

2019



# WHERE WE WATER GRASS GROWS GREENER

Art Elective Programme Exhibition

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## ABOUT AEP

The Art Elective Programme (AEP) was seeded by a vision to nurture art talents and develop art education in Singapore that will, in turn grow the artistic and creative sensibilities of Singapore. The Programme allows students who have interest, artistic potential and talent to pursue an in-depth study and practice across a wide range of art media and theory. Started at 2 secondary schools in 1984, the AEP is now offered at 8 secondary schools and junior colleges, and is also made available to students from all schools via the AEP Centre.

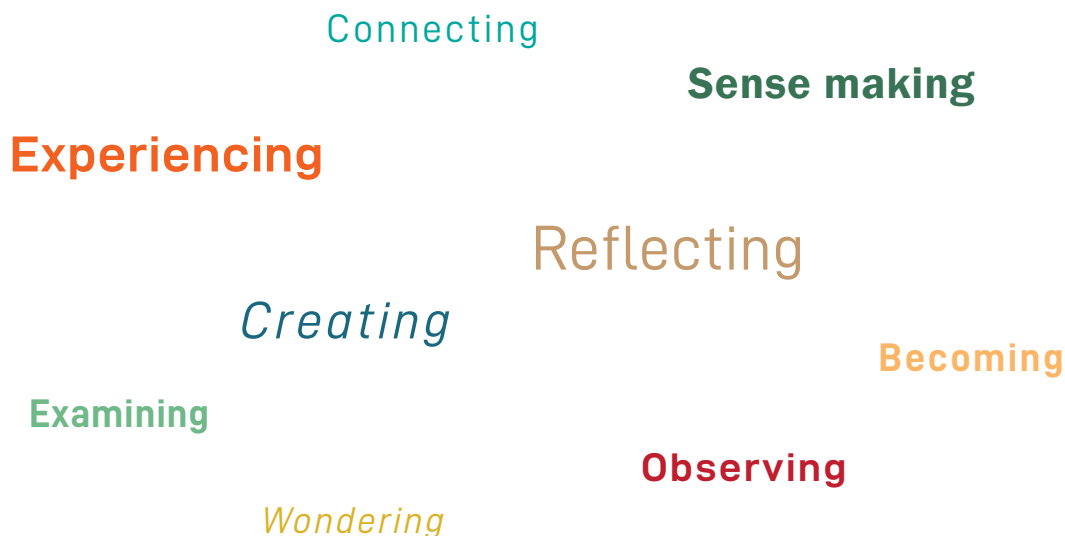
### SECONDARY SCHOOLS

Bukit Panjang Government High School  
CHIJ Secondary (Toa Payoh)  
Hwa Chong Institution  
National Junior College\*  
Nanyang Girls' High School  
Victoria School  
Zhonghua Secondary School

### JUNIOR COLLEGES

Hwa Chong Institution  
Nanyang Junior College  
National Junior College

\*The school also hosts the AEP centre that offers centralised lessons for students not enrolled in schools with AEP or Enhanced Art Programme.



## FOREWORD

In an environment of iterative questioning and sense making, experiences and thoughts are processed and expressed in creating. Each mark on an artwork, every decision made during the art making process records a distinct journey of discovery and growth.

Jointly organised by MOE Arts Education Branch (AEB) and AEP schools, the AEP Exhibition (AEPE) is a biennial event that celebrates AEP students' learning and achievements. AEPE 2019 **Where We Water – Grass Grows Greener** examines the organic and multi-faceted relationships between processes, outcomes, teaching and learning in the AEP.

AEPE 2019 invites us to consider the different unique ways students learn through individual and collective art making and appreciation. At a deeper level, it invites visitors to reflect on what and how artistic and educational sowing, toiling, reaping and joy of learning can take place in the context of complex political, social, cultural and technological transformations.

Using the metaphor of growth and cultivation, the exhibition is curated around the following categories – **Harvest, Sprouts and Buds, Water and Light, Hybrids** and **Roots**.

Often the outcomes of rigorous and sustained efforts, the artworks in **Harvest** reflect students' conceptual maturity and accomplished use of aesthetics and technical processes.

An experience, a thought, a sketch – the creating of art can start from anything, anywhere and anytime. **Sprouts and Buds** reveals the steps, connections and the leaps in the ruminations, studies and reflections during the creating and making process.

Just as **Water and Light** provides nourishment and environment for healthy growth, this section gives snapshots of the rigorous and engaging learning experiences in AEP across different schools.

**Hybrids** presents the cross-fertilisation of ideas and efforts, teamwork, communication and entrepreneurial dare in collaborative projects. Examples include combined schools AEP workshops where students make art together with new friends.


Art is often drawn from, and an exchange with communities. **Roots** features connections, dialogues and engagement with communities through social initiatives which enable students to impact communities with and through art.



# HARVEST

## REAPING THE FRUITS OF OUR LABOUR

A selection of student works that demonstrates conceptual maturity, high aesthetic quality and technical accomplishment.



# STRENGTH



**Nicky Josephine Tjandra**  
CHIJ Secondary  
(Toa Payoh)

2017  
Coloured pencils  
and charcoal  
on paper  
Triptych  
51 x 65 cm each  
Series of 3

Like the soft flesh of a fruit, I am easily bruised. As a dancer, it is easy for me to get frustrated and angry when I am faced with obstacles like injuries, pain and exhaustion. However, I find the strength to continue pushing through:

- my parents who support me - my protective skin;
- the prospect of achieving my hopes and dreams - a seedling of inspiration inside me;
- and the sweet, delicious freedom of being able to express myself.

# THE VOICELESS (LET THE VOICELESS SPEAK)



**Wang Yufei**  
National Junior College

2018  
Photography  
(Digital print)  
25 pieces  
Each piece  
21 × 29.7 cm

Like still life, they just stand there, with no interaction, except in cases of emergency. Alone, watching, and waiting, in their pose, as if ready for a hug, as if waiting for someone or something. They stand there, witnesses to the vividness of life around them.

I looked for them, in front of homes, shops, buildings, schools, kindergartens, roads, and greenery. People walked by, cars drove past. No one took a glimpse. Even if they say anything, I could not hear. I stood there watching and wondering...

They are guardians, fulfilling duties with no demands, but they are also lost children, not knowing why they are where they are, and not knowing how to ask. They are voiceless, unnoticed, like many people in this world. I dedicate these photographs to them as their portraits and voices.

# PRODUCE



**Yuen Ming**  
Bukit Panjang Government  
High School

2018  
Ballpoint pen  
on paper  
100 × 70 cm

A provocation from raw experiences, roused by the organic chemistry of emotions, I am a manifestation of my life. In this fused self-portrait triptych, I explore how my environment shapes me as I attempt with each mark on myself, to understand the fundamental question of who or what I am.



# UNPICKING



**Ng Jing Han**  
Bukit Panjang Government  
High School

2018  
Oil on canvas  
100 × 127 cm

In the process of picking out bones from the cooked fishes my grandmother makes for dinner on most nights, I begin to unravel parallels between this act and the love-hate relationships I toggle in my life.

# THE GUILT OF HUMAN INVASION



**Nitya Niedu**  
CHIJ Secondary  
(Toa Payoh)

2018  
Coloured pencils  
on paper  
106 cm in  
diameter

Each year, humans deliberately kill thousands of animals that we are privileged to share the world with, causing the number of threatened species around the world to increase. The biggest threats include habitat loss, degradation, over-exploitation, pollution and disease, which all stem from human activity. As humans, we have the power and responsibility to curb these actions and illegal acts. So why is it that today, endangered animals are still pushed to the brink of extinction?

Through my work, I wish to highlight the importance of environmental protection, and the abolishment of animal trade, for the security and protection of the massively wonderful creatures that we have been given a chance to share our world with.

My work consists of a circular layout to illustrate the circle of life. My work features the Grey Crowned Heron, Pangolin and Red-eyed Tree Frog, which are creatures that I hold dear to my heart.



# 52 HERTZ



**Chen Shuheng,  
Liang Chongxi**  
Hwa Chong Institution  
(High School)

2018  
Fashion  
Dimensions  
variable

Our project combines our unique interpretation of both runway-worthy and casual streetwear fashion designs. We have selected key elements from both styles to be transformed from two-dimensional ideas on paper, into three-dimensional reality. Our brand, 52 Hertz, aims to bring our personalised sartorial aesthetics to the culture of fashion.



# GROUP SHORT FILMS



Extraction



The Test



The Clock

**Law Jia Kai, An Wei Teck,  
Aiden Ryan Shaharudin,  
Wong Li Jie, Duan Jia Xuan,  
Li Zhicong Sherlock,  
Yu Ke Mi, Hiew Chern Han,  
Lee Yong Le, Liu Zi Jian,  
Lee Qiyang Ansel,  
Tan Kien Yang Ezekiel,  
Zhao Jin, Joel Seah Le Heng,  
Tan Wei Jie Marcus**  
Hwa Chong Institution  
(High School)

2018  
Digital  
filmmaking  
8 min 5 sec

We were given a dialogue-only short scene from the movie 'Inception' and had to come up with a narrative based on it. In conceptualising and creating the films, we learnt storyboarding, location scouting, props making, directing, cinematography and video editing.

# FISHING FOR HAPPINESS



**Feng Lejia**  
Hwa Chong Institution  
(College)

2018  
Animation  
5 min 3 sec

In a world where an individual's happiness takes the form of fish, visible for all to see, one chronically unhappy worker finds herself trying to escape the melancholy.



# LIFE

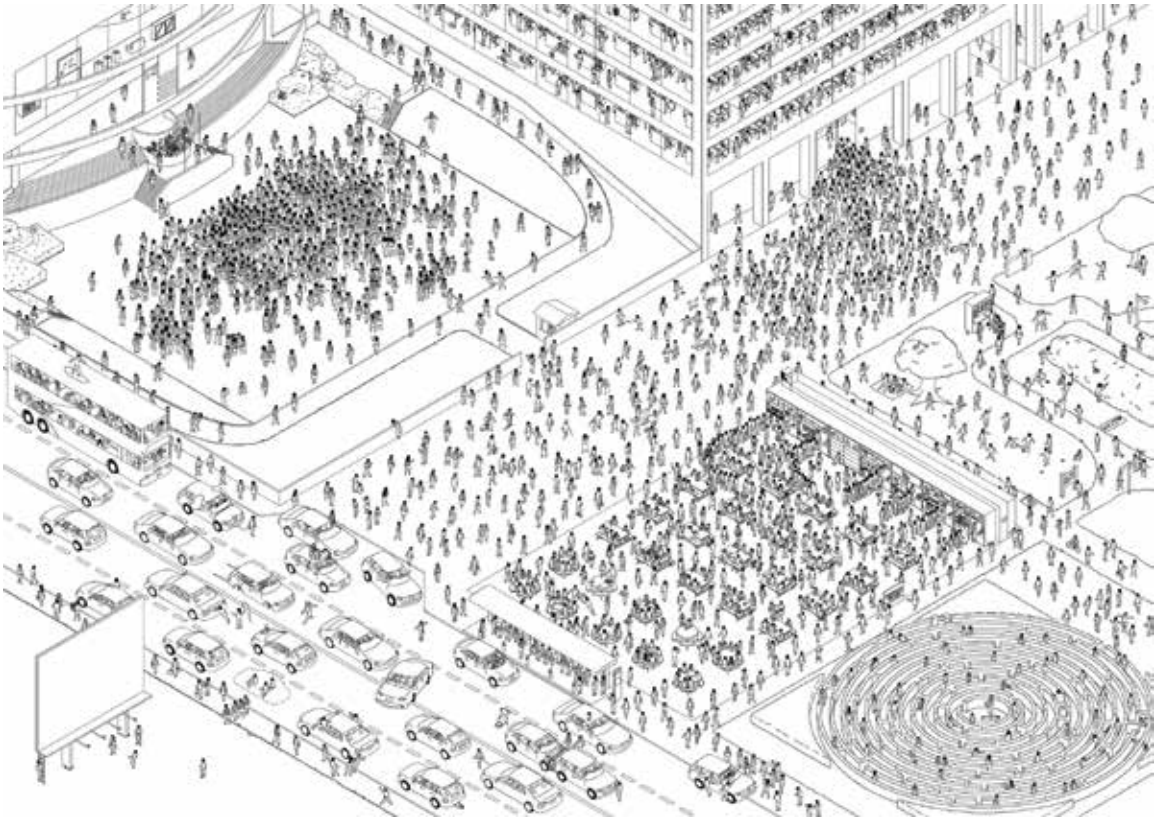


**Keran Lu Jing**  
Hwa Chong Institution  
(College)

2018  
Photography  
Colour print  
on book  
14.8 × 21 × 0.8 cm

This collection of photos captures the highs and the lows of adolescence. Through the photographic lens, it seeks to show the strength that emerges from vulnerability, the passionate dreams of youth and the excitement of future possibilities.

# FINDING TIME



**Yeo Chan Hoang Lance**  
National Junior College

2018  
Digital  
illustration  
84.1 × 118.9 cm

Throughout my student life, I have trouble staying focused and motivated in my work, leading to constant procrastination. This led me to be interested in the phenomenon of how often people are engaged in activities simply to pass time.

In this work, I explored how people pass their time through a variety of entertaining but ultimately unproductive activities that compels viewers to spend large amounts of time. Fancy locating specific persons according to clues on cue-cards? How about solving a maze, colouring the illustration with markers, or designing your own billboard?

# TREE EMOJI



**Chloe Tan Si Huei**  
Nanyang Girls' High School

2018  
Mixed media  
200 × 80 × 75 cm

This artwork is about hope and overcoming difficulties. I built the set of a post-apocalyptic world as a metaphor for the problems and issues I have faced in life. But unlike the typical post-apocalyptic desert wasteland settings, I chose to put a more positive spin on it. I wanted to portray that life still continues even after the destruction, hence the plants. I feel that there is a quiet beauty in a thriving world after the end of it all, despite the end of it all.



# THE ECCENTRICITY OF LONELINESS



**Chew Yue Qing**  
Nanyang Girls' High School

2018  
Mixed media  
Installation with  
LED light  
200 × 240 cm

This blown up VHS tape (directly in proportion with the life-sized tape) documents the banal details in my life on camera film, from the toothpaste in the bathroom, to my desk in the classroom. It shows how detached and isolated I am from my surroundings. The tape can be fast forwarded and rewound with the adjustments of the knobs, just like any other film. Meanwhile, the intentional choice of transparent acrylic casing and glaring LED lights makes the installation skeletal and naked, exposing my narrative and fatigued state.

# SHELL



**Jessical Chen Kailin**  
Nanyang Junior College

2017  
Fashion  
Life size

Spawned out of my experiences of being bullied as a child, I am aware how ostracisation and humiliation can lead to emotional scars that victims may carry for the rest of their lives. However, with the right support and care given, victims of abuse can be emancipated from feelings of negativity.

In response to this topic, I wish to portray the shield put up by the victims as a mechanism to appear strong as well as to distance themselves from others due to the lack of trust. What lies beneath this defensive front is a body and spirit yearning for understanding, recovery and renewal.

# DEMENTIA



**Charmaine Tee**  
Nanyang Junior College

2018  
Illustration  
5 pieces  
Each  
29.7 × 42.0 cm

My grandparents have always played a significant role in my life, especially during my childhood. Regrettably, as I grow up and become more independent, they age and become weaker. One of the common sights associated with ageing is dementia, which is also one of my greatest fears for my grandparents. Along with the severe decline in memory, dementia also brings about other problems. Hence, I am interested to explore and understand the effects of dementia on the elderly, and the relationships between the elderly and others. By presenting the stages of dementia in a playful style, I hope to create a narrative that will draw attention to the issues and provoke reflection and action.

# FACETS



**Justin Kok Bing Qian**  
Victoria School

2018  
Manipulated  
digital  
photography  
100 cm in  
diameter

I investigated the perception of texture with light through photography. I explored capturing texture in nature as illuminated by natural light. I went on multiple trips to beaches to capture the perfect sunrise and sunset. I photographed textures in the sky, and on trees and sand as I explored the use of negative spaces.

I manipulated a variety of artificial lighting tools to create different lighting effects and implied textures. These tools included a torchlight, an LED tube for light painting and LED fairy lights for *bokeh* (i.e. out of focus) effects. I went on to explore the use of poses, silhouettes and colours that were inspired by the animations I watched. I had also captured Singapore's cityscapes at night and experimented with the texture illuminated and produced by lights from buildings.

Life is an endless series of moments and these moments can be captured as images. The facets of images represent the facets of my life. These images contain different depictions of me and what I enjoy (i.e. photography) Putting these pictures together into a kaleidoscope format transformed my existing realistic photographs into something psychedelic, abstract and unique. The result is an image that captures the complexity and wholeness of my identity.

# OVERARCHING TITLE: SECRET PLACES, SACRED PHASES



**Poh Jedrael,  
Luqman Ros Bin  
Mohd Nassir,  
Chang Zee Hang**  
Victoria School

2018  
Charcoal  
on paper  
Three framed  
pieces  
Each  
84.1 × 118.9 cm

## **Poh Jedrael, Reflections**

This artwork depicts Changi Jetty Ferry Terminal, the place I frequently visited with my family when I was younger. It was the place where I developed a curiosity for my surroundings. The realistic rendering of the seascape transports viewers into the scene, creating the sensation of floating above the water.

## **Luqman Ros Bin Mohd Nassir, What Came To Be**

This artwork depicts my bedroom – a room in the house that has evolved throughout my life. From an entertainment room to my bedroom, the room has remained constant as my escape. Multiple figures of myself in the bedroom show my everyday life in the room. Rips in the paper give a glimpse of the room's past under the present.

## **Chang Zee Hang, Home**

The artwork depicts my bedroom in my old home which I lived in for 7 years. This room has been a major part of my life for many years. The gradient from the lighter side on the left to the darker right side shows my moving on from my past.



# EVOCATION



**Edwin Lai Jing Hao**  
Zhonghua  
Secondary School

2017  
Oil on canvas  
180 × 83 × 83 cm

Friends genuinely play a huge role in our Secondary school life. I would always remember and cherish the memories we have had together. The work shares our playful interactions as crucial parts of me and my Secondary school life.



# EMOTIONAL CAPACITY



**Han Si Ling**  
Zhonghua  
Secondary School

2018  
Oil on canvas  
91 × 61 cm each

No matter how patient one appears to be, there is always a limit to her patience. My works show the different stages one goes through before hitting the limit of patience. I use a bottle to represent our capacity, and the emotion and interaction with the bottle to show how we progress as we get closer to breaching that limit.



# SPROUTS AND BUDS

## LEARNING AND GROWING OVER TIME

Sketches and preliminary studies that document art making processes and personal reflections.



# VISUAL JOURNALING - THE ARTIST & ART MAKING



Woo Shu Ting



Cheong Hoi Yun Joleen

**Hani Aisyah Binti Osman,  
Woo Shu Ting,  
Dian Firzanah Binte  
Mohammad Azlan,  
Beh Yi Ting Stephanie,  
Suu Nayche Shein,  
Khaing Yadana Hlaing,  
Cheong Hoi Yun Joleen**  
Bukit Panjang Government  
High School  
Secondary 3

2019

This project encourages students to keep a visual diary to document their daily life and interests. In their exploration of different visual artefacts and styles such as photographs, illustration, writing, receipts and plants, the students developed a key lifelong art making habit of visual documentation.



Dian Firzanah Binte Mohammad Azlan



Suu Nayche Shein



Beh Yi Ting Stephanie





Khaing Yadana Hlaing



Hani Aisyah Binti Osman



Woo Shu Ting

# INTERACTION



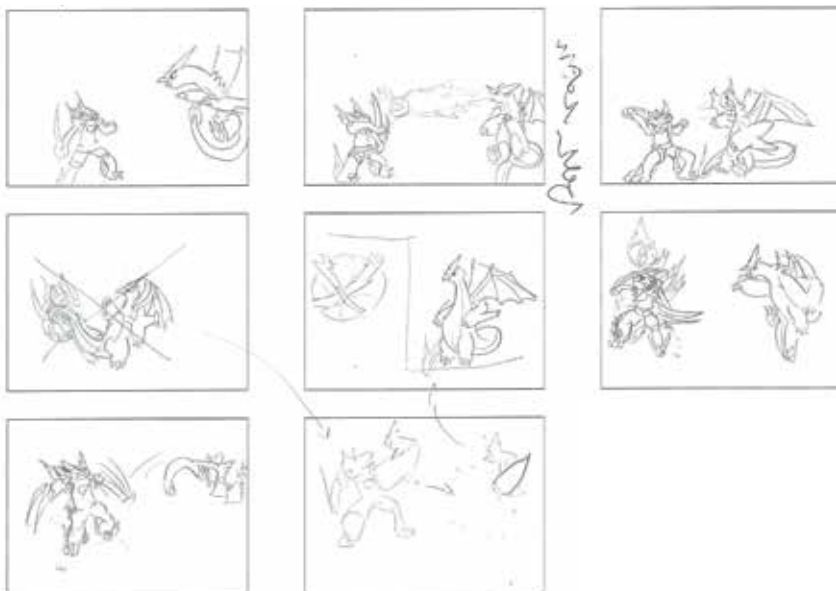
Ho Xuan Heng Brandon

**Ho Xiu Qi, Ng Boon Kong,  
Li Xinrui, Toh Kwan Rzen,  
Elton Ng Dong Han,  
Sia Zhi Hung,  
Xin Qingyang,  
Wang Xiangru,  
Cao Jia Cheng,  
Huang Yuming,  
Hao Junxiang,  
Juay Ding Hong,  
Woo Yee Heng,  
Yee Jian Yang Clarence,  
Ho Xuan Heng Brandon,  
Mak Ke Jie Jethroe,  
Song Jiarong,  
Wang Haoran,  
Chong Ka Sin Ryan,  
Ng Jun Heng Ryan**  
Hwa Chong Institution  
Secondary 1

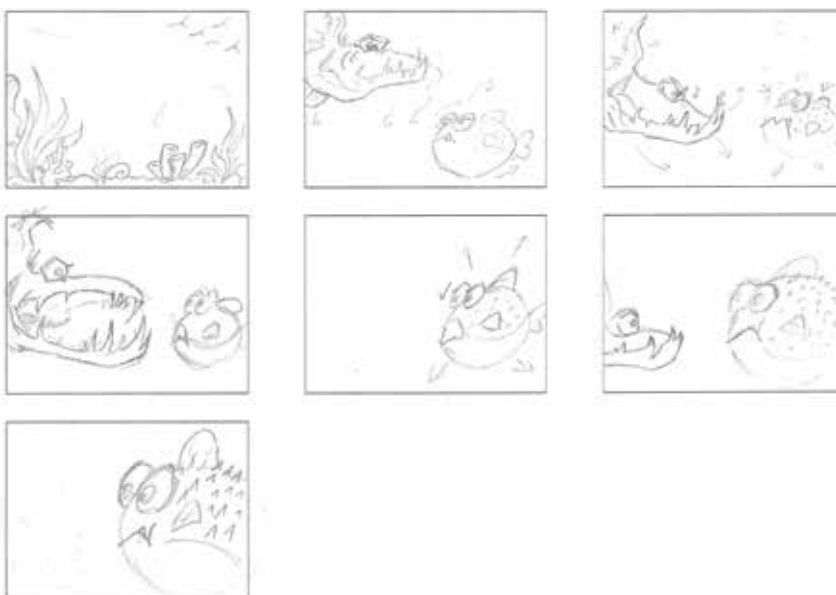
2018

Secondary 1 AEP students were engaged in a Classical Animation module for one term. They studied the history behind this art form and practised the basics of the medium.

The boys then went on to create their own short animated films on the theme 'Interaction' and tried their hand at character designs, storyboarding and planning of layouts. The result was a fully coloured animation video that brought the boys' imagination to life through the magic of traditional pen and paper animation.



Mak Ke Jie Jethroe



Juay Ding Hong

# DRAWING FOR WHAT'S LEFT OF MY HUMANITY

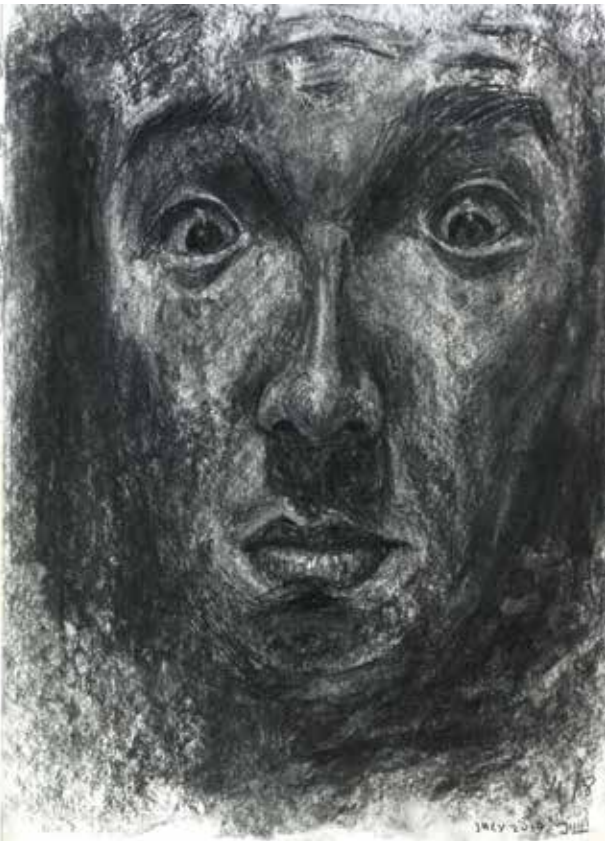


**Javas Tan**  
Hwa Chong Institution  
Junior College 2

2017

My drawing practice this year has been a personal investigation into the fundamental of humanity. This triptych is a direct visual manifestation and result of this spontaneous and phenomenological investigation.





# A TEXTURED LIFETIME



**Ang Shi Hui Angelina**

Swiss Cottage  
Secondary School  
AEP Centre  
Secondary 3

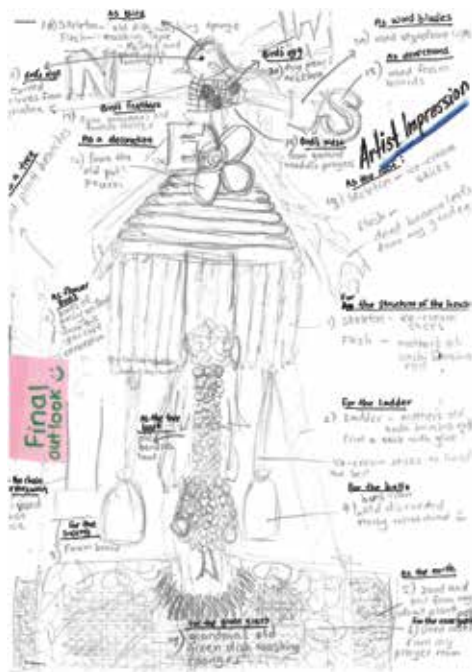
2018

How do experiences and environments affect, and are expressed in the appearance, attitudes and behaviour of a person? Like previous layers covered by subsequent new ones, the original textures accumulate and multiply. The work is based on my grandmother. Even though she has influenced me greatly, there is still much about her past that I do not know. The work is an attempt to peel back the layers to reveal the experiences that have shaped her into whom I know today. The sculpture embodies a perspective on her past, present and future. Just like getting to know a person, the work invites viewers to see the whole form before examining the individual components.





**MAY THE FORCE BE WITH YOU!**

T. Krissha, *Bird House*

**T. Krisssha**

St Margaret's  
Secondary School

**Zhang Sen Hai**

Holy Innocent's High School

AEP Centre

Secondary 2

2018

The works are done by students responding to the theme of creating work that moves. This is a project designed to examine scientific concepts/ideas through the perspective of art and allow students to make a visual artistic response to what they have found out. The students examined six different types of forces (energy) that can be generated in nature or by man, namely, water, wind, pressure, gravity, magnetism, and elasticity/tension.

**Ashley Seah En**

**Zhang Xian Yang**

National Junior College

Junior High 2

In the process, the students were encouraged to play with materials to generate possibilities and ideas, learn from artists that created similar kinetic works, such as Marcel Duchamp, Alexander Calder, and examine daily utensils such as can openers, sharpener machine. They also embarked on a learning journey to the Singapore ArtScience Museum to research on the mobile machines/artworks created by Theo Jansen, Dutch engineer-artist-sculptor.

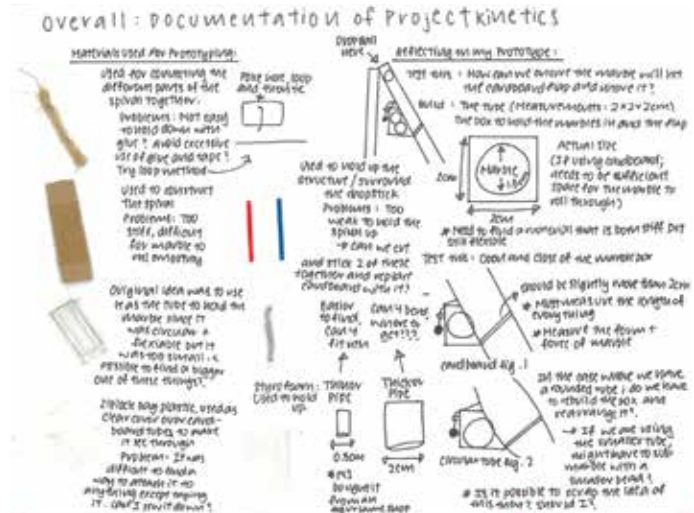
The students then incorporated what they have researched and found out about the characteristics of the forces, and the possible means by which these can be generated into three-dimensional sculptural forms.

Viewers are encouraged to interact with the sculptures.

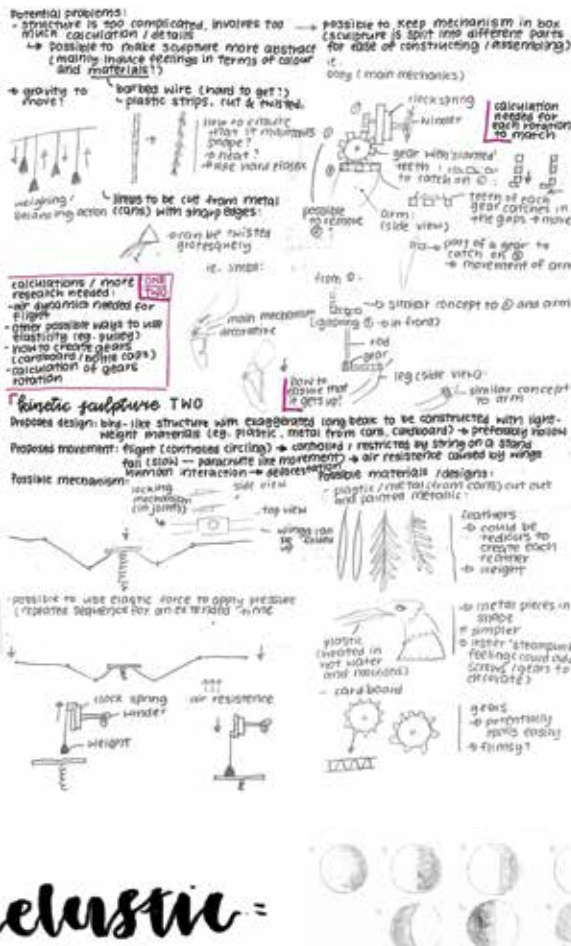




Ashley Seah En, White



Zhang Xian Yang, Bird



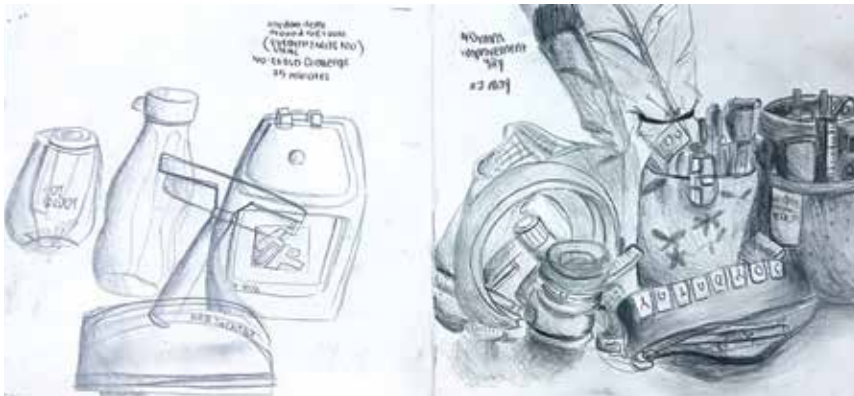
Zhang Sen Hai, Carousel



# VISUAL JOURNALS



Toh Shi Jie



Joy Tay Rui En

**Ava Lak Sze Leng,  
Joy Tay Rui En,  
Ernestine Wong,  
Toh Shi Jie**  
National Junior College  
Junior High 1

2019

Accordion sketchbook journals that record students' visual journeys of seeing, collecting, and curating of personal explorations.





# ON SENTIMENT AND SENTIMENTALITY ON COHERENCE, RIGOUR AND DISCIPLINE ON BOUNDLESS ABILITIES AND DEFYING LIMITATIONS ON CHANCE, INTENTION AND EMBRACING FAILURE

WEDNESDAY; DISCIPLINE AND DESIGN THINKING



*Photo-realism, acrylic painting- acrylic painting practice by S1 students*

you will work on 5 drawings, **every morning**  
Quitting is not an option. Period.

**every morning**, you will wake up at 5 a.m  
Period. Quitting is not an option.

**You force yourself to paint**, every day  
you strengthen your discipline  
- not just for the next morning,  
but for life.

every day, **you force yourself out of bed**  
you strengthen your discipline  
- not just for the next morning,  
but for life.

**you get out and make art**, once  
you can tackle everything else that comes your way.

once **you get out of bed**,  
you can tackle everything else that comes your way.

*Discipline is making small sacrifices to bring you one step closer to success.*

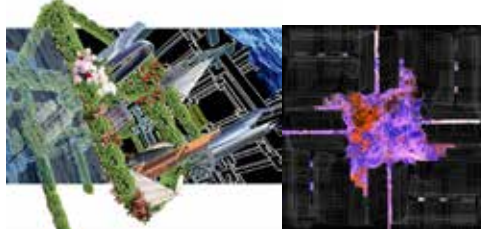
- 10:08, Wednesday 2017

**Madeleine Fung Sum Yee,**  
**Wu Yi Zheng,**  
**Tan Xuan Tong,**  
**Lim Chloe Shannon**  
Nanyang Girls' High School  
Secondary 3

2018

Secondary 3 AEP students wrote poetically about their reflection on art and processes, citing artists' quotes and punctuating their writings with images of art that they or other schoolmates created.

meaningful art. These skills are very public and are not nearly as mysterious to us as the meaning of art because in many cases, the study of technique has been transcribed into words. Technique manifests itself to some extent in bodily functions i.e. how to move the body in certain ways to obtain certain effects. In some sense, art is purely form-it is physical structure which can be described, rightfully in terms of our language. In this way, art can fit in some way into the logical positivist's view which says that the only things in the world which we can talk about are those to which we can point. In essence, Art imitates life and life imitates art.



'Metropolis', photo documentation of outcomes from art lesson on digital imaging

It is undisputed, that the best work transcends its cultural matrix and speaks directly to our common humanity. In the turn of the century and the onset of a new millennium, the Internet changed the way people communicated with one another around the world, in turn changing the structure of the world economy. With new technologies such as that of smartphones and media innovations; Virtual reality and augmented reality are becoming commonplace. Everybody is now communicating with everyone else; every person, every community is competing with every other person. In this process, questions are continuously raised about the future of the world, and of the current geopolitical order.

While there are countless disciplines, which might reasonably serve as a means to understanding culture, such as history, sociology, mathematics, and science, I tend to think that only art lends itself to the full range of experiential capabilities offered by these new technologies.

This is also why art serves so superbly as a universal language — as a means toward understanding the history, culture, and values of other peoples. As human beings build virtual bridges into unknown cultural territory — and there learn, share dreams, and creatively work together—mankind will know itself as citizens of a rich and truly global society. And if citizens of a global society are to live in peace, not only goods, services, and technical information are exchanged, but values and visions, as well.

"A teaching artist is a practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, and about the arts." - Eric Booth



Student articulating her process at the Art Elective Program's Exhibition Hall at WCHS Gallery



Students interacting with curator and practitioner Mr. Michael Lee during an open critique session

A teaching artist, by definition, is a two-career professional: a working artist and a working educator. As a working artist, they are involved in an ongoing process of discovery, problem solving, discipline and refinement of skills in their discipline. As a working educator, it is essential that the artist is also developing a knowledge base and skills to be an effective partner in education. Achieving a meaningful balance between these two professions, whereby one feeds the other, is an ongoing process that requires a deepening awareness for the teaching artist of what their teaching brings to their art and what their art teaches them about learning. In continual efforts at developing my art practice, I do believe teaching artists are a crucial resource for the future of arts education, the arts in general, and the overall process of learning.

# PACKAGING DESIGN BOXES



**Cai Xiaoqi Jessica,  
Guo Zi Yue Jasmine,  
Kristen Rae Kwok,  
Lim Xi Jie Thecla,  
Lu Yi Jing, Wang Zixuan,  
Ong Jing Ru Cheryl,  
Qu Jiayi, Yang Yinyuo,  
Yong Chen Yen Janice,  
Shi Huanrui, Tang Jiaxin,  
Theresa Wong Si Hui,  
Tou Canru, Wang Ruiyun,  
Wu Sih-Chen, Xia Yuan Jun,  
Jaclyn Zhao Jialin,  
Zhong Rui Lin, Gan Tze Xin,  
Zhu Zijiao, Emily Han,  
Tam Khai Ning Calista**  
Nanyang Girls' High School  
Secondary 2

2018

Secondary 2 AEP students embarked on a journey to find out what our community partners need, and respond to these through packaging design. This is part of their 2D and 3D digital media design module in the curriculum. Each sketchbook documents the group's design process starting with identifying the community needs, to ideation, art making process (comprising box design, Mascot design, and layout design), prototyping, complete with packaging boxes that will house their products in the end. With the help of our in-house designer, Ms Saw Pei Lin, the students learnt and used Adobe Illustrator program to create professional looking packaging boxes.







# ART IMMERSION TRIP TO TAIPEI



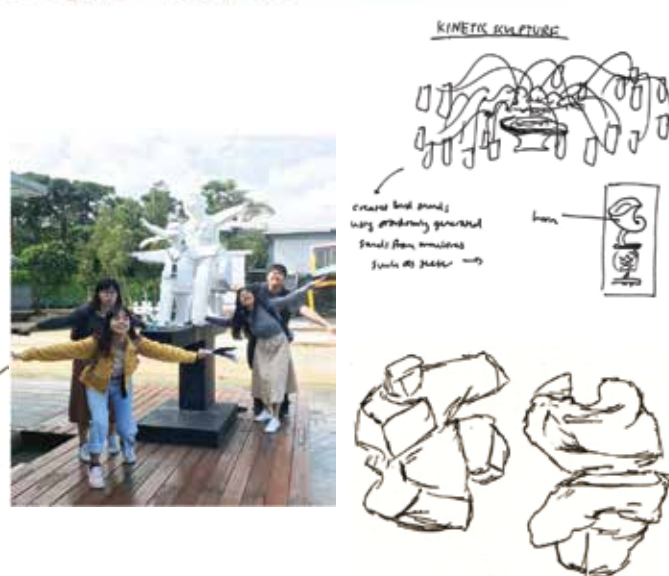
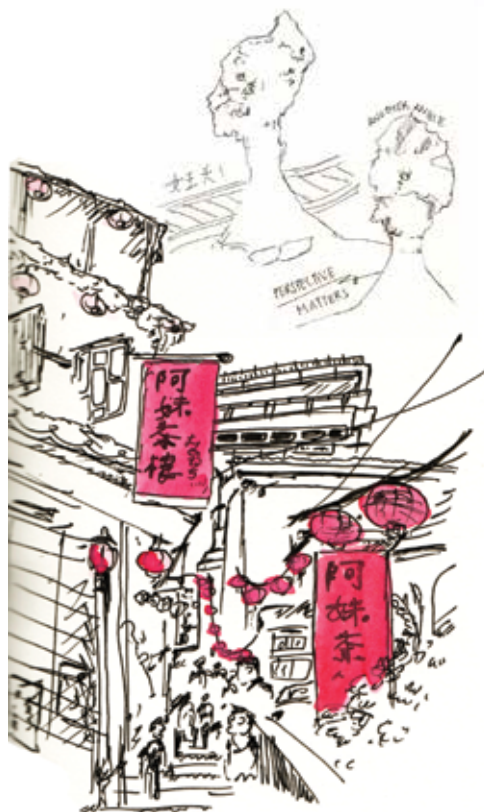
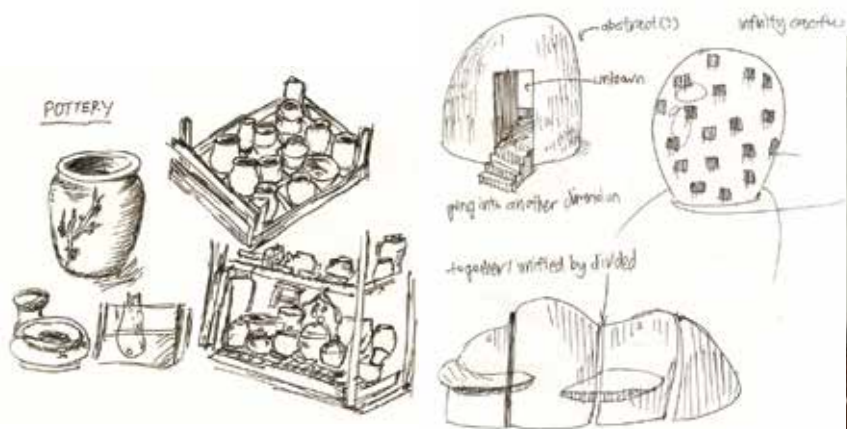
**Koh Boon Xuan,  
Chen Junyu Ryan,  
Chen Yuxuan Kalinda,  
Jeramie Lim Wen Zi,  
Tan Cun Jia, Teh Jia Lin,  
Marcellinus Jerricho,  
Zhou Siyu, Tan Jia En,  
Anjelica Tan Huang Anqi**  
Nanyang Junior College  
Junior College 1

2018

The end-of-year trip to Taipei offered an invaluable learning opportunity for students, as it coincided with the Taipei Biennale. Through museum and school visits, the students gained a deeper understanding of Taipei's thriving arts scene and its rich local culture.







# WHO IS JEFF WALL?



**Cai Juanli, Chu Li Xuan,  
Foong Jia Wen, Goh Isabel,  
Kimberly Leong Yue Wen,  
Kwek Jia Le, Neo Jia Chen,  
Lim Jun Yan, Ling Si Jia,  
Seet E-Ling, Wong Yi Xuan,  
Sephia Amelia Binte Zamri,  
Seet Hui Qi Anabelle,  
Shannon Phua Le Jing,  
Wong Yaan Tong Casey,  
Sean Ho Kai Xuan,  
Tan Kye Shean,  
Liau Jian Rong,  
Kok Fangxi Isaac,  
Chua Boon Ling**

Zhonghua  
Secondary School  
Secondary 2

2017

Secondary 2 AEP students adopted Jeff Wall's design approach to recreate their own photographs after they studied his background and works. They re-contextualised select works by Jeff Wall, by adapting certain compositions and produced their own original shots.







## Zhonghua Secondary School 2E1 A VIEW FROM AN APARTMENT by Jeff Wall



**Analysis of 'A View from an Apartment'**

- Cinematographic
  - cool & soft
  - hard & warm
- Rule of Thirds
- Floor Plan
- Furnish the plot and to live in it as if we got paid.
- Arrangement of colour
- Enclosed space contrast with the vast urban scene beyond it
- Open interior



**Human Subject**  
1) Hardworking  
2) Lazy?

**Task: Recreate 'A view from an apartment'**

## Idea 1 - A View from a HDB



Edit the window to have a view of Singapore's city. Control brightness. Contrast against the outside, rather than a view of life in the city.

Mostly brown, looks "lived in".

Facial Expression is dispassionate.

Steady motion, reading a magazine.

## Idea 2 - A View from a library.



Edit the window to have a view of a busy 'Pasar malam' (night market). To contrast against the quiet and not crowded library.

Made a mess of the library, disregard for the rules.

Facial expression - dispassionate.

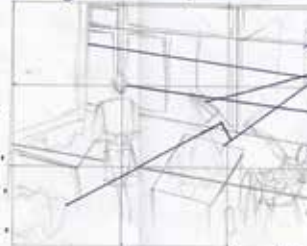
Librarian figure

Irresponsible library-goer

Slumped posture

Eating Food.

## Idea 3 - A View from a classroom



Edit the window to have a view of a peaceful and idyllic greenery. To contrast against the rather lively city interior.

Made a mess of the classroom.

Throw a paper plane to add movement. Inspired by his other work, 'A Sudden Gust of Wind'.

There are no wall like in the original picture, so the screen is pulled down.

School Uniform Clothing, white top, brown skirt.

Focused reading.

Short uniform, white top and green skirt.

Throwing the paper plane.

## We went with this idea

Finally, we set-up the classroom by making it messy.



At first, we didn't add the paper plane yet.



E-Ling editing the window

View of the classroom

We had many failed attempts and took from many different angles before finding one we liked and edited it.

Unedited & Final



The background is a light blue gradient with numerous water droplets of various shades (light blue, teal, and white) falling from the top. Two overlapping circles are positioned in the center-left: a larger light blue circle in the foreground and a smaller, semi-transparent white circle behind it. The text is contained within the larger blue circle.

# WATER AND LIGHT

## ENHANCING THE POTENTIAL FOR GROWTH

Innovative lessons by teachers in  
AEP schools across our island that  
encourage the spirit of  
experimentation in students.

# EXPRESSION IN ABSTRACT SCULPTURE



Serena Loo Rui En

**Koh Khai Ning,  
Lee Jia Rou, Ng Sherelle,  
Leo Rui Qi Rachel,  
Oliva Tera Gondokaryono,  
Serena Loo Rui En,  
Song Yifei, Wong Hooi Yu,  
Muhammad Sufyan  
Abdullah Khan s/o  
Muhammad Abdul  
Sattar Khan**  
Bukit Panjang  
Government  
High School  
Secondary 2

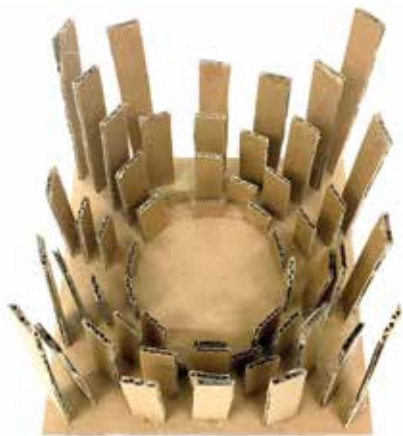
2019  
2 weeks  
2 hours each

**Students learnt to express their personality using elements of art on a 3-dimensional form.**

After analysing the use of elements of art and principles of design of the work of various abstract sculptors, students applied their learning of lines and shapes to express different traits of their personality using cardboard. For example, straight lines could be used to convey rigidity, and circles to express bubbiness.

Students went through iterative processes of creating art, followed by giving, receiving and using feedback from their peers to improve on their artworks. This developed in students a deeper understanding of the various aspects of the creative process, as well as the dynamism and value of learning with one another.





Oliva Tera Gondokaryono



Leo Rui Qi Rachel



Wong Hooi Yu



Ng Sherelle



Koh Khai Ning



Lee Jia Rou



Muhammad Sufyan Abdullah Khan,  
Muhammad Abdul Sattar Khan



Song Yifei

# THROUGH THE LOOKING GLASS



Tan Jie Ning, Elsa



Chng Nicolette

**Ang Mei Chin Dora,  
Chng Nicolette,  
Claris Yeo Sze Hwee,  
Jeanne Elisabeth  
Mah Yi Leng,  
Liliana Hanawardani,  
Martinez Kirsten  
Martha Gonzales,  
Tan Jie Ning, Elsa**  
CHIJ Secondary  
(Toa Payoh)  
Secondary 3

2019  
6 weeks  
2 hours each

**Students learnt to see the potential of a medium and extend it beyond preconceived understanding.**

Students started inquiring: What forms can a medium exist in? How can you manipulate a medium in different forms?

They then experimented with the following different media to create works that express aspects of themselves, while referencing how certain artists use the media in their unique styles and techniques:

- Graphite powder (with reference to Melissa Cooke Benson)
- Chinese ink (with reference to Tang Da Wu)
- Acrylic (with reference to various artists working with different styles)

This challenged students to think more deeply about, and explore a medium beyond conventional use. Students became more aware of the nuances of each medium, as they experimented with the range of effects and considered the significance and context of use of the medium. The process complemented their development of the concept of self and culminated in their paintings during which they evaluated their individual strengths and approaches for the work.





Jeanne Elisabeth Mah Yi Leng



Martinez Kirsten  
Martha Gonzales



Tan Jie Ning, Elsa



Martinez Kirsten Martha Gonzales



Tan Jie Ning, Elsa



Jeanne Elisabeth Mah Yi Leng



Ang Mei Chin Dora



Clariss Yeo Sze Hwee



Liliana Hanawardani

# DIGITAL FILM-MAKING MODULE



Tan Kien Yang Ezekiel, *Gift of Colour*

1 min 11 sec

**Law Jia Kai, Zhao Jin,  
Aiden Ryan Shaharudin,  
An Wei Teck, Wong Li Jie,  
Li Zhicong Sherlock,  
Duan Jia Xuan, Yu Ke Mi,  
Liu Zi Jian, Lee Yong Le,  
Lee Qiyang Ansel,  
Hiew Chern Han,  
Tan Kien Yang Ezekiel,  
Joel Seah Le Heng,  
Tan Wei Jie Marcus**  
Hwa Chong Institution  
Secondary 2

2018  
10 weeks  
1.5 hours each

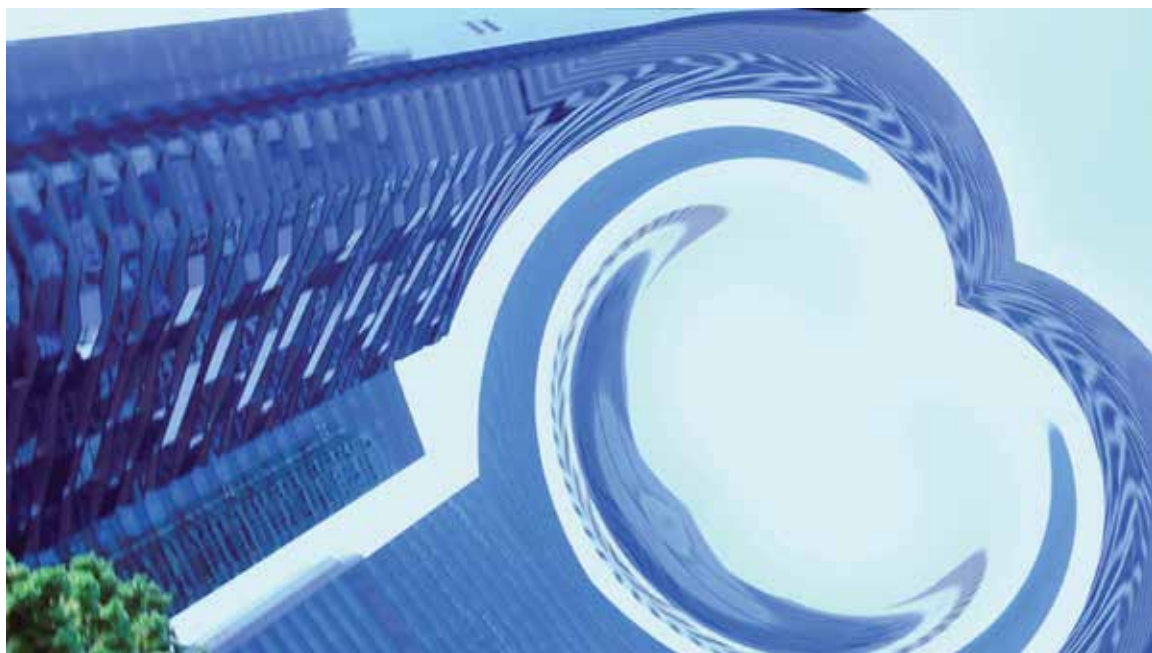
**Secondary 2 AEP students were introduced to filmmaking equipment, tools, techniques and processes that culminated in 15 individual short films and 3 group films.**

Students went through 3 stages of learning: Pre-production, Production and Post-production. In Pre-production, students were introduced to the basics and mechanics of film-making, storytelling and visual screenwriting. They worked in groups to develop a screen-play and conceptualized narratives for their own work. During the Production stage, they sourced for appropriate locations, clothing and props; and took on different roles as Director, Cinematographer, Actors, Sound Recordist, and Production Designer in their own film shoots. At Post-production, students learnt video and sound editing as they edited their own films.

The different groups of students conceptualised narratives that ranged from the realistic to fantastical. As a team, they learnt how to manipulate mood and atmosphere using camera angles, framing and lighting. They also experienced how to direct cast, steer away from over-the-top acting with unnecessary dialogue and learn how powerful subtle body or facial expressions can be. In editing, students learnt a range of effects and how to use editing to change the rhythm of the film.



Liu Zi Jian, *Instant Gratification*  
2 min 20 sec



Wong Li Jie, *Urban*  
1 min 40 sec



# (BIG) SPACE MODULE: TWO



**Sun Rui Tong,  
Wang Xi Jie,  
Yang Kaiwen,  
Amanda Chew Yee En**  
Hwa Chong Institution  
Junior College 1

2018  
3 weeks

**Students learnt about various aspects, functions and manipulation of space and scale in structures and artworks, and the effects of these on audience engagement and interaction. Students collaborated to learn about and use sheet-based materials to create 3-dimensional structures and artworks that encourage viewers to interact with the works and one another.**

Working in groups, students were first challenged to come up with a paper structure to elevate a filled water bottle 10 centimetres from the ground. Subsequently, in groups of four, based on the project brief, "Two", students create a space using cardboard to enable two people to interact in specific ways. To add to the challenge, each group was only allowed to use 3 sheets of 4 by 8 feet cardboard.

Structures that defined very different spaces were created. Some were interactive and could be manipulated by the viewers. Others were more relational in nature, creating experiences of hierarchy, or ways of interaction mediated by the arrangement of bodies in space. Students began to understand spaces and objects, such as tunnels, tables, windows and seating, at a deeper level, beyond their immediate functions. Through discussions and critique, these spaces and objects transformed into metaphors and symbols for feelings, concepts and relations.







# MEDIUM IS THE MESSAGE



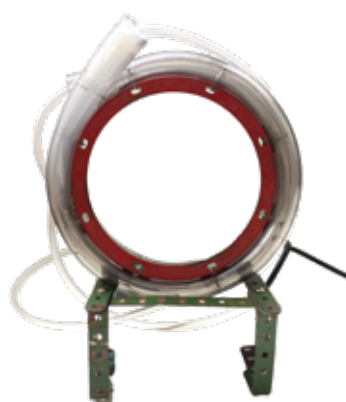
Melinda Kumala



Yong Ya Qi, Kelly



Anabelle Wong Hui Xian



Leong Xin Wei Abigail

**Anabelle Wong Hui Xian,  
Yong Ya Qi, Kelly,  
Melinda Kumala,  
Leong Xin Wei Abigail**  
National Junior College  
Senior High 1

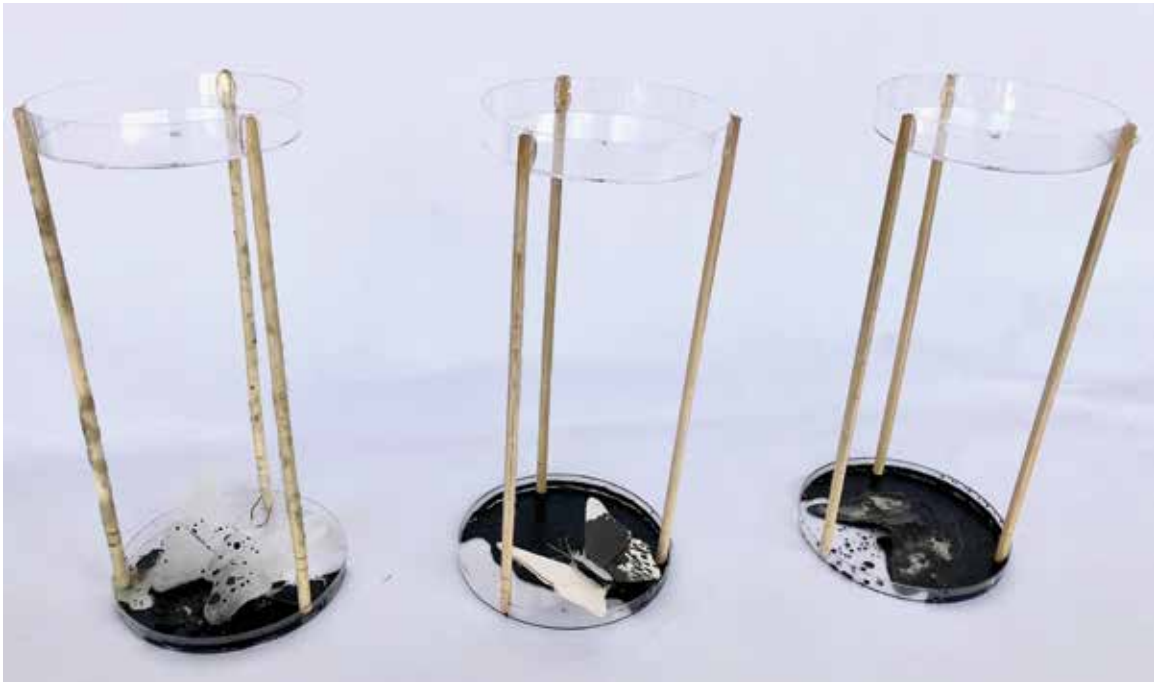
2018  
5 weeks

**In this project, students chose their own media, built on what they know and explored the use of materials more deeply, so as to break new grounds.**

Based on their personal interpretation and investigation of theme "Phenomena", students experimented with materials and media in purposeful and unconventional ways. New and unfamiliar materials were combined and/or manipulated to achieve final works that reflected an alignment of form and intention. Investigative making and critical thinking as processes of learning are heavily featured.

Students ventured beyond the conventions of visual expression by exploring, experimenting, and thinking about where the boundaries of art media lie. In their quest for discovery, they gained a deeper understanding of the possibilities and relationships of materials, form and expression.

# ART OF CRITICAL MAKING



**Foong Shi Qi, Charlotte**  
National Junior College  
Junior High 4

2018  
6 weeks

**This project capped students' four-year artistic journey and sought to foster students' personal growth and discovery as artists. The project aimed to enable students to understand that context is an integral part of art making; build in context-based making into their artistic intention, and explore issues they can personally relate to in their art making.**

Students chose an issue they felt strongly about. They developed their ideas and intentions, paying attention to the issues they were examining, and the connections of these to themselves, and particular aspects of the context in the making that led to their final forms. Using Visible Thinking routines such as generate-sort-connect-elaborate, and peer critique, students worked through their ideas and intentions before using these to experiment and create with materials. In that duration, students were also challenged to experiment with new ways of thinking and working through a learning journey and curator's tour to the Nanyang Technological University Centre for Contemporary Art. The project culminated in an exhibition in the school library.

In the process, students learnt to document the ideation process using first-hand observations instead of relying on internet images. Their final work came in a wide variety of media, dimensions, styles and thematic concerns, and demonstrated a high degree of sophistication and experimentation.

# UPCYCLED SCULPTURES: ASSEMBLAGES



Jeramie Lim Wen Zi

**Koh Boon Xuan,  
Chen Junyu Ryan,  
Chen Yuxuan Kalinda,  
Jeramie Lim Wen Zi,  
Tan Cun Jia,  
Ashley Khoo Li-Ann,  
Coveena Kosambi,  
Marcellinus Jerricho,  
Anjelica Tan Huang Anqi,  
Zheng Jialei**  
Nanyang Junior College  
Junior College 1

2018  
2 weeks

**Through the construction of representational forms, students honed their skills in identifying the potential of prefabricated objects and were more mindful of their assemblage techniques.**

Students identified a creature that they would like to construct with found objects. When sourcing for potential objects, they paid close attention to the form, material, texture and colours. Students played with and explored varied configurations by positioning different objects and parts together to create the final assemblage.

Students were able to breathe new life to found objects. Beyond featuring strong physical semblances to life forms, some of the creations even exuded certain quirks. By reimagining the familiar, students learnt how to deconstruct and reconstruct to create cohesive forms that offer new perspectives to otherwise banal objects.



Koh Boon Xuan



Chen Yuxuan Kalinda



Ashley Khoo Li-Ann



Zheng Jialei



Coveena Kosambi



Marcellinus Jerricho



Tan Cun Jia



Anjelica Tan Huang Anqi



Chen Junyu Ryan



# PAINTING COURSEWORK: TOTEM PAINTING



**Ayush Chakraborty,  
Ma Ruohong Charles,  
Tan Jia Jun, Rifqi Adam  
Matin, Mohd Yusoff,  
Tang Kafai,  
Ahmad Irfan Bin  
Ahmad Kamal,  
Foo Sze Kang,  
Kwok Shihao Joseph,  
Syed Danial B Syed Harris,  
Lee Kuan Yi,  
Jagasirpian Takshak,  
Elliot Tan Bing Ze,  
Joshua Sun Rui Cong,  
Aiman B Zahid**  
Victoria School  
Secondary 3

2018  
5 weeks  
3 hours per week

**The 15-hour lesson unit equipped students with insights on the steps and effort required to develop deeply personal portrait paintings. In the process, students explored and exploited painting styles and techniques such as the use of lighting, coordination with a human subject, facets, blending, tones, colours, composing, angles and cropping to create engaging portraits.**

Each student was to identify a significant person to be portrayed. To better understand the chosen subject matter, he also interviewed him/her and photographed him/her in various ways, such as using different lighting and from various angles. He continued to plan his portrait painting using digital imaging tools. The portrait was then painted with acrylic on wooden board and exhibited in school.

Through this module, students learnt more deeply about their chosen subjects and in the process, strengthened their relationships with them. Students also honed their painting skills, and developed a broadened and deepened understanding of the range of purposes for art creating at the personal and social levels.





# HYBRID

**COLLECTIVE EFFORT TO  
GROW TOGETHER**

Collaborative projects realised through  
teamwork, effective communication  
and entrepreneurial dare.

# SENSE - BABY TROPICAL LAB (2018)



**Hwa Chong Institution  
Nanyang Junior College  
National Junior College  
Junior College 1**

2018

Partner Organisation:  
LASALLE College  
of the Arts

Baby Tropical Lab (BTL) is a collaboration between the Ministry of Education Singapore and LASALLE College of the Arts to provide a practice-based learning experience for Junior College 1 AEP students. Each November, students from the three Junior Colleges embark on a week-long experience of seminars, workshops and learning journeys to explore various aspects of art making and professional art practice, before working collaboratively to create works in response to given theme of the year, culminating in an exhibition.









# TRANSFORMING THE EVERYDAY



**All Secondary 1 AEP students, with 12 Secondary 2 and 12 Secondary 3 AEP student facilitators from CHIJ Secondary (Toa Payoh)**

2019

The Combined Schools Secondary 1 AEP Workshop encourages students to interact with and befriend AEP students from other AEP schools / centre, and to foster collaborative learning in students. The workshop brings all Secondary 1 AEP students together for a day of collaborative art making and is hosted by different schools each year.

The 2019 Workshop, titled *Transforming the Everyday*, was hosted by CHIJ Secondary (Toa Payoh) with the following aims:

- To emphasise experimentation as an important element in the art making process, and
- To foster entrepreneurial dare by working with different media and materials.









# COMBINED SCHOOLS SECONDARY 3 WORKSHOP



## All Secondary 3 AEP students

2019

Partner Organisation:  
Nanyang Technological  
University School of Art,  
Design and Media

The Combined Schools Secondary 3 Workshop is an annual collaboration between the Ministry of Education and Nanyang Technological University School of Art, Design and Media (NTU ADM). The workshop exposes students to practices and education pathways related to the creative industry. Students visit NTU ADM and experience learning in different media and practices.

The 2019 workshop was hosted by Nanyang Girls' High School in collaboration with NTU ADM.



# PARK(ING) DAY SG



## **National Junior College Senior High 1**

2017

Partner Organisations:  
Urban Redevelopment  
Authority,  
Singapore University of  
Technology and Design

PARK(ing) Day is an annual worldwide event where members of the community transform parking lots into vibrant public spaces for one day.

Students from National Junior College created a 4-metre long congkak to encourage interactive play in public spaces for Parking Day at Sultan Road. The piece is portable in 3 segments.



# ROOTS

## GIVING BACK TO OUR COMMUNITY

Social initiatives through which our students give back to the larger community through their art.



# LARGE FORMAT PLANK ART INSTALLATION FOR ISLANDWIDE PASSIONARTS FESTIVAL 2017



**Zhonghua  
Secondary School  
Secondary 1 & 2**

2017

Partner Organisation:  
People's Association,  
Community Arts  
and Cultural Clubs

Themed "Arts of Wonder, One Nation", the islandwide PAssionArts Festival 2017 used arts to epitomise the creative and innovative spirit of Singaporeans. It also aimed to foster sense of togetherness by uniting the nation to use arts to celebrate National Day.

Secondary 1 and 2 AEP students of Zhonghua Secondary School joined the festival to create new art pieces that were installed around the Serangoon neighbourhood.



# LET'S MAKE PUPPETS!



**CHIJ Secondary  
(Toa Payoh)  
Secondary 2**

2019

Partner Organisation:  
CHIJ Primary  
(Toa Payoh)

Part of CHIJ Secondary (Toa Payoh) AEP's annual outreach to CHIJ Primary Art Club. Set in place since 2015, this Values-in-Action (VIA) outreach activity was planned and executed by a class of 30 Secondary 2 AEP students from CHIJ Secondary (Toa Payoh).

Spanning 3 sessions, students guided participants to craft their own unique storyline, create their own puppets and design the performance set for a short showcase as the finale for the VIA activity.





# SINGAPORE GARDEN FESTIVAL 2018



**Victoria School  
Secondary 1 - 3**

2018  
400 × 200 cm

Partner Organisations:  
National Parks Board,  
Cedar Girls' Secondary  
School,  
Victoria Junior College,  
Victoria School AEP alumni

Students from Victoria School AEP collaborated with Victoria School Photography Club, Victoria Junior College Art class and Art Club, Cedar Girls' Secondary School Photography Club and Victoria School AEP alumni to put up three large murals at the Singapore Garden Festival 2018.

One of the three murals was done with acrylic on wooden board while two were photographic productions. The murals supported Singapore's efforts in addressing issues related to climate change and sustainable living.

In preparation for the creation of these murals, students from the AEP and Victoria School Photography Club visited the Hort Park and the Singapore Botanic Gardens respectively.

The acrylic mural was divided into three parts so that it could be concurrently done by three groups of students. Secondary 1 students worked on the foreground. Secondary 2 and 3 students worked on the background while the Victoria Junior College students worked on the trees in the middle ground.

The photographic murals comprised photomontage of photographs taken by the students from the Victoria School Photography Club and Cedar Girls' Photography Club.





## **ACKNOWLEDGEMENTS**

Principals of the Art Elective Programme Schools and Junior Colleges for their support.

Art Elective Programme Teachers for their contributions and support throughout the various stages of the exhibition.

Art Elective Programme students for their never-ending quest for personal growth.

All who have contributed to the exhibition in one way or another.

## **AEPE 2019 ORGANISING COMMITTEE**

Adviser:  
Shirley Wee

Chairpersons:  
Heng Swee Kiang  
Koh Bee Kim

Secretariat:  
Sim Kim Hong  
Wang Mo

Curatorial & Artworks  
Management:  
Matthew Lim (Team Leader)  
Marcus Liang  
Samantha Lee  
Teh Ting Ting

Programme & Engagement:  
Clio Ding (Team Leader)  
Magdalene Tan  
Tong Soi Mui

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Ministry of Education  
SINGAPORE

**This exhibition features works by Art Elective Programme (AEP) students from:**

Bukit Panjang Government High School, CHIJ Secondary (Toa Payoh), Hwa Chong Institution, Nanyang Girls' High School, Nanyang Junior College, National Junior College, Victoria School, Zhonghua Secondary School, Art Elective Programme Centre.