

PART ONE

10 JUL — 31 JUL **ONLY LOSERS**
LEFT ALIVE (LOVE SONGS FOR THE
END OF THE WORLD)



BRANDON TAY CHOK SI XUAN HAMKAH LATIB PARADISE NOW XUE
MARK CHUA & LAM LI SHUEN SARAH ISABELLE TAN VICTORIA HERTEL
CURATED BY LOUIS HO

W **YEO WORKSHOP**
47 Malan Road #01-25
Gillman Barracks

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VICTORIA Sarah isabelle
Yeo Workshop
BRANDON TAY.
PARADISE NOW
losers left alive
MARX
(love songs for the end of the world)

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only ers left

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This catalogue was made for the occasion of the exhibition *only losers left alive (love songs for the end of the world)* part two from 7 - 29 August 2021 at Yeo Workshop, Singapore.

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YEO WORKSHOP
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Exhibiting Artists:
Georgette Goh
Geraldine Lim
Juria Toramae
Samuel Xun
Sarah Isabelle Tan
Mark Chua and Lam Li Shuen
Masuri Mazlan
Victoria Hertel

Photography:
Jonathan Tan

only losers left alive
(love songs for the end of the world)

only losers left alive (love songs for the end of the world) is a project with a central proposition: if our world were to come to a screeching halt tomorrow, what would we be left with?

No, the world is not likely to come to an end tomorrow, but sometimes it's fun to make art about that possibility.

The title is a riff off of Jim Jarmusch's *Only Lovers Left Alive* (2013).

It is a response to the recent unravelling of so much of what we have come to take for granted.

This project is a curatorial experiment - in curating by mood. The aesthetics of the presentation are directed towards particular atmospherics.

Those atmospherics, and moods, are derived from cinematic models, specifically dystopian and post-apocalyptic science fiction films.

Those films include *La Jetée* (1962), the *Mad Max* series (1979 to 2015), *Brazil* (1985) and *12 Monkeys* (1995).

The mood here is also one of retroprojection. Taking visual and sonic cues from sci-fi films of a bygone era, the vision of calamity or disaster is filtered through the almost nostalgic universe of the past.

The tableaux in this project are populated by physical objects and imagic worlds and sonic suggestions that evoke the surreal, supernumerary fragments of a universe ravaged by unknown forces, mourned through the dulcet strains of melancholy and loss.

This project is an oneiric figment - of future ruins to come, understood through the lens of a yesterday that is lamented, and grieved for.

It is an attempt at creating a specific sensorial and emotional world - a feeling, rather than a bit of logic.

There are visual artists here, but also digital moving-image makers, performers, environmental researchers, experimental musicians, floral artists and fashion designers.

only losers left alive (love songs for the end of the world) is a show uncanny and unformed, and coming slightly undone.



Victoria Hertel

Short Circuit (2021)

Sumi ink and gum arabic on floor, and ceiling-based installation of LED flexible strip lights and ultrasonic sensors

Short Circuit is a fusion work consisting of a floor- and ceiling-based immersive installation. Drawing attention to the liminal architectural poles of ground and roof, the work highlights the presence and relational space in between. As visitors move through the gallery, the floor's glossy, speckled blackness and ceiling's responsive phantom glow begin to inter-reflect. Taking its aesthetic cues and title from Daft Punk's album "Discovery", the work translates the record's futuristic vision into an enmeshed play of the technologic and the primal, its material composition ranging from flexible LED strips to natural gum derived from acacia trees. With chemical reactions constituting a significant component of Hertel's painterly processes, the ink and gum arabic mixture applied to the floor was specifically selected to respond to the surface. The poured liquid is repelled, pooled or redirected as it organically moves over the floor, gradually delineating and visualizing an unearthly topography.





Mark Chua and Lam Li Shuen

World Ender (2021), *Days Like These* (2021), *Saint Missileheart* (2021)

Audio recordings mastered to reel-to-reel tape (all)

Hand-painted Cassette Tape (+ digital download) of the album,

inside case with album artwork and liner notes - Edition of 25

7-inch audio reel, inside hand-painted box with album artwork and liner notes - Edition of 1

"Never Seen The Roof" is an upcoming concept album from filmmaking and sound duo, Mark Chua and Lam Li Shuen. It channels the concept of love, as a disruptive possibility, within fear and grief. Three songs are included in part one of *only losers left alive (love songs for the end of the world)*, functioning as a soundtrack to the exhibition itself. The loose narrative of the album is oriented around a fictive Jujon Street - an embodiment of the state of things today - and the odd inhabitants who graze slowly among its decaying environs. The tracks sound the moods of scenarios of reckless abandon, creaking hankerings, and the acceptance and rejection of what is to come. Here are songs about love: love in the grips of high anxiety, and love in pursuit of the hope of some measure of peace. The sonic textures are simple and raw, with vocals accompanying an instrumental soundscape of jangly guitars and a pensive piano, playing off bass and drums. The recordings were made in the artists' home.



XUE

Eclipse (2021)

NFT, Single-channel black and white silent video

Duration: 8m 40s

Edition of 1 + 1 AP, Available on OpenSea

Eclipse is a silent vignette that enmeshes the complex ecologies of body and landscape in a chiaroscuric play of dark and light. In the work, the shifting textures of the performer's body and its immediate surrounds are evocative of the titular celestial phenomena. The artist has constructed an environment that is activated through the introduction of a closed somatic spiral - the embryonic form of the performer's body disrupting and dissolving into the surface terrain as it rotates about its axis, revealing more of itself as the space and the objects around it darken. This eclipse is performed at a glacial pace. The front of the performer's body remains hidden from the viewer's sight, rendering it genderless and occluding signifiers of its humanity. The camera assumes a top-down gaze, reminiscent of geo-mapping technology, satellite imagery and aerial photography. The work, as such, also addresses the rote abstraction and objectification of the body through surveillance technology, by treating the corporeal as topographical.





Sarah Isabelle Tan

The Timeline: To a World Without Time (2019-21)

Black-and-white photographic handprints on silver gelatin fibre paper

15 prints, 5 x 6" each - Edition of 3 + 1 AP

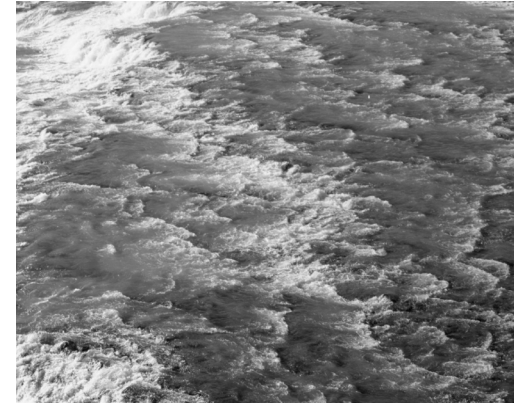
Sarah Isabelle Tan

The Timeline: To a World Without Time (2019-21)

Black-and-white photographic handprints on silver gelatin fibre paper

15 prints, 5 x 6" each - Edition of 3 + 1 AP

The Timeline is an ongoing meditation on the perception of the nature of time. The present set of fifteen images is a sub-series that represent reconstructed fragments from various points in the artist's life, taking its inspiration from the still frames of Chris Marker's *La Jetée* (1962). The latter tells the tale of a time-travelling man from a post-apocalyptic future who witnesses his own death as a child without knowing it, only to discover that the sight of the death that has been haunting him his entire life is his own. Depicting barren topographies mostly devoid of human presence, the images here serve as Tan's impressions of the remains of a world laid low. It bears a disturbing parallel to the lifeless and motionless subjects of Marker's montage film, a suspension of life within death that is the photographic image, held in static suspension outside of time's continuum. As in *La Jetée*, where the audience is presented with the protagonist's death at the very beginning of the film, the images here foreshadow a certain future, and eventual death.





Hamkah Latib

The Mega Remix (2020)

Velvet, Nylon satin blend, Swarovski crystals

The trope of the remix lies at the heart of Hamkah's designs. The artist, who was trained in fashion, foregrounds the collision of different, polarising ideas that is the gesture of remixing - as written about by David Gunkel in *Of Remixology: Ethics and Aesthetics After Remix*. His aesthetics are rooted in the cut-and-paste technique, and the present collection originally derived its sartorial sensibilities from stacking and splicing together contemporary and Renaissance designs and imagery, from the slashing of Renaissance-esque garments to the inclusion of contemporary branding symbols and graffiti styles. Here, those sensibilities have been overlaid by an end-of-the-world remix, referencing two post-apocalyptic movies. The high fashion maximalism of *The Hunger Games* is juxtaposed against the grittiness of *Mad Max: Fury Road*. The fashion displays are here deconstructed and strategically suspended and layered, with the use of plush and high shine materials scattered among potentially distressed and frayed pieces - encapsulating the art of cut-and-paste in remixing.



Chok Si Xuan

deliquesce (washaway coat) (2019)

Polyvinyl alcohol, and single-channel black and white video

Duration: 9m 51s - Edition of 3 + 1 AP

The artist has constructed a wearable raincoat from polyvinyl alcohol (PVA), a synthetic, water-soluble material. The titular verb refers to the process of liquefaction through the absorption of moisture. As an exploration of how water affects materials as they shift from one state to another, the reality of a raincoat that is soluble in water is a notion counterintuitive to everyday logic and utility - seeming almost antagonistic. In the accompanying video, Chok dons a similar raincoat and is sprayed with water, the piece slowly deliquescing into a homogenous, formless layer of goop on her body.

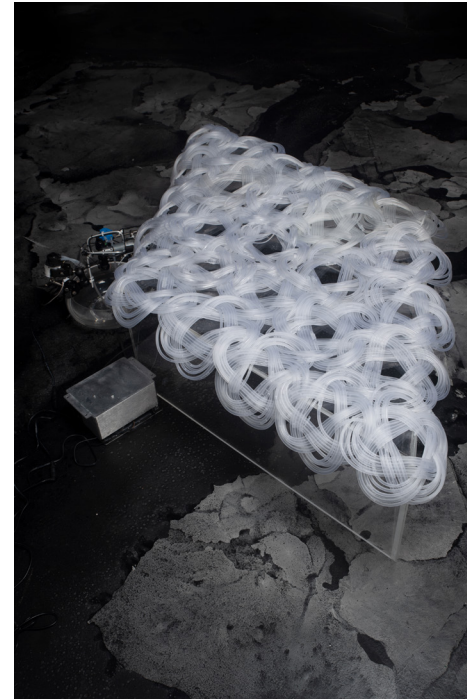


synapse (2021)

Mixed media installation of woven tubing

133 x 82 x 30 cm

synapse is an installation of hand-woven tubes that pumps liquid through its web of sinuous, imbricated conduits. Chok's practice is primarily concerned with the investigation of material systems as embodiments of connections or relationships, often disrupting these inimical technologies with bodily acts that signify women's work and the human hand. Informed by cultural theorist Sadie Plant's text, "In The Future Looms: Weaving Women and Cybernetics", the work here utilizes the gesture of weaving as one that brings together the digital sphere and somatic immediacy, with elements of crocheting and knotting as an analogy for the interactions within a body, as well as data flows in cybernetic systems. The artist notes that "Singapore's hyper-fixation on technology as an attempt to 'future-proof' and the perpetuation of the myth of technology's infallibility creates more vulnerable points." Here, these points of vulnerability are expressed as a languid, almost animated physicality. The water bubbling through the pliant lengths of woven tubing seem to be an entity alive, a swirling, moving being in an otherwise static shell.





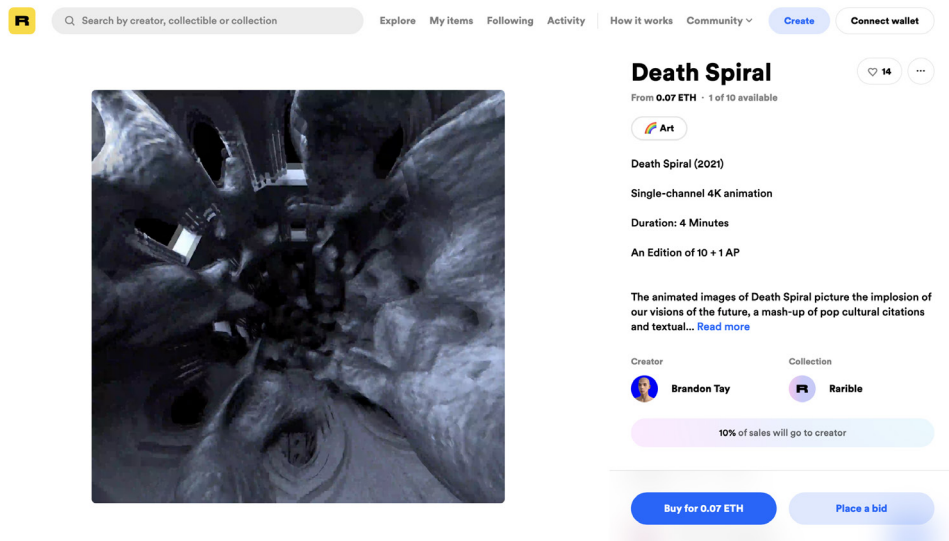
Brandon Tau

Death Spiral (2021)

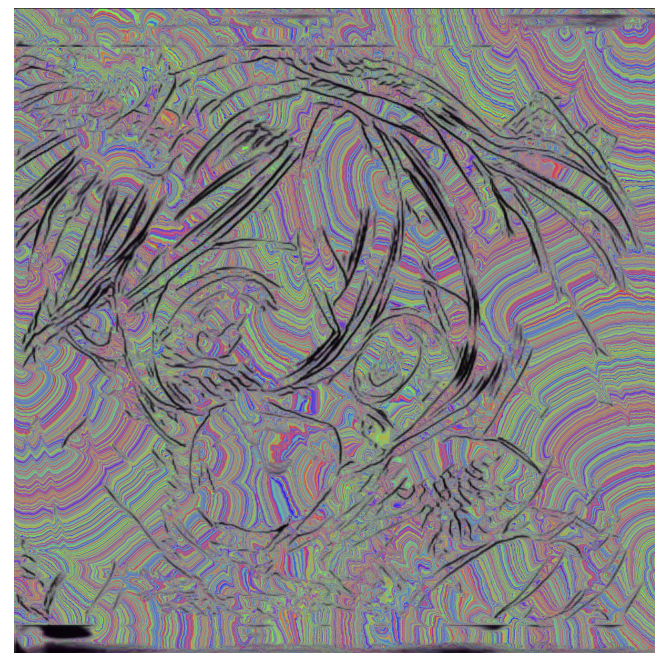
NFT, Single-channel 4K animation, Available on Rarible

2 Digital prints, 100 x 100 cm - Edition of 1 each

The animated images of *Death Spiral* picture the implosion of our visions of the future, a mash-up of pop cultural citations and textual references that imagines the eventual entropy of the collapse of the cosmos. Lurking behind the virtual panorama are texts such as William Gibson's short story, "The Gernsback Continuum", and Nick Land's study of time travel, *Templecity: Disordered Loops through Shanghai Times*, and embedded in its kaleidoscopic pageantry are motifs drawn from televisual sources, ranging from Star Trek to the Gundam franchise to Neon Genesis Evangelion. Our constant consumption of visual media, as well as the various calamities that have transpired in recent decades, such as Y2K, 9/11, SARS and the current COVID-19 crisis, have led to a certain loss of definition regarding our ideas of futurity, according to the artist. It has fed into a temporal fluidity where notions of past, present and future - including fears and speculations of a future armageddon - are increasingly morphing into an asynchronous slipstream. That temporal flux is personified, here, in the figure of a three-headed anime female, who suggests triplicate or tri-headed deities in various ancient mythological systems, such as the Hellenistic Hecate or the Hindu Trimurti.



Death Spiral/NFT on Rarible



Death Spiral digital prints

Paradise Now
(Bryan Tan and Jau Ho)

The three works included in Paradise Now's installation constitute a deconstructed campsite, manifesting a mood of nonchalance in the face of an apocalypse. The objects here are informed by the artists' personal repository of memories, seeking a sense of the lyrical in a nervous predicament. Mirroring the space of the artists' studio as a home away from home, the campsite represents a sanctuary of instinctual pursuits.

It's Not Even the End of the Day (2021)

Acrylic paint, PVC banner, deck chair, ceramic tiles, wood, metal box and beer cans
120 x 120 x 95 cm

Conceptualized as an installative assemblage, *It's Not Even the End of the Day* was influenced by the Arte Povera movement and the visuality of the Californian squatter community, Slab City - embodying attitudes of nonchalance, indifference and defiance. The work consists of a deck chair and box of beer cans on a tiled platform. An image of a wooded area is reproduced on the canvas of the chair, and a slice of graffiti intersects the platform. In the spirit of summer vibes, this assemblage represents a staged utopia, holding out the promise of a camping experience at the end of the world, with a potted plant added to the work to maintain some semblance of life in an apocalyptic atmosphere.

Welcome to Paradise (2021)

Metal lightbox with sticker, card and acrylic sheets
50 x 32 x 17 cm

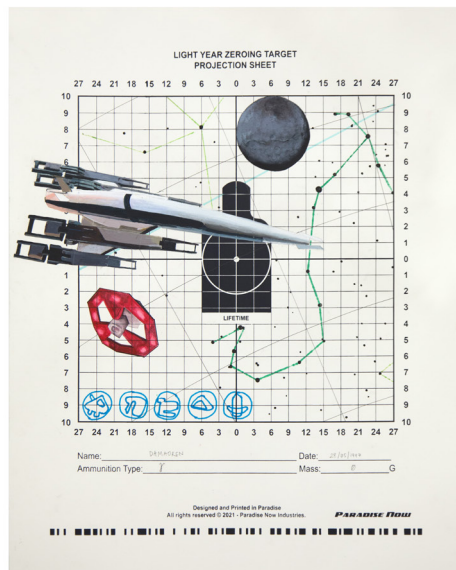
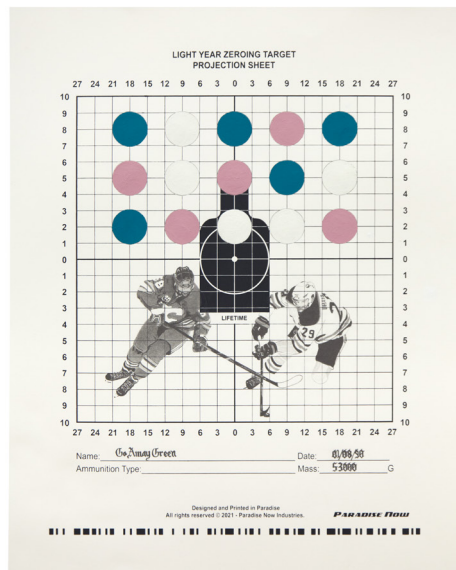
Welcome to Paradise is reminiscent of the repurposed salvage that comprises California's Slab City, as well as pawn shop signage, once a common part of Singapore's urban fabric. The lightbox features, on one side, the personal phone numbers of the Paradise Now artists, and the collective's logo. On the other are the lyrics to the song, "The End of the World", first made popular by Skeeter Davis in 1962, printed on the surface of a BSOD (blue screen of death), the error screen displayed by the Windows computer operating system following a crash. The artists remark: "We like the visual element of lit signage, and the humorous aspect of self-advertisement without any specified service. There is nothing to figure out except to enjoy the words to Skeeter's song." Here, the lightbox is utilized as the decorative identity marker of a reconstructed dwelling.

Light Year Projection Sheet (2021)

Silkscreen and mixed media on watercolour paper
45 x 59 cm each

A campsite is a safe harbour, and perhaps even home to some. To personalise their deconstructed campsite, the two artists of Paradise Now have included aniconic self-portraits in the form of zeroing target sheets. Such sheets are used to calibrate and zero firing arms, before hunting, by collecting data through bullet hole statistics. Using prints of a modified zeroing sheet as a base for their drawings, "the imagery here", the artists observe, "is emblematic of our being."





Light Year Projection Sheet, 2021, Silkscreen and mixed media on watercolour paper, 45 x 59 cm each



Welcome to Paradise, 2021, Metal lightbox with sticker, card and acrylic sheets, 50 x 32 x 17 cm

It's Not Even the End of the Day, 2021, Acrylic paint, PVC banner, deck chair, ceramic tiles, wood, metal box and beer cans, 120 x 120 x 95 cm



Paradise Now
Bryan : 02016528
Jody : 98485929
"Welcome to Paradise"

