

## Annex A: Profiles of participating students and their artworks

S/N	Name	Profile	Language proficiency
1.	<p><b>Angel Woo</b> 胡中瑜</p> <p>BA (Hons) Fine Arts, LASALLE College of the Arts, University of the Arts Singapore</p>	<p>Angel Woo is an artist and software engineer whose practice centres on painting and computational installation. Her work focuses on the ontology of computers and the mediation of agency in computer systems. She seeks to reveal the hidden realities in these systems, inviting viewers to critically reflect on their interactions with contemporary technology. Angel received her Bachelor of Engineering in Computer Science from the University of Hong Kong.</p> <p><b>Artwork: <i>(dis)connected</i></b> electrical socket, acrylic on canvas, electronic hardware 2026</p> <p>In modern society, the electrical socket is a metaphor for connections and an interface that promises an uninterrupted flow of power. We are culturally fixated on internet speeds and the rapid, back-and-forth transmission of data. On Pingsha Island, connection to the 'outside world' is physically experienced through the only transport to access the island: a ferry system that operates at a frequency of 35 round-trip journeys per day. The connection is inherently fragile, as it can be interrupted by harsh weather conditions or shifting tides.</p> <p>During the residency, the artist was inspired by stories of daily commuters who would routinely make the journey back and forth to the island. To an outsider, the island's connectivity seems solely determined by the ferry schedule, which can halt indefinitely at the mercy of weather. <i>(dis)connected</i> features objects and representation of objects that present an interplay of connections and disconnections. The artwork offers a reflection on how connection sometimes cannot be measured by cables or speed, but is built through practices of waiting, longing, and believing.</p>	English, Chinese
2.	<p><b>Eunice Lim</b> 林语涵</p>	<p>Eunice Lim is an artist working with assemblages. She is interested in the unstable relationship between Self and Other mediated through objects, language, and images. Using chance and error-based processes, she experiments with discarded objects, displaced</p>	English, Chinese

	<p>BA (Hons) Fine Arts, LASALLE College of the Arts, University of the Arts Singapore</p>	<p>vernaculars and personal archives, staging temporal interventions to invoke doubt and reflection.</p> <p>Through modes of quiet perception, walking, data collection and translation, she hopes to reveal subliminal connections between subjectivities and the external environment through remix and rupture.</p> <p><b>Artwork: <i>Guanyin as Method Part 2: Inner Archi(text)ure</i></b>  Cyanotype on calligraphy paper, Xijiang river water, found branches, twine, audio recordings, photographs  Dimensions variable</p> <p>In collaboration with Auntie Chen, Auntie Ou, Auntie Tan, Auntie Lian and her grandson</p> <p>“Mystery of all mysteries, the doorway to all wonders” – Lao Zi, Daodejing</p> <p>Created during a one-month residency on Pingsha Island, <i>Guanyin as Method Part 2: Inner Archi(text)ure</i> is an installation responding to the island’s vernacular architecture, sounds and oral histories.</p> <p>As an outsider who does not understand Cantonese, the artist uses field recording, found-object collage, and (mis)translation to generate a speculative language that blends Mandarin, Cantonese, and pictographic characters, referencing the Bird-Seal script. The written couplets and bundled branches reference local customs of pasting couplets on doorframes and hanging branches at doorsteps for good luck.</p> <p>Through daily conversations with vegetable-selling aunties in Pingsha Village, the artist found herself challenged by unfamiliar dialects. This unpredictability of communication is mirrored in the use of cyanotype, which responds to the island’s ever-changing weather and light. The final work brings together collaborative writings and gestural collages made from discarded vegetables—created by both the residents and the artist—in a choreographed process that echoes the morning ritual of writing “land scripts” on the ground.</p>	
3.	<p><b>Matthew Goh</b>  吴家辉</p>	<p>Matthew Goh is an interdisciplinary movement practitioner working across moving images, site-specificity and performance, exploring the</p>	<p>English, Chinese</p>

	<p>Master of Fine Arts Fine Art, Nanyang Academy of Fine Arts, University of the Arts Singapore</p>	<p>entanglements between body and space through embodied ways of knowing. He graduated from the Nanyang Academy of Fine Arts (NAFA) with a Diploma in Dance with distinction and received the Best Graduate Award in 2013.</p> <p>He is a founding member of RAW Moves, a contemporary dance company in Singapore, where he has collaborated with artists from theatre, music and visual arts. Alongside his artistic practice, Matthew works with children and youth with special needs, sharing the joy of movement and creative expression through dance.</p> <p>Matthew was awarded the NAC-UAS Arts Scholarship for Postgraduate studies, and is currently pursuing his Master of Fine Arts, in Fine Art, at Nanyang Academy of Fine Arts, University of the Arts Singapore.</p> <p><b>Artwork: A River Within</b> <i>Bamboo fishing trap installation, digital moving image, LCD screens, and environmental sounds</i> 2026</p> <p>The island, Pingsha (平沙) translates directly to “flat sandbar”, alluding to a land that is levelled, calm and balanced—“平”. Surrounded by the waters of the Pearl River Delta, its agricultural and aquacultural practices depend on a delicate balance between water and ground, human and natural worlds.</p> <p>The artwork is a collaboration with the local fishing culture, and expands on two aspects of “balance” learned from site conversations with the islanders: Pingsha’s natural negotiations between inside and outside, island and river, as the land floods periodically during Duanwu festivals; and the porosity connecting the interior spaces of fishing boats and bamboo net structures with exterior river worlds.</p> <p>In the artwork, a fishing net structure large enough to contain my body is constructed with local craftsmen, which acts as a porous skin in my performance of “balance”. Three short videos capture the performance of “balance” across the island, responding to different interpretations of “inside” and “outside”.</p>	
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