

Exhibition | Role: Curator, Appetite

Table Manners

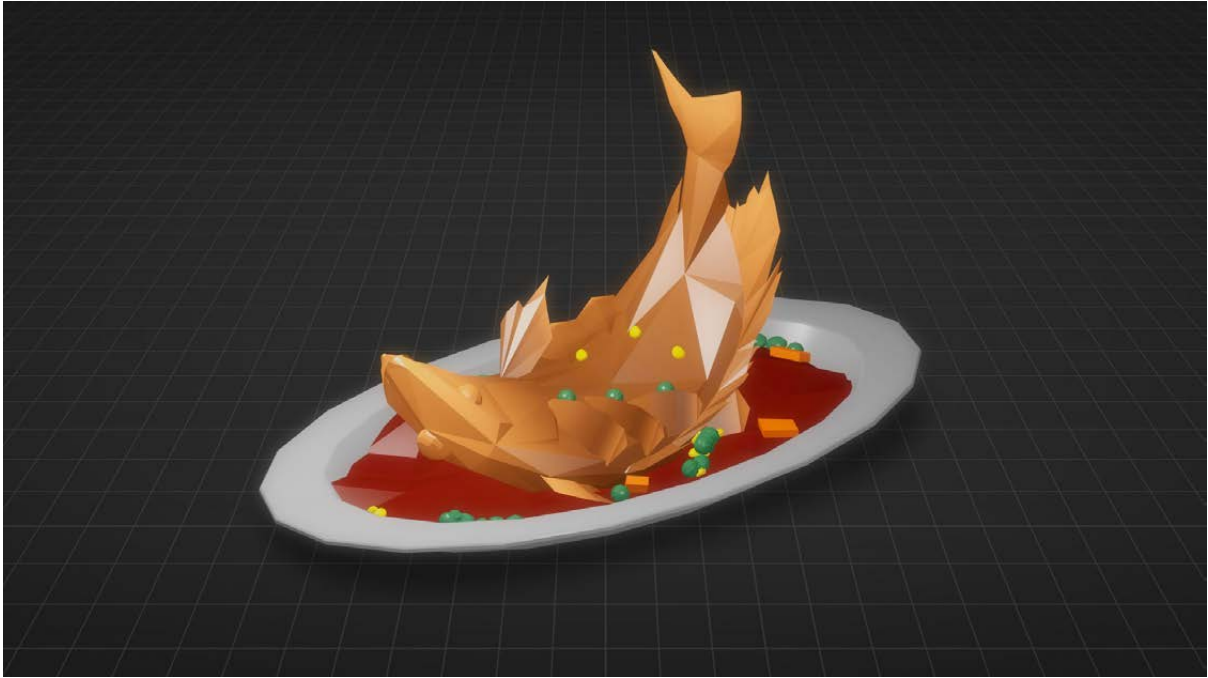
with artists Hoo Fan Chon, Kawita Vatanajyankur, Elia Nurvista and Cǎng Tin



Appetite is pleased to present *Table Manners*, featuring artists Hoo Fan Chon, Elia Nurvista, Kawita Vatanajyankur, and collective Cǎng Tin.

Returning to the core of the work we do at Appetite, *Table Manners* brings together practices which take food as a lens to investigate wider interconnected systems, like globalisation, migration, environments, and more. Artists have long turned to the subject matter of food to highlight complex social and cultural issues.

From exploring the role of fish in Chinese banquet dining culture and unpacking the cultural inauthenticity of recipes, to the labour and machinery behind mass farming and the impact of colonisation on the agriculture of Vietnamese highlands, *Table Manners* focuses in on the Southeast Asian region to observe the manner – or the means, modes and systems – by which food culture is carried out, enacted and practised.



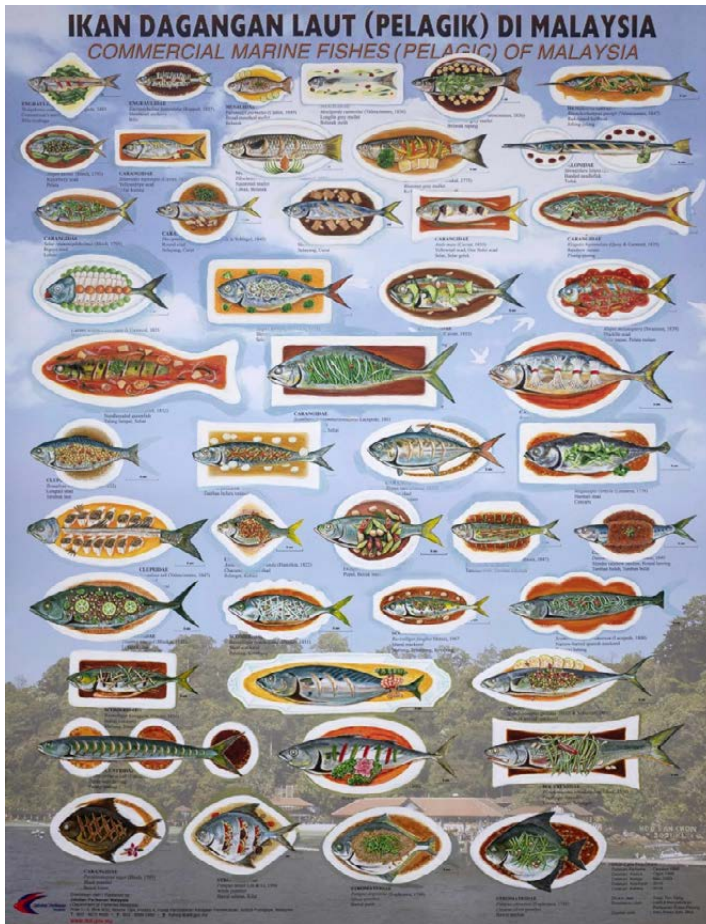
Hoo Fan Chon, *Eight Immortals Crossing the Sea All Fish Banquet - 1688 金鳳魚 (All The Way Prosperous Tilapia)*, 2021. Archival inkjet print on pearl cotton rag, 50 x 27.5cm. Image courtesy of the artist.

Hoo Fan Chon

The practice of visual artist Hoo Fan Chon (Malaysia, b. 1982) explores food consumption as a constant negotiation between nature and culture. His incisive and humorous works investigate value systems surrounding taste as social and cultural constructs. Growing up in Pulau Ketam, a fishing village off the coast of Klang, Hoo has an affinity with fish, which has become a recurring motif in his artwork. He recently presented a solo exhibition “The World is Your Restaurant” at the Back Room Gallery, Kuala Lumpur, Malaysia (2021). He was selected for the 3rd edition of the Makassar Biennale, and participated in the SEA-AiR Studio Residencies organised by NTU CCA Singapore and the European Union in Helsinki, Finland (2022) as well as Nusantara Archive’s No Man’s Land Residency, Taiwan (2017-2018). He was the co-founder of art collective Run Amok Gallery (2012-2017).



Modelled after the plating aesthetic and the dish-naming convention practised by Chinese seafood restaurants, *Eight Immortals Crossing the Sea All Fish Banquet* (2021) comprises of a 3D animated music video created by Hoo and his collaborator, Darrel Chia, and presented in “Table Manners” as a set of 8 prints. Featuring 8 premium marine and freshwater fish, *Eight Immortals* is a whimsical take on the visual lexicon of the banquet, and a gesture towards the historical development of the local Sino-foodscape alongside the economic rise of Kuala Lumpur.



Hoo Fan Chon, *Commercial Marine Fishes (Pelagic) of Malaysia*, 2021. Reproduction of Acrylic Painting on Poster, 61 x 80cm. Image courtesy of the artist.

In Chinese culture, fish often symbolises abundance and plays a focal role in Chinese-style banquets. The banquet, in Hoo Fan Chon’s work, stands in for a microcosm of the world, where intricate social interactions unfold over the course of a meal, and through which, some assert their social status and others perform their class aspirations.

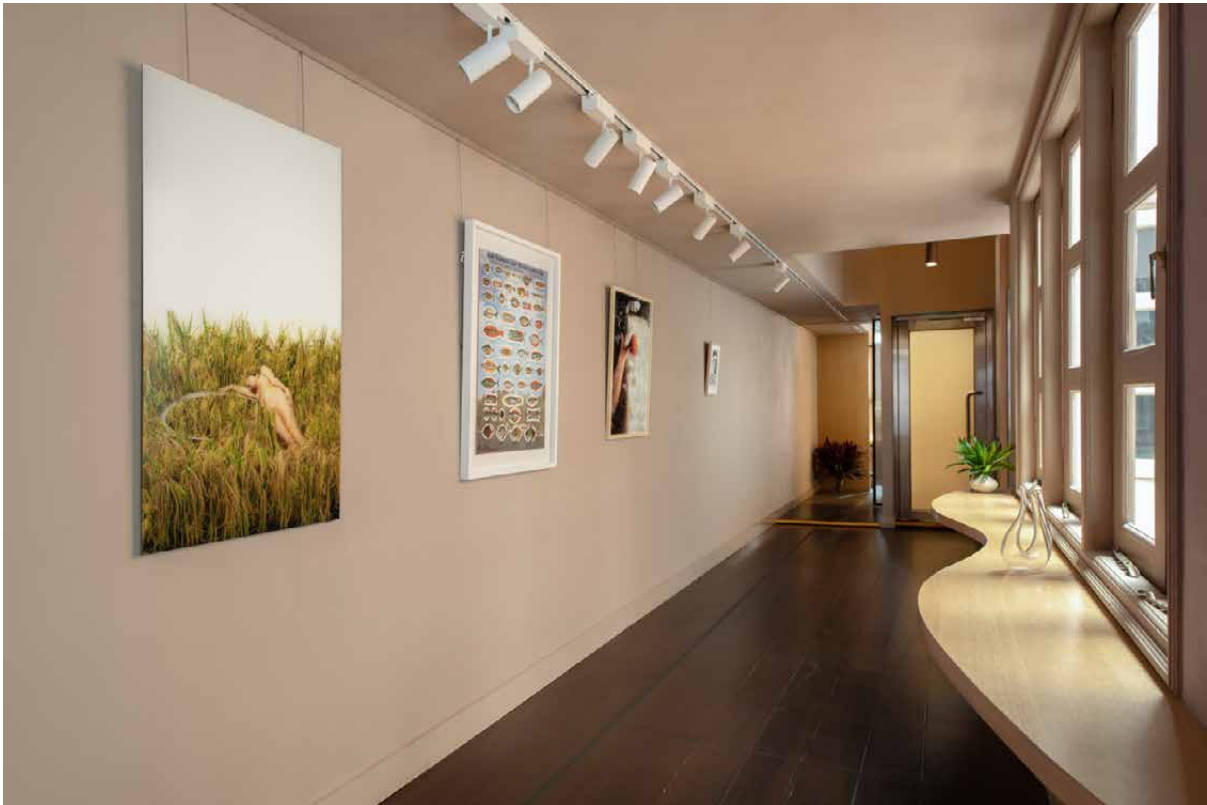
Commercial Marine Fishes (Pelagic) of Malaysia (2021) is based on an illustrated poster of commercial pelagic fish of Malaysia, produced by the Department of Fisheries Malaysia as part of their fish species identification guide for fish harvesters and seafood businesses. The artist reappropriates the fish chart into an all-fish restaurant menu by ‘cooking’ and ‘dressing’ the fish visually, inspired by Chinese fish cooking styles and plating aesthetics. The painting is a gesture that reclaims the empirical categorisation of fish based on physical characteristics and measurements into a visual glossary of Chinese fish dishes. Our understanding of the natural world is not always a scientific one, but is often informed by our cultural practice, or in this case, our gastronomic experiences.



Hoo Fan Chon, *My Earthliness, Your Tenderness*, 2018. Woodblock print on Wenzhou 30gsm mulberry paper, 39.3 x 27.1cm, Artist Proof. Image courtesy of the artist.

My Earthliness, Your Tenderness (2018) is part of Hoo's long-term research that examines the historical migration of the Tilapia fish in Asia. In 1946, the Tilapia fish was smuggled by two Taiwanese soldiers from Singapore to become the enhanced, cross-bred, sashimi-graded Taiwanese Sea Bream in Taiwan today. The project reflects on the journey of the fish having undergone various processes of mutation and domestication, to gradually being assimilated and nationalised into the local cultural context. At the same time, the project observes a conception of a pre-nationalist Southeast Asia, and the connection with the Malay Archipelago to Taiwan during the Second World War.

This emblematic woodblock print commemorates the circuitous journey of Tilapia. Crowned with Areca and Coconut trees on each top corner, this image depicts the typical Tilapia farming scene on the left and dark figures scooping fish in a sewage drain on the right; then embellished with the "Tilapia Gua Sha" (a colloquialized internet meme) and the Singaporean Merlion to denote its place of origin.



Kawita Vatanajyankur

In her performative videos, Kawita Vatanajyankur (b. 1987, Thailand) transforms her body into a site upon which issues of labour, feminism, oppression and consumerism are thoroughly interrogated and challenged. Drawing from a globalised and digitally networked visual language of consumption and instant gratification, her videos implicate a bodywork that is as strikingly compelling as it is uncomfortable to witness. Vatanajyankur has received multiple solo exhibitions internationally, including “Body, Labour, Consumption” at Museo Novecento, Florence, Italy and “Mental Machine: Labor in the Self Economy”, The Art Gallery of Western Australia, Perth in 2022. Her artworks have been included in numerous exhibitions and biennales globally, including at: Museum of Contemporary Art Busan, Korea; Bangkok Art Biennale; Kunstmuseum Basel, Switzerland; Hamburger Bahnhof, Germany; Sydney Opera House, Australia, M+ West Kowloon Cultural District, Hong Kong, among many others.

Kawita Vatanajyankur, *The Sickle*, 2020.
Diasec Print, 110 x 67.25cm, Edition 1 of 4 + 2
APs. Image courtesy of the artist and Nova
Contemporary



The Sickle (2020) forms part of Vatanajyankur's larger research project 'Field Work', which explores modern agriculture. This series unveils the labour behind mass production within a food production system reliant on machines and industrialised farming practices. The sickle in particular is known for its historical use in harvesting crops and can be traced back to times that pre-date the Neolithic Era. Adopting the visual language of contemporary consumption and desire, the artist's physical body is transformed into agricultural tools within a white, laboratory-like environment. The work raises questions surrounding the replacement of small-scale human farming by large-scale, machine-driven agricultural technology.



Kawita Vatanajyankur, *Carrier (Fish)*, 2017. HD Video, Single Channel, 5m 23sec, Edition 3 of 4 + 3 APs. Image courtesy of the artist and Nova Contemporary

Part of a series titled "Splashed", the artist delves into the production chain and how our daily commodity – food and, specifically, fish, a national-export product – is being sourced. This work seeks to tackle issues of modern slavery and human trafficking, both sadly common in the fishing industry, and is a product of a longer term research process involving interviews with NGOs and lawyers working on cases surrounding the horrific working conditions on fishing boats. The series consists of three visual instalments, all set against a single hue of deep-sea-blue backgrounds, and aims to make visible the invisible workforce that brings food to our tables.



Căng Tin

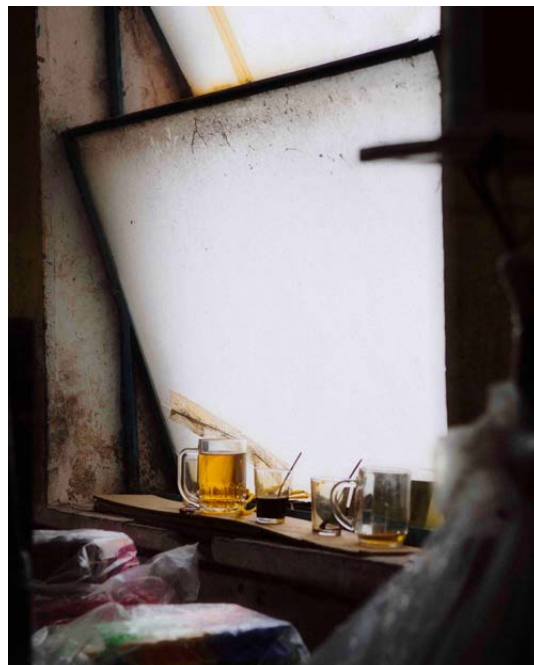
Căng Tin (Cynthia Mai Ammann, Quang Vinh Nguyen, Zoé Nguyen, Valentin Kaiser and Matheus Vo Ngoc) is a multidisciplinary collective of five Swiss-based creatives with Vietnamese roots. They came together in 2018 as Căng Tin to research and explore the contemporary and historic context of Vietnam through arts, design and gastronomy. Căng Tin has evolved into a platform for arts, design, and culinary investigations, and is growing a community showcasing Vietnamese contemporary and traditional know-hows. Their work has been featured in FOODCULTURE days Biennale (2020-21), and they participated in the Mise en Place residency program, Lausanne, Switzerland (2021) and Textile and Design Alliance Artist (TaDa) residency, St Gallen, Switzerland (2020).

Lâm Đồng (2019) is a curated selection of images from a larger research project investigating the province of Lâm Đồng and its close historical links to French agricultural colonisation. This region was favoured by the French for its temperate weather, which allowed the cultivation of crops that are otherwise impossible in the rest of Vietnam. Đà Lạt, the capital of Lâm Đồng, was the headquarters of the French colony as its climatic conditions were similar to Europe. The French colonists took advantage of its temperate climate to import and grow food coming from Europe in the 19th century. These new ingredients then became part of numerous typical Vietnamese dishes from Lâm Đồng.

Căng Tin developed this project during winter 2019—2020, collaborating with three photographers, Dương Gia Hiếu, Théo Giglio and Cynthia Mai Ammann. Shown in the exhibition are a selection of images from *Lâm Đồng*, studying their historical, sociological or anthropological links with the Vietnamese highlands. Other elements of the project include texts, recipes, objects, events, and a future publication.



Căng Tin / Théo Giglio, *Lâm Đồng*, 2019/22. Archival inkjet print on luster photo paper, 84 x 60cm. Image courtesy of the artists.



Căng Tin / Cynthia Mai Ammann, *Lâm Đồng*, 2019/22. Archival inkjet print on luster photo paper, 84 x 60cm. Image courtesy of the artists.



Căng Tin / Dương Gia Hiếu, *Lâm Đồng*, 2019/22. Archival inkjet print on luster photo paper, 84 x 60cm. Image courtesy of the artists.



Căng Tin / Cynthia Mai Ammann, *Lâm Đồng*, 2019/22. Archival inkjet print on luster photo paper, 84 x 60cm. Image courtesy of the artists.

Elia Nurvista

In her artworks which span installation, video, performance, and workshops, Elia Nurvista (b. 1983, Indonesia) utilises food to critically address issues of power, social and economic inequality, and ecology. In 2015 she founded interdisciplinary study group Bakudapan focusing on food, and she is part of Struggles for Sovereignty, a solidarity platform working in the fields of art, food, farming, land rights, indigenous and ecological activism. Her work has been included in numerous international exhibitions, including the Dhaka Art Summit, Bangladesh (2020), Karachi Biennale, Pakistan (2019) and The 9th Asia Pacific Triennial of Contemporary Art (APT9), at QAGOMA, Brisbane, Australia (2018), among many others.



Elia Nurvista, *Safeguarding The Curry Burger*, 2018. Video, 29m 47sec. Image courtesy of the artist.

Part of a larger research project titled “The Possibility of Inauthentic Recipes”, this work explores Nurvista’s interest on the cultural value of recipes and food, and the claim of singular ownership of origins. Such monopolistic attributions and claims often overlook the origin of ingredients and cooking methods which shift and change through the migration of people by conquest, enslavement, and colonisation. The project thus questions the ambivalent and complex nature of cultural inheritance, and in which food and cultural products from foreign countries are often accepted but humans, migrants or asylum seekers are rejected.

The video *Safeguarding the Curry Burger* (2018) explores these tensions through a speculative debate on the recipe of an imaginary traditional food, the Curry Burger. Since the individual products, the burger and curry, are in themselves contentious food items, this work aims to further complicate these questions around cultural authenticity.

Exhibition | Role: Curator, Appetite

Mise en Place

with artists Genevieve Leong, Chen Wei, Catherine Hu, Chayanin Kwangkaew, Lesley-Anne Cao and Mauricio Alejo



Originating in French cooking, the phrase ‘mise en place’ refers to gathering and putting things in their place. In the kitchen, it is the preparation work vital to be set-up for service; beyond the kitchen, it may be the setting of a scene or performing of rituals that prepares a space for action.

As an interdisciplinary site, Appetite’s conceptual design, interior settings, and social relationships are developed to emulate the home, or an extension of a friend’s home. Each day, we fluff up the pillows and light the candles. We straighten the frames and dust off the artworks. We select the records and place them on the shelves. We perform these acts daily to prepare the site for a new set of unfolding experiences. Every object installed in the space is taken as an active agent that contributes to narrating the site, and an opportunity to consider the poetics of the seemingly ordinary.

Referring to our culinary roots and the daily practice of setting the scene, Appetite’s new exhibition, *Mise en Place*, brings together the works of 6 local and international artists. Taking the site as a starting point, the artworks play with our expectations of the everyday through seemingly ordinary objects, subverting the familiar through wit and humour.

“The world of objects, however ‘ordinary’, is a trove of disguises, concealments, subterfuges, provocations and triggers that no singular... subject can exhaust” (Hudek, 2014). In the exhibition *Mise en Place*, the artworks challenge our expectations of objects and the environments which they inhabit. The disjunct between an object’s materiality and their representation is a rich space for the artwork to enter and offer interpretative frameworks.

Some pull wryly incongruous meanings into a single form; others transform their contexts and manipulate their objecthood to extend poetic readings. Objects serve as vehicles of pathos – metaphors to the tensions between our internal and external selves – yet at the same time, they stubbornly refuse full comprehension. In provoking moments of unexpected encounters and surprise, the works invite the viewer to reflect on their ‘ordinariness’ and the role that objects play in the narration of a space and the staging of its intimacies.

References:

- Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon Press (Reprint), 1994, xxxvi.
- Haltman, Kenneth. *American Artifacts. Essays in Material Culture*, edited by Jules David Prown and Kenneth Haltman, Michigan State University Press, 2000, pp. 1-10.
- Hudek, Antony. *The Object*. Whitechapel Gallery and The MIT Press, 2014, pp. 14.



Genevieve Leong, *Intricacies of Support*, 2021-2022.

Genevieve Leong

Observing the subject of shelves – devices that provide a surface for the storage or display of objects – Genevieve Leong’s sculptural assemblage *Intricacies of Support* (2021-2022) explores the possibility of shelves, or things that can potentially function as shelves. Shelves are necessary in homes, art exhibitions, and working spaces, yet somehow feel secondary to the objects they support. The shelf takes centre stage in the installation, holding nothing but themselves: a shelf holding a shelf, holding yet another shelf. Made from vastly different materials, some solid and others precarious, the shelves interact and interlace in a variety of ways – holding, propping, hovering, leaning, resting, pushing against; expanding their rigid functionality into a multiplicity of relationships.

Accompanying the installation is *a list of relationships* (2021), a text that reflects on the subtleties in relationships, connections and the many various ways that a person can relate to another. Alongside the shelves, it nudges the viewer to contemplate the distances that exist between our individual selves and others.

Genevieve Leong’s (b. 1992, Singapore/Switzerland) art practice attempts to visualise the intangible. Beginning with the immaterial, her work often combines text, image, found and made objects and the manipulation of space to create what she

describes as “an almost physical image”. Her work seeks to shed new light onto her emotions, sensations, and realisations.

Leong completed her BA Fine Art (Photography & Digital Imaging) at Nanyang Technological University, School of Art, Design & Media, Singapore, in 2015, and her MA Contemporary Art Practice (Critical Practice) at the Royal College of Art, London, in 2019. Her works have been the subject of numerous solo exhibitions, including “Evaporation Studies” at so-da space, Zurich, Switzerland (2022) and “Configurations” at Supernormal, Singapore (2019) among others. Her work has been included in multiple group exhibitions internationally in Switzerland, Singapore, United Kingdom and China.



Genevieve Leong, *a list of relationships*, 2021. Framed prints, 21 x 21 cm each. Edition 1/20.



Mauricio Alejo, *Dinner Table*, 2012. Archival digital print from scanned 4.5 in. negative film, 80 x 100 cm. Exhibition copy.



Mauricio Alejo, *The Space in Between*, 2005. Archival digital print, 60 x 75 cm. Exhibition copy.

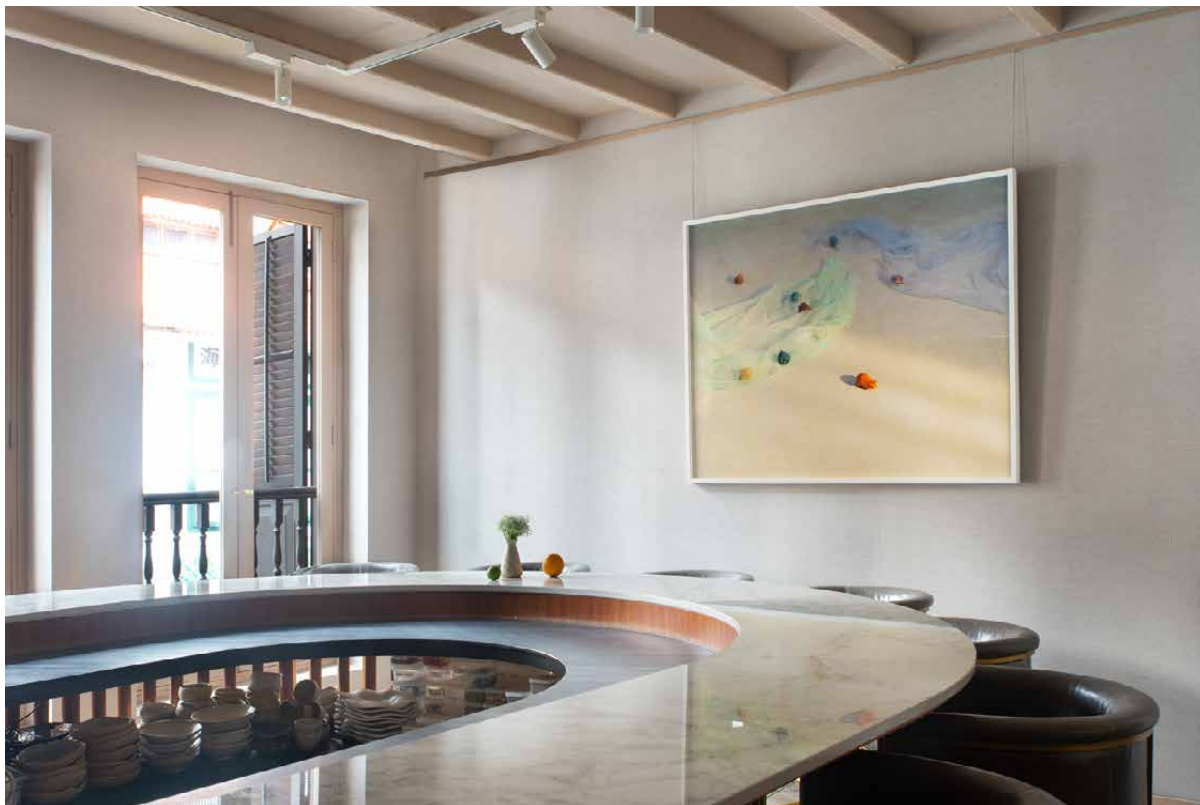
Mauricio Alejo

The works of Mauricio Alejo transform everyday objects by inserting them into unusual contexts. Usually constructed as sculptural assemblages and then photographed, they are brought into new narratives which defy their functionality and are displaced from their contexts. In *Dinner Table* (2012), an imaginative, precariously-balanced and temporary suspension seems destined to collapse at any moment, held in place by tension.

Mauricio Alejo's (b. 1969, Mexico) practice gravitates around the relationship between the physical space where things happen; the representational space of photography where those things are depicted, and the mental space of the viewer who experiences the final outcome. While anchored in the factual world, his images and installations explore the evanescent constitution of reality and its interchanges with the notion of the world as an image.

Alejo has exhibited at numerous institutions globally, including: the Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; the CCA Wattis Institute for Contemporary Arts, San Francisco, USA, and Centro de la Imagen, Mexico City, Mexico. He has also

been a recipient of several grants awarded by the New York Foundation for the Arts, the Fondo Nacional para la Cultura y las artes, among others.



Chen Wei, *Sock Balls*, 2020. Archival inkjet print, mounted on aluminium, 120 x 150 cm. © Chen Wei, Courtesy of Ota Fine Arts, Singapore/ Shanghai/ Tokyo

Chen Wei

With meticulous attention to detail, Chen Wei stages his photographs using found objects and fabricated props, which evoke motifs and symbols from personal memories and fantasies imagined, juxtaposed with everyday reality.

In *Sock Balls* (2020), compact and colourful folded socks are strewn casually in the aftermath of an unknown event. Cascading light dramatically highlights a single orange ball, ironically amplifying the mundanity of its objecthood. In constructing a dream-like sequence that exists in even the most mundane of moments, the artist draws attention to the internal structure of daily life.



Chen Wei, *Billiard Ball*, 2020. Archival inkjet print, mounted on aluminium, 2 panels, 80 x 64 cm each.
© Chen Wei, Courtesy of Ota Fine Arts, Singapore/ Shanghai/ Tokyo

Chen Wei (b. 1980, China) focuses on social themes such as urban landscape and disco culture, and works with photography and installation. Influenced by the 20th century's cinematically staged photography, Chen introduces a layer of theatrical stage design and painterly sensibility to his photographic repertoire.

His works have been the subject of numerous solo exhibitions, including: "WHERE ARE YOU GOING TONIGHT", Chi K11 Art Space, Guangzhou, China (2018); "Noon Club", JNBY Foundation, Hangzhou, China (2016); "Tight Rope", Yokohama Creative City Centre, Japan (2011), and more. Chen has been shown in various group exhibitions internationally, and his works are in the collections of Ullens Center for Contemporary Art, Yuz Museum, K11 Art Foundation, the Rubell Family Collection, San Francisco Museum of Modern Art, 21st Century Museum of Contemporary Art Kanazawa and many others.



Lesley-Anne Cao

Playfully thinking about language, poetry and meaning, Lesley-Anne Cao's *Bonsai* (2022/2018) takes the form of a small handbound book, consisting of carefully written and arranged text fragments. Scaled to fit in a palm (or a mouth), it invites the viewer to hold, sift through and reassemble its contents, patterned after the most basic structure of the language of recipes. *What is needed? What must be done with it? And to make what?*

The accompanying single-channel video presents one possible result of this aleatory language game. Uniquely encountered and assembled by the viewer, *Bonsai* (2022/2018) unfolds an infinite number of imaginative suggestions to interact with the everyday.



Lesley-Anne Cao, *Bonsai*, 2022/2018. Single-channel video, 10m 15s. Edition 2/3.



Lesley-Anne Cao, *Bonsai*, 2022/2018. Handbound book, 400 pages, 5 x 5 x 5.6 cm. Edition 2/3.

Lesley-Anne Cao (b. 1992, Philippines) describes her practice as a series of divergent processes that explore the interplay of materiality, exhibition-making, and fiction. Her works make use of recognizable materials such as books, plants, debris, precious metals, and money, towards the actualisation and presentation of fictional objects and environments.

Her works have been shown in international exhibitions, such as “Cast But One Shadow” at University of the Philippines Vargas Museum, Quezon City, Philippines (2021); “No More Mesmerizations”, Bangkok Biennial, Thailand (2020/1); “Courses of Action” at Goethe-Institut Hong Kong and Para Site, Hong Kong (2019), and “Of sampaguita, ilang-ilang” at c3 Contemporary Art Space, Melbourne, Australia (2019). Recent solo exhibitions include ‘A song plays from another room’,

MO_Space, Taguig City (2021), ‘Hard and soft prayers’, The Drawing Room Gallery, Makati City (2021), and ‘The hand, the secretary, a landscape’ Cultural Center of the Philippines, Manila (2018). She has been granted artist residencies in Taiwan and Finland and has also presented work in Australia, Seoul, Hong Kong, France, Thailand and Indonesia.



Catherine Hu

The works of Catherine Hu often behave like puns, pulling multiple meanings together into a single form such that both can coexist. As visual puns which refer to everyday objects, she subtly alters their meaning to suggest visual idioms that are wryly incongruous to one expects.

In *Deflower Painting 11 and 12* (2022), a seemingly empty canvas unveils, on closer inspection, margins of floral patterns reminiscent of interior wallpaper and domestic textiles. The surface reveals itself not to be blank at all, but a painting in which the artist has meticulously matched the base colour of the fabric and painted over the pattern. Acting like a reverse camouflage, the paintings behave as objects that are difficult to place. Prompting an unexpected encounter, *Deflower Painting* subtly enlivens visual sensibilities that have become weighed down by convention and daily routine.



Catherine Hu, *Deflower Painting 12*, 2022. Oil on found fabric, 30 x 45 cm.

Working primarily in sculpture and print media, Catherine Hu's (b. 1996, Singapore) process often involves the act of copying – recreating existing objects to explore the gradient between looking-like and being something. She is curious about props, replicas, forgeries, and the difference between being something and being something-shaped. They attempt to reconcile the idea that our environment is both something that precedes us, and something that is perpetually being made.

In 2019, she received a solo show, “Very Little Changes” at gallery no one, Chicago, and her artworks have been included in group exhibitions such as “Bad Imitation”, Tanjong Pagar Distripark, Singapore (2022), “The More You Listen, The Louder It Gets”, Comfort Station, Chicago (2021), and “Between a Rock and a Dream”, Heaven Gallery, Chicago (2019). She holds a Bachelor of Fine Arts from the School of the Arts Institute of Chicago.

Chayanin Kwangkaew

The genre of still life painting has always tackled the illusionistic representation and the dedicated study of the everyday object. In Chayanin Kwangkaew's paintings, the artist observes objects from his mundane surroundings as flashes of interruptions float past. In *Continue No. 1* (2019), the surface of the floral still life is disrupted by energetic bursts of colour which flatten the subject and background. For the artist, these are interventions caused by interrupted thoughts within a shifting landscape of rapid communication and technology. At the same time, they speak to the transience and instability of memory – sometimes vivid, sometimes fading.

Chayanin Kwangkaew, *Continue No. 1*, 2019. Oil on linen, 50 x 38 cm



Chayanin Kwangkaew, *Breathe*, 2019. Oil and acrylic on linen, 130 x 90 cm.



Still life has been the subject of many artists past and present, but Chayanin Kwangkaew (b. 1990, Thailand) injects his works with contemporary imagery, as if disrupting the solemnity of inert objects. Drawing from his own experience of living with loneliness, Kwangkaew imbues these feelings into his paintings.

Kwangkaew received his BFA in painting from Silpakorn University in 2013, and finished his MA in the same degree from the same university in 2016. Since 2009, he has exhibited with fellow artists in Thailand, Singapore, South Korea, Indonesia, and Australia. He has also had international solo exhibitions, having mounted his works in Malaysia and the Philippines.

Exhibition | Role: Curator, Nouri

Surface Tensions

with artists Zulkiflee Zulkhairi, Sarah Isabelle Tan, Dylan Chan and ila (Shahila Baharom)



Featuring 4 artists at the forefront of the local arts scene, **Dylan Chan, ila, Sarah Isabelle Tan** and **Zulkhairi Zulkiflee**, *Surface Tensions* focuses on processes of distortion and transformation that challenge the stability of the photographic surface. In doing so, they open up questions of representation, memory and time.

Extending a long-term series of artworks, **Zulkhairi Zulkiflee's** manipulations of printed fabric reinterprets the image and trope of the 'Malay Boy'. By disrupting a singular reading of the image, Zulkiflee's works question notions of identity and representation via visual styles of abstraction. **Dylan Chan's** photographic collages draw from moments of intimacy and everyday life, recomposing fragments to suggest non-linear configurations of memory.

The image undergoes a different kind of transformation in **ila's** prints. Working with analogue film, she submerges photographs of Singapore's reclaimed beaches in seawater to chemically erode them, in order to speak to our island's fraught relationship with its coastal ecologies. Conversely, in **Sarah Isabelle Tan's** photograms, chemistry and light interact in a different way to evoke the transience of existence in the face of time. The prints carry traces of presence even as the surface fades when exposed to light.

At Nouri, we create food that studies essential universals found in every culture. In our approach, we seek to question the ideas behind cultural identification and complicate the identification of a single origin behind any food tradition. A parallel can be found in the artworks in *Surface Tensions* as the disruption of a familiar dish, notion or image, can open them to their potential multiplicity, and draw out productive tensions that lie beneath the surface.

Dylan Chan (b. 1997) is a Singaporean based artist who graduated from Lasalle College of the Arts, with a Bachelors in Fine Arts (Hons). In his works he abstracts instances from everyday life and draws from memories and reminiscences centred around intimacy. Primarily an image maker he composes and weaves together images into a textured landscape often telling solitary narratives. His work addresses the body and ideas surrounding visibility, attempting to understand the narratives of the peripheral figure that weaves into and out of the everyday frame. He was previously awarded the Winston Oh (Practice) Award 2018 & 2022, and nominated for the prestigious Takifuji Art Award 2021.

The intimate works of visual and performance artist **ila** (b. 1985) incorporate objects, moving images and live performance. Through weaving imagined narratives into existing realities, she seeks to create alternative nodes of experience and entry points into the peripheries of the unspoken, the tacit and the silenced. Using her body as a space of tension, negotiation and confrontation, her works generate discussion about gender, history and identity in relation to pressing contemporary issues. Her work has been shown at DECK (2021), National Gallery Singapore (2020), The Substation; NTU Centre for Contemporary Art; National Design Centre, (2019); Coda Culture, and ArtScience Museum (2018).

Sarah Isabelle Tan (b. 1995) is a visual artist whose practice delves into the ontology of being and time, navigating between nuances of the tangible and intangible. She is particularly interested in the traces and (re)representation of the temporalities of things. Her work explores personal encounters of loss, memory, fleeting moments, and a longing to possess what is always beyond reach. Ultimately they attempt to comprehend and perceive the indexical nature of presence and absence – a perpetual process of becoming. She graduated from the University of the Arts, London College of Communication in 2019 with a Bachelor of Arts, First Class Honours in Photography. Her work has been published in *The British Journal of Photography* and exhibited in London and Singapore. She is a recipient of the Objectifs Centre Documentary Award 2020 and is a still image category finalist of the inaugural Julius Baer Next Generation Art Prize 2021.

Zulkhairi Zulkiflee (b.1991) is an artist-curator committed to a practice centered on Malayness and its social ontology. He creates lens-based artworks that see Malayness through the racialized Malay male body and its relation to local and global contexts. Previous exhibitions include *Proximities*, Objectifs, Lower Gallery (2022); *The Body as a Dream*, Art Agenda SEA, Singapore (2021); *10th France + Singapore Photographic Arts Award*, Alliance Francaise, Singapore (2020); *Stories We Tell To Scare Ourselves With*, MOCA, Taipei (2019); and *The Direction I Rub One Matters*, Grey Projects, Singapore (2018). He is the recipient of the Chow and Lin mentorship, Objectifs' inaugural Curator Open Call (2019), and the IMPART Award (2020) Curator Category.

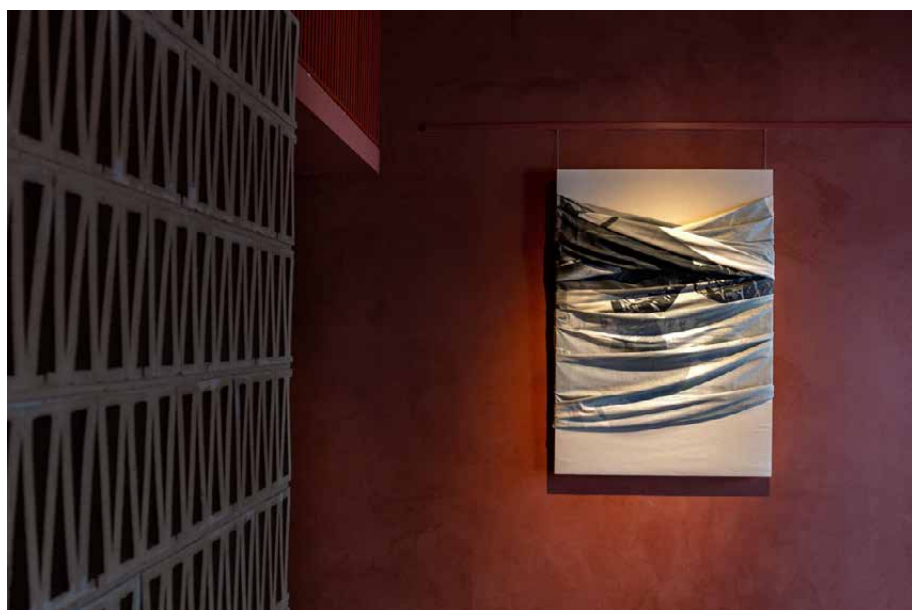
NOURI “CALL FOR ARTISTS” (2022)

The inaugural Nouri “Call for Artists” took place in February 2022, and invited interested artists to submit their work for the 2022 cycle of exhibitions at Restaurant Nouri. The open call is a joint initiative by Restaurant Nouri and Appetite, bringing artists in thoughtful dialogue with Nouri’s relational site, and reinvigorates Nouri’s core philosophies of interconnection and Crossroads Cooking & Thinking. Artists will receive curatorial, installation, marketing and networking support from the Appetite Art Team, introducing their practice to new audiences and communities.

Installation views



Zulkhairi Zulkiflee, *Malay Boy (Posterior) (Abstracted again) (after Cheong Soo Pieng) #1 and #2, 2022*. Silkscreen on calico and wooden panel, 85 x 120 cm.



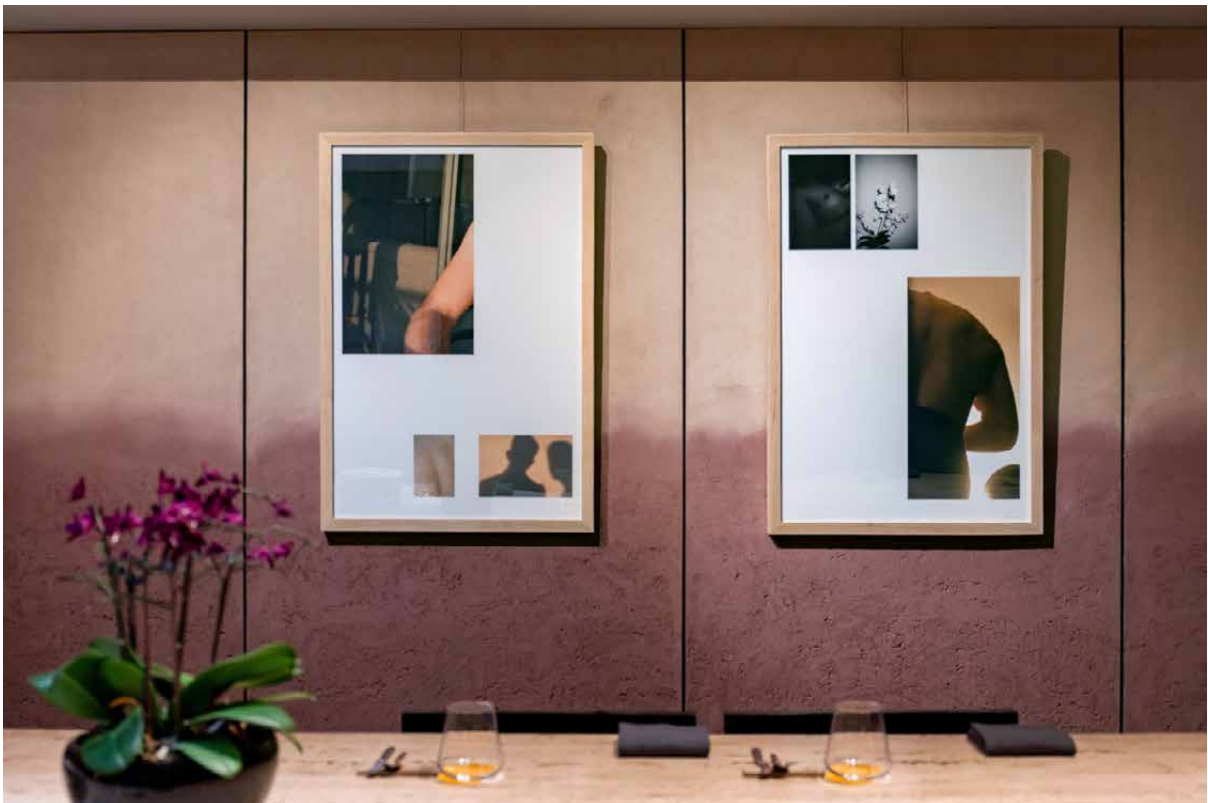
Zulkhairi Zulkiflee, *Malay Boy (Posterior) (Abstracted again) (after Cheong Soo Pieng) #3, 2022*. Silkscreen on calico and wooden panel, 85 x 120 cm.



Zulkhairi Zulkiflee, *Untitled (Type as abstraction) II, III, and IV*, 2017. Print on calico, 21.5 x 16 cm.



ila, the sons and daughters of hungry ghosts, 2019. Photographic prints, 42.3 x 54.5 cm.



Dylan Chan, *Untitled (Golden Hour)* and *Untitled (A Kiss Goodnight)*, 2020.
Photographic Print, 61 x 91 cm. Edition of 5.



Sarah Isabelle Tan, *There's a light going out tonight*, 2022. Archival pigment print on cotton rag (5 panels), original print on silver gelatin (1 panel), 21 X 29.7 cm each. Edition of 1.

Sarah Isabelle Tan, *floating, floating*, 2021. Archival pigment print on cotton rag, Mounted on aluminium dilite (Dibond), 43 X 59.4 cm. Editions of 3 + 1 A.P.

