



SCENES FROM ANOTHER LIFE

IMAGINED NARRATIVES INSPIRED BY
FILM, ART AND POP CULTURE

15 August - 11 October 2026

Noor Mahnun (Anum)
Hoa Dung Clerget
Justin Loke
Shayne Phua

Curated by
Chelsea Pettitt
from the Bagri Foundation

In conjunction with Singapore Gallery Month, Yeo Workshop is pleased to present *Scenes from Another Life*, a group exhibition curated by Chelsea Pettitt, Director of the Bagri Foundation.

The mise-en-scène, a well-known French term that encompasses 'what is put into the scene', comes alive in this group exhibition. Featuring four artists Noor Mahnun (Anum), Hoa Dung Clerget, Justin Loke and Shayne Phua, the exhibition invites the visitor to explore a series of scenes which hint at recognisable cultural moments. From famous films to detective novels and pop ballads to Bollywood, each artist manifests a scene from another life.

Ceramics, paintings and film are brought into new dialogue with their surroundings, combining historical and personal moments with expanded visions that emanate from the wall and onto the floor. Widely used in cinema, a mise-en-scène is made up of sets, people, lighting and props, arranged in a specific way to tell a story. The artists here were invited to share their cinematic world and allow us to populate their fictional tale. What is the narrative they are trying to convey through this method of 'setting the scene'? Each object has its place, but what do the colours and patterns tell us? Can we imagine each artist's state of mind as they materialise this space from their inner world?

A series of paintings and sculpture comes together in this scene by Justin Loke, an artist who has experience creating rooms with his collective Vertical Submarine. A connecting thread runs throughout the space, the infamous hexagonal carpet in Stanley Kubrick's masterpiece of horror cinema, *The Shining* (1980). This motif, an image that has stayed with Loke throughout the years, is just one sign of an unsettling atmosphere.

In *Unarmed Chair: Broken Window Fallacy* (2026), we see a wing backed leather chair shot with bullet holes and graffitied – including the lyrics of the Beatles' song "A Day in the Life" which speaks about the sadness and terror in the daily news. This chair was shot during Diwali so the guns would sound like fireworks, and references lunacy, excess and destruction.

Elsewhere, there appears to be only one shoe on the floor, with no sign of the owner, or its matched pair. The dead body lying in Loke's painting *The Body of an Art Dealer Lying in the Room after a Meeting* (2024) and the bloody footprints found by the pool in *Blue of Noon* (2026) continue to invoke a 'whodunnit' feeling. Literature remains a big influence, with *Blue of Noon* named after Georges Bataille's French erotic thriller written during the rise of fascism and published in 1946. The detective novel *The Investigation* (1994) by Juan Jose Saer also fuels Loke's Living Room series of murder mystery paintings.

Shayne Phua's mise-en-scène takes its source from two key images: A family photograph of her grandfather which echoes the famous painting *Epic Poem of Malaya* (1955) by Chua Mia Tee; and the final

scene from *The Truman Show* (1998) where the protagonist goes through the door of his fake, painted sky to discover the real world.

Devote One's Youth to Malaya 1958 (2026) was made by Phua tracing her photograph onto the ceramic and shows her grandfather at a young age holding a book in his hands. The young people surrounding him staged this scene in honour of the history and belief of an educated, bright future for Malaya – as captured in Chua's famous painting. Phua contrasts this idealism with her generation's apathy through the work *Disengaged* (2026). Referencing the Chinese term 躺平, Tǎng píng, literally translated as 'lying flat', this widespread movement across Chinese youth means they have opted out of the rat race. The cute 'Sonny Angel'-like sculptures with round yin yang eyes, seek a more balanced life. Their socks are comfy, and they indulge in relaxing activities like scrolling on their phone or staring at the sky. In stark contrast with her grandfather's history of idealism to make something happen in the new Malaya, today's revolution takes the form of refusal.

Noor Mahnun (Anum)'s set comes to life through music and dancing, decorated much like her own living room. She draws her inspiration from her personal experiences, yet the environments she paints are fictional renderings of a domestic setting. From the geometric rug and bookshelf to her own books and records, you're invited to listen to a playlist, including the soundtrack that inspired her painting *An Evening* (2025). Music from the Bollywood movie *An Evening in Paris* (1967) wafts through the space – evoking Anum's memory of her sister dancing to these songs on stage at school.

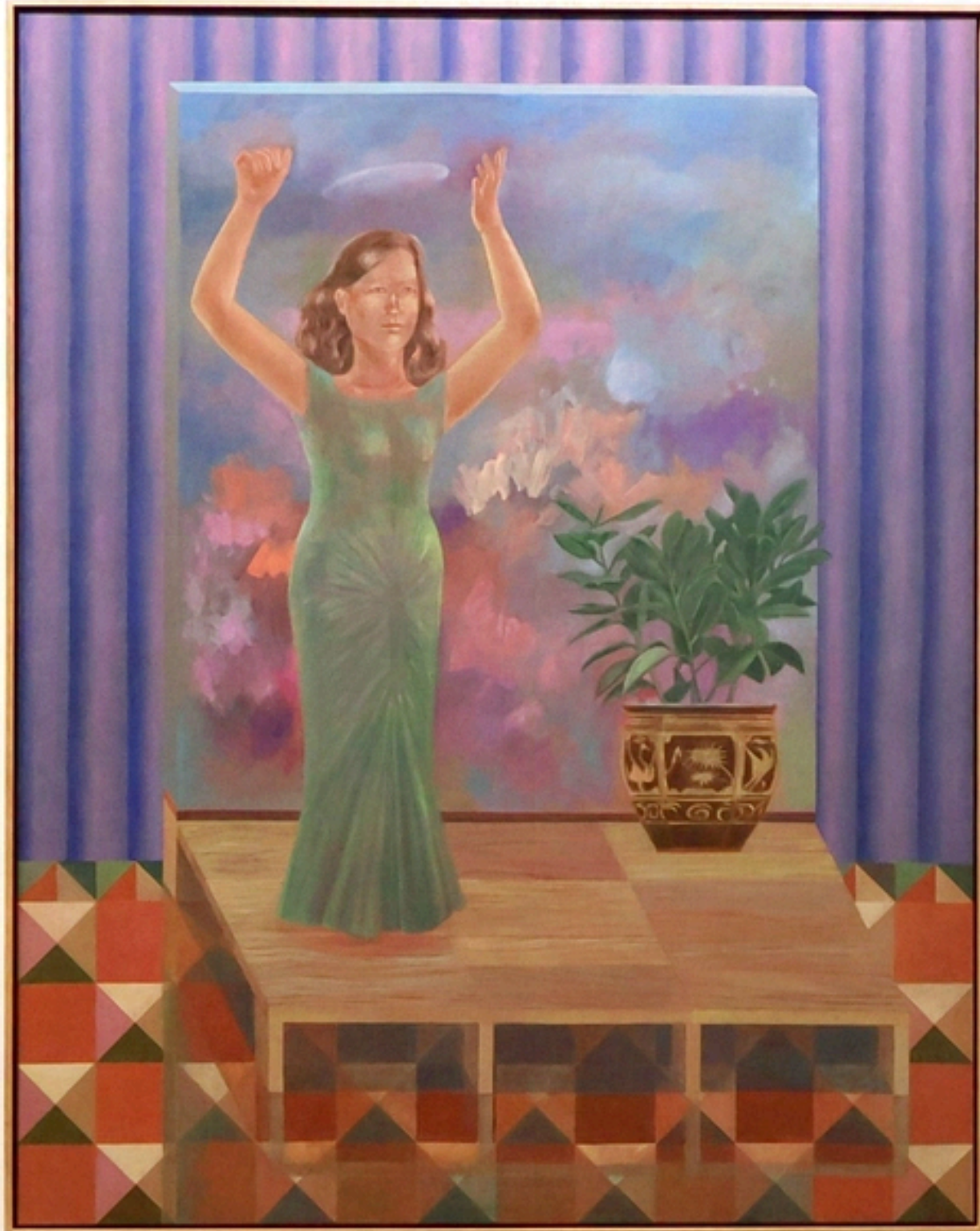


Noor Mahnun (Anum)

Disc, 2025

oil on linen

150 x 120 cm



Adding to the celebratory atmosphere is *Disc* (2025) – "taking the o out of disco" the artist says – where a woman dances in a beautiful green dress, inspired by Anum's friend who wore a sequin green dress at a live concert on her birthday. The pale floating object above her head looks like a halo or perhaps a toy like a frisbee or gasing (a Malay spinning top). The green in her dress is a colour used by Anum frequently, as an ode to the *Arnolfini Portrait* (1434) by Van Eyck, and the outfit worn by Sharmila Tagore in the film *An Evening in Paris*.

The recurring patterns of Penang tiles echo throughout the space, conjuring a homely feel. These patterns draw from Anum's latest series *façade*, a suite of new oil on linen paintings and watercolor studies that explore the intricate architectural and social layers of George Town in Penang, Malaysia. These works focus on the *kaki lima* (five-foot walkway) – a pedestrian path mandated by colonial authorities in the 1820s for shophouses in Singapore and Malaysia. These recessed paths have evolved into vital social hubs where the transient grandeur of Malayan architecture, characterised by diverse and ornate plasterwork and tiles, reflects the intersection of migrant cultures and colonial history. Anum reimagines these urban vignettes of Malayan Classicism through a personal and contemporary lens.

Set against sunset-pink walls, Anum's *façade* paintings and the sky-blue watercolours of her *Blue Monday* series (aptly named after New Order's iconic 1983 song) complement Shayne Phua's nearby curtains, drawing colour and pattern into a quiet dialogue across the space.

Hoa Dung Clerget presents a room full of song and celebration, dispelling stereotypical images of Asian women and giving them agency. Upon entering her *mise-en-scène* through bamboo lotus curtains, we are presented with her *Chinoiseries* series against the backdrop of a video which plays a Vietnamese love ballad, "*Hồn Anh Giận Em*" – a classic of the *nhạc trữ tình* (sentimental music) genre.

Clerget's intimate lacquer-like paintings are built up layer by layer using gel nail polish, and this series celebrates diaspora spaces to honour her community. Glimpses of an empty theatre with red curtains, a nail salon, a restaurant with a fish tank in the background and a karaoke bar, are all captured in technically skilled, glossy detail. The nail salon, a theme in her work which recognises the impact of nail training on the international Vietnamese community, is then brought to life in her video *Amazing Nails* (2025).

Supported by a pink, frilly stage, Sophia the nail technician daydreams about donning the clothes of famed Vietnamese warriors, the *Trưng Sisters*. These heroines, who fought off the Han dynasty in 40 CE, forgo the classic tale of 'man at war' and 'wife at home', instead singing the ballad as two women soldiers claiming their own power. Much like Anum's portraits where women are dancing with abandon, Clerget's Sophia yearns to be free from the confines of her salon and to sing on a bright light stage.

In *Scenes from Another Life*, the sets are deeply personal to each artist in their storytelling. We, as spectators, are the ones who

interpret the meaning as we encounter each space. Do we solve a murder or just feel unsettled? Do we break through the sky door and find our next adventure or lose ourselves in our phones? Shall we dance and daydream, content in the journey we are on now? We encounter clues along the way and like detectives, feel drawn to attempt to unearth their tales. But ultimately, perhaps, we are only left revealing ourselves.

Exhibition text by Chelsea Pettitt



Hoa Dung Clerget

Chinoiserie (Ha Long Bay), 2026

UV gel polish, UV gel builder, UV resin

21 x 17 x 5 cm





Hoa Dung Clerget

Amazing Nails, 2025

single-channel digital video, 6 mins 53 secs

Edition of 3 + 2 AP



Blue of Noon
2006

"The rectangle within the rectangle is depicted as a pool. The tile is stolen from Georges Bataille's Blue of Noon. The watery reflection of the carpet
 but a mosaic tile is stolen from that tile. As a mosaic, an immense mosaic, the mosaic is a mosaic. At one end of a blue is smooth on the right, of
 remembrance not to return and existing in a swimming pool. This blue is a mosaic of the blue of the mosaic, the water is the water of the blue of the
 I can see two people who are swimming in the pool. The blue is a mosaic of the blue of the mosaic, the water is the water of the blue of the
 and the people are swimming in the pool. The blue is a mosaic of the blue of the mosaic, the water is the water of the blue of the pool."





Justin Loke

Unarmed Chair: Broken Window Fallacy, 2026

brass plate, gunshots, acid, 12 Bore /
12- gauge shotgun, 00- buck cartridges, on
armchair (cow leather)

83 x 79 x 104 cm

Unique



Justin Loke

Blue of Noon, 2026

mixed media

169 × 110 cm







Shayne Phua

(Detail), *Devote One's Youth to Malaya 1958, 2026*

ceramic

42 x 52 x 3 cm

The work is traced from a 1958 photograph of Shayne's grandfather reading to a group of students gathered around him. Its composition recalls Chua Mia Tee's 1955 painting *Epic Poem of Malaya*, which captures the idealism of a generation seeking to cultivate a shared Malayan identity. The similarity suggests that this staged group portrait may have reflected a broader visual language of the period.

Shayne's grandfather became a PAP branch volunteer during the party's years in opposition, before it formed the government in 1959. He was also deeply involved in grassroots theatre as both a director and actor. At a time when Singapore's emerging modern theatre scene was increasingly engaging with local stories and social issues, performance and activism were closely intertwined in shaping the country's cultural and political consciousness.

A handwritten note on the back of the photograph conveys the students' hope and determination to help build a better society. Its final line reads, "Devote one's youth to Malaya" - a phrase that deeply moved Shayne and gives the work its title.



看！
他们是天真活泼的队伍
在歌颂着他们的祖国
——马青燕
我们是年轻的一群
我们是真理的孩子
我们是无所不能的助手
让我们：
把青春献给马青燕
一九五八年三月九日 摄





Noor Mahnun (Anum)

façade v, 2026

oil on linen

40.5 x 31 cm



Noor Mahnun (Anum)

façade iv, 2026

oil on linen

40.5 x 31 cm



Noor Mahnun (Anum)

kaki lima, 2026

oil on linen

40.5 x 31 cm



Artists Set the Scene

Chelsea Pettitt

*I read today through that Book of Ours--
a nightbreeze must have blown it back
past the blank days since to pages
with a script as dark as last night's
dream of you. Back to the Letter Scene...*

....

*...Our Prose was, well,
versed in poses no less real for being
mimic rushes of scenes from another life
to come.*

J. D. McClatchy, 1977

Memory, nostalgia, storytelling; words which may describe one's ability to set a scene or recall an emotion. Be it through literature or film, or in McClatchy's case, perhaps a diary or a poem. Often, we describe environments built and felt, as 'cinematic', or stories told as 'moving'. But what forms the key backdrop for these feelings?

Consider the powerful aesthetics of a movie. Just the sight of a black monolith immediately conjures the film *2001: A Space Odyssey* (1968), whilst a particular hexagonal carpet can send shivers down your spine, evoking knowledge of the classic horror film *The Shining* (1980) with one single motif. The surprising recent success of the indie film *Backrooms* (2026) has much to do with the aesthetics of an empty, yellow, flickering space upon which each of us can project our deepest fears. It is these lasting visuals that have captured the imaginations of the artists in the exhibition *Scenes from Another Life*.

Hoa Dung Clerget, Justin Loke, Noor Mahnun (Anum) and Shayne Phua, were each invited to create a space that conjures their mind, their inspiration and their desires, recalling a feeling or an emotion they wish to explore. Highly influenced by popular culture, film and art, each artist sets a scene that awakens the visitor's intrigue.

The *mise-en-scène*, a well-known French term generally used in relation to cinema, encompasses 'what is put into the scene', and can have a profound impact on visual artist's work. Think of the awe-inspiring spaces designed and built by such visual artists as Mike Nelson, Yayoi Kusama, Olafur Eliasson, Mark Leckey, Monira Al

Qadiri, Chiharu Shiota and Thomas Hirschhorn. The idea of a 'total installation' stems from the work of Ilya and Emilia Kabakov considered by many to be the first to present this type of art. They blend architecture and set design, sometimes with video, lighting, painting and sculpture to build strong narratives which feel immersive and escapist. Close attention to detail and a focus on atmosphere are called upon to make the mise-en-scène effect complete.

Today, this genre may be considered spectacular or crowd-pleasing, but this type of installation existed long before the days of Instagram. Artists created these environments to invite visitors to engage with their world, to understand how their minds work. Hirschhorn says of his cardboard caves (see *Cavemanman*, 2002), "I wanted to insist that art is an inclusive dynamic, an inclusive movement."¹ Kusama wants us to experience a boundless eternal universe full of dots and lights in her *Infinity Mirror Rooms*, much like those she sees in her head. Leckey uses the sodium yellow lighting of his younger years, when he hung out in underpasses and car parks across Liverpool, to project a nostalgic glow (see *O' Magic Power of Bleakness*, 2019). How better to conjure the poignancy of a memory than building something that one can literally walk into and sit inside?

Eliasson, famous for his 2003 setting sun called *The Weather Project* at Tate Modern, describes his works as "devices for the experience of reality".² In contrast, Nelson seeks to transport visitors to a fictional world that he has built for an emotive experience³. Al Qadiri is similar in her approach to creating what

the calls 'a different dimension', almost science fiction, as seen in the red, womb-like room of *Gastromancer* (2023). She calls this a 'made up story' inspired by an Arabic stream-of-consciousness novel called *The Diesel* (1994) by Thani Al-Suwaidi⁴.

Some call this kind of artwork a *Gesamtkunstwerk* – German for 'total work of art', as popularised by the composer Richard Wagner but most often used within architecture. In a way, these artists bring together a totality of art to form a multisensory experience – from lighting and sound to materials and architecture. Yet, many would argue that they are just a glimpse – not a totality – as so many realities can be explored through this format, and even more potential futures can be realised. That is the prerogative of the artist's imagination, of course.

Architectural historian Martin Søberg describes a new interpretation: "Today, gesamtkunstwerk can be understood much more broadly than the total design approach associated with modernist masters. In many sustainable projects, the whole emerges through the combination of materials and elements that carry their own histories and previous lives, brought together in a new context."⁵ This feels crucial to understanding the way in which contemporary artists are approaching their work today – their personal narratives are a lived experience brought together into one single space.

Artist Justin Loke, who also builds immersive sets with his collective Vertical Submarine, wields these tools to build his mise-en-scène. He draws his ideas straight from newspapers, popular culture,

headlines and detective stories. Take for instance, his work *Unarmed Chair: Broken Window Fallacy* (2026), which is full of bullet holes and acid burns. The destruction set upon this domestic, unassuming armchair (shot during Diwali in India so that it sounded like fireworks) is an absent violence, or violence at a distance. It references the daily brutality of news stories through the white graffiti scribbled on the side of the wing back leather, including the lyrics from The Beatles' 1967 song 'A Day in the Life': 'I read the news today, oh boy'.

Loke's room continues to unsettle the viewer with a haunting painting that forms part of his *Leaving Room Series*. *The Body of an Art Dealer Lying in the Room after a Meeting* (2024) forms a strong narrative immediately upon viewing. Retro hexagonal shapes from the carpet in *The Shining*, Stanley Kubrick's horror masterpiece, runs throughout the entire installation, spilling from the canvas onto the floor, table and lamp — an image that the artist says he 'cannot forget'. But close-up in the painting, one sees a body surrounded by blood. Another form of absent violence, another clue that keeps us guessing.

According to Loke, both fiction and non-fiction are key influences for his evocative narrations. For example, *The Investigation* (1994), a mystery thriller by Juan José Saer, was formative for him. The real-life story of John Martin Scripps, known as the "Garden City Butcher" or "Tourist from Hell" also stayed with him, for better or worse. Scripps was a British-born serial killer who was convicted and hanged in Singapore, the first white man to succumb to this punishment after the country's independence.⁶

Loke's new painting *Blue of Noon* (2026) also reflects the indelible hexagon shape, shimmering just below the surface of this inviting pool. Look closely and you may find bloody footprints. Are there bloody handprints on the ladder too? Named after Georges Bataille's *Blue of Noon* (1946), a French erotic thriller written during the rise of fascism, the painting reflects the artist's interest in dark mysteries and detective literature. With the lone shoe sitting on the floor, you are invited to contemplate this mystery.

The ceramicist Shayne Phua presents a longer timeline, expressing her personal experience of the world. From the past, present and potential future, the artist explores our quest for knowledge, forms of resistance and a curiosity to explore the confines within which her generation finds itself. Her wall piece *Devote One's Youth to Malaya 1958* (2026) is inspired by a photograph of her grandfather at a young age. He is surrounded by fellow activists, likely during his theatre days, as they 'stage' the revolutionary stance seen in the famous painting *Epic Poem of Malaya* (1955) by Chua Mia Tee (1931–2026). In this work, Phua has traced an enlarged version of this photograph into ceramic, depicting the committed group of young people looking up at her grandfather holding a book in his hand as if brimming with knowledge and power. As with the painting, there is a call to act, to make way for their new country. In this work, the artist reflects on what happened to that sentiment of a strong and bright future, post-graduation. Does knowledge still equal power?

Phua references the fact that long hours and burn out are common, and disillusionment and a need for escapism has resulted in the rise of 'quiet quitting' around the world.⁷ Specifically in Singapore, not



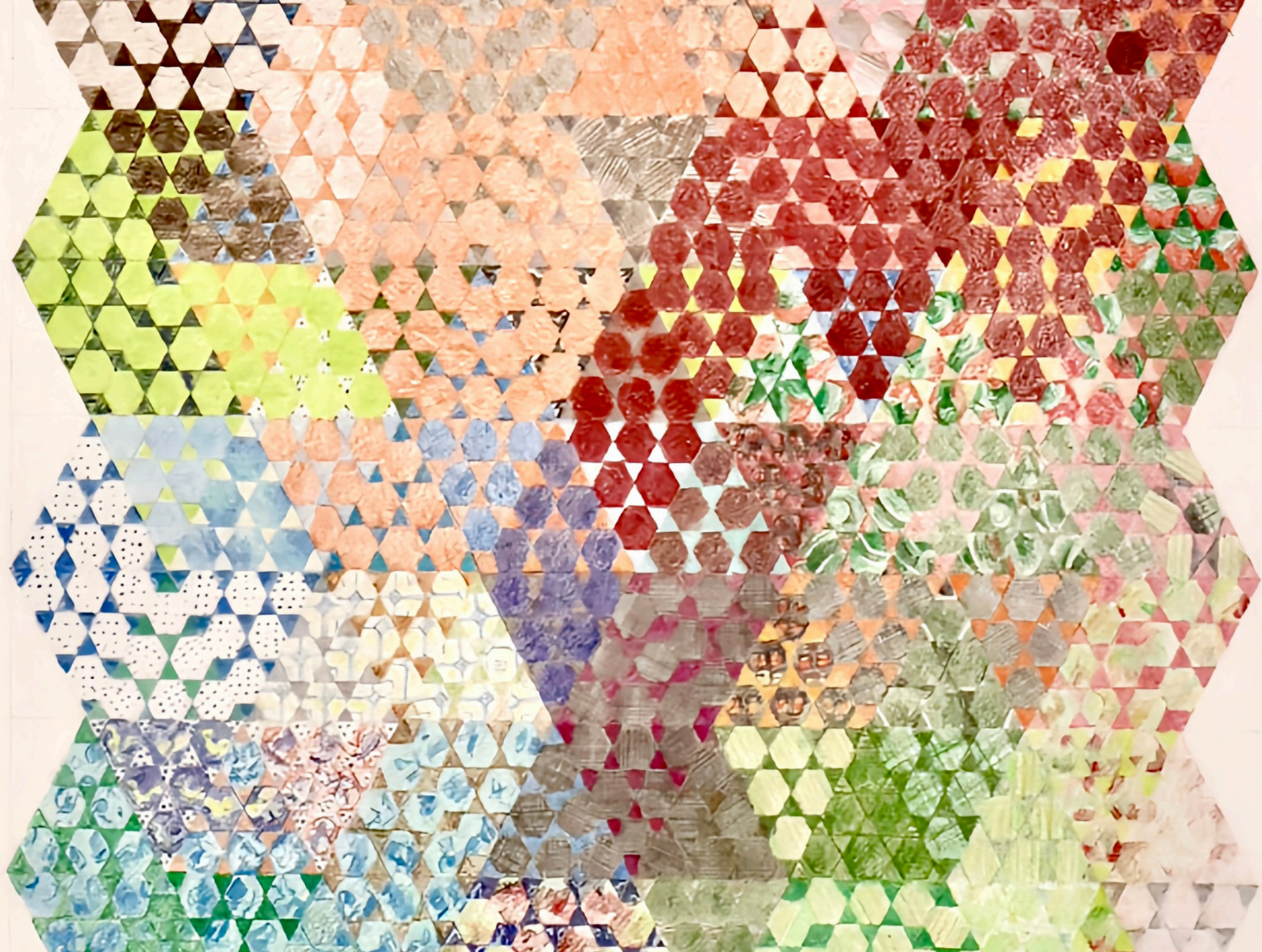
Noor Mahnun (Anum)

a quilt, 2026

graphite and colour pencil on paper

38 x 26 cm





only are graduates finding it harder to find full-time jobs⁸, but those who are employed, especially under the age of 35, are the most disengaged with their work in the region and the world.⁹ As tech and comms are strong sectors in Singapore, new graduates are directly affected by the geopolitical issues and unstable environment, causing slower hires and the rise of AI replacing entry level jobs.

The results of this, is apathy, as captured in Phua's work *Disengaged* (2026), with a series of ceramic people lying flat on the ground in various positions. They are staring at their phone, balancing their laptop, the sky and even resting their head on a graduation mortarboard. Their bodies reflect the cute aesthetic of her generation, all large eyes and round limbs (think Meccha Chameleon and Sonny Angel), but their flatness references the Chinese term 躺平, Tǎng píng. Literally translated as 'lying flat', and perhaps equivalent to the West's 'bed-rotting', this widespread movement across Chinese youth means they have opted out of the rat race entirely.¹⁰ Having seen their friends work to death, this is their form of resistance. In stark contrast with her grandfather's idealism to make something happen in the new Malaya, today's revolution is in the form of refusal.

Phua's sculptures acknowledge the toll of this wasted potential through acceptance of their new hopeless reality. Their socks convey comfort and their yinyang eyes imply a soul that sees in a new dimension, with a clear vision to achieve a more balanced life. They represent a phenomenon first named in 2021 as 'Revenge Bedtime Procrastination', where young workers stay up later than

they should, in order to 'reclaim their time' from day jobs that sap their personal relaxation and recovery time.¹¹ Those late-night binge watches of your favourite TV show, or 'doomscrolling' sessions on your phone can lead to long-term mental health issues and certainly sleep deprivation.¹²

With these pressures in mind, Phua's mise-en-scène captures her generation's apathy but with a curiosity about potential futures. She says, "Hope can feel heavy, fragile, or exhausting when things are hard, while curiosity is light, open, and free of pressure."¹³ The lasting image of Truman Burbank in *The Truman Show* (1998) breaking the wall of his fictional world and discovering a door amongst the blue sky is one that resonated with Phua. Truman's diligence and curious nature eventually freed himself from a closed set and inspired the artist's design for *Scenes from Another Life*. Is this hopelessness just a phase? What will be next for the disengaged? The dark door against the sky represents the escape route to freedom, but no one knows what really lies on the other side or how long it might take to walk up the stairs.

Anum presents an entirely different reality. Although drawn from her life, she reimagines new scenes with real people, many inspired by some of her favourite films or artworks. In *Scenes from Another Life*, she presents a space that resembles her living room, including potted plants, a geometric quilt, and a rattan sofa, as well as a selection of books that influenced her and a turntable playing some of her favourite music. Don't miss the sculpture of a baby, a nod to Keith Haring's Radiant Baby motif and one that has made an appearance in another of Anum's paintings *Green Tee* (2023).



Noor Mahnun (Anum)

An Evening, 2025

oil on linen

84 x 76 cm



This domestic imagery continues throughout the artworks on the wall, including her painting *An Evening* (2025), inspired by one of her favourite Bollywood films *An Evening in Paris* (1967). This film is one that has remained with Anum since she saw it as a young woman, but especially because she remembers her sister Noor dancing to the soundtrack on stage at school. She recalls “being mesmerised at her dance performance and how ethereal she appeared to be. The image is still lodged in my mind.”¹⁴ The person depicted here, loosely based on an old black-and-white photo of her and her sister and friend, wears a leotard and skirt, perfect for dance practice. With her hands raised and feet spread apart, she is clearly in a mood for twirling.

The joy of the painting *Disc* (2025) equally embodies the environment which Anum wishes to create; one of celebration and good times. As the record plays Bollywood songs, the woman in the portrait dances on a stage in a beautiful green dress. This green echoes both that of the dress in the *Arnolfini Portrait* (1434) by Jan Van Eyck and the one worn by the actress Sharmila Tagore in *An Evening in Paris*. The backdrop consists of a purple curtain and a lavender and orange painting, reflected on the gallery’s sunset-pink walls. The artist mentions her friend Christine’s birthday in reference to *Disc*. Is she dancing at this birthday disco? Is it a solo performance for an audience, or for herself?

Throughout, the walls are hung with a series of watercolour studies and paintings from Anum’s latest series *façade* and continuations from her series on penang tiles, which explore the intricate architectural and social layers of George Town in Penang, Malaysia

through the *kaki lima* (Malay for five-foot) walkway. Although these pedestrian paths were mandated by colonial authorities in the 1820s for shophouses in Singapore and Malaysia, they evolved to become social and mercantile hubs filled with merchandise, motor bikes and dining chairs. Their intricate, colourful patterns and architectural detail were considered an ‘expression of economic confidence’, reflecting the diversity of those who moved there to make a living. Thereby creating what is known as Malayan classicism¹⁵. Here, Anum interprets the signage and shopfronts with her own ideas of beauty and colour.

This gallery-hang wall features a quilt study – situated across from her own methodically hand-sewn quilt – and a pair of works that Anum calls the *Blue Monday* series. Inspired by New Order’s 1983 song “Blue Monday”, these works complement Phua’s backdrop of a blue sky, whilst the upbeat pop synth and dancing visuals flow straight into the next artist’s dreamlike sequence.

Passing through a bamboo curtain depicting lotus flowers, the artist Hoa Dung Clerget invites visitors into an intimate encounter with a singer extraordinaire, alongside delicate paintings of celebratory spaces. Like Anum’s *Disc*, the film *Amazing Nails* (2025) is platformed by a stage, inviting gallery-goers to sing along to the famous Vietnamese love ballad, “Hờn Anh Giận Em”, a classic of the nhạc trữ tình (sentimental music) genre. Translated as “Angry at You, Resentful of Me”, it is usually a duet between a man (a soldier) and a woman (his wife), recalling romance, separation, jealousy and duty to their country. However, in this ballad, the singer is no longer the woman waiting for her lover to return from war.



Noor Mahnun (Anum)

cobalt blue monday, 2021

watercolour on paper

31 x 41 cm



Noor Mahnun (Anum)

cerulean blue monday, 2021

watercolour on paper

31 x 41 cm

A's Playlist
 Joy Division transmission
 love will tear us apart
 New order ceremony
 ♡ blue monday ♡
 can't ignore the train 10,000 maniacs
 The Fall New Big Print
 sugar hiccup
 lazy calm Cortez & Thirke
 David Bowie Heroes
 Heaven Talking Heads
 Velvet Underground femme fatale
 Crying Roy Orbison
 Vedit N. Prayam
 Eshel Kuleh Khan Kuch Kuch Hota Hai
 An Evening in Paris Muhammad Rafi
 The Smiths Heaven Knows I'm Miserable Now
 C. Morrissey there's a light that never
 Killing Me softly Aretha Franklin

playlist for exhibition
 by Anum

Hoa Dung Clerget

Chinoiserie (Fairy Land), 2026

UV gel polish, UV gel builder, UV resin

20 x 18 x 5 cm



She instead fights in the war and claims her own power, singing both sides, each one, a Tr ng sister.

The Tr ng Sisters were heroines who famously fought off the Han dynasty in 40 CE. The film's protagonist, Sophia the nail technician, daydreams about taking charge of her own destiny, donning the costume of these female Vietnamese warriors. Like the young graduates in Phua's installation, Sophia yearns to break free. She longs to leave behind the confines of the salon and to be a star, singing through to closing time.

The nail salon remains a strong motif in Clerget's work, as one of the most common and widespread spaces for the international Vietnamese diaspora, recognising the labour and lives of immigrant women. The actress Tippi Hedren popularised training opportunities in nail techniques among Vietnamese women refugees in 1975, and the skilled trade quickly spread across the US and internationally.¹⁵

Clerget dedicated herself to learning the techniques of creative nail painting in salons in North London to honour this history. The result is a series of incredibly detailed, glossy lacquer-like paintings built up layer-by-layer in gel nail polish. Her collection of 'celebration spaces' forms part of her ongoing Chinoiserie series of intimate paintings that showcase other diasporic places within her Vietnamese community. With individual titles like *Karaoke Screen*, *Fairy Land*, *Red Theatre*, *Ha Long Bay*, and *Aquarium II*, each of these personal places (a club, a salon, a restaurant) are memorialised and hardened by UV light. Details like fish tanks, paintings, TVs, stages and armchairs decorate the setting, each

one brought to life through exquisite technical skill.

Clerget's work aims to dispel stereotypical images of Asian women, often fetishised, but here, given agency. She celebrates the strength and diversity of the women in her life, and the spaces which they, and she, grew up frequenting. By inviting us into her *mise-en-sc ne*, she includes us in her proud community and allows us to share in her dreams.

Oscar Wilde said, "It's the spectator, and not life, that art really mirrors." In *Scenes from Another Life*, the sets are deeply personal to each artist in their storytelling. We, as spectators, are the ones who interpret the meaning as we encounter each space. Do we solve a murder or just feel unsettled? Do we break through the sky door and find our next adventure or lose ourselves in our phones? Shall we dance and daydream, content in the journey we are on now? We encounter clues along the way and like detectives, feel drawn to attempt to unearth their tales. But ultimately, perhaps, we are only left revealing ourselves.

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HOA DUNG CLERGET (b. 1985, France), creates films, installations, and painted objects that explore the labour and lives of immigrant women and the Nail Art subculture. Her Vietnamese heritage and education in France have shaped her research into how immigrant women construct their identities and find their place in society, especially through their work. Her practice reflects her own diasporic experience. At the heart of her work is the ongoing process of identity reconstruction. Clerget draws on Homi Bhabha's concept of the liminal space, an in-between where diasporic identity is constructed through hybridisation, through the refusal of fixed categories, and through the subversion of imposed norms. The artist sees this constant negotiation in the lives of immigrant women, whether in domestic or professional spaces. The materials and objects Clerget integrates into her work come directly from the everyday lives of Vietnamese families: brooms, plastic stools, durian, folk songs, seemingly mundane elements that carry deep cultural significance, passed down through generations. By repurposing these objects, she challenges their meaning and status, using art as a tool to reverse situations.



Hoa Dung Clerget

Chinoiserie (Red Theatre), 2026

UV gel polish, UV builder gel, UV resin

21 x 22 x 4 cm



Hoa Dung Clerget

Chinoiserie (Aquarium II), 2026

UV gel polish, UV gel builder, UV resin, nail powder

21 x 19 x 5 cm



Hoa Dung Clerget

Chinoiserie (Karaoke screen), 2026

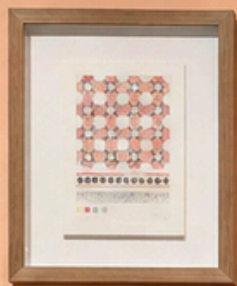
UV gel polish, UV gel builder, UV resin, nail powder

21 x 19 x 5 cm





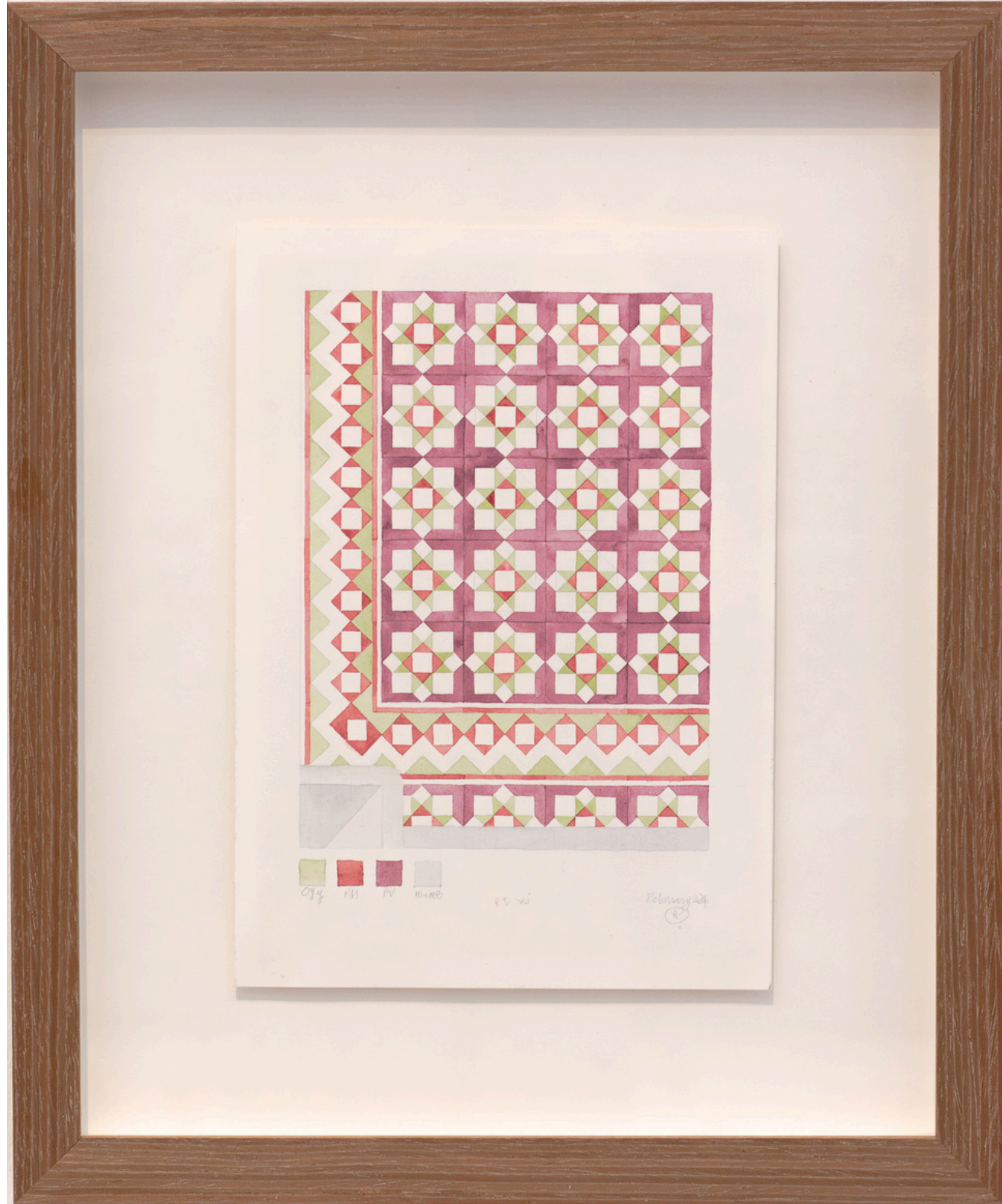
NOOR MAHNUN (b. 1964, Malaysia), also known as ANUM, is known for adapting the traditional technique of oil painting into a style that has been praised for its simplicity and meticulousness. Beneath their guise of naivety and delicacy are carefully crafted compositions that weave subtle psychological narratives with dark wit and emotional depth. Born in Kelantan, Anum trained in architecture in the United States before pursuing her Master of Fine Arts in painting at Hochschule für Bildende Künste in Braunschweig, Germany in 1996. Anum was artist-in-residence at Rimbun Dahan in Kuang, Selangor (2000–2001) and received a scholarship from the Italian Ministry of Foreign Affairs for a printmaking course at Il Bisonte, Florence (2002–2003). During her time in Europe, she held solo shows in Florence and across Germany, and upon returning to Malaysia, became an active figure in the local art scene—not only as an artist, but also as a curator, educator, and arts manager. This year, her works were showcased at Painting Itself, ANU Drill Hall Gallery in Canberra and in Perth Institute of Contemporary Arts in Australia. Recent solo exhibitions include ‘ANUM’, Yeo Workshop, Singapore (2025); ‘September’, The Back Room, Kuala Lumpur (2021); ‘Disco Lombok Still Life’, The Edge Galerie, Kuala Lumpur (2017).



Noor Mahnun (Anum)
Penang tiles x, 2023
watercolour on paper
29.7 x 21 cm



Noor Mahnun (Anum)
Penang tiles xi, 2023
watercolour on paper
29.7 x 21 cm



Noor Mahnun (Anum)
Penang tiles xii, 2023
watercolour on paper
29.7 x 21 cm



Noor Mahnun (Anum)

gt i, 2025

watercolour on paper

31 x 23 cm



Noor Mahnun (Anum)

gt ii, 2025

watercolour on paper

31 x 23 cm



Noor Mahnun (Anum)

gt iii, 2025

watercolor on paper

31 x 23 cm



Noor Mahnun (Anum)

u are here, 2025

watercolour on paper

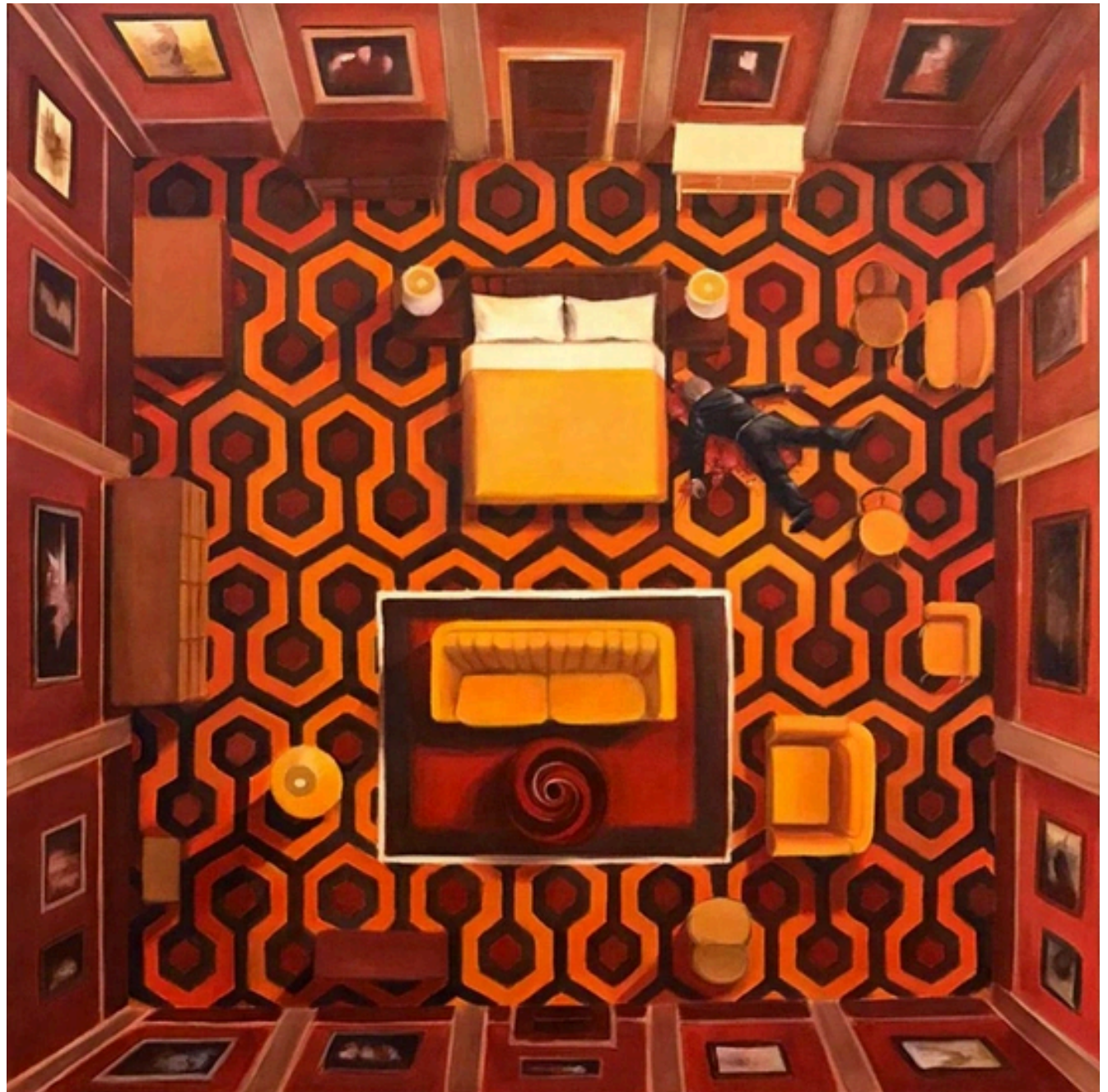
31 x 23 cm





JUSTIN LOKE (b. 1979, Singapore) is a multidisciplinary artist and curator known for his storytelling-driven works, which blend installation, painting, theatre, and curatorial practice. He is the director of Vertical Submarine, an art collective acclaimed for its interdisciplinary projects.

Loke's notable achievements include receiving the JCCI Japan Foundation Arts Award in 2009. He was also the creative director and writer of *Cathay Hotel: The Curse of the Missing Red Shoe*, the highlight act of the 2022 Singapore Night Festival. In 2023, he curated *Benchmarks*, a placemaking initiative commissioned by the Civic District Alliance. More recently, he completed an artist residency and exhibition at the Points Center for Contemporary Arts in Shanghai-Suzhou, organised by the Troy Foundation, London. He also curated *Creative Intersections: Traces of Dragons* at Funan Mall, as well as *8-Bit Word Cloud*, a public art installation for the National Gallery Singapore's Light to Night Festival during Singapore Art Week 2024. Vertical Submarine has received numerous awards, including the President's Young Talent Award (Singapore, 2009), the Celeste Prize (New York, 2011), and finalist recognition for the Sovereign Asian Art Prize (Hong Kong, 2015). Featured in *ROUNDTABLE* at the 9th Gwangju Biennale, the collective's work is distinguished by a distinctive visual narrative style that has garnered international recognition and acclaim. Loke will present a solo exhibition at Yeo Workshop in January 2027, coinciding with Singapore Art Week.



Justin Loke

*The Body of an Art Dealer Lying in
the Room after a Meeting, 2024*

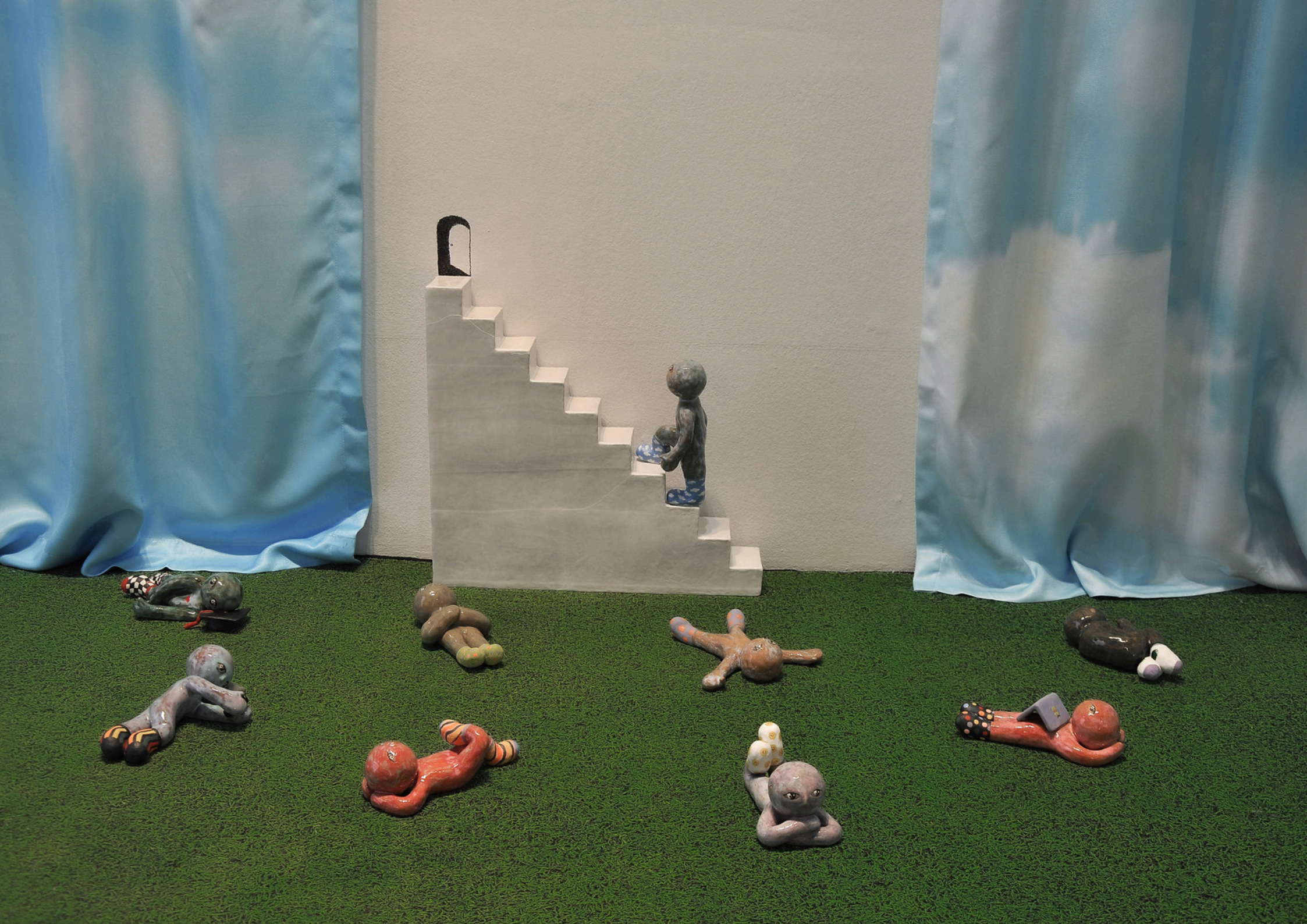
oil and acrylic on canvas

80 x 80 cm





SHAYNE PHUA (b. 1997, Singapore) uses the medium of clay to narrate stories and turn a critical eye on everyday realities. Her ceramic objects employ history, myth and literature to reflect on the world around her. She graduated with a BA(Hons) in Communication Design from The Glasgow School of Art, Singapore. Phua enjoys observing the forms and functions of utilitarian objects. Her work focuses on these aspects of ceramics as the vehicle for exploring a host of discourses, including oral traditions, folklore, historical anecdote and socio-political ideologies. In a world increasingly flattened out by social media and cultural homogenisation, her practice is premised on a keen interest in the local and often overlooked – a register of things and tales that flicker beneath public attention. In 2019, Shayne was an Artist in Residence at Zentrum für Keramik in Berlin and Guldagergaard International Ceramic Research Center in Denmark. She participated in 'Blended Tongue' in Paris, featuring works of artists based in Singapore and France, along with botanical installations by This Humid House in 2022. The following year, she exhibited her works in a group show, 'New Makers,' in Bangkok, featuring Thai and Singaporean artists. She held a first solo exhibition with Yeo Workshop in 2024.







CHELSEA PETTITT, a curator originally from California, is Director of the Bagri Foundation in London where she cultivates space for Asian arts and culture. Recent and forthcoming curatorial projects for the Foundation include the Springboard Exhibition with Nomin Zezegmaa at St Cyprian's, *Myths, Dreams* and *New Realities* at the Saatchi Gallery and the *Bagri Samaya Series*. After living in Beijing in 2005, she graduated from Goldsmiths College London with an MA in Visual Anthropology focussing on contemporary Chinese arts and culture. Pettitt was previously the Bagri Foundation's Head of Arts where she initiated or supported many arts and cultural projects such as the Bagri Commission at the Hayward Gallery, *Chang/ce*, *Untold: Write Afghanistan, Rebel Rebel* by Soheila Sokhanvari at Barbican, *Asia Forum* and *Object, Story, Wonder: Museums Collections Revealed*. Prior to this she was Head of Partnerships at Wysing Arts Centre where she curated and assisted on national and international exhibitions and projects and Assistant Curator at the Hayward Gallery and Hayward Touring for many years, producing and curating such touring exhibitions. She speaks widely on panels, has contributed to exhibition catalogues and art magazines and is a board member of Untold Narratives, a development programme for writers structurally marginalised by community or conflict.

With thanks to the Bagri Foundation

