



LIFE SOUVENIRS 生活小品

A COMMUNITY ARTS PROJECT AS PART OF SILVER ARTS 2014

By Angie Seah
With Adeleine Daysor, Ahmad Abu Bakar,
Geraldine Kang and Zai Tang





INTRODUCTION

Life Souvenirs (生活小品) is a Community Arts Project (CAP) that provides a platform for seniors and young people to explore their sense of self through a creative process lead by artists.

Curator Angie Seah invited four artists working in different mediums to devise workshops in response to the theme of 'Interpretations of Self'. Each workshop series gave participants an opportunity to stimulate self-awareness, cultivate creativity and translate their life experiences into art.

In Geraldine Kang's "To see the world in a grain of self", senior and youth participants discovered how to create personal narratives through photography. Over the course of six sessions, each individual developed their own character and created props, producing a sequence of images that captured the essence of a story they wished to tell.

In Ahmad Abu Bakar's "Heirloom of Stories", seniors activated their hearts and hands through the making of sculptural ceramic art works. Shaping their individual pieces through a variety of hand-building techniques, heirlooms were created as a celebratory symbol of their life, to be passed down to the next generation.

In Adeleine Daysor's "Facets of Me", senior participants contemplated the many layers that make them who they are, through the creation of a mixed media self-portrait. Bringing personal objects and imagery as an initial source of inspiration, the group engaged in an intuitive process of image-making as a means of uncovering unexpected aspects of the self that emerge through art-making.

In Zai Tang's "Hear: I am", senior participants explored listening as a tool for awareness and sound as a medium for self-expression. Working together as a collective they attuned themselves to environmental listening, improvisational music strategies and graphic notation, culminating in a live performance of a collaborative composition.

In opening up their practice to communities, each artist developed a framework for those involved to engage with their creative self. Through the process the participants begin to uncover new perspectives on life, as they take their initial steps on a liberating journey of artistic expression.

Life Souvenirs (生活小品) was commissioned by the National Arts Council in April - May 2014 as part of Silver Arts initiative which aims to celebrate arts and ageing.

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CURATOR'S STATEMENT

Souvenir - French 1765-1775 - To remember; The act of remembering; to come to mind; something kept or serving as a reminder of a place, person or occasion; keepsake; memento.



Life Souvenirs (生活小品) grew out of the desire to create an opportunity for senior members of our society to reflect on their life experiences through art-making and leave a mark to celebrate their existence.

In a time of rapid development in Singapore and the world at large, remembering who we are through the stories of older generations is vital; their experiences should not be forgotten but rather preserved as a way to educate and inform the wider community.

Everybody has a story to tell. However, not everyone has had the chance to explore art as an alternative means of expressing these stories.

In Life Souvenirs (生活小品) artists helped participants nurture their budding artistic potential by introducing them to ideas of narrative, self-perception, aesthetics and symbolism.

In guiding the participants through this process of creation, contemplation and communication, these workshops aim to engage their imagination, enliven their spirits and engender a dynamic sense of self within.

This project exists as a means for seniors to find new modes of expression and enjoy the personal freedom and self-reflexivity that grows out of the process of making art.

PEDAGOGY

“The teacher is of course an artist... What the educator does in teaching is to make it possible for the students to become themselves.”

— Paulo Freire, *We Make the Road by Walking: Conversations on Education and Social Change*

When bringing arts into a community, it is a priority to consider the artist’s role in relation to the participants.

The artist should be present not just to ‘teach’ the technical skills of their respective medium to the ‘student’, but more importantly to enable the student to think for themselves so they can begin making their own artistic decisions with the knowledge they acquire.

In delivering these workshops the artists place as much emphasis on process as they do on product, for it is within the process where the greatest potential for learning can occur.

Each artist oscillates between the role of conductor and catalyst; on the one hand guiding their group through the process towards a defined goal and on the other, facilitating interactions which help each individual begin to unlock their creative potential and find their own artistic pathways.

It is the artist’s task to cultivate this conscious and critical environment for self-learning, where the students dissolve their assumption that there is a right and a wrong way to make art.

Through this approach to pedagogy, the artists encouraged the students to believe in the value of their own ideas and in doing so experience the sense of becoming that self-expression through the arts can provide.



TO SEE THE WORLD IN A GRAIN OF SELF

WITH GERALDINE KANG

To see the world in a grain of self is an intergenerational workshop series enabling participants to express themselves using the photographic stage. Loosely inspired by the works of photographer Duane Michals, this project provided both senior and youth participants with an artistic experience of photography, through the production of a sequence of images involving a self-created character.

In the initial sessions participants were introduced to the concepts of characterisation, narrative sequences and relevant technical strategies. Examples of photographers' work who specialise in self-portraiture were shown to expose the participants to different ways of creating photographic images that explore the idea of self. The processes involved were explained to the group, giving them a greater understanding of the possibilities of the medium.

Each participant then started brainstorming ideas for a character based on their individual life experiences or imagination. As these ideas develop they create their first set of props with the materials provided, in time for their first shoot. Geraldine demonstrated basic camera handling techniques and ways of working with lighting, enabling the participants to try their hand at photography.





As they built upon their characters' identity over the sessions, participants are encouraged to engage with the more conceptual aspects of photography, considering how playing with the placement, sizing and editing of images affects their story. The workshops concluded with a final shoot, capturing each participant's creative energy in dynamic sequence of images for their character.

Through the process of acting and posing, the participants had a chance to see themselves differently and gain a new confidence. By developing their own narrative sequence they learnt to intuit metaphors and symbols, gaining a heightened sensitivity towards aesthetics and their potential for self-expression through photography.

As an artist who has used photography to reach out to others and to reflect on self, Geraldine devised these workshops to encourage those involved to get in touch with a side of themselves they don't normally share, and express this creatively through the photographic image.

REFLECTIONS - Q & A with Geraldine

Your workshops were inter-generational: How did you find the interaction between the younger and older people?

The younger people were really able to help the seniors get comfortable with the medium and contributed ideas of how we could use the props. Our generation is perhaps a little more fluid in how we see and perceive things, which in turn encouraged the seniors to adopt a more open mindset.

What were the main challenges in working with the participants?

The seniors felt like they needed to be told what to do; they assumed there was a right and wrong way of coming up with a story. Hopefully they have walked away from the workshops understanding that there is no right and wrong, and that they can further develop their own artistic judgement.

What was the most rewarding moment for you?

It was probably the final session when everyone shared their work and the stories behind them. I did not have the opportunity to work with everyone so closely, so was very heartened when several participants demonstrated immense openness and courage. I was glad that they took the workshop seriously and gave substantial thought to their ideas and inner selves.

How do these workshops relate to your own practice?

My practice has always involved people, or a collaborative aspect to make an artwork. These workshops allowed me to work in a context that I didn't have control over in terms of the ideas, so it's a very open collaboration. It has made me

understand how photography can be for other people and what it is for me.

If you were to devise another workshop, what parameters would you adapt to improve the overall experience for those involved?

Ideally I'd like to spend more time talking to participants about their ideas. If there was more time to sit down and mentor them one on one, I think it would be beneficial. One way to do this would be to work with a much smaller group: Doing more intensive, shorter sessions with them, so I can make a greater impact, as opposed to dealing with a larger group in one go.

What was the most important thing you learned from working with the participants?

It was a real lesson in managing personalities and learning to listen and negotiate with the requests and needs of the participants. It was important that I came across as a friend more than an instructor. I was reminded to always maintain a certain vulnerability or openness, if one can call it that in any work that I create.

How do you think community arts can develop as time moves forward?

I think community art can afford to expand to other digital platforms; for instance, it would be good to do a simple workshop on generative art display coding or creating a web interface together with participants. I am sure there are senior participants interested in acquainting themselves with newer media.

HEIRLOOM OF STORIES

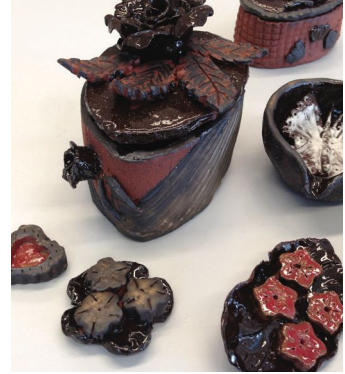
WITH AHMAD ABU BAKAR

As a precious possession passed down through a branch of a family tree, the heirloom embodies the link between generations – an object existing as a symbolic tether between past, present and future. In *Heirloom of Stories*, senior participants interpret their life stories through the creation of a ceramic heirloom executed with a variety of techniques.

In the initial sessions the seniors were introduced to the medium through examples of works that have been rendered in clay. Following on from this, Ahmad guided participants through the making of ceramic stamps: The stamp itself was conceived as a personal symbol or sign, helping to convey an aspect of the story they wished to tell. After completion, the stamp was fired in the kiln ready to be used as a means of enhancing their main piece as it forms.

As the sessions progressed, the seniors were shown a range of hand-building techniques that can be done with clay, such as slab construction (creating sheets of clay by rolling it out) and coiling (building layers of coiled clay to create a vessel and other coiled forms). As well as stimulating their creative facilities, these techniques also fine-tuned the group's motor skills and hand-eye coordination. Similarly, hand-building techniques like rolling, folding and kneading can relieve stress and tension and improve blood circulation.





As their piece took shape, their personal stamps were used as surface treatment, imbuing a sense of identity on to their art objects.

Finally the participants learnt about basic glazing techniques in order to colour their heirloom. They used this knowledge to put the finishing touches to their artwork, before it was fired for the last time.

Their beautiful sculptural vessels emerged from the kiln inscribed with their personal symbols and intricate designs—both a personification of their stories and a testament to an engaging creative process.

REFLECTIONS - Q & A with Ahmad

Where did your idea for Heirloom of Stories come from?

I wanted to give the seniors a chance to make something meaningful that can eventually be passed on to the next generation. Through the creation of their ceramic work they could tell their story and create something permanent so that they'll always be remembered by their loved ones.

How did you find the participants' engagement as a whole?

They responded with enthusiasm and energy. They were always excited and mostly on time. It is totally different from teaching students on a tertiary level. When it comes to this project it's not about achieving a grade; the challenge for the participants lies in creating an interesting object that both they and their family can appreciate. It's a nice honest experience for them.

How did you see your role?

I see myself more like a facilitator, to assist the seniors to translate their ideas into a piece of work. It's much more about sharing than teaching, in the traditional sense. My role was to help them find their own way of working. I had one participant who presented himself in a very professional manner, wearing big goggles for detailing his work! He came to develop what was to become a very beautiful piece which took on a quite mechanical form. Great work for a first-timer!

What did you feel the participants took away from the whole experience?

Appreciating everyday experiences and objects in a new way. In being present through the creation of the cup there is a greater experience

of the object. There is beauty in drinking coffee from such a cup because when you know intimately about the life of this object, there is a greater connection to it and more depth to the experience.

What was the most rewarding moment?

When the participants saw their work after it had been fired in the kiln. When they opened the boxes containing their finished pieces, it made me very happy to see their faces. They were very full of excitement. It made me feel very humble. Here it's not about high arts; it's about the satisfaction they have by seeing through a creative process with sincerity.

What would you change to make the workshops better?

I would suggest more sessions, enabling the participants to explore a larger skill base: The more experience the participants have in terms of time, the more they can get to know the medium and express themselves through it. In terms of environment, things could be better if the sessions were to take place in a studio or workshop.

From your years of experience working as a teacher and a facilitator, how do you think community arts could be developed further?

I think things could be improved by inviting artists to work with participants over a longer period of time and in a more collaborative capacity, rather than forming a teacher-student relationship over a short duration. This would allow themes and concepts to emerge more organically and enable more depth in learning for all involved.

FACETS OF ME

WITH ADELEINE DAYSOR

Identity is complex, multi-faceted and ever evolving. Every individual has unique physical traits, intrinsic personalities, preferred lifestyles and favourite things that they are attached to. Some of these experiences and sentiments gained over time become the constant elements that identify "I" / "Me".

In *Facets of Me*, seniors were invited to contemplate their significant life experiences and identify the unique characteristics that make them who they are, eventually translating this awareness of self into a two-dimensional mixed-media artwork: A self-portrait.

In the beginning, participants were asked to bring in personal objects and imagery with them to set them thinking about how they would like to represent themselves. They refer to these sentimental items—and to the places and memories attached to them—to derive visual forms and motifs that capture their personal meanings.

Participants were then shown basic drawing and painting methods, and given the chance to experiment with the wide range of materials and mediums to create interesting surface textures, relief and personality in their work.





Along the way Adeleine helped the participants to understand how to use artistic approaches towards developing ideas, as well as compositional techniques. They learnt about these formal aspects of image-making through a first-hand experience of documenting, layering and juxtaposition as their work evolved.

Emphasis is placed on using intuition, enabling participants to 'follow their gut' and be in the moment with their creation. This instinctual approach allowed the participants to develop their work organically, encouraging their ideas to emerge naturally through the process.

The end result was a diverse range of self-portraits that narrated heart-warming stories and intriguing personalities. A vibrant collage of imagery, colours and materials, these works celebrate the intrinsic dynamism of each individual and encapsulate the positive energy experienced on their first artistic journey.

REFLECTIONS - Q & A with Adeleine

What changes did you observe in the participants as they went through *Facets of Me*?

Most came in hesitantly having not had any art experience and most came in unsure of what they wanted to do or what they could achieve. As time progressed, they built a lot of confidence through embracing something unfamiliar. One participant shared that the process was very organic and that the approach was very encouraging – at the beginning she never thought she would be able to piece something like that together!

How did you see your role?

I think I tried to be more of an observer, honestly, as I didn't want to have a heavy hand in the making of the work. I was there to respond to their questions. Most of my advice was compositional or technical: Some needed assistance, but most knew what they wanted, so I was there to help them visualise it.

What were the challenges you faced?

I think the main challenge was in the first two lessons in trying to put across the objective or idea that we're trying to manifest. Many would come in thinking I was coming to teach them how to do A, B, C, etc, but that wasn't the case—it was really about free expression. That took a bit of convincing.

How has this project impacted on your own practice?

As a teacher it's not really new for me in some ways, however working with the seniors was a

different experience. It's been good to gain an understanding of their generation through their aesthetic tastes and catering to that. As a painter it's quite nice to come out of the studio and into a community that's not involved in the arts.

What was the most rewarding thing for you?

Seeing everyone enjoy themselves and being so enthusiastic and keen. I've learned a lot from them, they told me their life stories and teased me! It's very nice to see the social interactions; it's really not that different from how we interact or how kids interact.

What would you change to make the workshops better?

A longer term project incorporating field trips. Since the wider aims of a project like this is about introducing contemporary art to the community it would be good to bring them out to see what's happening in museums, galleries and alternative spaces—things that we are familiar with as artists. It shifts the focus away from the making of an art object towards cultivating a broader knowledge of art in general.

Communication could be improved too, perhaps by providing an orientation kit for the students when they sign up. It could give them a greater sense of what the project is about, details about what to bring, what to expect and info about the exhibition.

HEAR: I AM

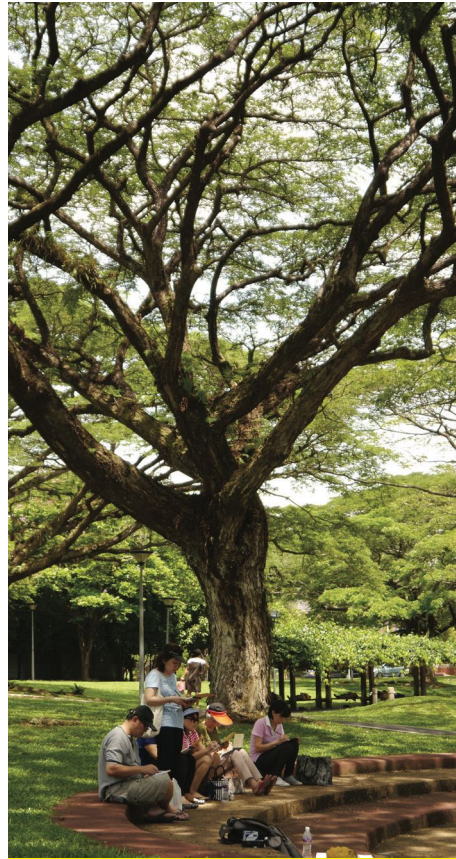
WITH ZAI TANG

In *Hear: I am*, senior participants take the opportunity to explore listening as a consciousness-raising tool and sound as a personal medium to express ideas. Working as a group the participants were introduced to a variety of games and strategies for working with sound, building towards a live performance of a collective composition.

The first few sessions exposed participants to rule-based improvisation games using percussion instruments. This familiarised them with the act of focused listening and responding in the moment to sounds created by other players.

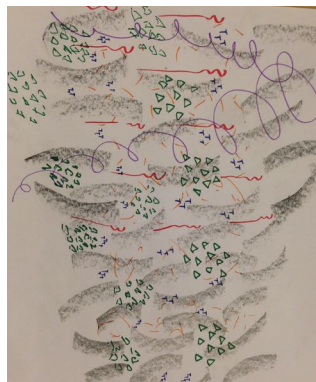
Other active listening strategies were explored during a trip to Pasir Ris Park, where each individual took turns to conduct a group soundwalking* activity. During this trip participants were also introduced to the idea of 'visual scores' (graphically-notated compositions), listening to their surroundings as a reference and making marks in response to what they hear.

Back at the music bunker, participants further sensitised their ears through exploratory methods of playing instruments. With this approach the participants were encouraged to abandon their preconceptions of music and allow themselves to enjoy discovering the sonorities that any one instrument can produce.



*A soundwalk is any excursion whose main purpose is listening to the environment. It is exposing our ears to every sound around us no matter where we are.

(Hildegard Westerkamp in Sound Heritage, Volume III Number 4, Victoria B.C., 1974 Revised 2001)



Returning to the idea of visual scores, Zai worked with the group to find out how this abstract form of notation can be used as a compositional tool. Two groups worked on separate compositions, sharing their progress with each other at the end.

As the workshops drew to a close, the group consolidated into one ensemble and began to construct a collaborative composition. Zai mediated the participants' ideas and encouraged them to co-author the score. Recordings of each stage of the piece were made for the group to listen back to, allowing them to focus on the overall sonic activities and immerse themselves in the imagery. This acted as a great stimulus for the suggestion of what should come next, allowing the piece to evolve through a natural process.

With the composition ready, the ensemble performed their piece to the audience, suggesting that they close their eyes. The composition formed in the mind's-eye of the audience as an evolving textural soundscape, reminiscent of the sea. As time moves forward a peaceful melodic narrative emerges momentarily before disappearing into a sparse exploration of metal sonorities. A rhythm is introduced and the tension built to an eclectic crescendo of sound: An energetic end to a vibrant experience.

REFLECTIONS - Q & A with Zai

What was your starting point for devising these workshops?

I simply wanted to give the participants a chance to explore sound and music-making with a sense of freedom. One of my main objectives was to find a way to use sound-based activities as a means for them to explore their creativity and connect with themselves in a hitherto unknown way. The activities were built upon the idea that many minds working in tandem can create something that is greater than the sum of its parts.

How did you see your role during the project?

I adopted the role of facilitator. I tried to create an environment for the group to contribute their ideas and shape the direction of the activities. Although at times I needed to step in and make the first suggestion to get the ball rolling, my default position was to mediate an environment where they felt comfortable to contribute their own thoughts. I feel this worked to promote a certain confidence, as well as curiosity towards working with sound.

What were the challenges you faced during the process?

The most important barrier to break down was the idea that only people with music training can make music. This thinking is built upon fixed criteria for what does and doesn't constitute music. Through the activities they began to forget about judging what they produce through these criteria, and simply started to enjoy exploring the sonorous palette available with each instrument. They began to play highly sensitively, listening to one another and responding—they were making improvised music together, without even realising it!

What did you learn from the participants?

One of the greatest things I took away from working with the participants was the importance of being adaptable in such a setting. Initially I was going to have the seniors work in smaller groups with one another, but as time progressed I realised that the chemistry within the group as whole was a very powerful resource to tap into.

What was the most rewarding moment for you?

After we played our collaborative composition to the audience, a few of the participants wanted to share a few things about their experience. I was particularly touched by what they had to say about the whole process! One participant, Mr Lim, expressed that he had become much more sensitive towards sound as a result of the workshops. He held up the visual score of our final composition with a quiet pride and explained how wonderful it was to discover that sound can be notated in such a way.

How has this project affected your own artistic practice?

It has made me think more about pedagogy and its relevance to artistic practice in general. I am very interested in harnessing the collective power of groups of people and finding ways to teach without imposing a hierarchy. I have observed that when people are taught to think for themselves, the greatest potential for growth can occur. It is through this autonomy that liberation can prevail.

REFLECTIONS – Q & A with Angie

You've been engaged in community arts projects for 10 years, what has brought you back to it time and again?

Being with the people from my society and connecting with them through art makes me feel grounded. The exploration of one's own work is often concerned with societal issues in some way, therefore I feel working within a community is a way to attain a more complete understanding of the society one lives in. It gives a chance to step outside of one's own practice and be with the reality of life, through people.

How do you see contemporary art benefiting communities in projects like Life Souvenirs (生活小品)?

Contemporary art can give a brand new experience that allows people to open up to the idea that they can make art and anything can be art. We provide an experience of the intangible to unravel through the creative process—a means to connect with themselves. This can provoke a sense of empowerment within through developing first-hand knowledge of how the arts can enrich one's life.

Conversely, the benefit to the arts community is felt through the experience that artists gain by opening up their practice in such a way. The decision to have a production team comprised of art students and a practicing video artist works to a similar effect.

What are the challenges for artists coming in to work with people in the community?

It depends on the individual artist, but certainly they need to have patience and a friendly nature, as well as being adaptable. If you're able to conceptualise, summarise and introduce your work to people who are unfamiliar with art, that's a real challenge. Finding a way to convey your

ideas in this context can give you a different perspective on how your work communicates with people.

How can artists in community projects develop in the future?

There are lots of positive aspects to the way workshops that have been conducted under the 'community arts' banner in Singapore. However, I feel that there is plenty of room to think about sustainability in greater depth.

Better results could come out of shifting from a quantitative to a qualitative measure of the value of these sorts of initiatives. In trying to reach out the vast numbers each time, I feel that the wider goals of community art project can unfortunately become a bit short-term; instead of bringing arts to one community and then another (and so on), we should be thinking about how the communities we have worked with already can continue to grow through their encounters with art in the long term.

I feel there is potential in developing process-based art projects within communities of greater duration. Not only would this allow the artists to take a much more collaborative stance on creating work within a community, but also enable artists to spend more time to get to know the people and understand the issues that affect their lives.

The goal is to nurture the participants' artistry with the view that they can eventually take the initiative to conceptualise and execute their own projects after the end of their time with the artist. I believe if institutions, artists and communities work closely together, there is a distinct possibility that we could create the means for former participants to become future facilitators, extending the longevity and sustainability of community arts towards a brighter horizon.

CURATOR & ARTIST BIOGRAPHIES

ANGIE SEAH (b. 1979) is a Singaporean artist whose multidisciplinary practise traverses the mediums of drawing, installation, performance and sound. Since 1997 Angie has exhibited works, taken part in artist residencies and participated in art festivals locally and internationally. For a decade she has been active in initiating art projects and participatory workshop within communities in Singapore, supported by National Arts Council, Esplanade – Theatres by the Bay and People's Association.

www.angieseah.com

GERALDINE KANG (b. 1988) graduated from the School of Art, Design and Media, Nanyang Technological University, Singapore. She is a full-time artist working mostly with photography and is also a freelance commercial photographer. Geraldine uses photography as a means of challenging and redefining emotional and intellectual boundaries. Geraldine is people-oriented and loves to engage in earnest, open conversations.

www.geraldinekang.weebly.com

AHMAD ABU BAKAR (1963) Since the late eighties, he has participated in numerous local and international exhibitions. His time as a lecturer at LASALLE college of the arts from 1996 to 2008 also presented another significant contribution towards the local ceramics scene. He has been involved in many community projects including the Yellow Ribbon project with Prison inmates organised by the Singapore Art Museum.

www.ahmadabubakar.com

ADELEINE DAYSOR (b.1981) is an artist, educator and cultural researcher invested in the everyday. She is fascinated with the make of myths, the surprise of the found, and the mundane appearing uncanny. Adeleine experiments with a range of media but has a special affinity with painting, objects and installation.

www.adeleinedaysor.daportfolio.com

ZAI TANG (b.1984) is an artist, composer and sound designer based in London / Singapore. He has a BA in Creative Music Technology and an MA in Digital Arts, and since 2006 has been presenting works internationally in UK, Saatchi Gallery (2013): Singapore, SAM (2011): Venice, 52nd Biennale (2007), amongst others.

www.zaitang.com

REFLECTIONS FROM PARTICIPANTS

To see the world in a grain of self

Before I joined this workshop, my idea of arts was more like – I cannot draw, I cannot sing – and I didn't know that art can take so many forms. These workshops have been about finding a piece of myself through photography, through making work about the part of my life when I lost everything: I had to start life all over again. - [Jenny Toh, 65](#)

Heirloom of stories

Rather than sitting at home, I joined the workshops to go out, to explore and to meet new people. I wanted to release myself and discover a different life outside... We all need to open our minds, think of a better future and be more creative. - [Suhana Barhin, 55](#)

Facets of Me

Painting gave me a great joy and I made a lot of new friends. Making progress with my work was very enriching, very satisfying. These kind of workshops make people come out of their comfort zone – it really helps you to enjoy your free time and gives you something to look forward to! - [Annie Goh, 65](#)

Hear: I Am

If you sit down and listen carefully, there's a distinct feeling inside that can make you very peaceful. The workshops gave me a chance to discover the inner space of music, sounds and mind through the art of playing different instruments. - [Lim Tow Peng, 56](#)

WE WOULD LIKE TO ACKNOWLEDGE ALL THE PARTICIPANTS WHO ARE INVOLVED IN THIS PROJECT

HEIRLOOM OF STORIES

Charmaine Ong, 63	Josephine Chia, 63	Ngiam Ai Nee, 60	Tham Yoke Yin, 65
Chee Siang Ioy, 58	Lilian Lee, 68	Poon Weng Hoy, 68	Tan Piak Joo, 66
Goh Huan Meng, 58	Maureen Tay, 67	Suhana Barhin, 55	Wang Shan Shy, 58
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TO SEE THE WORLD IN A GRAIN OF SELF

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FACETS OF ME

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HEAR: I AM

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NAC STATEMENT

About Silver Arts

The National Arts Council's Silver Arts Programme advocates the meaningful possibilities seniors have in the arts. We believe that seniors can age creatively and surprise the public and themselves with blooming artistic contributions. We develop programmes with artists and community partners that celebrates arts and ageing.

National Arts Council Arts & Communities (A&C)

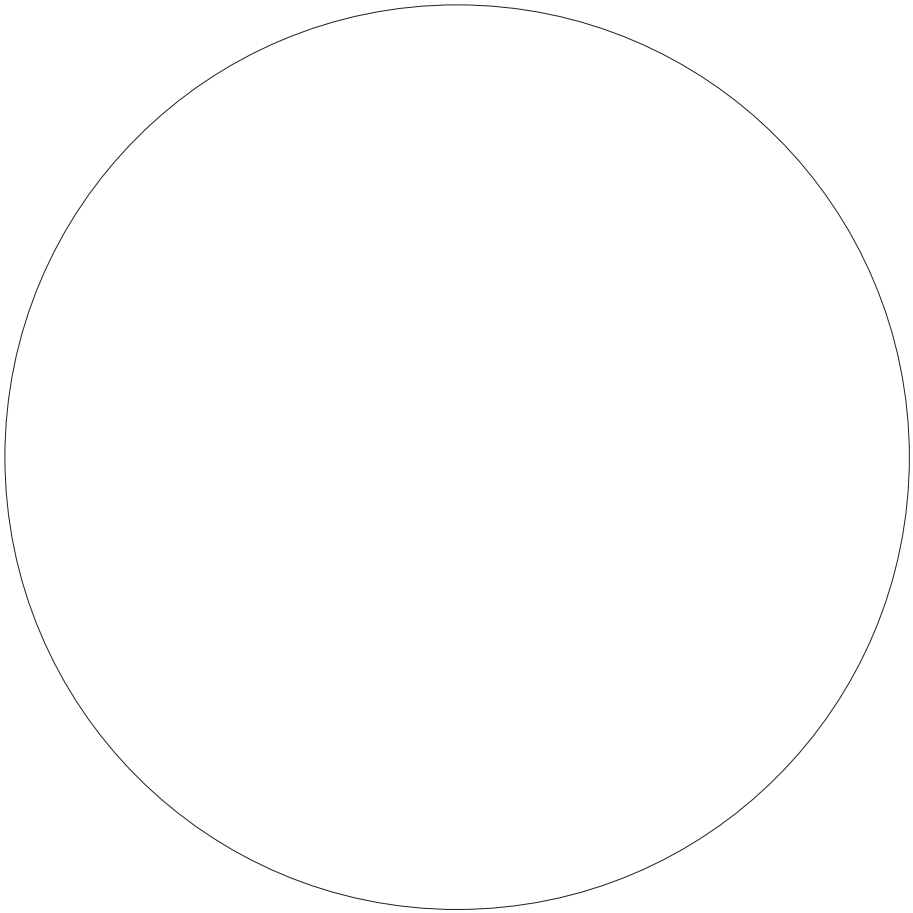
In Arts & Communities, we collaborate with artists, corporations and communities to bring the arts to where people live, work and play. We aim to engage everyone through the arts to promote self-expression, creativity, and bonding.

About Community Arts Project (CAP)

The Community Arts Project is an initiative mooted in 2011 to provide opportunities for people to come together and participate in an arts project. Its main focus is in galvanising the community to contribute their own experiences and creativity to the arts-making process. Such artist-led project empowers people of different backgrounds to share their perspectives, turning diversity into a collectively unique experience for all. It provides participants an enjoyable and meaningful arts engagement; bonding them and deepening their understanding and appreciation of the arts.

SPECIAL THANKS:

- Pasir Ris-Elias Community Club
- Marine Parade Public Library
- Ulu Pandan Wellness Centre
- NTUC U Live
- Yuehan (Videography)
- Fuwee (Photography)
- Weili (Project Assistant)
- Sophia Ong (Project Assistant)



“Art allows you to find
yourself and lose yourself
at the same time”

- Thomas Merton

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