

ANGELICA
CHERYL YIP
ONG

UNDESCRIBED #9

JOHN MARIE ANDRADA 26 JAN

ISA

PENGSKUL

GR.ID MALL

(LEVEL 7)

TILL 25 FEB 2024

1 SELEGIE RD
SINGAPORE 188306

JASSILYN
NG

UNDESCRIBED is an annual platform conceived to support emerging artists based in Singapore who have recently graduated from local and overseas art institutions. The exhibition presents works that challenge and rethink current image-making practices, suggesting new ways to approach photography and the moving image within the field of art today.

Undescribed is a term used in taxonomy to refer to new species that have not yet been named and categorised. It aptly labels the early stages of these emerging creators, a period of discovery and experimentation both for their individual practices as well as with their explorations into the medium of photography.

Opening Reception
26 Jan, 7pm - 10pm
Register at
undescribed9-opening.eventbrite.sg

Exhibition
26 Jan - 25 Feb

Opening Hours
Tue - Sat: 11am - 7pm
Closed on Mon and Sun
Open on 28 Jan (Sun), 11am - 4pm

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DECK is a non-profit arts organisation that champions photography arts in Singapore. It aims to be a leading platform that promotes visual literacy and diversity by showing all facets of contemporary arts and photography to the widest possible audience. DECK is the organiser of Singapore International Photography Festival (SIPF).

DECK Photography Art Centre Ltd. (UEN 201215478E) is a registered Charity and Institution of a Public Character in Singapore. DECK is supported by the National Arts Council Singapore under the Major Company Scheme from the period of 1 April 2022 to 31 March 2025.

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MESSAGE BY ROBERT ZHAO RENHUI “Undescribed” is more than an annual showcase; it is a poignant exploration into the profound connection between artists and the images they create. The essence of this exhibition lies in the belief that image makers, far from merely choosing their craft, are chosen by the images themselves. In the aftermath of academia, these five emerging artists stand at the crossroads between intention and serendipity, their creative journeys unraveling as a symbiotic dance with the images that have selected them.

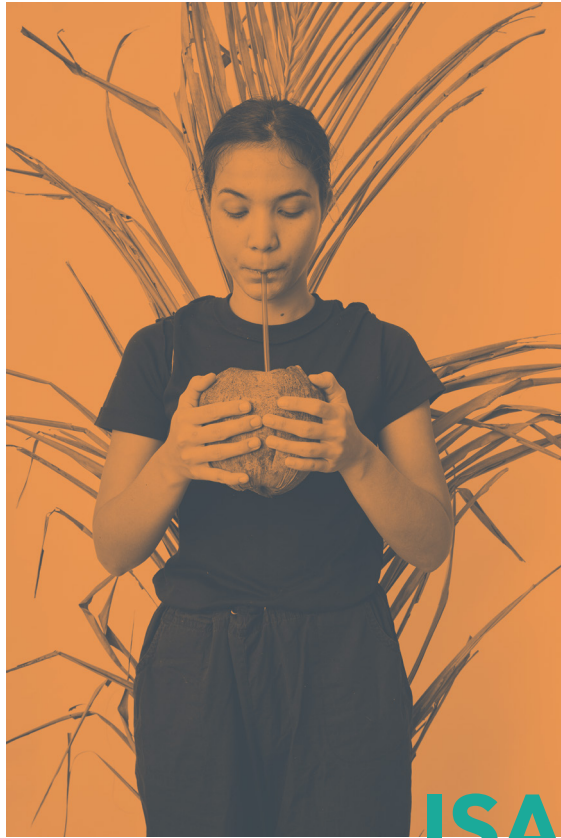
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At first glance, the term “image maker” might seem straightforward—an artist who crafts images. Yet, within this simplicity lies a complexity that transcends mere creation. It is a communion between the artist’s essence and the images that, in a sense, possess an inherent autonomy.

I once held the naive notion that artists consciously choose to be image makers. However, through the introspective lens provided by the work of these five artists, I have come to understand that the relationship between creator and creation is more profound. The images, laden with stories, emotions, and unspoken narratives, manifest themselves through the artists as conduits.

In this showcase, each piece is a testament to the reciprocal relationship between the artist and the image. These emerging talents—fresh—have not merely chosen to create; rather, they find themselves compelled by a force beyond conscious decision. The images they produce are not mere products of intent; instead, they are revelations, a glimpse into a dialogue where the artist and the image engage in a silent exchange.

So, why do you need to care? Imagine these artists as pioneers, tearing open the canopies of the “Sacred Canopy” proposed by Peter Berger. Their works serve as revelations, unveiling the real world outside—challenging preconceived notions and inviting us to engage with the raw, unfiltered truths that lie beneath the shelter of familiar narratives. In a world saturated with images, the artists featured in Undescribed act as guides, rekindling our curiosity. They help us see beyond the protective canopy and care about the narratives, the emotions, and the silent conversations unfolding in every frame.



ISA PENGSKUL

ISA PENGSKUL is a Thai and American conceptual artist. She is interested in challenging conventional modes of thinking about nature, culture, and the human/non-human dichotomy. Central to Isa's exploration is the recognition that humans are embedded within and constantly shaped by their surroundings.

Growth is an investigation into land use changes that come with urbanisation. The installation features photographs of *Melaleuca cajuputi* (*gelam*) saplings that originate from a felled forest near the artist's childhood home in Thailand.

While the newly cleared wetland awaited development, the saplings proliferated in the availability of sunlight – only to later be buried or cut down. Here the photographs seem to grow out of piles of construction materials—sand, concrete, and aggregate rocks. The inherent absurdity within *growth* is intended to invite contemplation. Placing the images of saplings within materials that are poor grounds for nurturing life challenges viewers to question how we choose to support life on earth.

Referencing Robert Smithson's notions of site non-site, *growth* directs attention beyond the gallery, emphasizing external locales undergoing transformation. In fact, the collection of the artist's work in this show was originally conceived in a studio at Peace Center, which is now slated for demolition. *Growth*, *เหมือด (samet) I-III*, and *scatter* all reference sites of destruction, whether it be the wetlands of Thailand, the *gelam* trees of Singapore's past, or the impending end of places like Peace Center.

scatter
Dimensions variable
Inkjet transfer
on terracotta



เหม็ด(samet) II
29.7 cm x 42 cm
Inkjet on washi paper



growth
Dimensions variable
Print on acrylic sheet, sand,
aggregate stone, concrete





ANGELICA ONG

ANGELICA ONG (b.2000, she/her) works primarily in photography and artist books. Two main threads in her practice are slow art and language. She is intrigued by ephemera, the human body, everyday subject matter (like trees, birds, eggs, and light), multilingualism, and translation. Effusing fragility and a meditative quality, her work acts as pause, breath, space, inviting the audience to wander, examine the world closely, and discover monumentality in minutiae. In addition, she seeks to decentralise the primacy of English as an institutional language by working in multiple languages, which she often leaves untranslated. Ong has exhibited work in solo and group shows at SAIC SITE Sharp Gallery (Chicago), W. Gallery (Chicago), Probe Chicago (Chicago), Mana Contemporary (Chicago), and starch (Singapore) and has been named one of the Top 26 to Watch for the Lenscratch Student Prize 2023.

Untitled (薄氷に)

2021-24

5.5 x 2.4m

Kallitypes prints, silver gelatine print, inkjet prints, and vinyl adhesive

《起伏》 *sea tiles: dreaming tides, gathering and unravelling*

2024

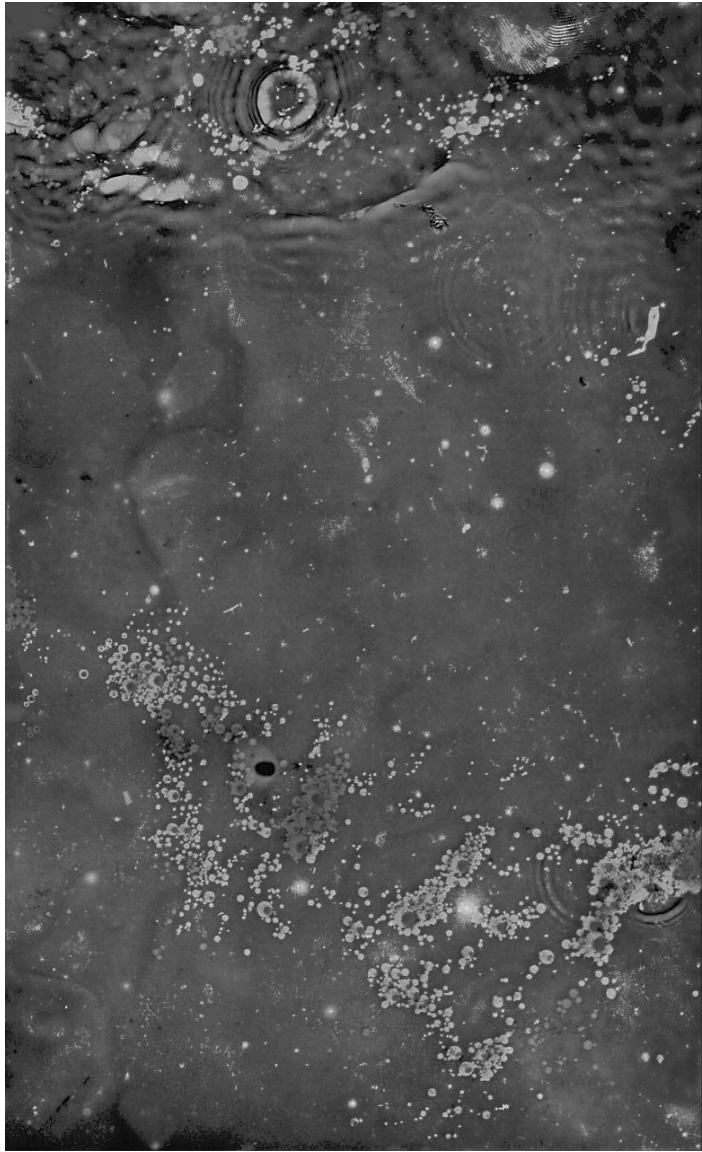
12.5 x 60 cm

Silver gelatine prints and cotton rag paper

The installation comprises a constellation of Angelica Ong's photographs and text together with her newest artist book. The photo-and-text installation, *Untitled (薄氷に)*, forms a 'visual haiku' that seeks to communicate the world with minimal elements alone, taking viewers on a quiet walk amidst a gentle visual rhythm. The text includes quotes from writers Louis Aragon and Aram Saroyan. The artist book, entitled 《起伏》 *sea tiles: dreaming tides, gathering and unravelling* is a working, evolving prototype contributing towards Ong's newfound interest in time and the tides. The book consists of photograms that Ong made of the seawater as waves crashed on the shore under the moonlight. Made over multiple days, each print reflects different weather and tidal conditions. The photograms are records of the sea, capturing its energy and the environmental conditions at that precise moment, isolating a fleeting instant in the ceaseless cycle of tidal movements, at once eternal and ever-changing.

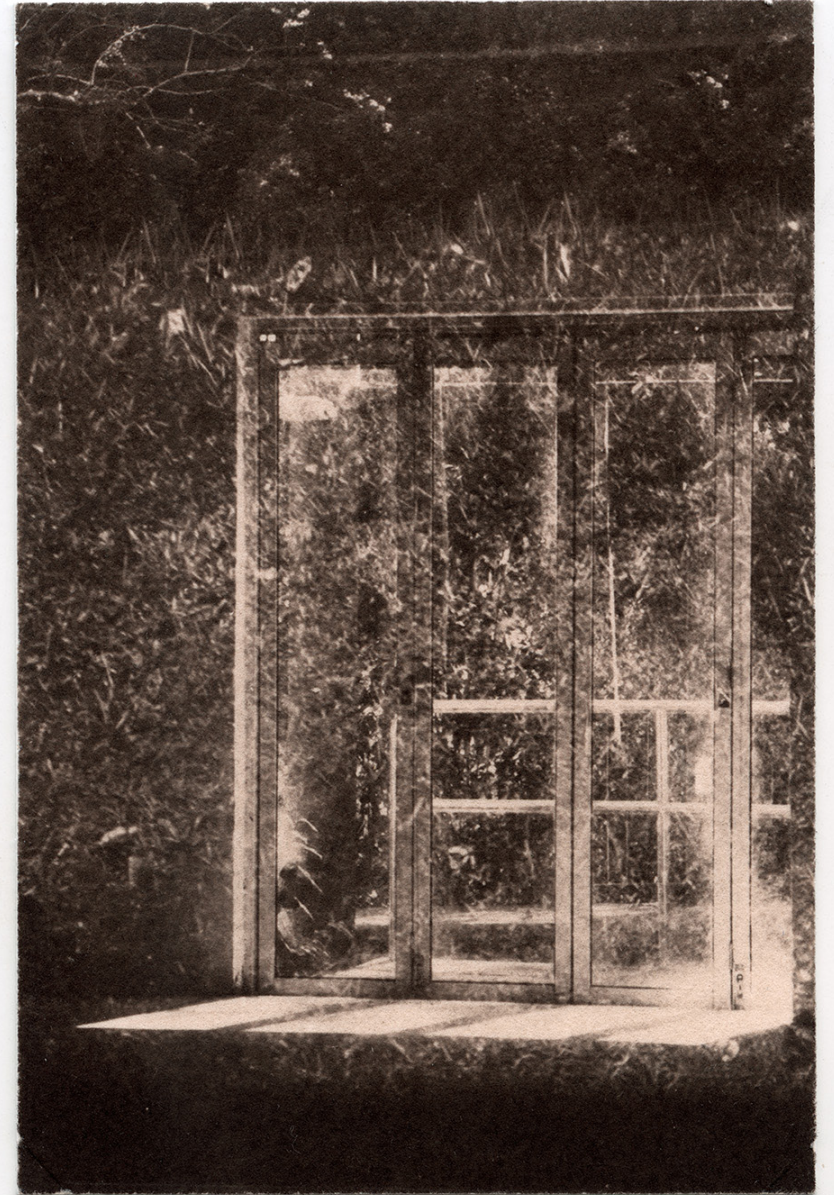
As a whole, the installation presents part of Ong's contemplation on ephemerality and *もののあはれ* (mono no aware, lit. 'the pathos of things'), addressing time's passing as a natural phenomenon that is vast beyond ourselves, but also an experience that is closely entwined with our everyday lives, simultaneously evoking the gentle exultation and grief at the awareness that the beauty of things is necessarily bound to the passage of time.

For their indispensable support in the realisation of 《起伏》 *sea tiles: dreaming tides, gathering and unravelling*: special thanks to Ang Song Nian for providing me with the means to bring my ideas to fruition and my parents for going above and beyond in their support of my artistic endeavours. My field trips to the sea, amongst other things, would have been ten times as difficult otherwise.



This is a photogram of seawater. Angelica went to the beach, submerged the paper in the seawater by moonlight, and captured the myriad ripples in the water in a series of photograms. This photogram is one component of Ong's newest artist book, 《起伏》 *sea tiles: dreaming tides, gathering and unravelling*.

This brown print is a kallitype, which involves a 19th-century printing technique that yields a brown tone with lush shadows and detail. In this exhibition, this work is one component of Ong's installation, *Untitled 「薄水」*.





These prints are part
of *Untitled 「薄氷に」*.



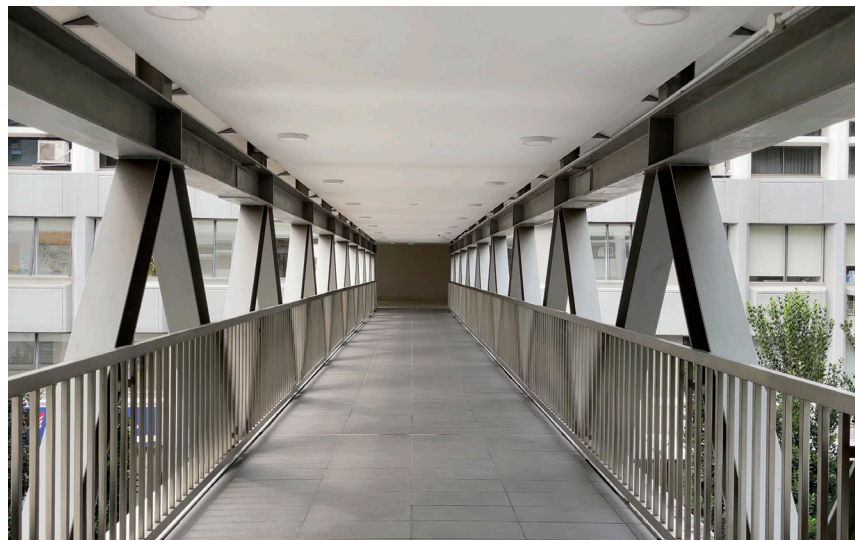


JASSILYN NG (b. 2001, Singapore) practises in the intersections of artmaking - namely photography, moving image & sound, and arts managing. Her practice focuses on the exploration of navigating through the transient nature of physical and intangible spaces. She has recently graduated with a Bachelor of Arts (Honours) in Fine Art at Nanyang Academy of Fine Arts (NAFA), Singapore in 2023. She has presented her works at *Escape To: Exhibition* at SOTA Gallery and *downsizing* at dblspce in 2023 where she was involved in the curatorial and logistics of the exhibition. She has also exhibited at *Wake* in 2021 at The Substation, a group show with her NAFA classmates. In the graduating year of her Bachelor of Arts (Honours) in Fine Art in 2023, she received the Killiney Commendation Art Prize by The Woon Brothers Foundation and the Woon Brothers Foundation Commendation Prize in 2021 for her Diploma in Fine Arts.

Within the Lines
Projection and sound installation

In our urban society, where the architecture and its mappings lead walkers to their desired destinations, from the starting point to the endpoint, constantly following a pathway that is in a way directed by the authority that created these systems of routes. Are the paths we take ever not led by the architecture itself? Do we create our own paths when we deviate from the ones that were built? Do we want to be led through these paths?

Within the Lines invites the audience to seek their own paths and routes through visuals of transient spaces taken around Singapore and an ambient soundscape that accompanies the imagery. The still video creates this meditative and reflective state that guides the audience to contemplate on the created paths that they are led on and their own paths.





CHERYL YIP

CHERYL YIP (b. 1998) uses the medium of photography in her exploration on the concept of fundamental human experiences such as grief, memory, rituals, and aspects of consciousness. Informed by lived experiences while confronting universal truths, her works attempt to visualise the non-material using a conceptual approach. Drawing emphasis on the photographic object, process and encounter, she explores the boundaries of a primitive, yet futuristic vision of places and people. She has participated in exhibitions and festivals in Singapore, South Korea, Hangzhou, Shanghai, Hong Kong and Taipei. She was most recently awarded the Kwek Leng Joo Price of Excellence in Photography and Photobook Finalist in the 8th Singapore International Photography Festival and the Hangzhou International Photography Handbook Biennale.

Digging A Hole In An Overcrowded World 2024

Inkjet prints, Variable Dimensions

Single-channel video, 1 minute 5 seconds

Soil on cotton (*Stained I, II, III* - 20 x 20cm, 30.5 x 22.6cm, 20 x 40.5cm)

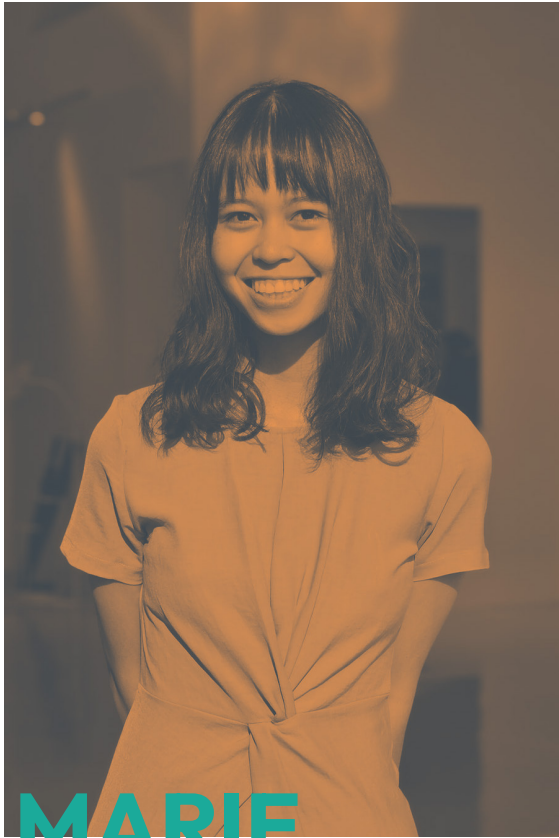
The heightened pace of urbanisation in contemporary society has intensified the fear of death. *Digging A Hole In An Overcrowded World* is a contemplative series that employs the element of soil as a metaphor to unveil the sentiment that death is perceived as something unclean in urban environments.

The work presents several chapters that survey this dialogue between soil and death; titled *Stained I, II & III*, the textured canvases crafted from earth are a poignant interrogation into soil as filth. Soil is applied to textiles in a slow, ritualistic manner using the palms of the hands. This intimate contact with material visually embodies the tangible connection between the earth and the skin, capturing the resilience and fragility inherent in both. Interspersed with interludes of photographs and a moving image, the concept of soil extends beyond its natural essence to reveal soil (land) as a commodity, surveying how our urban-centric ideals blind us to profound natural processes, fostering a growing detachment from our own mortality.

Digging A Hole In An Overcrowded World invites viewers to contemplate the evolving dialogue between soil and death, urging a reconsideration of our relationship with death amidst the relentless march of urbanisation.







JOHN MARIE ANDRADA

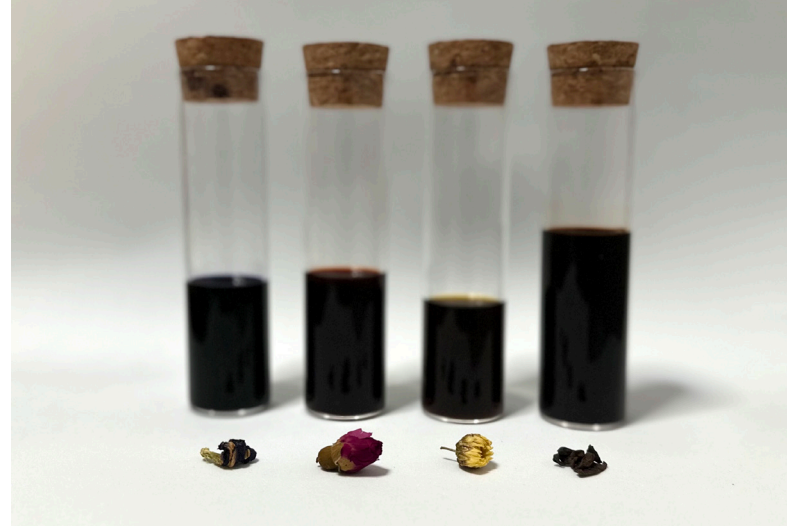
JOHN MARIE ANDRADA Based in Singapore, John Marie Andrada (b.2001, Philippines) recently graduated with a Bachelor in Fine Arts (First Class Honours) from LASALLE College of the Arts in partnership with Goldsmiths, University of London. Growing up and taking root in a foreign country, she explores notions of identity, memory and time mainly through photography, ink and experimental image making. Recently, her works were presented as part of a group show at Haridas Contemporary, and at the Institute of Contemporary Arts Singapore concurrently. She has also been featured at Earl Lu Gallery, Singapore (2022) and FassArt Gallery, Istanbul (2021) and was part of the 9th Dali International Photography Exhibition (2021) in China. She is also a recipient of the Special Choice Award for the 41st Daegu International Grand Exhibition (2021) in Korea, as well as the Winston Oh Travelogue Award (2023).

In Essence
2024
Installation

Navigating through a space of grief and loss, the work features photographic images obtained from the artist's family archive that were reproduced and created using dried tea leaves. Through material treatment and experimentation, the images are made consumable and become subject to dissolution which draws parallels between the lifespan of moments and limitations of brewing tea.

Extending from the artist's personal photographs, the work will be further realized with multiple tea sessions for two. Prepared prior, each session will feature images from the participant's personal archive, according to what they wish to share. Brewed in session with the artist, it creates a space for conversation and the slow consumption of images, contrasting with the immediacy and pace of today.

the making of tea inks
Rose, Magenta
(process shot)



homemade tea inks by the artist



Process shot of the making of tea inks:
Chrysanthemum, Yellow

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