



# Over Drawn

## Exhibition

Singapore 10 March - 8 April 2018  
Melbourne 15 June - 14 July 2018

## Venue

Singapore Nanyang Academy of Fine Arts  
Lim Hak Tai Gallery  
Melbourne Victorian College of The Arts  
Margaret Lawrence Gallery

## Jointly organised by



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3	<b>Acknowledgements</b> by Joey P. L. Soh
4	<b>Foreword</b> by Jerry Soo
5	<b>Foreword</b> by Jon Cattapan
6	<b>Interview with Co-curators</b>
	<b>Artist Biographies and Artwork Images</b>
16	Lim Shan Eleanor
18	Tan Chwee Seng
20	Tang Ling-Nah — in collaboration with Eng Kai Er, Audrina Goh and Jereh Leung
22	<i>The Machinist</i> — Wendy Chua, Yuki Mitsuyasu, Xin Xiaochang
24	Kate Daw
26	Lou Hubbard
28	Raafat Ishak
30	Nicholas Selenitsch
32	<b>About NAFA and VCA</b>



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I am equally indebted to every member of my organising team, namely – Madiyana Mahadi, Anathapindika and Victoria Alexandra Kalinggo, who have tirelessly gone above and beyond their call of duty for this project amidst their many other commitments. Kudos to their valuable inputs and capital contributions!

As a team, we are grateful to all of whom we have had the pleasure to work with, and we would especially like to thank Iris Lim and Angeline Tan, Manager and Assistant Manager of Art Gallery respectively. Both of them have provided us extensive personal and professional guidance throughout the incarnation of this project. We would also like to thank the Victorian College of the Arts for partnering us on this project. Finally, we would like to applaud the eight participating artists for providing valuable insights into their practices and facilitating the discussion in the field of expanded drawing through this exhibition.

**Joey P. L. Soh**  
Lecturer, Fine Art  
Nanyang Academy of Fine Arts

# Foreword

## Foreword

Institutions are significant nodes within the rhizomatic ecosystems of the expanding knowledge economies. In addition to being a vessel for the presentation of cultural artefacts, art institutions as sites for knowledge production, also present themselves as sites for advocating cultural exchanges and dialogue among academic, learners, culture maker and the community at large. Permeating from this innate instinct, the inter-institutional exchange between Victorian College of the Arts (VCA), The University of Melbourne, Australia and Nanyang Academy of Fine Arts (NAFA) was conceived, which formerly manifested in this reciprocal exhibition titled *Overdrawn*. *Overdrawn* presents the notion of expanded drawing practice as a process of hybridising and fusing a variety of concepts, media and techniques.

In 2006, the theme of hybridisation was briefly suggested in the art exhibition – *Withdrawing*. In *Withdrawing's* publication, Ms Hong Sek Chern, a renowned Chinese Ink painter and the then Head

of the Fine Art Programme in NAFA said, “[...] I hope that *Withdrawing* can initiate the start of more discussions on drawing and art in hope of not really reaching something conclusive but rather to clarify for ourselves what our own practices can entail.”

Hong's statement suggested that research hardly ever leads to an immediate or conclusive, tangible outcome, persisting as an entry point to facilitate exchanges and foster dialogue. Possibly, *Overdrawn* will present the perfect opportunity in the spirit of research as a response to Hong's statement. This exhibition functions as a platform to present academics like herself and others in NAFA and VCA, as creative practitioners in their own right with a strong commitment to research. It also aims to serve as an entry point for the organic development of relationship, engagement and collaboration.

**Jerry Soo**  
Vice President (Academic)  
Nanyang Academy of Fine Arts

# Foreword

## Foreword

The Victorian College of the Arts (VCA) at The Faculty of Fine Arts and Music, University of Melbourne, is delighted to partner the Nanyang Academy of Fine Arts (NAFA) in the presentation of *Overdrawn* in its first iteration at NAFA and then at the VCA. *Overdrawn* brings together the work of 8 artists – drawn from the academic staff of both institutions – in an exploration of expanded drawing practice. Curated by two artists, Joey P. L. Soh (NAFA) and Dr David Sequeira (VCA), both graduates of the University of Melbourne, *Overdrawn* conjoins the legacy of traditional drawing practices from within the Asia Pacific region.

*Overdrawn* is an opportunity to consider what drawing has been and what it can be.

Although traditional understandings of drawing involve different materials - dry media such as chalk, pastel and pencil in Australia and wet media including ink in Asia, the results have been similar. Drawing has been a 2D form of mark making that is often simple, fast and akin to writing. *Overdrawn* expands this understanding and positions drawing as a critical philosophical approach that underpins the process of making art.

Drawing, as discussed in this exhibition employs a number of experimental, immersive, conceptual and technical strategies. Inherent within the works is a sense of immediacy, expression and spatial organisation that intimately links the individuality of each artist with global concerns about connectedness, intersection and overlap – learning about oneself through relationship with another. In this light, *Overdrawn* represents the VCA's commitment to expanding the breadth and depth of its research – reaching out to our peers around the world to interrogate common ground and explore the uncharted.

I warmly commend the artists and curators from NAFA and the VCA on *Overdrawn* and look forward to the future of this exciting collaborative research.

**Professor Jon Cattapan**  
Director  
Victorian College of the Arts

# Interview with Co-curators

## Interview with Co-curators

An asynchronous electronic interview with co-curators of *Overdrawn*, Joey P.L. Soh and David Sequeira, with guiding questions by Dr Sean Lowry – Head of Critical and Theoretical Studies in Art, Victorian College of the Arts, University of Melbourne, to anchor the dialogue on expanded drawing practices. These are the same questions that will steer the artists' dialogue sessions as well.

### Joey P. L. Soh

Joey has been a practicing artist since 2008 and has held exhibitions in Australia, Malaysia and Singapore. Joey started with exploration of steel as medium for its association with industrialization. She has since produced sizable sculptural installations for Esplanade – Theatre by the Bay, Singapore and Sasaran International Art Festival, Malaysia. From 2014, her practice shifted towards light and media installations, focusing on illuminating transitory moments in everyday life caused by light phenomenon related to refraction. Her explorations centre on how reconfiguration of encounters with light in spaces may illuminate familiar cyclical shifts in everyday living. "This too shall pass" is a simple yet profound phrase that poignantly defines her practice.

[www.joey-spl.com](http://www.joey-spl.com)

Joey's profession included that of Artistic Supervisor and sculptor for the team undertaking Universal Studios Singapore Project. More recently, her portfolio includes being a lecturer with Nanyang Academy of Fine Arts, Singapore, with a focus on New Media Art practices.

### David Sequeira

Dr David Sequeira has exhibited his work extensively throughout Australia and his work is held in important public collections including the National Gallery of Australia. He is the recipient of several residencies and awards including the Australia Council for the Arts studio residency in Paris, the Collex Museum of Contemporary Art acquisitive prize, Artist in residence at the University of Texas, Dallas and the Wyndham Art Prize.

Much of David's studio practice focused on the use of colour and geometry in the creation of contemplative experiences for viewers. In addition to this, his current work as Director of Margaret Lawrence Gallery at Victorian College of the Arts, University of Melbourne explores curatorship as arts practice. Implicit in this research is an investigation of language and information within the context of space and time. His research practice incorporates painting, sculpture, installation, photography, curatorship and visual arts policy, advocacy and audience engagement.

[www.davidsequeira.com](http://www.davidsequeira.com)

### Sean Lowry

Dr Sean Lowry is a Melbourne-based artist, musician and writer. He holds a PhD in Visual Arts from the University of Sydney and is currently Head of Critical and Theoretical Studies in Art at Victorian College of the Arts, University of Melbourne. Lowry has exhibited and performed extensively both nationally and internationally, and his published writing has appeared in numerous journals and edited volumes. His conceptually driven artistic practice employs strategies of concealment, subliminal quotation, erasure, remediation and inter-medial expansion to explore the outermost limits of the world of a work of art. He is also Founder and Executive Director of Project Anywhere ([www.projectanywhere.net](http://www.projectanywhere.net)), and one half (with Ilmar Taimre) of The Ghosts of Nothing ([www.ghostsofnothing.com](http://www.ghostsofnothing.com)).

[www.seanlowry.com](http://www.seanlowry.com)

*Sean: In what ways do expanded drawing practices reflect a capacity to think spatially and relationally beyond and through the register of a physical line on a surface?*

**David:**

When Joey and I first started talking about *Overdrawn*, we started to unpack the term 'expanded drawing practice'. From its inception, the exhibition has always been about exploring the possibilities of drawing as a philosophical approach to the process of making art and visual communication. Unlike painting and sculpture, which seem to have been theorised and problematised for years, there appears to be little written discourse around drawing.

Whilst foundationally, drawing practices may have connections with chalk, pastel, pencil, ink, charcoal and crayon, this exhibition demonstrates that the term 'drawing' is not necessarily bound to specific media but rather a notional point of view that filters through contemporary art practices across our two art schools.

In other words, it is our intention that the idea of drawing provides a juicy context for the works of art in this exhibition and the practice of the eight selected artists. Very few of the works in the exhibition employ traditional drawing techniques, yet there are aspects of each that can be described as graphic, diagrammatic and expressive...words that are often associated with the processes of drawing. Moreover, there is a sense of immediacy and directness about much of the work whereby works of art are the result of an assemblage of mark making and spatial planning, dissection and construction.

**Joey:**

What can be considered as a physical mark? What surfaces can that mark be on? Inferring from the physical world, artists try to record and make sense of their world through their art practices. In the process of making sense of their world, from the visual field to the perceptual world, what is in-between is the translation process. At the onset of this project, David and I were interested to present this translation process – the artist's line of inquiry. Henceforth, the dialogue of expanded drawing surfaced. Through works of participating artists, one may observe the varied modes of translating the world they perceived through their art. Perceiving from the eye and absorbing data with other sense organs, transferring the impres-

sion to the mind and then reconfiguring these information and rearticulating their observations back to the physical world. In this translation process, the rearticulated, peppered with nuances, behold more than mimicry of the observed.

As David mentioned, there are aspects of the works in the exhibition that can be described with words that are often associated with process of drawing. And I see these undertakings of layering, remaining, archiving and/or erasing of marks and traces as the artists' strategies of negotiating the gap between what is being perceived – the disposition of sight, and what is imagined – the reconfiguration of that which was perceived. Ultimately, the presented works highlight the translation process and the disposition of seeing as a learnt activity – presenting the artists' line of inquiry.

*Sean: Drawing is clearly still a pivotal process in the conceptual development of ideas. In what ways might this process extend beyond conception to the production and even dissemination of a piece of work?*

**David:**

The extension of drawing into the realm of production and dissemination is exemplified in Australian artist, Kate Daw's work. Floral wall paper patterns have been silk screened on pieces of calico which are then adhered like wall paper. There is no attempt to hide seams or match pattern as an interior decorator would. For me, the overtly handmade nature of the work itself and its application to the wall suggest a type of immediacy that is at once both familiar and strange. The floral patterns used in Daw's installations are sourced from the wallpapers that adorned her childhood home. Enlarged and transposed into black and white, the patterns are imbued with nostalgic personal resonance and provide an investigation into the nature of decoration, motif and reproduction. The work can be installed in a variety of architectural contexts and can be expanded and contracted to fit the scale of the wall or room. Clearly, the conceptual ambitions of the work remain intact even though its form is adaptable and responsive to its siting. The application of each calico sheet can be considered as a personalisation of a shared space. This is not to say that Daw's works carve out their own piece of real estate with the gallery environment. On the contrary, Daw's work abounds in references to the individualised, intimate and emotional aspects of domesticity and the everyday. Contextualisation of

this work within a gallery setting addresses the blurry and often revealing intersections between public and private narratives experienced by artists.

**Joey:**

Drawing is the enterprise that accompanies the cognitive process of seeing. Singapore practitioner, Eleanor Lim Shan embarked on a journey employing psycho-geographic approach to map the major street and cultural central district of two cities, namely Melbourne's Swanston Street and Singapore's Bras Basah Road, to produce *Rapture between Two Cities*. Acting like a cartographer chronicling her journey, her movements and trails through these cities took on another level of consciousness, as she interrogate the objectively recognizable and recorded the perceptible awareness of discovery. From drawing wide selection of mediums and technique of production, she has chosen to use computer software to render her discoveries into systematically arranged geometric permutation. These digital images can co-exist as a virtual document and a printed artefact, independently or simultaneously. They also allow possibilities of being presented in different context, for instance, to be viewed through the privacy of one's home computer, or viewed in a public institution with other strangers. The method of presentation contributes to the way this information will be received by audience. The interchangeability in media hint at its possibility of constant modification, remediation, and revision parallel to the cities, people and narrative they manifested from.

*Sean: In emphasising process over product, we potentially emphasise the value of "drawing" as a verb rather than a noun. In what ways does "drawing" as a noun maintain something of a sense of a drawing constituting a register of a performed gesture?*

**David:**

For me, there is a sense of honesty implicit in the consideration of a drawing as a register of performed gesture. I think that this is especially evident in the work by Melbourne-based artist Nick Selenitsch. There is no mystery here - the imagery is clearly the result of the artist engaging with the architecture, directly applying his geometric vocabulary to the wall. In light of your question, the work can be further understood as re-



sulting from the artist inhabiting the gallery space – breathing its air, interacting with its surfaces and imbuing it with his own particular energy. The conceptual ambitions of Selenitsch's art practice are grounded not only in what we see, but also in the processes employed in their making. Applying colour to the gallery wall, can be understood as an attempt to assert his art practice as part of the fabric of the building. In this sense, drawing is akin to investigation and exploration around where the private marks of the individual sit within the shared spaces of the public realm.

Selenitsch's wall drawings emerge at a time when conventional medium-based categorisations of art seem no longer valid. Curiously, by virtue of their nature, wall drawings pose questions around materiality and medium. Surely the list of media that accompanies Selenitsch's wall drawing should include the entire gallery space along with chalk, crayon or pastel?

**Joey:**

I will employ Singapore artist Tan Chwee Seng's works to discuss this point. The ritualistic and recursive process of registering marks and then erasure of the marks onto a surface, bestows Tan intervals between every application of those marks, the opportunity to reflect and contemplate on what has been recorded. As he reapply new marks over traces of those before, he revisit the site of observation, and this is akin to building a relationship with the observed. Through this process, he allows the aura of the site to impress upon him, revealing a newly imagined site for him to record. Also, this process of leaving and removing traces on a surface, record a likeness of not just the observed reality, but the reaction and nuances to that which he observe as well. Tan's works, with it exuberance of texture, blatantly illuminating the peripheries of vision. In fact, from his work, audiences are granted lucid access into his activity of seeing, and what it reveals of his seeing.

*Sean: In post conceptual art, drawing, painting and architecture are often joined and folded through space and time and point towards new possible worlds. In what kind of contexts is it still meaningful to shine a spotlight upon "drawing"?*

**David:**

Given the diversity of contemporary art practice, traditional curatorial divisions based on media or even process seem at once both irrelevant and (yet in the absence of any other categorisation) useful. I think that any artistic activities that require sensibilities around spatial organisation can be meaningful opportunities to discuss 'drawing'. Another Melbourne-based artist Lou Hubbard has been relentless in her inquiry into how objects interact with the spaces in which they inhabit. The strange humour and sentimentality that her works exude results from both the arrangement of her objects and their iconography. Processes of testing, measuring and assessing seem implicit in her organisation of motifs and forms. Her imagery can be elusive and unsettling - it seems to have emerged from an enquiry into the nature of play, investigation and formalism. The viewer is present to the precision and fluidity of Hubbard's placement - each object seems to be in the perfect location - every centimetre is allocated with the preciousness of gold. Ideas about the absurdity of memory and loss arise naturally through such intelligent positioning. For me this type thinking and planning in space lies at the heart of any discussion about drawing.

**Joey:**

Seeing is a learnt activity. Through a recursive feedback looping process, visual processes and disposition of sight becomes fine-tuned towards subtleties of vision. The level of interrogation required in drawing tend to reveal the usually invisible, or not previously noted data, and this reposition of seeing is in turn manifested through the re-articulation of the seen (perception).

Accepting the aforementioned, in subsequent observation of the translated information manifested as artwork, one need to question what physical object or reality was being observed, what was highlighted, what was omitted, what was imagined or perceived, what was the reality? In this context, it is still meaningful to shine a spotlight upon "drawing" amidst post conceptual transdisciplinary practices.

*Drawing Parallel II*, a site-responsive installation and performance by Tang Ling-Nah and her collaborators is one such example. Employing their bodies as tools, and gestures and movements as strokes, they move through the site they have fabricate by layering newspaper and magazines blankets at an earlier time.

Oxymoronic measures of fabricating a space within a space, and then reversing the process by removing the layers of the fabricated space as if to erase these imagined spaces. The artists' performed movements behave like the illusion of persistence of vision, leaving invisible traces in the mind's eyes. Through this process, revealing the barely seen, or rarely observed negative spaces by immersing audiences into the process, reposition the apprehension of seeing the space.

*Sean: Given that pictures and text share origins, what is the nature of their relationship today?*

**David:**

I understand text and pictures as forms of graphic symbolisation - both limited in their capacity to communicate an artist's (or writer's) observation. I like to think about the intersection between text and pictures as a poetic diagram - a kind of explanation or theory that is open to interpretation because it is layered with nuance. Egyptian painter Raafat Ishak's work can be understood as demonstrating this kind of diagrammatic pictorialism. Drafting film, masking tape, photocopy and felt tip markers are used to collage past present and future. Although they abound with references to everything from art history to social change, Ishak's imagery seems unhinged from the specificity of time. Place and incident are layered upon each other encouraging viewers to map their way across each work. It is difficult to define a single focal point - instead the eye scans into and across the image simultaneously reading each individual symbol and the composition as a whole.

**Joey:**

From texts and images' desire to illustrate one another in communicating to its viewers, to underscoring the conversations that arise from the interaction between text and images.

The accidental collective, *The Machinist*, convened from the inconceivable situation and their desire to grasp apparitions of the silently fading community of craftsmen and repair industries in Jalan Besar district in Singapore. In order to draw, one must bear witness to that which is being drawn. And is it always an episode, an affair, an event, never a frozen scene? *Trash to Treasure* is the ensuing work from *The Machinist's* prior endeavor which resulted in a publication and an exhibition held specifically at \*Mr Yee's workshop.

*The Machinist* was there to witness, to collect scenes and anecdotes, to curate and manifest distilled assemblages of events into, in this case, an occasion, an immersive installation for viewers to contemplate and witness the text, the imagery and the other sense data before them. The viewers are not bystanders. The viewers must invest in uncovering the message and creating their own narratives; their viewing has consequences.

I feel the nature of the relationship of picture and text today is its role in repositioning the viewer and academics in relooking the activity of *looking*.

*\*Mr Yee Chin Hoon, 69, second-generation machinist and a main character in the publication <https://www.themachinist.sg/>*



# Artist Biographies and Artwork Images

# Lim Shan Eleanor

## Lim Shan Eleanor

shan.eleanorlim@gmail.com; shanlim@nafa.edu.sg  
www.issuu.com/elecaw

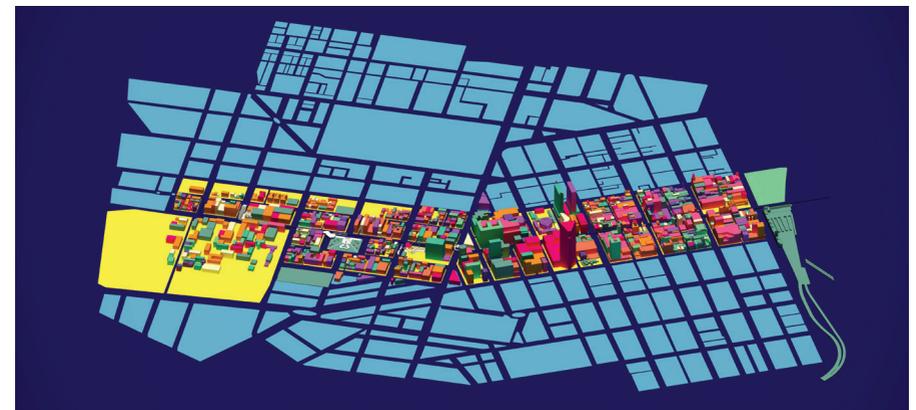
Eleanor Lim graduated in Fine Art (Western Painting) at the Nanyang Academy of Fine Arts. Her interests then led her to further her studies in architecture in Australia.

Combining her passion in both art and architecture, Lim explores the concept of people and architecture in her works, investigating ideas of how people create spaces, and the methodology of place-making.

Since the mid-19<sup>th</sup> century, Swanston Street has been the “postcard” for the city of Melbourne, Australia. It is renowned for its civic buildings, pubs and bars, souvenir stores, sex shops and brothels, tawdry cafeterias, and parades and marches. It encapsulates the junctions and disparities between street life and urban condition, local and the foreign, street and high culture. Swanston Street feels different to each person, thus my project aims to draw my ambitions through my memory of Swanston Street to be the “livelihood” of the city itself.

While working the existing programs, my project will start off with a “Dialogue of Depth” – Its aim is to draw a connective relationship along (Swanston Street) Melbourne’s Central Business District

and Carlton through their topological relationship of space: parallel, layered and rested. Through this dialogue, I create opportunities for communities: my work creates a platform for diverse groups of people to explore and interact along Swanston Street. My investigation will define architecture through the analysis of the people, buildings, street and programs. The four blocks represent the cultural versatility that defines Swanston Street.



**Rapture Between Two Cities**  
Digital print  
178.2 x 168.2cm

# Tan Chwee Seng

cstan261@gmail.com

Tan Chwee Seng is a senior Teaching Fellow in the Fine Art Programme at the Nanyang Academy of Fine Arts in Singapore. His education includes Nanyang Technological University, Singapore; the Institute d'Art et Archeology Universite de Paris-Sorbonne, France; and the National Taiwan Normal University, Taiwan.

Tan has exhibited both locally and internationally since 1987. Most recently, he was a finalist in the 3rd Bangkok Triennial International Print and Drawing in 2012 (Thailand), and the finalist in 2007 and 2011 International Biennial on Print Exhibition in Guanlan Print-Base in China.

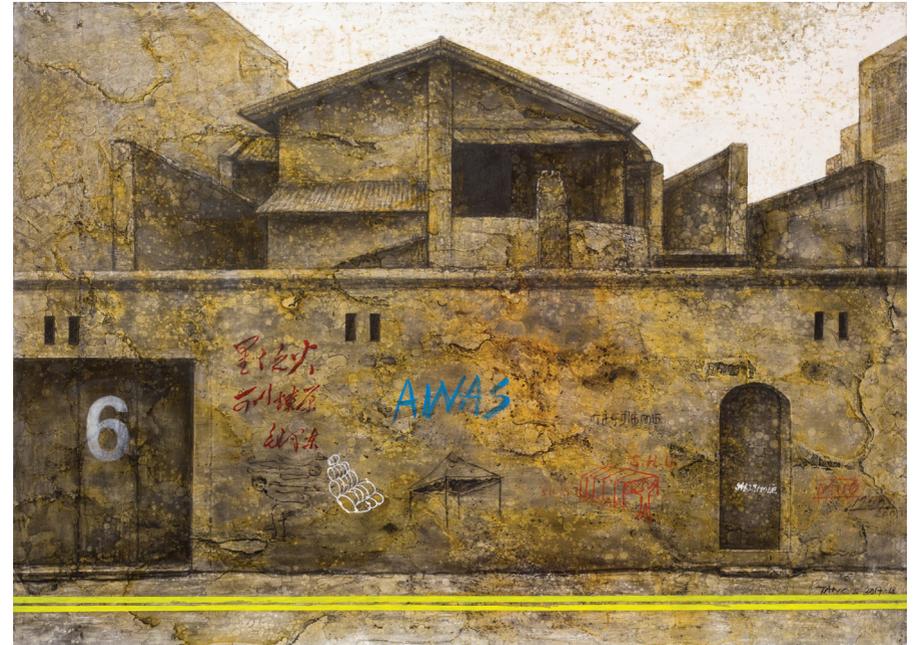
Chwee Seng also won the Silver Medal in 1988 the Salon des Artistes Francais, France; 1st prize in 1989 2nd prize in 1988 in Singapore IBM Art Award, and 1st prize in Category in the 1988 UOB Art Competition.

In 2010, he held his solo Show at the Jendela Visual Art Space, Esplanade. His works are collected in private companies and museums, including the Singapore Art Museum, UOB, and IBM.



**Wall No. 1**

Mixed media on paper (shellac, charcoal, colour pencil and pigment)  
79 x 109cm without frame; 84 x 114cm with frame  
2018



**Double Yellow Line**

Mixed media on paper (shellac, charcoal, colour pencil and pigment)  
79 x 109cm without frame; 84 x 114cm with frame  
2018

The work is a series based on the notion of "People. Objects. Places.". With no intention to create a narrative that relates to issues that are political, social, historical, the work focuses on a play of order and chance.

The pieces created with the free association of text, textures, images, material and processes bring to the audience a state of contemplation that reflects one's inner reality of the world - evocative of imagination and inspiration. These places, always empty, silent, inactive and sometimes with graffiti as traces of human presence, allow the

audience to explore deeper meanings and their existence in life, facilitating a personal dialogue between the human condition and its environment.

Tan believes that "form" and "originality" are essentials in art; however, taking material and process as a platform to seek deep meaning and personal insight is the ultimate drive for his artistic pursuit. The fusion of variety of materials underlines the technical challenges in an extended practice. Most of his artworks are an outcome of long-drawn research, material studies, testing, deliberation, doubt and resolution.

# Tang Ling-Nah

in collaboration with  
Eng Kai Er, Audrina  
Goh and Jereh Leung

Intang@nafa.edu.sg; activatedcstudio@gmail.com  
www.activatedcstudio.blogspot.sg/

Tang Ling-Nah is a Singapore-based artist and independent curator. Her work is inspired by the modern city's transitory spaces. Reflecting on urban conditions, especially the speed of life and the lack of interpersonal intimacy in urban life, Tang creates charcoal drawings, book art, installations, performances and videos to explore buildings, places and architectural spaces as communicators of stories. Tang represented Singapore in the 2nd Singapore Biennale and also exhibited at the 11th International Architecture Biennale in Venice (Singapore Pavilion). She was awarded the 2007/2008 Freeman Foundation Asian Artist Fellowship

at Vermont Studio Centre in 2008. She is also the recipient of Singapore National Arts Council's Young Artist Award (Art) 2004, the Juror's Choice, Philip Morris Singapore-ASEAN Art Awards 2003 and the Della Butcher Award 2000. Her curatorial works include *床事—A Thing or Two about the Bed* (Singapore, 2013), *Drawing Out Conversations: Taipei* (Taipei, 2010), *Drawing Out Conversations: Hong Kong* (Hong Kong, 2009) and *Through the Looking Glass* (Singapore, 2004). She also co-curated *CODE SWITCH* (Singapore, 2012) and *Cinepolitans: Inhabitants of a Filmic City* (Singapore, 2004).

Drawing is my main medium of expression. "Demarcate" is the verb I use to describe my act of marking out areas on paper, wall and architectural fixtures with charcoal, paint and tape, to create an illusion of space on the wall and/or paper, to transport the viewers' imagination beyond the physical confines of the exhibition space. I regard the drawing process as more important than the final outcome. The spontaneity and immediate response to the space while drawing are as significant as the planning.

For *Drawing Parallel II*, movement as drawing is explored to draw a parallel to the act of making marks on surfaces. The site-specific installation made of recycled newspapers and magazine is created on the gallery wall and floor—in areas not occupied by artworks. On the opening night, there will be a movement performance where the performers "draw" with their bodies

within the installation, creating ephemeral lines, and forms. In the process, the installation is "cleaned up" or erased. This whole composition is reminiscent of a drawing process.

*Drawing Parallel II* is produced in collaboration with the following performers:

Jereh Leung is a movement and performance artist who trained at the Nanyang Academy of Fine Arts in Singapore and the Salzburg Experimental Academy of Dance in Austria. He delves into his experiences and psyche to create works that define the world he lives in.

Eng Kai Er works within and around contemporary performance and choreography. When making performances, she is interested in small-group collaboration, question-asking, analysis and structure.

Audrina Goh Ping has received her ABRSM Diploma in Violin Performance in 2012. Highly experimental, Audrina has taken part in many improvisatory performances in collaboration with modern dance groups as well as other like-minded musicians.



*Drawing Parallel II*  
Site-specific installation and performance

# The Machinist — The Machinist —

Wendy Chua,  
Yuki Mitsuyasu,  
Xin Xiaochang

wendy@forestandwhale.com  
www.forestandwhale.com

www.yukimitsuyasu.com  
info@yukimitsuyasu.com

hello@xinxiaochang.com  
www.xinxiaochang.com

*The Machinist* is made up of industrial designer Wendy Chua, artist Xin Xiaochang and jewellery designer Yuki Mitsuyasu. The three met while teaching at the Nanyang Academy of Fine Arts.

In June 2015, spurred by the urgency of chronicling a machinist—Mr Yee’s story, and drawn to the precision art of metal lathing, the trio collaborated with Mr Yee in a two-week design workshop to create jewellery pieces from his vintage stock. This culminated in an exhibition that brought the public into the small

factory in a rare experience that melded art and industry. The jewellery, literally turning treasure from trash, articulated the value of the machinist’s skills.

In the subsequent two years, they documented the stories of the community through the lens of design, shedding light on how these industrial craftsmen and tradesmen came to dedicate their entire lives to mastering a skill, in turn questioning the meaning of craft in a rapidly changing urban context.

## Trash to Treasure

An installation that extends from the research behind the book *The Machinist*, *Trash to Treasure* is a metaphor for a segment of society, forgotten in the relentless pursuit of urban redevelopment and technology.

Precisely lathed treasures lie hidden, shimmering in mounds of “trash”, by-products of a bygone industrial era. He draws new life from the industrial scrap and obsolete auto parts we found in his workshop.

Bent over his machine, he stood between rows of lacquered tin boxes filled with auto parts for cars that would barely live out their lifespans before they are scrapped.

An artisan of the old repairing culture, the auto-parts machinist seeks a new purpose in a society lost in use-and-throw consumerism. And the brass shavings, like him and the jewellery he crafts from them, are at once treasure to the discerning eye and worthless to others.

## The Artist’s Process:

Is there value in the craft of repair amidst planned obsolescence?

What could be overlooked if we relied solely on automated processes?

Is there a purpose in preserving the wisdom of the craftsman in the age of artificial intelligence?

As we stepped away from the drawing board and prototyped in the immersive atelier of the craftsman, we discovered the embedded knowledge in our hands. Far from nostalgia, the philosophy of the craftsman articulates the human condition—our innate desire to understand our thoughts and ideas through the tangible act of making.



**Trash to Treasure**  
Installation



kdaw@unimelb.edu.au  
www.sarahscoutpresents.com/web/kate-daw/

Born Esperance Western Australia 1965; lives and works Melbourne.

Recent solo exhibitions include *Telling Tales*, Museum of Contemporary Art, Sydney 2016; *Afterwards*, Sarah Scout Presents 2017; *Love, Work (Show me Grace)*, Sarah Scout Presents 2015, *In Between Days*, Sarah Scout Presents 2011, *The Between Space*, Art Gallery of Western Australia, 2006.

Recent group exhibitions include: *All the Better to See You With*, Ian Potter Museum of Art, 2017; *Unfinished Business: Perspectives on Art and Feminism*, Australian Centre for Contemporary Art, 2017; *Lights No Eyes Can See*, as part of *Activate* by Australian Centre for Contemporary Art 2015; *19<sup>th</sup> Biennale of Sydney* and *Spring 1883* 2014; *Seven Art*, Delhi and the India Art Fair 2013, *Melbourne Now*, National Gallery of Victoria, 2013.

Daw has received many awards and grants, including the prestigious Samstag Scholarship. She has undertaken residencies at the Asialink studio in India, the Glasgow School of Art and the Victorian Tapestry Workshop Her work is held in numerous private and public collections including the National Gallery of Victoria, Art Gallery of Western Australia, University of Melbourne, Monash Univer-

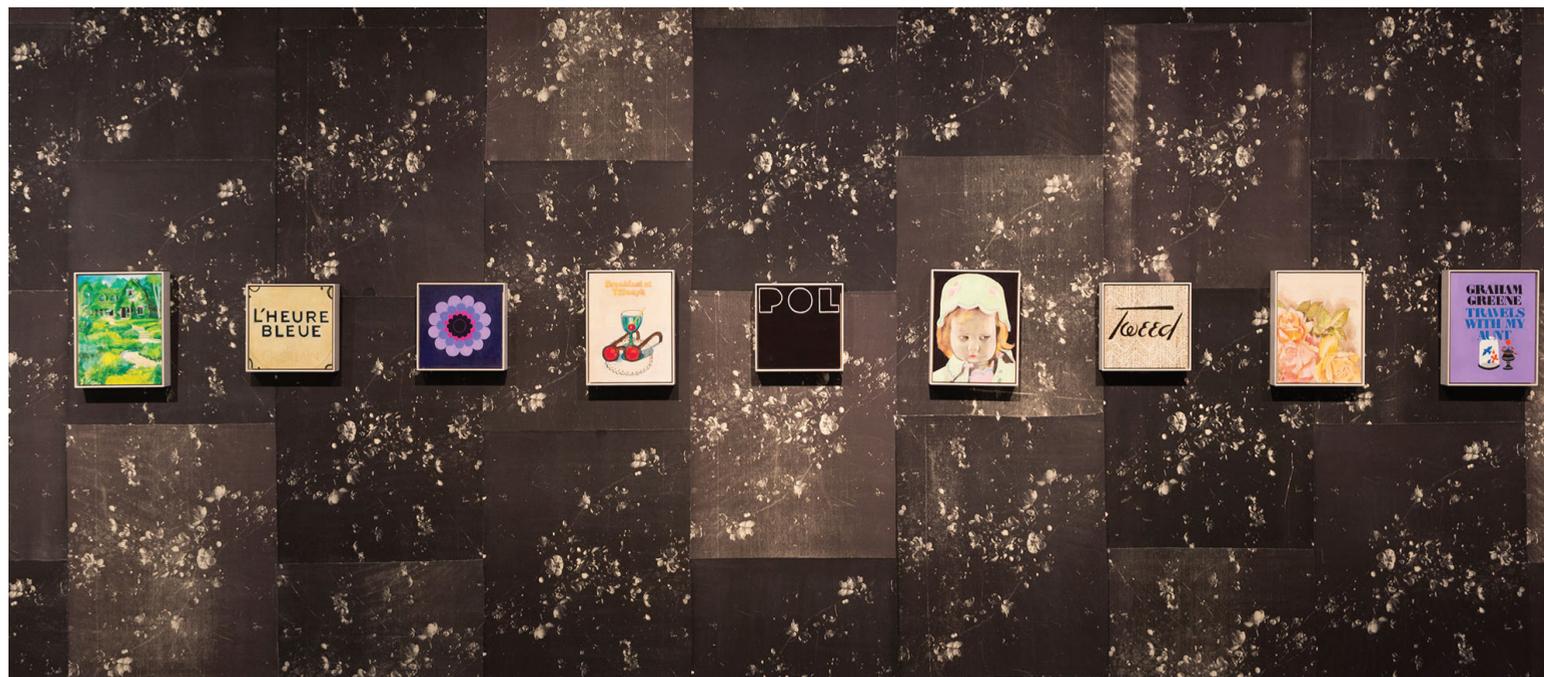
sity and Artbank. Daw is represented by Sarah Scout Presents Melbourne.

Dr Kate Daw is Acting Head of the School of Art at Victorian College of the Arts, Melbourne.

*Afterwards (Show Me Grace)#2* is a work that explores female experience, popular culture and memory and the ways drawing and ideas can manifest and create new meanings and histories.

The base of this work is a silkscreen drawing by a teenage woman (Grace) whom I mentored and gave drawing lessons to in 2015, and who helped create this wallpaper in 2016. Grace may have struggled with aspects of her young life, and yet when she began drawing, her confidence and mark-making took on an air of calm assurance. I made the drawings that are mounted on top of this wallpaper during a residency in my home city of Perth. They are based on fragments of key memories: books, perfumes and patterns on family china. The typed texts are taken from recent interviews the artist has collected with young female artists who have all recently graduated from art school and who are about to commence and commit to an artist's life.

The layering of memory, experience, dreams and the everyday blend to create a mix of images that examine the idea of drawing as a type of foundational tool, a potential instrument for an expression of hope and desire.



**Afterwards**  
Oil paintings, printed ink on calico  
2016

# Lou Hubbard

lhubbard@unimelb.edu.au; lou\_hubbard@hotmail.com  
www.sarahscoutpresents.com/web/lou-hubbard/

Born Brisbane 1957; lives and works Melbourne.

Solo exhibitions include: *Table Land*, Sarah Scout Presents 2016; *Dead Still Standing*, West Space, Melbourne, 2015; *Cover Up*, Dudspace 2013, *Witless*, Sarah Scout Presents 2010, *Hack Work (Hack, Turtle, Department)* Perth International Arts, Perth Institute of Contemporary Art, Perth 2008.

Recent Group exhibitions include: *Making It New*, Museum of Contemporary Art Sydney, *NEW 10* Australian Centre for Contemporary Art, *Reinventing the Wheel: the Readymade Century* MUMA 2013, Melbourne NOW, National Gallery of Victoria, 2013; *Neverwhere*, Gaia Gallery Istanbul 2015.

Lou Hubbard is the recipient of Australia Council Residencies at the Cité Internationale des Art in Paris and Barcelona and the international artists' residency AIR, Antwerp Belgium. Her works are held in many public art collections and she is represented by Sarah Scout Presents Melbourne.

Lou Hubbard is a lecturer in Photography at the Victorian College of the Arts.



## EYE OPS

Five channel colour high-definition video, sound  
7 min 27 sec (looped)  
2013

I developed *EYE OPS* during an Australia Council residency in Barcelona. I was influenced by the festive Easter and Saints' Days strictly observed and passionately paraded – gaudy and Gaudi everywhere. I photographed displays of lambs' heads, and bought candles of cats' heads; their glassy eyes designed to pop out as the wax melted. I found egg slicers and tongs. And eyeballs. I laid out my new 'materials' on the studio table, rolled up my sleeves and got into it.

I was drawn to the eyeballs in the "Happy Pills" lolly shop in Barcelona. For a while, I had been working with various types of toy eyeballs and so it was natural to want to buy some. I was particularly attracted to the life-like formation of the pupil and its egg-like goeey centre. After I performed tests on the eyeballs I noted how resistant the 'whites' were to cutting

and prodding. The yellow pupils were more appealing in their translucency than the blue or red and so I ordered a box of 50! Before shooting the videos I set some rules: I should proceed with discipline, examining the dysfunctional eyes as an optometrist, before performing the 'corrections' as a surgeon; use implements at hand; resist using fingers; permit the use of background music, just like in modern operating theatres.

Since my numerous childhood eye ops, processes of correction through training exercises and surgery have fascinated me. When I perform my operations through the camera viewfinder, I draw and score, committing acts that I later set free to linger on screen. That's when some unexpected responses are dislodged in me.

# Raafat Ishak

raafat@unimelb.edu.au  
www.suttongallery.com.au

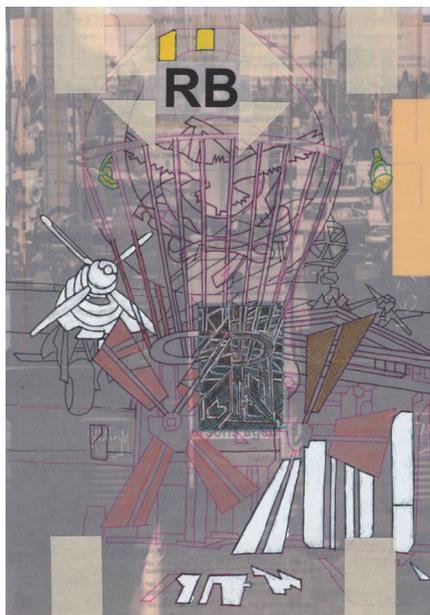
Born Cairo 1967; arrived Melbourne 1982; lives and works Melbourne.

Recent solo exhibitions include: 1977, Sutton Gallery, Melbourne; *Bushrangers*, Platform Hero Billboard, Melbourne, 2016; *Apnea*, Sutton Gallery, Melbourne, 2015; *Proposition for a banner march and a black cube hot air balloon* (in collaboration with Tom Nicholson), Shepparton Art Museum, Victoria, 2012; and Raafat Ishak: Work in Progress, The Ian Potter Museum of Art, University of Melbourne, 2010.

Recent group exhibitions include: 100 *Masterpieces of Modern and Contemporary Arab Art*, The Barjeel Collection, Institute du Monde Arabe, Paris, 2017; *A decolonial geographic*, Devonport Regional Gallery, Devonport, 2017; *Painting, More Painting*, Australian Centre for Contemporary Art, Melbourne, 2016; *The Other's Other*, Artspace, Sydney, 2012; *Alienation*, Barjeel Art Foundation, Sharjah, United Arab Emirates, 2012; *The Future of a Promise*, Venice Biennale, 2011; *NEW010*, Australian Centre for Contemporary Art, Melbourne, 2010; *Cubism and Australian Art*, Heide Museum of Modern Art, Melbourne, 2009; *The 6th Asia Pacific Triennial of Contemporary Art*, Queensland

Art Gallery / Gallery of Modern Art, Brisbane 2010. Raafat's work is held in many significant public and private collections, he is a founding member of Ocular Lab Inc. and is represented by Sutton Gallery, Melbourne.

Dr Raafat Ishak is Lecturer, Drawing and Printmaking at the Victorian College of the Arts.



## ***Original and Prescribed Withdrawal Courtesies***

Mixed media on various papers and a 2016 Australian Census Form  
30 x 21cm (10 parts)  
2017

*Original and Prescribed Withdrawal Courtesies* is a suite of ten mixed media works, comprising print, drawing and painting on paper, tracing paper, masking tape and an Australian census form which occupies the last layer of what are essentially working drawings towards a future body of paintings, sculptures and installations. The drawings comprise a number of repeated elements that have informed a painting practice over a number of years. In this series, three new elements have been added, the Royal Australian Air Force coat of arms, Australian manufactured warplanes from the middle of the twentieth century and specifically, neo-classical buildings constructed in Greece from the late eighteenth to the early twentieth century.

*Original and Prescribed Withdrawal Courtesies* is a continuation of an ongoing interest in how images of seemingly disparate provenance and historical lineage begin to migrate and infiltrate a specifically contemporary conundrum of speed and saturation. At its core, this series proposes that randomness is a presupposed condition that requires a concerted slow and considered approach to reveal the nuances and intricacies of existing if not inherently ancient relationships and connections. Neo-classicism was not classical or original. The Australian war industry was specifically reactionary and economically driven. Both were outcomes of an enduring form of appropriation disguised as historical progress.

History is being speculated on as a receptacle of infinite propositions capable of revealing and simultaneously disguising the logical nature of images and what they may pertain to. Drawing, in this instance, is that distance that is created between revelations and statements, or stating. It is the repository of the processes of consideration. It is all at once bureaucratic, imaginary, uncertain, disillusioned and mistaken. Yet, it carries with it the thread of possibilities and potential for deliberating its propositional and speculative outcomes.

# Nicholas Selenitsch

## Nicholas Selenitsch

nase@unimelb.edu.au

www.suttongallery.com.au/artists/artistprofile.php?id=45

Born 1979, Melbourne, Victoria; lives and works in Melbourne.

Recent solo exhibitions include *The Nature of Things*, Sutton Gallery, 2016; *Kangaroo Court*, Latrobe Regional Gallery, Morwell, 2015; *Nick Selenitsch – Play*, Shepparton Art Museum, Shepparton, 2014.

Recent group exhibitions include *Design & Play*, RMIT Design Hub, Melbourne 2016; *TarraWarra Biennial 2016: Endless*

*Circulation*, TarraWarra Museum of Art, Healesville, 2016; *Pattern*, Glen Eira City Council Gallery, 2014; *The Gathering II: A survey exhibition of Australian sculpture*, Wangaratta Art Gallery, Wangaratta, 2014; *Melbourne NOW*, National Gallery of Victoria, 2013. Nick Selenitsch is represented in Australia by Sutton Gallery, Melbourne.

Nick Selenitsch is a lecturer in Painting at the Victorian College of the Arts.

The large scale site-specific chalk wall drawing in *Overdrawn* extends themes and techniques first developed for a solo exhibition "Chalk and Clay" at Sutton Gallery, Melbourne, in 2014. About these works the following was written:

*Drawing upon imagery from a variety of sources including games and sport, Selenitsch transforms the markings, colours and forms of these activities into works that playfully subvert the rules of the source. With three large scale site specific wall drawings, he explores both the potential for play through the simplicity of line, and the temporary nature of drawing through his use of chalk, 'The presence of a drawn chalk line signifies a yet-to-be completed project; a state before actualisation.' The cues are provided with everyday objects, chalk or bricks, though it is the line markings that activate this media both with game play, though equally with formal geometric abstraction. Selenitsch creates an invitation to study and rediscover our relationship with the urban environment that surrounds us.*

The new work for *Overdrawn* continues my artistic interest in the intersections of Modernity, urbanity and play.



**Dancepiece C**

Site specific installation, chalk wall drawing  
2014

Courtesy of the artist and Sutton Gallery, Melbourne

### **About Nanyang Academy of Fine Arts**

Established in 1938, the Nanyang Academy of Fine Arts (NAFA) is Singapore's pioneer arts education institution, well-known for grooming diverse artistic talent. Through research-based practice and experiential learning, NAFA nurtures creative talent who lead at the forefront of both traditional and contemporary art practices. The academy offers full-time diploma and degree programmes across three schools: the School of Art and Design (which offers studies in fine art, design and media, fashion studies and 3D design), the School of Music and the School of Arts Management, Dance and Theatre. NAFA has nurtured 13 Cultural Medallion Award recipients and 14 Young Artist Award winners among prominent alumni who play integral roles in the arts and creative fields, in Singapore and abroad.

### **About Victorian College of the Arts**

At the Victorian College of the Arts, which is based on the University of Melbourne's Southbank Campus within the Faculty of Fine Arts and Music, we celebrate a depth of study in Visual Arts, Film and Television, Animation, Screenwriting, Dance, Theatre, Music Theatre, Production and Design, and all those in between. We encourage our students to explore and experiment with other disciplines as they encounter them. We offer undergraduate, graduate and short-course programs, creating an atmosphere of critical confidence and creative risk-taking, as well as high expectations in the development of skill and facility. This fusion of immersive training and critical investigation provides our students with the capacity to present inventive collaborations and high individual achievement.

## **Credits**

### **NAFA Organising Team**

**Joey P. L. Soh**  
CO-CURATOR

**Madiyana Mahadi**  
TREASURER AND ADMINISTRATOR

**Anathapindika**  
PROJECT COORDINATOR

**Victoria Alexandra Kalinggo**  
COLLATERAL DESIGNER

**Tan Ai Khim**  
VISUAL DESIGNER

**Mervis Tan Zi Hua and Yang Yang**  
PHOTOGRAPHER

**525 Studio**  
VIDEOGRAPHER

### **VCA Organising Team**

**Dr David Sequeira**  
CO-CURATOR

**Nicholas Ashvin Pearce**  
PROJECT COORDINATOR

**Professor Jon Cattapan**  
DIRECTOR VCA

**Kylie White**  
TECHNICAL ADVISOR

