

THIS ISN'T
WHAT YOU THINK IT IS.
LET'S NOT GO THERE.
I CAN EXPLAIN.
EVERYTHING'S OKAY.
ONE MOMENT.
?

The Art Elective Programme (AEP) is designed to enable students with artistic abilities to undertake an enriched Art education. The AEP curriculum aims to develop students' conceptual and analytical thinking and creativity. It covers historical and theoretical studies in Art, places emphasis on creative processes and exposes students to a wide range of media and art forms.

The Programme was launched in 1984 and is offered in seven secondary schools and three junior colleges; namely, Bukit Panjang Government High School, CHIJ Secondary School (Toa Payoh), Nanyang Girls' High School, Hwa Chong Institution (High School and College), National Junior College (Junior and Senior High), Victoria School, Zhonghua Secondary School, and Nanyang Junior College.

In 2016, National Junior College (NJC) was established as an AEP Centre, offering the 4-year AEP to students with passion and talent for art who are enrolled in secondary schools that do not offer the AEP.

WHAT'S

GOING

ON?

Introduction to Art Elective Programme Exhibition 2017

The exhibition's title opens itself to interpretation with a question that has multiple meanings—*"What's going on?"*. As an earnest query, this question bears curiosity about the motivations, mechanism and meaning behind AEP students' art making processes. The question may underscore a sense of surprise or confusion about the unique visions of the unique AEP learner. Yet it may also be a rhetorical question, when it asks without expecting an answer. In this mode, *"What's going on?"* is not unlike the urban greeting, *"How are you?"*, and its variant *"What's up?"*. The question may also be rhetorical in another sense: when the answer is obvious, such as when you enter your room only to see someone going through your things. The pursuit of art is paved with difficulty, failure, rejection and even betrayal, but persistence and focus could help the AEP learner towards breakthrough and success. *"What's going on?"* serves as both an apt guiding question for and a reintroduction of the AEP biennial exhibition series, whose present edition marks the programme's own coming-of-age: Set up in 1984, AEP is 33 this year.

Firstly, the titular question sums up the inquisitiveness and critical reflections that an AEP art education nurtures, and the frustrations and challenges experienced, and hopefully overcome, during any creative process. Secondly, this question provides an entry point into the world of AEP, which is familiar to those involved in it but may still be largely unknown to the general public.

The present exhibition is an experiment with the aim of opening up a space for questions and exploration. The curatorial process this year marks a small difference. Unlike past editions, which were curated by AEP teachers, this year's curatorial team includes a guest curator working alongside to lend an independent eye to the process.

The selection process was kept equally open, with no fixed set of criteria ahead of selection but only the titular question in mind. All AEP schools were invited to submit a selection of students' artworks based on the criteria of highlighting students' personal voice and ideation process, along with lesson plans,

coursework briefs and resources; and visual and textual documentation of students' working processes and resolved artworks. The final selection process by the curatorial team strove to "strike a balance between democracy and merit", as one co-curator Sim Kim Hong puts it succinctly: the care to having every AEP school represented in the exhibition was taken as earnestly as the attention to surfacing distinctive outlooks or outcomes of particular students or schools and also surprising points of critical interests and artistic achievements.

The artworks were then grouped into one of five thematic sections. While sounding like a probable response to the exhibition's titular question, each section title is anchored by a mode of enquiry with its associated subjects, formats and activities. Like the question it responds to, each section title is itself open to interpretation.

The introductory section—*I can explain*.—consists of artworks that employ a scientific or pseudo-scientific mode of enquiry, particularly, the cyclical processes of observation, questioning, formulation and testing of hypotheses, data gathering, and theorisation. The "data drawings" by students of Hwa Chong Institution exemplifies this mode through the creation of experimental statistics of mundane events and personal feelings.

In the second section, *This isn't what you think it is.*, we survey outcomes of critical imagination as a mode of artistic research and creation. The self-portraits realised through staged photography by Nanyang Girls' High School students and the packaging designs as self-expressions by Nanyang Junior College students train, test and require these learners to be rigorous in their investigation of the concept of self: who they are, where they come from and what they wish to be.

Section three, *One moment*., considers the significances of particular slices of time—a pause for rest, to daydream, to walk alone, to make an entry into the sketchbook, a

flight of inspiration—that may appear to lack purpose and notable outcomes, but whose role in creative breakthroughs could not be more emphasised. *Fun in the Art Room* (2016), a painting by Chan Le Yi, Ida (Bukit Panjang Government High School) suggests how recording a single 'wefie' moment during art class preserves a variety of students' states of being, ranging from engrossment with work to casual chitchatting. Tan Li Ying, Rachel (Zhonghua Secondary School) combines painting with text projection in her mixed-media installation, *Dreams, Hopes, Wishes* (2016), to suggest the varied ways we express well wishes to close ones, ranging from praying to gifting.

Let's not go there. is the call of the fourth section to address social problems, most notably, environmental issues, inter-group relations, global migration and human rights. Among these is Victoria School's "Giving Tree" project of using charcoal drawing to memorialise trees that were slated to make way for urban development.

The fifth and final section, *Everything's okay.*, adopts a critical perspective on inanimate objects, regarding physical materials not as mere means to human ends but as accomplices of new explorations and fresh discoveries. The keen attention to form can be seen in National Junior College students' use of clothes pegs to assemble a collection of imaginary paleontological skeletons.

A number of observations were notable from the submissions. One is 'house style', a distinctive identity of individual school, as evident in the pursuit of and sophistication in the experimental films and animations from Hwa Chong Institution. Although the concept of house style can be interpreted negatively, such as teacher-led investigations rather than driven by students' interests, it nonetheless means that AEP is not a homogeneous programme; each AEP school retains its identity and autonomy. A related second point is real-world experience: While the educational setting provides a safe environment for making mistakes and learning

from them, nothing proves more valuable than actual experiences in the professional art world. The involvement of Victoria School's students in assisting the U. K. artist Luke Jerram in realising his public sculpture for *i Light Marina Bay 2017* was experienced as priceless and eye-opening. A third significant point relates to art making and art education in the age of technology: Today, since information can be created, transformed and retrieved at one's fingertips, students and teachers are well aware that no one has the final word. This lack of certainty is "beautiful", says co-curator Ho Zhen Ming, "because then both teachers and students intuitively understand that their creative journey together is not bound by skills, but by values, attitudes and ideas."

The exhibition strives to highlight such observations while providing a platform for every work to realise its fullest potential. As Sarah Choo suggests, "A work of art is incomplete without an audience." Visitors to the present exhibition are invited to respond to the artworks through the titular question and sections' themes, or simply ask their own questions and formulate the answers for themselves.

In your hands is a copy of the publication of this exhibition. Apart from documenting the works displayed in the exhibition, this catalogue also traces how the outcomes came about: selected lesson plans and coursework write-ups; as well as the sketches, explorations and works-in-progress from the AEP learners. In addition, a roundtable Q&A among members of the curatorial team reveals the genesis of the curatorial concept and process of this exhibition, as well as their views on art practice, education and exhibition.

An artwork may originate with an individual but it can impact a wide audience, affecting an entire society or the world. An AEP learner's unique dispositions and perspectives equip him/her to see things differently, see things that others overlook or dismiss, and see things as values in themselves while keeping the big picture in mind. The works in the present exhibition are mere tips of the larger iceberg of

AEP. What's going on? Quite a lot. The works and processes on show demonstrate the AEP learner's affinity to scientific experiments and critical imagination, attention to significant moments and social issues, and also dexterity in material transformation. Much is happening beneath the surface and beyond what is exhibited here; what is not seen but hinted at are the flights of inspirations, periods of frustrations, instances of realisations and overcoming of obstacles, and life-changing transformations. We hope these pedagogical and artistic fragments offer a glimpse of what goes on in AEP and gives one an insight into the AEP learner's creative impulses. We hope that the exhibition triggers new questions, and keeps conversations going.

Michael Lee
on behalf of the Curatorial Team
Adrian Tan, Sim Kim Hong, Ho Zhen Ming,
Xie Shangyi and Sarah Choo

I CAN EXPLAIN.

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S E L F - P O R T R A I T



Ariel Dong
Nanyang Girls' High School
Secondary 4

2016
Oil on canvas
119 × 95 cm

Collection of United
Overseas Bank Group

Self-Portrait is an introspective piece on the vulnerability and transience of life. The subject in the painting symbolises what we are that will inevitably fade away. We become transparent but not nothingness, as there will always be an essence of us from the legacy we leave behind—almost like air that is not seen but felt.

T H R O U G H



Ho Pei Juan
National Junior College
Junior College 2

2016
Photographic prints on acrylic
100 × 100 cm

They say that the eyes are the windows to one's soul; but how much can you tell from the gaze?

At a distance, the portrait of my mother's wide eyes seems to invite the audience to read into her gaze. However, as viewers approach the artwork, the portrait dissolves into a mosaic of smaller photographs, each displaying plausible scenes that my mother would often see from her perspective. The work signifies my attempt to view and understand things through her perspective, even if I can never be sure of what she truly sees.

DAILY

DATA

DATA VISUALISATION DRAWING

Hwa Chong Institution
Secondary 3

AIMS

To make meaning of and express something about different aspects of daily life through collecting data and creative representation.

DURATION

4 weeks (2.5 hours per week)

SUBJECT

Daily occurrences and emotions

MATERIALS

Drawing paper, colour pencils and markers

PROCESS

1. Study the *Dear Data* project by designers Giorgia Lupi and Stefanie Posavac.

2. In each week, collect particular types of data from your own daily living and represent them in an engaging drawing.

Types of data:

Week 1: instant messaging activity

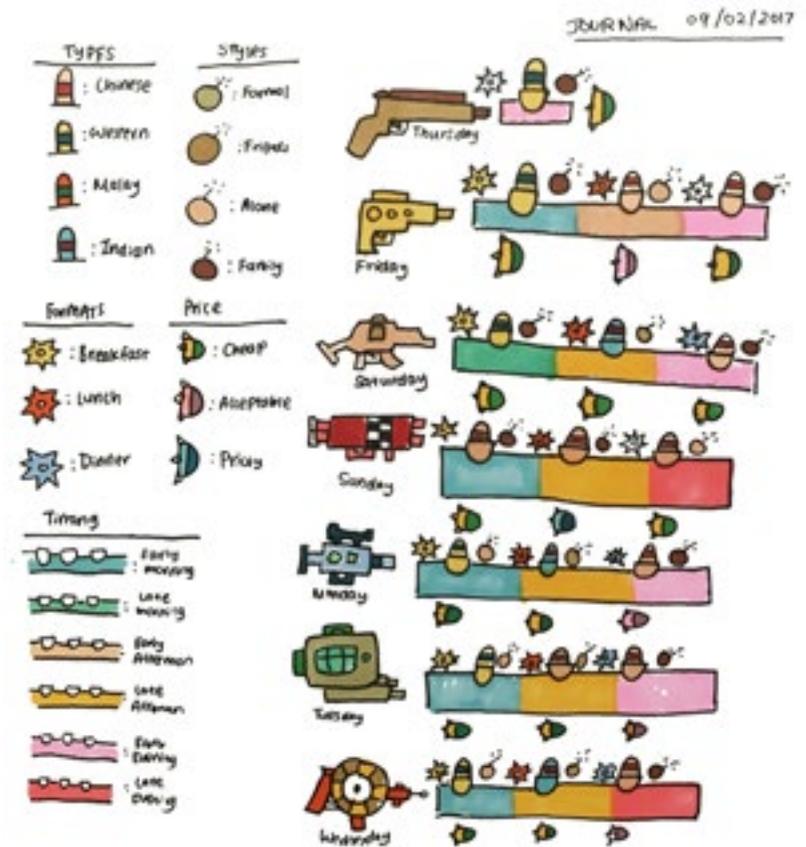
Week 2: diet

Week 3: assignments and tests

Week 4: emotions

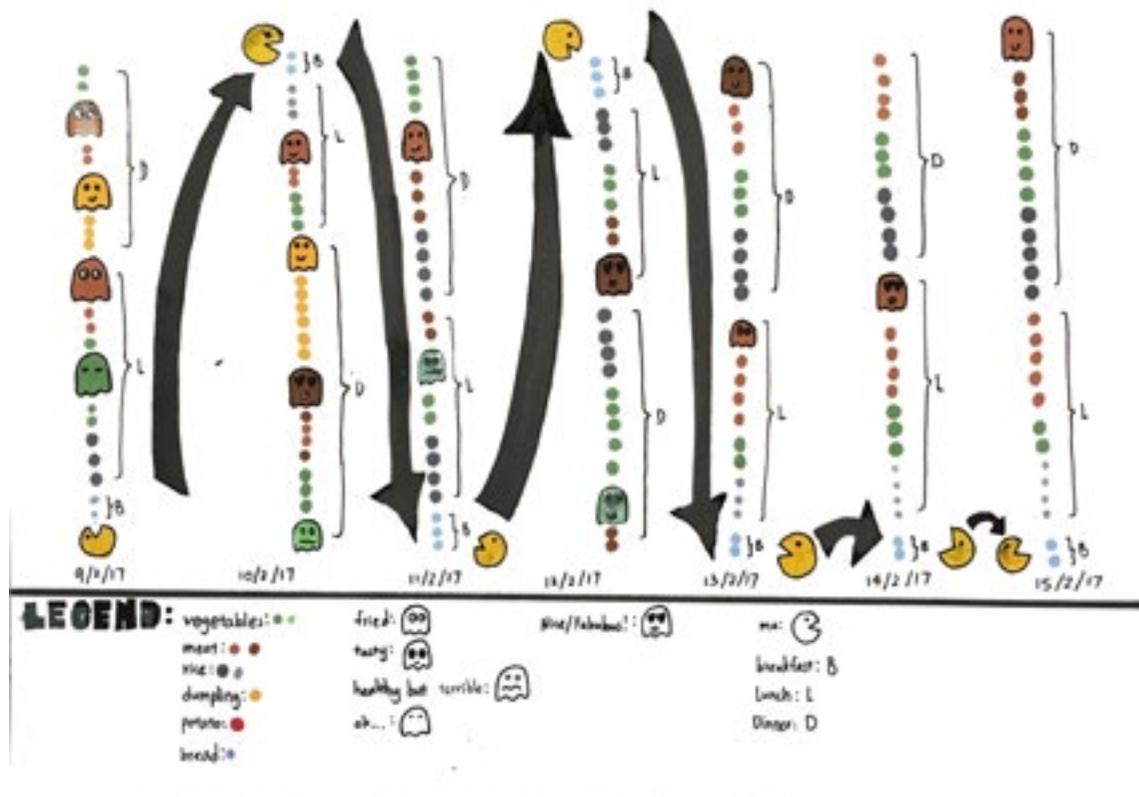
OUTCOMES

Your data drawings will be a succinct description of particular aspects of your life, and demonstration of a creative effort to make this description distinctly clear, interesting, and meaningful.



Drawings by Man Juncheng

SCHOOL DE-MOTTO S



Drawing by Que Bowen



Feng Lejia
Nanyang Girls' High School
Secondary 4

2016
Digital painting
Variable Dimensions

In what world is everybody perfect, rule-abiding, prim and proper? Our imperfections are what make us interesting, authentic and human. And my school is a world of such perfect imperfections.

THE HWA CHONG BIENNALE

ROLE-PLAYING THE ART WORLD

Hwa Chong Institution
Secondary 2

AIMS

To experience and gain better understanding of the perspectives of curators and artists who participate in contemporary art biennials, through role-play.

DURATION

5 weeks (2.5 hours per week)

SUBJECT

Contemporary art biennial

MATERIALS

Presentation slides, drawing materials, camera

PROCESS

1. Embark on a class field trip to the Singapore Biennale 2016 at the Singapore Art Museum. Write a review of your experience.

2. In a group of 5, role play "Board of Directors" – the decision-making body behind the fictional "Hwa Chong Biennale". As a Board, brainstorm and come up with a biennale theme that you believe would resonate with the school community.

3. Drawing inspiration from the curatorial statement for the Singapore Biennale, craft a statement based on the selected theme. Present the theme to the class. The class will then vote for the best theme.

4. Adopt the new role of "Artist invited to exhibit artwork". Prepare a proposal for an artwork based on the chosen theme. Your proposal will need to include details such as a brief description, title, materials used, sketches and photographs, and your artist's statement.

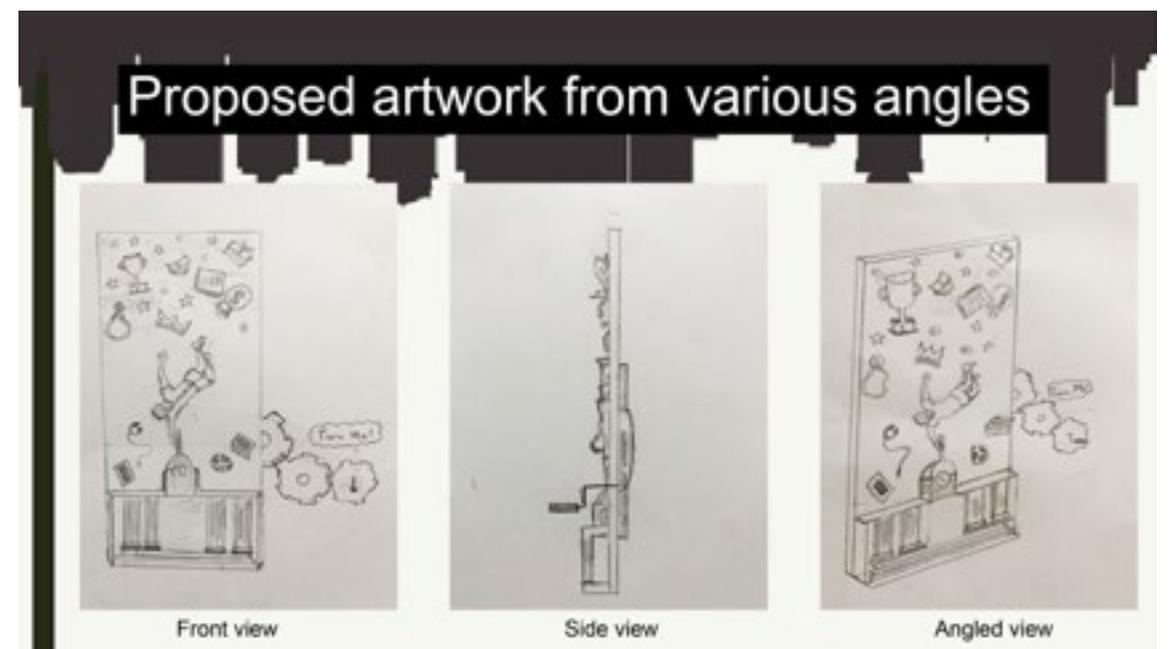
5. Present your proposal to your peers.

OUTCOMES

Your discussions, proposals and presentations will give insight into the planning for different aspects of a proposed art biennial. Your work will reflect imagination, careful thought, planning and collaboration with different parties.



Erasmus Yeo's presentation slide featuring his proposed artwork.



Hoo Hoi Tzer's presentation slide featuring his proposed artwork.

东游记 (J O U R N E Y T O T H E E A S T)



Chan Wing Tin
Nanyang Junior College
Junior College 2

2016
Illustration
24 x 33 cm

As a foreigner who has spent my growing up days in this country, I have assimilated the significant traits of the unique Singapore culture. To me, Singapore is like a huge melting pot of the old and the new as well as the east and the west.

My work depicts certain aspects of Singapore food culture alongside the quirks of certain populations in Singapore. The work features an illustrative menu of an imaginary food stall in the heartlands and drew inspiration from my experience helping out at my parents' traditional bakery since young.

S E Q U E N C E



Leong Shijie, Celine
CHIJ Secondary (Toa Payoh)
Secondary 4

2016
Graphite on paper
146 x 92 cm

The work depicts the various emotions and hard work athletes put in and the inspiration we can draw from their perseverance and determination in pursuing their goals.

THIS

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WHAT EVERYTHING'S OKAY.

ONE MOMENT. **YOU THINK**

IT IS.

MEMORIES

UNFOLD

REMEMBERING WORLD WAR II

CHIJ Secondary (Toa Payoh)
Secondary 3

DURATION
6 weeks (2 hours per week)

SUBJECT
Life and society after war

MATERIALS
Clay, resin, sand, wood,
perspex, salt crystals,
beans, dried leaves,
synthetic flowers, acrylic
paint, watercolour, graphite,
wooden panels and paper

AIMS

To construct a visual narrative to express your perspective on life and society after World War 2 (WW2). To produce a piece of work for an exhibition on the Japanese occupation of Singapore.

PROCESS

1. Generate ideas based on your perception of work and life after WW2 till today.

2. Gather historical and visual references to help you better understand this topic.

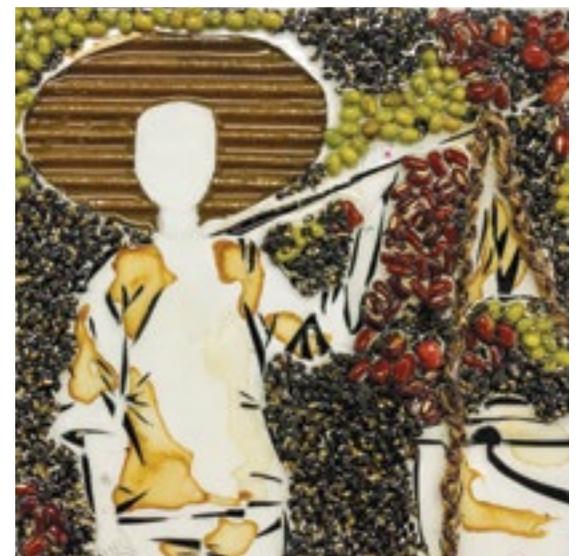
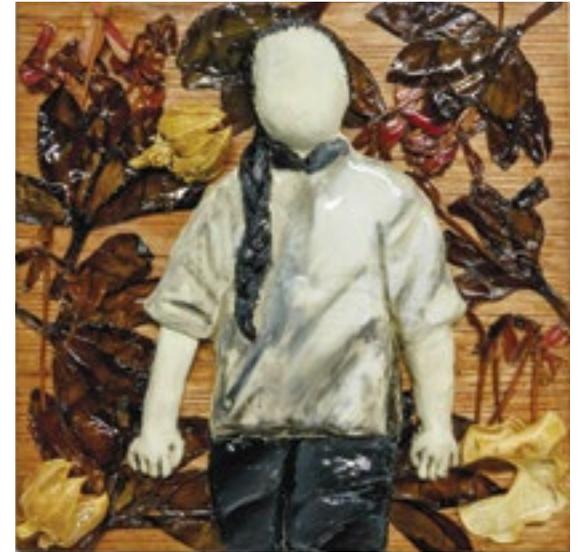
3. Experiment with contrasting mediums or materials and combinations of them using a range of tools and techniques.

4. Compose a 3-part narrative relief sculpture on wooden panels. Illustrate your ideas using drawings, writing and maquettes (small models).

5. Create your relief sculpture series. Pay particular attention to the use and effects of contrast in your choice of materials.

OUTCOMES

Your relief sculpture series will be an expression of your thoughts and feelings on war. Your choice of materials will provide deep insight to your reflection on people's work, life, struggles, goals, psychology and personal stories.



Boey Jia Ning Vicki used everyday objects, such as leaves, beans, cardboard and coffee stains, to emphasise the physical labour that samsui women had to do to support their family.

EXPERIMENTAL DRAWINGS



Attempted to carve on the paper used by hawkers to serve oily foods. It failed because the plastic / oil resistant side was difficult to carve away.

Also attempted to draw horizontal lines on the corrugated board to represent the hat. However, it failed too as the popped up parts are too flimsy; when lines are indented on it, popped up parts flatten.

The colours are also too similar and there is no contrast, thus a failed piece.

My decision to use the paper I decided to use to carve on is because it reminds me of food due to its frequent use by hawkers and also the simplicity of wrapping up food in the past.

TESTING WITH COFFEE & CHOCOLATE STAINS ON DIFFERENT PAPERS

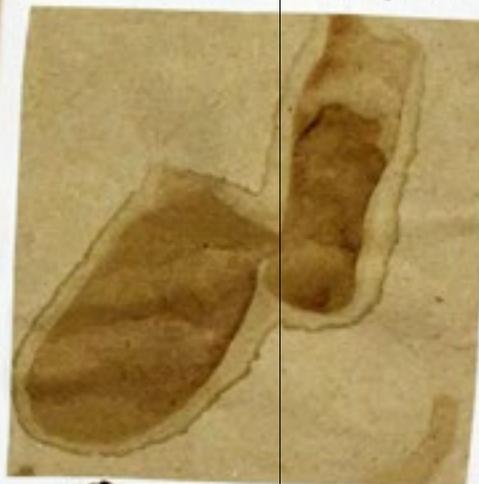
Liquid chocolate stains on paper commonly used to wrap food like stir-fried carrot cake for take away. Have oil resistant surface. using the non-oil resistant side of the paper.



saturated hot chocolate. Rubbed some chocolate powder on top of liquid hot chocolate.



After adding 500 ml of milk, tone of the stain is the lightest.



After adding 250 ml of milk, stain is mid-tone.

Due to uneven stirring of the liquid, chocolate water marks where water evaporates can be seen.

coffee & chocolate stains on watercolour paper (white), so as to show contrast.



The more saturated brown is the coffee stain.

A streak of chocolate stain below coffee stain.

different tones of coffee stains due to difference in speed of drying.

some areas are darker than others because of non-homogeneous chocolate solution.



Concentrated coffee stain.



Saturated chocolate stain on watercolour paper.

TRYING TO CREATE "DYING" FLOWERS EFFECT.



Stacked petals one on top of each other

Pressed the flowers in between pages of thick books and then iron it in between pieces of newspapers. tried to spread out petals out



IRON PRESSING METHOD

pressed 1xora flowers. Tried out rearranging petals in different positions.

S T A G I N G

S I L E N C E

SELF- PORTRAITURE THROUGH STAGED PHOTOGRAPHY

Nanyang Girls' High School
Secondary 2

DURATION

3 weeks (2 hours per week)

SUBJECT

Body and colour

MATERIALS

Digital SLR camera, acrylic
paint, coloured shirts,
cardboard boxes, toys,
disposable utensils, objects
of personal significance, and
other props

AIMS

To expand the concept of self-portrait through the use of colours
in staged photography.

PROCESS

1. Study a range of photographs and identify their different genres,
such as documentary, photojournalism, and staged.
2. Define the term 'Staged Photography' by specifying the
characteristics of a staged image.
3. In pairs, sketch and revise an artwork of your choice, so as to
tell a narrative that is reimagined. Consider the different kinds of
narratives possible.
4. Look at the artworks of various artists who use colour to
manipulate the narrative and mood in their pictures.
5. Incorporate colour into your sketch to express mood and your
intended narrative.
6. Search the school grounds for objects of a specified colour.
7. Individually or in pairs, create your 'stage' for a staged
photograph.

OUTCOMES

Your photographs will show purposeful use of colour to express
strong emotions, ideas, and story. Constraints placed on the
colour palette will also highlight the inventive use of props in the
production of a meaningful picture.



Hide and Seek III, digital photography by **Chloe Shannon** and **Madeleine Fung**.

F A C I N G
M Y S E L F



Unfortunate I, digital photography by **Xuan Tong**.



Yap Xin Yue
Zhonghua Secondary School
Secondary 4

2016
Pastel on paper
161.5 × 110.5 cm

This work is about the realisation that the amalgamation of our different personalities and voices, the "good" and "bad", all leads to the same outcome.

A P R O D U C T O F O N E ' S O W N

SELF- EXPRESSION IN PACKAGING DESIGN

Nanyang Junior College
Junior College 1

DURATION
5 weeks (3 hours per week)

SUBJECT
Self and products

MATERIALS
Variety of craft material,
image editing software and
computer

AIMS

To acquire skills in design software while discovering the potential of art and design processes for expression and real-world problem solving.

PROCESS

1. Engage in a class discussion about designs around us today, the relationship between art and design, and basic graphic design principles.

2. Get familiar with the basics of image editing using an editing software by designing a poster featuring pictures of yourself.

3. Learn how to lay out a packaging for print by cutting and assembling a template into its three-dimensional form.

4. Explore a vector-based image editing software by designing a personal mascot and a student artist's name card.

5. Create a packaging prototype for a product that best represents your character traits.

6. Record your thoughts, visual research and in-progress designs in a sketchbook.

OUTCOMES

Your packaging design will demonstrate strong functional purpose and describe a unique personality in its graphic and structural details. Your sketches and prototypes will document the trials and errors necessary to translate ideas into good design with simplicity and directness.



Chocolate box design by **Charmaine Tee**.



Packaging designs by Junior College 1 class.

L A R G E R

T H A N

L I F E

CHARACTER DESIGN IN CERAMICS

Zhonghua Secondary School
Secondary 2

DURATION

7 weeks (2.5 hours per week)

SUBJECT

A relative or friend

MATERIALS

Clay, sculpting tools, drawing
paper, pencils

AIMS

To learn the principles of three-dimensional character design through the medium of clay.

PROCESS

1. Take photographic portraits of your chosen relative or friend from various angles.

2. Make detailed sketches of the facial features on these portraits, including the nose, ears, eyes, wrinkles and hair.

3. Study the lines, shapes, textures and colours that make successful cartoon characters.

4. Design your character's head on paper, paying attention to exaggeration of key facial features and capturing a desired facial expression.

5. Watch a demonstration of various clay sculpting techniques, including clay wedging, hollowing, modelling, hatching and applying slip.

6. Create the head of your character in clay using your design sketches and the techniques you have learned.

OUTCOMES

Your sculpture will show sensitive manipulation of lines, shapes and textures to convey a likeness to your subject, while at the same time expressing a larger-than-life quality found in cartoon characters.



Sculptures presenting students' character designs.



Sculptures produced during technical practice.

O V E R G R O W N



Matthias Lee Dong En
Victoria School
Secondary 4

2016
Synthetic clay
36 × 30 × 30 cm

An awe-inspiring boss creature
that is ready to take on any
challenge in the fantasy lands.

F A T H O M



Shaun Pek Yue Zheng
Hwa Chong Institution
Junior College 2

2016
3D animation
11 min 42 sec

Plunge into Your thoughts
And if it's deep enough,
You'll find that it's really quiet
down here.

After all, in our Oceans,
We have always been alone.

ART FOR THE MASSES

A PUBLIC SCULPTURE PROPOSAL

AIMS

To conceptualise and plan for the creation of a public sculpture to raise awareness of the need for environmental sustainability. To participate in a public art competition *CDL Singapore Sculpture Award 2017*, and thereby engage with its environmental sustainability mission.

PROCESS

1. Reflect on the notion of environmental sustainability and Singapore's vision of becoming a zero waste nation by 2030.

2. Learn about sculpture from different art movements and periods: Expressionist, Cubist, Futurist, Minimalist, and contemporary.

3. Experiment making three-dimensional forms with paper in response to different subject matter you observe in nature, and also the theme 'Towards Zero-Waste!'.

4. Conceptualise a public sculpture based on the theme. Your sculpture should:

- be constructed with sustainable materials
- meet a life span of more than 20 years
- appeal to the mass public
- reflect the mission of the Singapore Sustainability Academy where it is to be sited.

5. Create a concept board proposal. Your proposal should comprise the title, short brief, proposed medium and dimensions, illustrations describing your design process, and how you address issues of maintenance, durability, public safety and vandalism.

6. Construct a proportionately accurate maquette (small model).

OUTCOMES

Your concept board and maquette will be a culmination of your efforts to respond to an urgent global issue, while taking into consideration the aims of organisational partners and possible impact on the public.

Bukit Panjang Government
High School
Secondary 2

DURATION

5 weeks (3 hours per week)

SUBJECT

Nature and the environment

MATERIALS

Clay, paper, wire and
mounting board



Maquette and concept board: **Wong Jie Min Jasmine** plays with form and structure using different materials in her sculptural interpretation of the butterfly effect.

A MOVING IMAGE

ANIMATED PAINTING

Nanyang Girls' High School
Secondary 3

AIMS

To examine how the introduction of time and movement to objects add dynamism to and deepen meanings in still images.

DURATION

10 weeks (3 hours per week)

To produce a piece of work for an exhibition on the Japanese occupation of Singapore.

SUBJECT

Object of personal
symbolic value

PROCESS

1. Identify an object that symbolises something important to you.

2. Make a realistic observational painting of this object on a wooden panel.

3. Examine how Surrealist artists like René Magritte and Salvador Dalí employ strategies like displacement and juxtaposition in the compositions of their paintings.

4. Compose your own oil painting responding to the theme 'Conflict and Concordance'. Incorporate your chosen object and plan the layers required for an animation.

5. Photograph your painting at its key stages.

6. Compile the images and generate an animated gif image using an image editing software.

OUTCOMES

Your animated painting will be an assemblage of objects and subjects sensitively chosen, represented, and composed to produce complex narratives and emotions. Most prominently, its moving parts imbue the picture with a sense of change and transformation that is pertinent to the subject of war and remembrance.



Animated painting by **Audrey Yong**.



Animated painting by **Adeline Boo**.



Observational studies of shuttlecocks on wood panels by **Yang Kaiwen**.

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CURATORIAL ROUNDTABLE

Michael Lee (ML): What are significant differences between this edition of AEP Exhibition and previous editions?

Adrian Tan (AT): The curatorial team of the 2017 edition of the exhibition comprises AEP teachers and, for the first time, an independent curator. Instead of coming up with a theme for the exhibition at the onset, the curatorial team allowed the content and directions of the exhibition to emerge from teachers' submissions of art lessons and their students' creations. In addition to showcasing students' artworks and students' creative processes as in previous exhibitions, the current exhibition had also gone a bit further by including teachers' instructional materials.

Sim Kim Hong (SKH): This edition's exhibition title — *What's going on?* — invites viewers to take a closer look at the learning that takes place in AEP. It equally incites curiosity and conversations within the AEP fraternity, even as it highlights the inherent dialogues among the artworks, their makers and viewers.

Xie Shangyi (XSY): The exhibition operates/engages at various levels beyond showcasing our students' talents and the programme. The exhibition aims to present the many layered and recursive conversations, responses, interactions and thinking processes that happen within the classroom in an honest, uncensored and engaging way.

Sarah Choo (SC): This year's exhibition reflects on both the art of teaching and the art of creating; drawing attention to the process of inquiry and decision making in any creative practice. The discussions within the curatorial team parallel the internal banter in an artist in art making. Beyond a display of outcomes, the exhibition offers a glimpse into the minds of AEP students.

ML: What were your individual and collective tasks as co-curators? What were the challenges you encountered?

Ho Zhen Ming (HZM): Collaboration takes a lot of time and effort because it means getting somewhere together even if we have different expectations and wants. The greatest challenge is doing justice to the complex lesson ideas and the work produced in the process. Artworks will find their own way into people's minds and hearts, but good lessons are one-of-a-kind events that can seem dulled when examined as a plan or recollection.

SKH: In designing the exhibition layout, I went through lesson plans and artwork submissions to understand teachers' objectives and listen in on students' voices. As a team, one of our greatest challenge was to strike a balance between democracy and merit during the selection process, where there was a tussle between representing different works across schools and surfacing as many interesting artworks as possible.

XSY: Planning the exhibition's outreach programmes has allowed me to tap on the strengths of our students, alumni and colleagues who have plenty of experience and stories to share. The art of influencing others was handy in getting stakeholders to be part of the exhibition experience!

ML: What are the qualities of an art student who has gone through AEP?

XSY: AEP provides an open and dynamic curriculum that enables students to explore their interests and talents. Teachers play the role of a mentor more than a teacher and we learn alongside the students. The AEP experience is different for every student as it is a journey of self-discovery where students find their personal trajectory to express themselves through art.

SC: Being reflective and critical in thinking are two of the defining qualities of an AEP student. Our rigorous curriculum pushes an individual out of his/her comfort zone to develop an insatiable curiosity towards the unknown. The AEP programme develops not only technical and aesthetic practice but also emphasises the study of both traditional and contemporary artworks and artists.

HZM: The AEP student is unapologetic for his/her creative life, and protects his/her time with art in the face of a demanding education system. This is such a simple practice, but says so much about what this discipline offers as a space for reflection, critical thought, and making connections. The AEP programme is varied across the schools and can't be easily summed up as just one thing, but has always produced single-minded creative professionals who know the value of art for the world at large.

ML: Who benefits from a public exhibition of AEP students' learning processes and outcomes?

HZM: Absolutely every person benefits from such an exhibition. I think there is a profound misunderstanding of what education in visual art offers. We are easily attracted to and distracted by the value of the tangible outcomes of creative effort; even though art teachers know the means to those ends—experimentation and creative processes—are often where transformation of minds and values occur.

SC: A work of art is incomplete without an audience. Having a public exhibition of students' artworks helps students see the relevance of their practice in the contemporary context. The process of listening to and understanding how others receive their works is crucial to their development as both an artist and an individual. The learning process occurs for both students and the public.

XSY: A public exhibition is an authentic learning platform for the students to follow through the entire process of art making, from seeing it in

their minds, making it, to having it seen by others. The exhibition invites many stakeholders—from potential students to their parents, from other educators to the general public—to learn more about the programme.

ML: How has art education evolved since the time you were AEP students? How do you manage your time between teaching and practicing art?

XSY: The art education during my time was focused on foundational skills with drawing at its core. With the rise of digital technology for art and education, students now learn, draw and express themselves very differently. As teachers, we have to constantly upgrade ourselves. Such upgrading seeps into my own art practice and has influenced how I present my ideas, such as using the digital medium.

SC: Providing opportunities for students to learn outside the classroom helps promote intrinsic learning and understanding of real-life contexts. Balancing art teaching and art practice is always a challenge. Being a practitioner lends tremendous depth of knowledge when educating young minds, and it's vital to deliberately set time aside for one's practice or to, at the very least, take time out to visit museums and galleries.

HZM: Students today are empowered to learn on their own, and deep inside they know their teachers won't and can't teach them everything. And that's beautiful because then both teachers and students intuitively understand that their creative journey together is not bound by skills, but by values, attitudes and ideas.

AT: 21st-century learners are digital natives whose processing of visual information is central to daily communication and knowledge building. As art educators, we play an important role in enabling students to develop a keen sense of curiosity, appreciation and personal voice in their artistic endeavours. We, in turn, learn a lot from our students and this keeps us equally curious, intrigued and bothered by art.

D I S T A N C E

DRAWING WITH
THE EXTENDED
ARM

Hwa Chong Institution
Junior College 1

DURATION
1 lesson (1 hour)

SUBJECT
School shoes

MATERIALS
Drawing paper, pencils, a
stick, easel

AIMS

To interrupt old habits of drawing by varying the degree of comfort and control so as to create new kinds of marks.

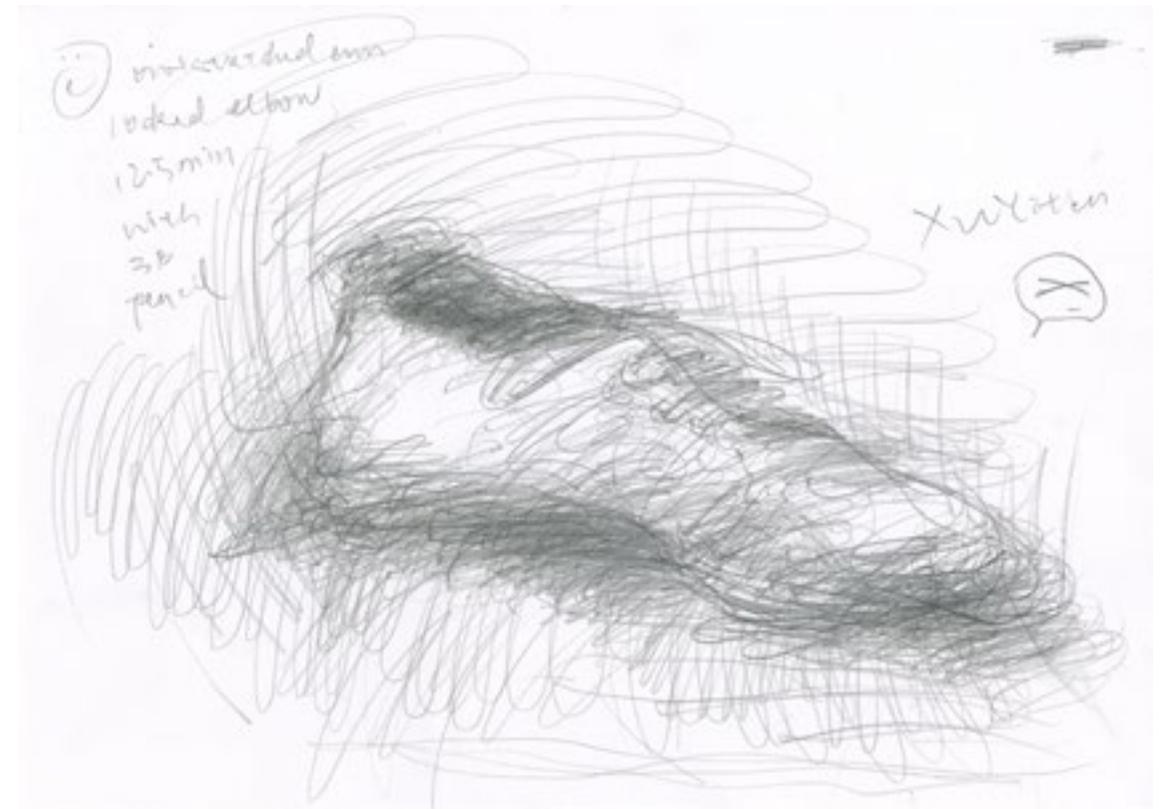
PROCESS

In a series of four 12-minute drawing exercises, make 4 separate drawings of your school shoe:

1. Observe closely the shoe arranged in front of you.
2. Make your first drawing with a pencil attached to a stick by holding it at one end with an outstretched arm – as if holding a conductor's baton or magic wand. With every exercise, you get closer to the drawing paper.
3. For the next drawing, draw with an ordinary pencil and with an outstretched arm again, this time without the stick.
4. Next, hold your pencil at one end with elbows tucked to your side.
5. Finally, hold your pencil near the tip of the lead.

OUTCOMES

Your drawings will exhibit a wide variety of drawn marks—each the result of postures and techniques adapted to reinterpret the subject matter. These responsive and sensitive marks, even if unfamiliar, possess unique qualities that are sometimes significant in themselves.



Drawing by Xu Yitian.



Ariel Dong's blind contour drawing or, "taking a line for a walk".

AN ILLUSTRATED DIARY

DOCUMENTING LIFE VISUALLY

Bukit Panjang Government
High School
Secondary 3

AIMS

To develop a mode of visual research based on consistent documentation and inquiry of daily life and personal interests.

DURATION

10 weeks (3 hours per week)

PROCESS

1. Fill a page in your sketchbook each week.

SUBJECT

Any subject of choice

2. Focus on documenting your daily life and interests: architecture, nature, people, objects, events, feelings, etc. Explore and experiment with a range of tools, mediums, styles, objects and writing to help you record extensively.

MATERIALS

Pencils, pens, watercolour, photographs, receipts, plant matter, and other tools and mediums

3. Take notes from your weekly lectures to help you improve. Also look at the works of working artists for inspiration.

4. Share your work in class critique each week.

5. Exchange notes with your peers as you look to improve day by day.

OUTCOMES

Your visual diary will be an articulation and clarification of your thoughts and ideas, and a reflection on even the most personal aspects of life. Its intimate and spontaneous pages will reveal the vicissitudes of life, challenging the notion that art is to be produced formally and impeccably all the time.



Sketchbook spread: **Ng Jing Han** explores the internal conflict between her love for the arts and the sciences.



Sketchbook spread: **Yuen Ming** delves deep into his fascination with his personal history as a Singaporean.

F U N I N T H E A R T R O O M



Chan Le Yi, Ida
Bukit Panjang Government High School
Secondary 4

2016
Oil on canvas
122 x 91 cm

This work depicts the scene of a typical art class. There are moments when we are free to express ourselves and times when we are really engrossed and focused on our work. These are the fun times in the art class and I want to capture these moments in my work. Inspired by the Impressionist's use of bright colours and impasto effects, I chose a saturated palette of colours to create the fun and exciting atmosphere. The composition is also influenced by Chua Mia Tee's *Workers in a Canteen* to achieve a sense of dynamism and celebrate the joy of labour and art making.

D R E A M S, H O P E S, W I S H E S



Tan Li Ying, Rachel
Zhonghua Secondary School
Secondary 4

2016
Mixed media installation
100 x 140 cm

This artwork depicts the different ways to express wishes for friends and family. Whether it is by praying or giving presents, these help to deliver messages to them.

THE PHOTOGRAPHER'S PERSPECTIVE

STORYTELLING THROUGH THE CAMERA

Victoria School
Secondary 3

DURATION
5 weeks (3 hours per week)

SUBJECT
Friends, surrounding
environment, object of interest

MATERIALS
Digital SLR camera, image
editing software and computer

AIMS

To understand the power of photography to craft subjective truths, and develop the competencies and confidence to construct original narratives through photographic images.

PROCESS

1. Capture a self-portrait based on the theme 'Truthful'. Post that image, with an introductory caption, onto a class online photo-sharing stream.

2. Attend a digital SLR camera workshop to learn about its basic operations.

3. Complete timed photography tasks exploring the principles of photography and design. Take a photograph that:
—uses leading lines to draw the eyes to key elements.
—gets close to the subject.
—uses the rule of thirds.

4. Learn about the works of photographer Richard Avedon.

5. In pairs, capture portraits of each other with the aim of expressing a distinctive quality in your partner.

6. Learn how to manipulate photographs with image-editing softwares in post-production.

7. In pairs, capture a series of 3 photographs in a specific narrative genre, which employs a visually interesting object. Genres include action, comedy, fantasy, history, horror and mystery.

8. Complete a 5-image photographic series by incorporating the techniques you have learnt.

OUTCOMES

Your photographs will demonstrate your grasp of the process of photographic production from conceptualisation to image editing. They will also exhibit the application of core principles of photography to construct compelling and meaningful narratives.



Transcendence, digital photography by **Ben Tan Kiat**: Ben's photo series investigates horror narratives through experimentation with light and colour in portraiture.



Digital manipulation by **Ram**: This juxtaposition of artist's silhouette, Hindu Temple and Raffles Hotel expresses his attempt to reconcile with the differences in the heritage in him and the culture he is surrounded by.

LET'S NOT

I CAN EXPLAIN.

THIS ISN'T WHAT YOU THINK IT IS.

EVERYTHING'S OKAY.

ONE MOMENT.

GO THERE.

C H I L D ' S P L A Y



Tan Bing Yang, Ryan
Hwa Chong Institution
Secondary 4

2016
Digital print, series of 8
27 × 48 cm each

We used to play pretend, give each other different names. We would build a rocket ship and then fly it far away. I used to imagine that my playground was a fort. Now I see that it really was just a metal structure. I used to imagine that my bathtub was host to numerous battles at sea. It really was just a container of water. I used to imagine that I caught overweight fish at an ice fishing hole. I really was just at a canal catching small fish the size of my hand. I used to imagine that the floor was lava. It really was just a pile of ceramic tiles in the living room.

T H E S T O L E N C H I L D



Carolyn Koh
Nanyang Girls' High School
Secondary 4

2016
Mixed-media sculpture
64 × 49 cm each

Based on a poem of the same title, this artwork seeks to invoke childhood nostalgia and whimsy through 3 dioramas showing miniature fantasy scenes. We are immersed in a fantasy world as we travel deeper into the forest with the two characters, and at the same time, we ponder our loss of childhood innocence.

T H E G I V I N G T R E E

MEMORIALISING TREES IN CHARCOAL

Victoria School
Secondary 2

DURATION

3 weeks (3 hours per week)

SUBJECT

Trees outside Victoria
School slated to be felled for
construction of train station

MATERIALS

Large drawing paper,
charcoal, erasers

AIMS

To engage with authentic real-life subjects through documentation, selection, interpretation, and the practice of looking and drawing.

PROCESS

1. Take photographs of the trees. Explore different perspectives and compositions: landscape, close up, or full tree profile.
2. Submit 3 photographs for consideration, of which 1 will be chosen.
3. Sketch the trees on-site. Experiment with both additive and subtractive drawing using charcoal and eraser.
4. Complete a large drawing using your chosen photograph as reference.
5. Write an artist's statement expressing your inspirations and the drawing's message or intention.
6. As a class, curate an exhibition of your drawings on school campus.
7. Give a presentation of this exhibition during school assembly to raise awareness of the associated issues.

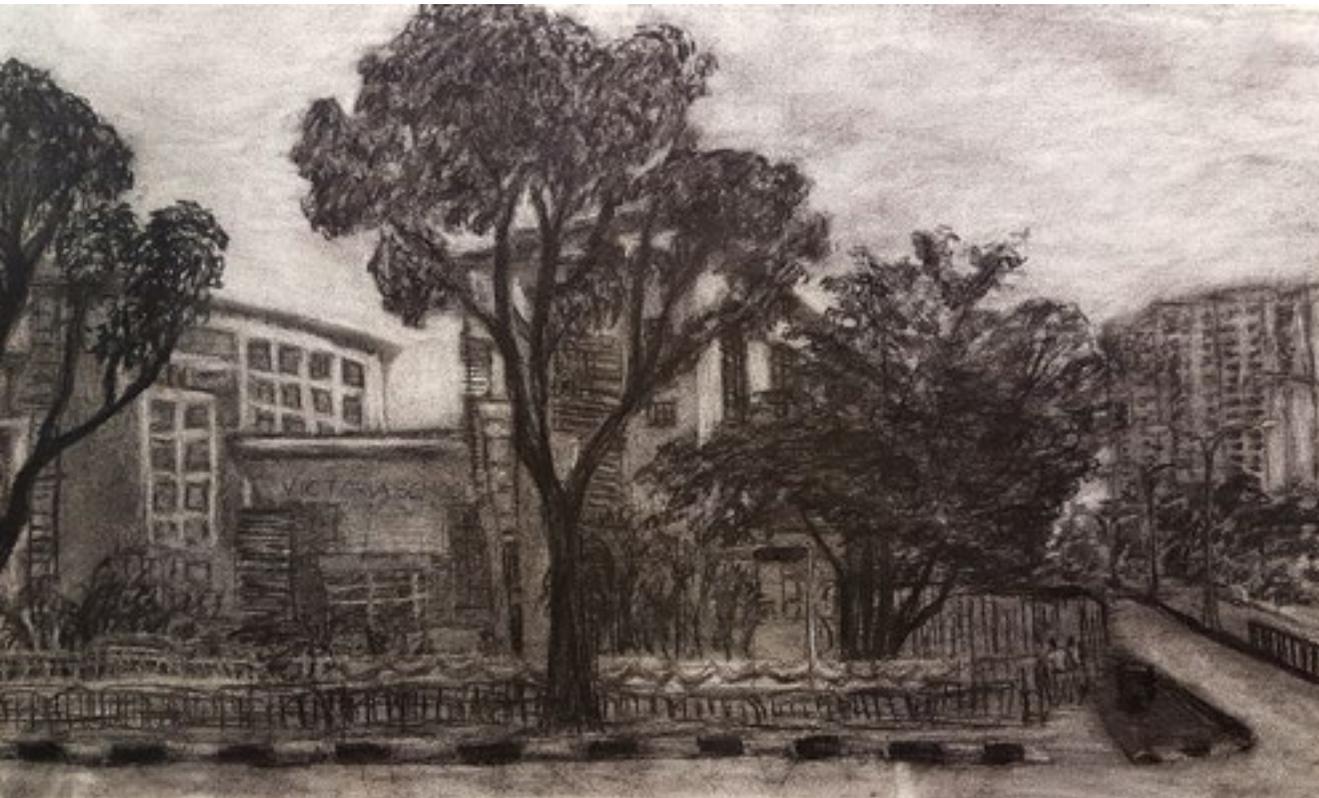
OUTCOMES

Your drawing—sensitively created through both mark making and erasing—will be emblematic of the correspondence between nature and the man-made environments around us, and a record of your personal connection with and responsibility for the subject matter.



Brian Cheng Yew Way wanted to portray the melancholic moment of the trees before being razed down to make way for the future Siglap MRT Station; expressing the inevitable sacrifice the trees made for our human needs.

S T O R I E S O F L I V I N G S P A C E S



Charcoal drawing by **Lukas**, showing how the trees that were razed were once identified as part of the facade of the school building of Victoria School.



Hugo Ong
Nanyang Junior College
Junior College 2

2016
Mixed-media installation
224 x 42 x 18 cm

Home, permanent or temporary, sheds light on our identity, defines our culture of living and tells unique stories.

My artwork explores various living environments in Singapore, and the significance of home to people. Even though our physical living spaces may be similar, the way we utilise them can be vastly different.

BUILDING OCEAN PAVILION

CONSTRUCTING PUBLIC ART COLLABORATIVELY

Victoria School
Secondary 1

DURATION

3 weeks (3 hours per week)

SUBJECT

Ocean Pavilion, a public
art installation designed by
British artist Luke Jerram

MATERIALS

Plastic bottles, wire mesh,
artist's construction plan

AIMS

To participate in a large-scale public art festival, *i Light Marina Bay 2017*, and engage deeply with its social messages through collaboratively assisting an artist in the realisation of his work.

PROCESS

1. Study carefully artist Luke Jerram's construction plan for his art installation, *Ocean Pavilion*.
2. Attach plastic bottles onto sheets of wire mesh according to instructions.
3. Submit your work to the organisers of *i Light Marina Bay 2017*. The different segments will be collected from the various collaborators to be assembled to complete the public art installation at the exhibition venue.

OUTCOMES

Your work will be part of a collaborative effort to produce an architectural public art installation which expresses the vision of a professional artist. It represents one of many modes of participation that is vital in the creative industries, and the scale and impact possible when people come together to collaborate.



The students had an immersive experience with the final installation that was built with the preliminary assemblages of wire mesh and recycled bottles they helped to put together. This experience had inspired them to be bold visionaries when it comes to making their own art.

OBSERVATIONS OF NATURE

PAINTING A SUSTAINABLE WORLD

CHIJ Secondary (Toa Payoh)
Secondary 3

AIMS

To compose a captivating painting which conveys your thoughts on the state of the natural world and our efforts at building a sustainable future.

DURATION

6 weeks (2 hours per week)

SUBJECT

Nature and the environment

MATERIALS

Acrylic paint and canvas

PROCESS

1. Reflect on what you have learnt from conducting a public upcycling workshop. Consider the environmental, economic and social aspects of sustainability.

2. Generate ideas for a painting in response to the theme 'Sustainability'.

3. Gather images which help you express your ideas effectively. You may do this through photography and making observational drawings.

4. Experiment with different painting techniques and styles using acrylic paint.

5. Make various compositional studies in different colour palettes to see which works best.

6. Create a painting on canvas from your studies.

OUTCOMES

Through the use of compositional devices, juxtaposition of images, nuance of colour, and a unique style, your painting will reveal your thoughts and feelings towards a pressing global issue.



Painting by **Eva Mary Arun** shows how the continual destruction to mother nature by humans can lead to detrimental consequences.



Painting by **Maria Florentina Audrey Odang** is about the effort made to sustain one's language, culture and identity as an overseas student detached from home.

T H I S I S N ' T
 J U S T M Y
 C R E A T I O N ,
 I T ' S Y O U R S
 T O O



Nyang Bing Pei
 Nanyang Junior College
 Junior College 2

2016
 Fashion design
 156 x 80 x 80 cm (left),
 158 x 38 x 38 cm

The endless chase for material satisfaction to fulfil our perpetual human greed has spiralled our Earth into self-destruction. Endless resources have gone into mass production and in turn produced devastating pollution. The relentless mechanics of the 'out' and the 'in' which drives fashion trends, made fashion the second dirtiest industry, guilty of wreaking immense havoc on our environment.

Hence in my work, I sought to mirror the causes and effects of pollution in two fashion pieces made of materials that are associated with pollution.

O V E R G R O W N



Tan Jin Heng Benjamin
 Victoria School
 Secondary 4

2016
 Pencil on paper
 Sizes variable

What is really overgrown in our current world today? Plants? Jungles? Or the human desire to better themselves at the expense of others? Ignorance of world around us?

Can we overcome our greed and desires for something "better" or do we become slaves of our human nature? What is the environmental impact of our selfish behaviour?

A P E R S O N A L V I E W O N T H E W O R L D

PAINTING WHAT MATTERS

Nanyang Junior College
Junior College 1

DURATION

10 weeks (4 hours per week)

SUBJECT

A theme of your own choice

MATERIALS

Paint, canvas, paper, and
other dry and wet medium

AIMS

To communicate powerful ideas through creating impactful and technically accomplished paintings.

PROCESS

1. Identify a theme or issue that piques your interest.

2. Gather images which help you express your ideas effectively. You may do this through photography and making observational drawings.

3. Experiment with different painting techniques and styles, and make various compositional studies.

4. Determine the composition which will be painted on a larger scale.

OUTCOMES

Your oil painting will effectively convey your creative interpretation of a personal theme, while the accompanying developmental work will reveal keen observation at work and expressive manipulation of drawing and painting media.



Ramifications of Pollution, a painting by **Deemithra Chamikara Wijesooriya**.

I CAN EXPLAIN.
THIS ISN'T WHAT YOU THINK IT IS.
LET'S NOT GO THERE.
ONE MOMENT.

**EVERYTHING'S
OKAY.**

PENCILS

DOWN

DRAWING WITH UNUSUAL MATERIALS

Nanyang Girls' High School
Secondary 1

AIMS

To sharpen observation skills and to reinterpret what is seen with creative marks and lines.

DURATION

10 weeks (1 hour per week)

SUBJECT

Still life objects

MATERIALS

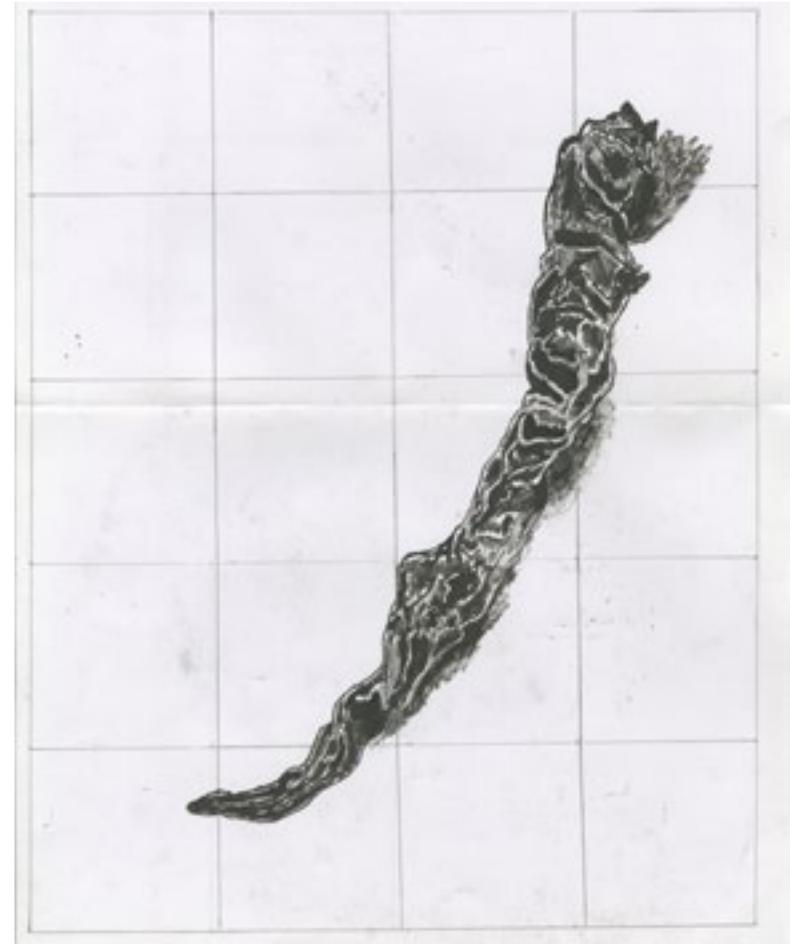
Drawing paper, ink, strings,
masking tape, twigs and other
ordinary objects

PROCESS

1. Observe closely the still life arrangement of objects in front of you.
2. Make a drawing of what you see by manipulating and experimenting with one or more of the unusual materials available.
3. Make a drawing of:
 - a chilli using a twig dipped in ink.
 - a walnut with strings and tapes without looking at your drawing paper (blind contour drawing).
 - Vincent van Gogh's *The Starry Night* by crayon-etching, a method of scratching on a crayon-filled paper using satay sticks.

OUTCOMES

Your drawing will be a record of your efforts at looking and depicting what you see using unusual materials, highlighting the potential of all kinds of materials, even three-dimensional objects, for drawing.



Drawing of dried chilli with ink and twigs by **Wang Zixuan**.



Recreating Van Gogh's *The Starry Night* with crayon-etching by **Yang YINUO**.

S I G H T A N D

S O U N D

EXPERIMENTAL FILM MAKING

Hwa Chong Institution
Junior College 1

AIMS

To experiment with moving image and sound within a non-linear dialogic process, whereby recording and manipulating video footage are concurrent processes that inform each other, leading to unexpected possibilities.

DURATION

5 weeks (3.5 hours per week)

SUBJECT

Any subject of choice

MATERIALS

Digital SLR or video camera,
mobile phone, video editing
software and computer

PROCESS

1. Acquire the basics of video editing to consider its potential for image and sound manipulation.

2. Experiment with some available footage, paying particular attention to the impact of different forms of sequences and juxtapositions.

3. Create an experimental film as you maintain 2 concurrent processes:

- Record video and sound from around you. Observe the world keenly and see what arouses your interest.
- Edit and experiment with your recordings like before.

4. Discuss your work-in-progress with your teacher. Share your thoughts and feelings on producing a film this way.

5. Present your experimental film and creative process to your classmates.

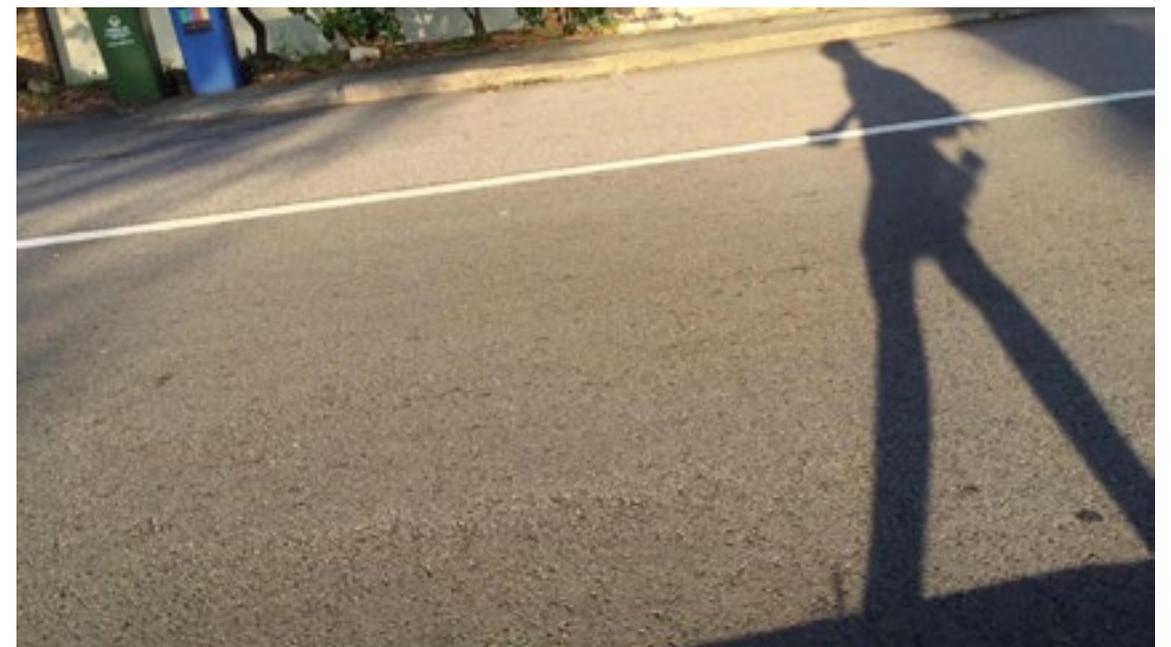
OUTCOMES

The complex layers and sequences in your experimental film will speak to an intensive exploratory process. It will express the communicative and emotive power of image and sound, especially in combination, to convey meaning.

“I got to explore a new way of seeing through the camera lens, take an interest in even the seemingly mundane and insignificant moments that ultimately contributed to the creation of a rhythmic, sensory work. I understand the use of this time-based medium better now. This module has prepared me to use film as a medium of artistic expression for future works.” – Chai Si Hui



Still from **Chai Si Hui's** film, *Untitled*.



Still from **Leong Man Wei's** film, *Untitled*.

B R A V E N E W T R A C E S

EVOLVING MARK-MAKING THROUGH NEW MATERIALS

National Junior College
Junior High 3

AIMS

To explore mark-making in drawing through experimenting with unexpected tools and materials, and thoughtful recording in a sketchbook.

DURATION

1 lesson (3 hours) leading to
independent research

PROCESS

1. Pick an object and wet medium at random from the selection available.

2. Explore the full range of marks and tones you can produce using the chosen medium and the object as a drawing tool.

3. Experiment with other combinations of materials and record the outcomes in your sketchbook, including writing personal notes.

4. Evaluate the effects of the use of new materials by applying new techniques to an extended task: a large drawing responding to a given theme and using an original image as reference.

OUTCOMES

New tools or techniques can mean looking at ordinary objects from a fresh perspective. Your drawings will be a demonstration of your expanded mark-making vocabulary, and a valuable record of experimentation for future reference.

SUBJECT
Any subject of choice

MATERIALS
Drawing paper, coffee, juices, broccoli, dried mushrooms, twigs, sponges, straws and other ordinary objects



Celeste Lee's sketchbook: combinations of pigments and mediums to make marks.

U N E A R T H I N G U N K N O W N C R E A T U R E S

CLOTHES PEG SCULPTURE

National Junior College
Junior High 1

DURATION
10 weeks (3 hours per week)

SUBJECT
Creatures (real and imaginary)

MATERIALS
Clothes pegs, paint, drawing
paper, pencils

AIMS

To experience a systematic process of construction from simple units to complex assemblage, while drawing connections between objects and the natural world.

PROCESS

1. Observe closely and draw a single clothes peg in various angles and with different materials.

2. Turn your drawing to the imaginative: combine, substitute or hybridise with other subject matter so the peg begins to transform into creatures.

3. Imagine yourself a paleontologist and each peg a 'bone' that belongs to an imagined creature.

4. In a group of 4, collaborate to construct a skeleton of this imaginary creature using all the pegs available.

5. Individually, draw your creature sculpture from observation.

6. Add features and details in your drawing to further transform your sculpture to the creature of your imagination. Study the form of modern living animals to help you visualise these details.

7. Paint your sculpture to bring your creature to life.

8. Visit the Lee Kong Chian Natural History Museum to gather information on different types of prehistoric animals, their attributes and living habitats.

9. With your findings, construct a 'Portable Museum' (a box diorama) to introduce various details of the characteristics and habitat(s) of your creature.

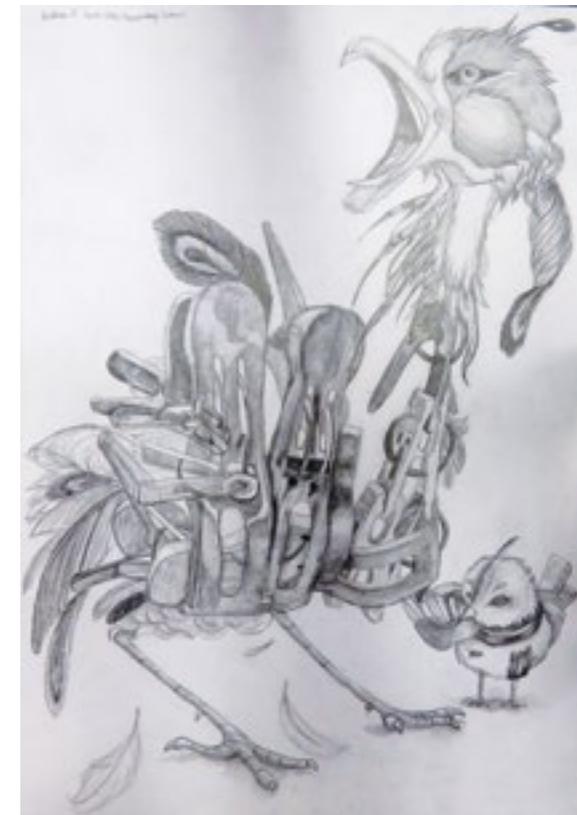
OUTCOMES

Your sculpture will be a record of a development of the form and idea of an imaginary creature—starting from the simple and immalleable form of the peg, to a combination possessing particularities and context. This development from simplicity to complexity, and back, can be an illustration of the gradual formation and appreciation of art of all kinds.

"[the project] really taught me teamwork and we got to brainstorm together. With more minds we created amazing animals I couldn't even think of myself." — feedback from a student



Sculpture Gipeacroc by AEP Centre students, **Poh Qi Qi** (Presbyterian High School), **Chua Xin Yi Rachel** (Jurong Secondary School) and **Tay Xinyan Rachel** (St Anthony's Canossian Secondary School).



'Transformation drawing' by AEP Centre student **Amebegnuie Esther Mei Rui** (North Vista Secondary School)

CHANCE ENCOUNTERS

Yang Yujie

National Junior College
Junior High 4

2017

Mixed media
(Shoes)

26 × 22 × 31 cm

The artist presents the hidden magic of chance encounters in the deconstruction and reconstitution of old footwear. By stripping elements of the materials to smaller parts before recombining them in new ways, the sculpture becomes a culmination of visual textures greater than the sum of its parts.



GIVE IN

Delwyn Ong Yi Qin

National Junior College
Junior High 4

2017

Mixed media
(Bubble wrap)

41 × 20 × 8 cm

The artist uses large bubble wrap to portray the notion of giving in to pressure. With purposeful arrangement and manipulation of the material, the work captures the essence of deterioration and collapse.



LEAF VORTEX

Seah Kwee Suan, Celeste

National Junior College
Junior High 4

2017

Mixed media
(Leaves)

25 × 17 × 22 cm

The artist is intrigued by the concept of mortality and presents to viewers a work that encapsulates the visual qualities of the circle of life. By manipulating leaves while they were green and allowing them to brown gradually, the transformative nature of life is suitably paralleled with the spiral form of the sculpture.



HUMAN

Anabelle Wong Hui Xian

National Junior College
Junior High 4

2017

Charcoal

26 × 22 × 31 cm

The artist works with the concept of the human body as a carcass. Even as the body deteriorates, what remains is the core of the human being—the heart. The solid piece of charcoal that remains atop the cuboid of increasingly shrinking charcoal pieces is symbolic of the human person.



PERSONAL OBJECTIVES

MAKING SELF- PORTRAITS WITH SYMBOLIC OBJECTS

National Junior College
Senior High 1

DURATION

3 weeks (3 hours per week)

SUBJECT

Self

MATERIALS

Large drawing paper, Chinese ink, toys, dried food, plant matter, household tools, disposable tableware and other ordinary objects, and an object of personal significance

(This lesson is adapted from Serangoon Junior College)

AIMS

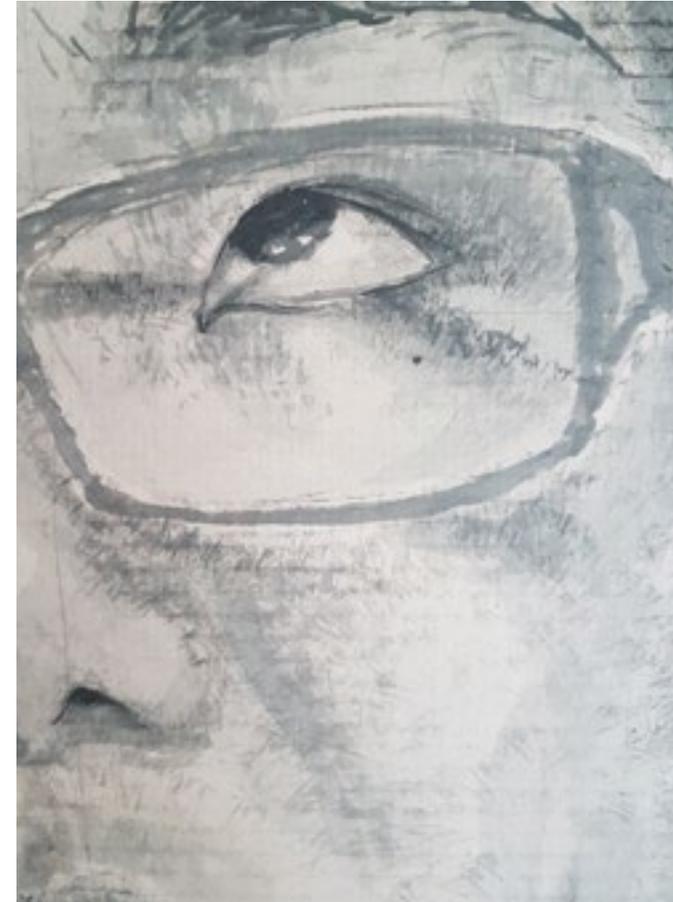
To interrogate the notion of 'self-portrait' by incorporating objects of personal significance into an experimental drawing process.

PROCESS

1. Pick an object from the selection available.
2. Explore the full range of marks and tones you can produce using ink and the object as a drawing tool.
3. Combine these new found marks and discovered techniques in an outdoor sketch of a scene.
4. In the next lesson, bring an object of personal significance for use as a drawing tool.
5. Create a large self-portrait (1.6 m in height) using a photograph as reference.

OUTCOMES

Your drawing will not only demonstrate your grasp of proportion, scale, and tonal values in drawing, but will also be imbued with a deep personal significance through the choice of material and process.



Close up of self-portrait
by Li Haiyun.

Exploring mark-making using
different ordinary objects as a class.



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