting art, science and technology, *Background Noise* explores the synaesthetic experience of using the ears to see. With the camera as an instrument, data that is compiled to create an image is deconstructed and re-mapped to sonify the data; re-positioning the artist as both a creator of a generative sound system and an experimental composer.

DSC refers to the Digital System Capture — a filename used by Nikon for their cameras as a prefix to organise images. Through creating a system that generates music, *Background Noise* investigates the means as to how the human experience can be consumed and rationalised through an alternative means of seeing — through the ears.