

Introduction:

(introductory soundtrack)

Welcome to an audio tour of Nodes of Silence at Starch.sg. This audio experience consists of a narrated visual description and artwork information of each exhibit within this space of Starch.sg which spans 220 sqm.

This guided tour will take reference to clockface notation to indicate the direction and position of the artworks. Each exhibit will begin with the alphabet followed by the title of the artwork, artist name, visual description and artwork information, for example: Exhibit A, Vanishing Hope, Amrita Chandradas...
“Vanishing Hope” exhibit is a photography series...

Exhibit A: Vanishing Hope by Amrita Chandradas

Visual description:

“Vanishing Hope” exhibit is a photography series of 12. 10 are single images, and 2 are diptychs. The works consist of a mixture of portraits, surroundings and items left behind by disappeared individuals in Sri Lanka. Colors and lighting in this series are of deep, dark and moody undertones thus reflecting the emotions and anguish the Tamils families have been feeling for years. Letters appealing on the whereabouts of their loved ones are found attached to a clipboard, a brief insight on their search for their loved ones.

Artwork information:

The historically significant conflict of 26 years between the Sri Lankan military and the LTTE (Tamil Separatist fighters) presents the unquestionable disappearances of thousands of Tamils at Sri Lanka—an official estimate of more than 65,000 Tamils are missing. Their family members are desperate for answers however all that is left are silent photographs, vacant environment & unanswered questions in relation to each person’s disappearance. Despite declaring death certificates for all missing persons without sufficient evidence by the Sri Lankan government on 20 January 2020, the Tamils continue to protest in hope to be certain about their loved ones’ whereabouts. Sri Lanka has the second highest number of enforced disappearances in the world.

The next artwork, Exhibit B is towards your 3 o’clock.

Exhibit B: Surviving Eclipses by Zarina Muhammad

Visual description:

Composed of bamboo and percussion musical instruments, organic materials, snakeskin, text on braille paper, personal mementos, handwritten notes, small sculptural works, shrouds, talismanic textiles, incense and miscellaneous tactile materials, the installation is presented as a sensorial geomantic tableau that draws on intercessory acts, gestures and antidotes in times of crises, transition and transformation. The instruments will be placed on a mat on the floor. Other objects that form the installation will be placed at varying heights. Audiences are invited to create an impromptu performance, to activate and play the instruments and make a 'sound offering' to the space.

Artwork narrative/information:

Surviving Eclipses is an invitation to trace, intercede with, invoke, and gently observe the interdependencies of different environmental knowledge from the entangled points of view of the non-human, more than human and human-made. Eclipses have long been understood as significant portals of transitory spaces and threshold-crossing, of disruptions and descends to underlands where we learn to see in the dark. The installation is presented as a geomantic tableau, as webs of works within a work that draws on intercessory acts, gestures and antidotes in times of crises, transition and transformation.

The next artwork, Exhibit C is towards your 1 o'clock.

Exhibit C: Latent by Chok Si Xuan

Visual description:

Extending down from the ceiling, the installation is suspended through two distinct branches of tubes, with the whole structure spanning 3.5 meters in length. Each cluster interweaves with two silver petal-floral-like forms in the middle, before more tubes stretch towards the ground. The floral-like forms are made out of 3D printed plastic. Split in the middle of the floral-form, clusters of tubes are revealed. Almost as though the tubes are growing and interacting with one another, it is tricky to trace where each tube takes path, but they resemble a trellis of plant stalks, crawling and interacting in a vertical fashion. At the edge of each petal, there is a circular, pillowy form. These forms inflate and deflate through air that is pumped from the motor systems located at the highest and lowest point of the work, with electrical cables tangled around the tubes.

Artwork information:

Through reproducing visual and biological systems through inanimate material, the work aims to explore the aesthetic interface of the flower. Subtly revealing their vastly complex, yet dynamic anatomical systems, circulating information in its efforts of life preservation. Quietly, both the analogy of the systems represented and ourselves observe the modes of communication nature takes on, materializing intangible currents.

The next artwork, Exhibit D is towards your 2 o'clock.

Exhibit D: Still.Here. by Yen Phang

Visual description:

Two accompanying pieces of ink on rice paper laid horizontally

Movement #1: A partially unfurled continuous rice paper scroll with varying ink rhythms.

Movement #2: A stack of square rice paper pieces in varying stages of ink absorption, with a gradation upwards from black and crumpled towards white/pristine.

This piece is presented on a low round pedestal, and visitors are invited to touch and handle the stack of papers.

Artwork information:

Through painting and the long-form scroll, “Still. Here.” is a return to the body as a field of possibility for slow-being, gradual change and impermanence, with its stillness and invisible rhythms. A sanctuary for contemplation and being, for the observation of continual internal processes, for paying close and expansive attention to the element of water and the sense of flow and letting go. The work rethinks the pictorial frames of landscape and portraiture, to be able to break out of how we view the body representationally, and also what we expect from the traditions of ink painting.

The next artwork, Exhibit E is towards your 2 o'clock.

Exhibit E: Malayan Orchid by Rafi Abdullah in collaboration with Tristan Lim and Studio Darius Ou

Visual description:

Malayan Orchid is an artwork installation composed of a newspaper rack with newsprint graphic novels loaded onto it. The newspaper rack is made of stainless steel, and measures at about sixty centimeters in width, and a hundred and fifty centimeters in height. It is silver in color, and has a matte metal finish. There are five bars at the top which clips and suspends five graphic novels vertically, in slightly increasing height. At the foot of the newspaper rack, there is a metal mesh bolted across the rack. A stack of the graphic novel is placed on top of the metal mesh.

Artwork information:

First of an extended trilogy, *Malayan Orchid* is an installation-based work, that is centered around a collaborative graphic novel written by Rafi Abdullah, designed by Studio Darius Ou, with art works by artist Tristan Lim. Set in the year 2024, the graphic novel follows the story of a security officer at an amusement park discovering phantom poems in the crevices of her place of employment. What ensues is a journey of discovering historicities and encountering memories unbeknownst to her. Fumbling through speculative fiction, autobiographical truths, half truths, 'hard truths', and lies, the work is an attempt at revising revisionism.

The next artwork, Exhibit F is towards your 4 o'clock.
This is the end of the guided audio tour, thank you for visiting us
and we hope you enjoyed the exhibition.