

MEDIA RELEASE

A One-Night-Only Finale Where Art, Music, and Education Converge

Ripple Effect: The Art of Teachers of Art closes with exclusive performance and catalogue launch in the NIE's 75th Anniversary Year

Minister for Law and Second Minister for Home Affairs, Mr Edwin Tong to Grace the One-Night-Only Finissage

Singapore, 12 September 2025 –The National Institute of Education (NIE), Nanyang Technological University, Singapore, closes its landmark exhibition *Ripple Effect: The Art of Teachers of Art*, with a one-night-only finissage that blends visual art, live music and the voices of Singapore's art educators.

Held on 10 October 2025, at the NIE Art Gallery, the event would be graced by the Minister for Law and Second Minister for Home Affairs, Mr Edwin Tong SC, and feature the premiere of a new composition by award winning composer and 2024 NIE Visiting Artist Mr Wang Chenwei, performed by the NIE Winds.

“As Singapore marks 60 years of independence and NIE its 75th anniversary, *Ripple Effect* reminds us that education and the arts are vital pillars of our nation. I commend our educators and artists for their contributions as creators and cultural stewards, nurturing creativity and resilience for Singapore's future.” shared Minister Edwin Tong SC.

Guests will also witness the launch of the exhibition's first official art catalogue, a celebration in print of the creativity and vision behind the showcase, featuring works by faculty from NIE's Visual and Performing Arts Department. Many of these educators have shaped Singapore's cultural and educational landscape, nurturing the next generation of artists and teachers.

“Ripple Effect has been a living conversation between teaching and art-making. This closing event brings the works to life once more, through music, dialogue, and the gathering of the very people whose creativity continues to ripple across classrooms and communities,” said Mr Paul Lincoln, Head of Visual & Performing Arts Department and Museum Director at the NTU Museum.

Launched on 14 August 2025 during Singapore's 60th year of independence, Ripple Effect has offered a rare glimpse into the dual role of art educators as both creators and mentors. The works span traditional techniques to digital media, reflecting art as a way of knowing, teaching, and being.

"Ripple Effect: The Art of Teachers of Art is more than an exhibition, it is a reminder that when teachers create, they ignite curiosity and spark imagination beyond the classroom. As NIE marks its 75th anniversary, this showcase affirms the enduring power of art to inspire, to connect, and to nurture the human spirit." shared Prof Liu Woon Chia, NIE Director.

The exhibition's title captures the enduring influence of art educators, whose impact extends beyond the studio and classroom - inspiring dialogue, challenging perspectives, and reaffirming the arts as an integral part to education and nation-building.

Apart from the launch of the exhibition catalogue, the finissage will feature the premiere performance of a new composition 'Leading the Future' by 2024 Visiting Artist and composer Mr Wang Chenwei, presented by the NIE Winds.

"It is my great privilege to compose this piece for NIE Winds in celebration of the Institute's 75th Anniversary. The title derives from NIE's vision: 'An Institute of Distinction: Leading the Future of Education'. My piece integrates musical elements symbolic of academia and Singapore's Chinese, Malay and Indian heritage, akin to citations in a thesis articulated through musical notes. It pays tribute to academia through music while honouring music as an academic discipline. As 'Leading the Future' premieres amidst works by Singapore's finest visual artists, I invite the audience to enjoy this confluence of visual and performing arts." shared Mr Wang Chenwei.

-END-

Event Details

Date: 10 October 2025

Time: 4.30 PM to 7.00PM

Venue: The Art Gallery at the National Institute of Education,
Nanyang Technological University, Singapore
1 Nanyang Walk
Singapore 637616

Dress Code: Smart Casual

For more information, please contact:

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ABOUT THE NATIONAL INSTITUTE OF EDUCATION (NIE), SINGAPORE

The National Institute of Education (NIE), an autonomous institute of the Nanyang Technological University (NTU), Singapore is among the world's top education institutes, renowned for its excellence in teacher education and education research. Founded in 1950, NIE has played a pivotal role in developing Singapore's teaching workforce.

In a dynamic education milieu, NIE prepares teachers with the requisite values, skills and knowledge to meet the continuous demands of diverse learners across the lifespan. The quality of NIE programmes is based on evidence-informed reviews and enhancement, and delivered using innovative pedagogies in digitally-mediated learning spaces. NIE's degree, higher degree and professional development programmes offer global perspectives through international practice and semester exchanges, while 21st Century pedagogies, multidisciplinary curricula and service-learning initiatives help to develop the holistic reflective practitioner and school leader. To further Singapore's expertise and capabilities in Character and Citizenship Education (CCE), Singapore Centre for CCE was established with the MOE in 2023. The Institute also offers the only local sports-related undergraduate degree programme in Sport Science & Management that provides academic and professional pathways to sports-related careers.

NIE is ranked among the world's top institutions for research in education and the education-related disciplines. Its research philosophy is focused on impacting school practices, enhancing programmes, informing policy formation and, ultimately, improving student learning outcomes. With its highly reputable education programmes and rich research culture, it has built strategic alliances with many other renowned institutions in the US, Europe and Asia Pacific regions.

Recognising the need to anticipate, adapt, advance and be sustainable, NIE has recently identified five strategic growth areas under a new institute-level initiative, Learning Initiatives for the Future of Education at NIE NTU Singapore (LIFE@NIE SG®). Over the coming years, NIE will grow its regional and global impact in these five priority areas – Child and Human Development, Values and Ethics, Science of Learning, Emerging Technologies, and Assessment and Evaluation – to lead the future of education and play its part in helping to address Singapore and humanity's grand challenges in an ever-evolving world.

For more information, please visit: www.ntu.edu.sg/nie.

ABOUT RIPPLE EFFECT: THE ART OF TEACHERS OF ART

Ripple Effect is a landmark exhibition presented by the National Institute of Education (NIE), Nanyang Technological University, Singapore, in celebration of NIE's 75th anniversary and Singapore's 60th year of independence. Showcasing works by faculty from NIE's Visual and Performing Arts Academic Group, the exhibition explores the dual role of art educators as both creators and mentors. Spanning traditional to digital media, the works reveal how pedagogy and artistic practice intersect, enriching students, communities, and the wider cultural landscape. The title reflects the enduring influence of art educators, whose creativity inspires dialogue, challenges perspectives, and reaffirms the arts as integral to education and nation-building.

ABOUT WANG CHENWEI

WANG Chenwei is the Composer-in-Residence of the Singapore Chinese Orchestra, adjunct faculty at the National Institute of Education (Nanyang Technological University, Singapore) and the Nanyang Academy of Fine Arts (University of the Arts Singapore), and Vice Secretary-General of the Singapore Chinese Music Federation. As the Head of Research and Education at The TENG Company, he is the main co-author of *The TENG Guide to the Chinese Orchestra* (2019), a 624-page book on instrumentation and orchestration.

After graduating from Raffles Institution's Gifted Education Programme with seven academic awards, Chenwei obtained his Magister Artium (five-year Master of Arts) with distinction and an Honorary Award (Würdigungspreis) from the University of Music and Performing Arts Vienna, where he studied composition and audio engineering under a scholarship from Singapore's Media Development Authority.

Chenwei has been regularly commissioned to compose for professional orchestras in Singapore, Taiwan, Hong Kong, and Macao. Notable commissions include over 40 works for the Singapore Chinese Orchestra (SCO), four Singapore Youth Festival set pieces for Singapore's Ministry of Education, and four National Piano and Violin Competition set pieces for the Singapore Symphony Orchestra (SSO). The SSO also performed his symphonic compositions at two National Day Concerts. In 2023, the SCO presented *For Our Dreams: Wang Chenwei's Composition Showcase*, a concert dedicated to his works, while the Taipei Chinese Orchestra premiered his transcription of *The Rite of Spring* by Stravinsky.

Chenwei's efforts in composing, conducting, playing 12 musical instruments and writing in 12 languages were featured in the 2009 Singaporean TV documentary *Extraordinary People*. He received the Young Outstanding Singaporeans award from Junior Chamber International in 2011, the Top Local Classical Music award from the Composers and Authors Society of Singapore (COMPASS) in 2022 and 2023, as well as the Young Artist Award from the National Arts Council Singapore in 2023.

ABOUT NIE WINDS

Established in 1976, the NIE Winds, formerly known as the NIE Symphonic Band, has evolved into a key platform for fostering musical excellence and providing performance opportunities within the education sector. Now functioning as a curricular module at the National Institute of Education (NIE), Singapore, the ensemble comprises current and former students from both NIE and Nanyang Technological University (NTU), reflecting a sustained commitment to music-making within the academic community.

The ensemble's long-running concert series, "Opus," offers its members the opportunity to refine their ensemble skills and engage with masterworks from the wind band repertoire. Complementing this is the "Joy in Music" outreach initiative, through which NIE Winds collaborates with local schools to promote music education and cultivate a broader culture of musical appreciation.

NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

AHMAD ABU BAKAR

Ahmad Abu Bakar is a prolific artist whose work has been showcased internationally in Southeast Asia, China, South Korea, Australia, and France.. Notable exhibitions include the Jakarta Contemporary Ceramics Biennale; International Contemporary Ceramics Exhibition at the National Art Gallery, Malaysia; Ini Tanah Aku Punya a solo exhibition at the Esplanade; and Secret Archipelago at Palais De Tokyo in Paris. Alongside his artistic pursuits, the artist has been mentoring inmates at the Singapore Prison since 2009, fostering creativity and self-confidence through art. He collaborated with them for the Singapore Biennale in 2013. Currently, he serves as an adjunct lecturer at NIE. His dedication to both his artistic career and arts education highlights his multifaceted contributions to the arts community.



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

BAET YEOK KUAN

Baet Yeok Kuan completed his Diploma in Fine Art (Painting) in 1988 and received his Master of Fine Arts from the University of Central England (Birmingham, UK) in 1992. He has represented Singapore at the New Generation Contemporary Singapore Art Exhibition and Symposium in Japan (1990), the Second ASEAN Artist Creative Interaction in Indonesia (1997), the Singapore-India Artists Exchange Programme in India (1999), and an Artist-in-Residence programme at the University of the Philippines (2003).

Yeok Kuan has held six solo exhibitions, notably at the National Museum of Singapore, and the Ayala Museum, Philippines. He has also participated in numerous significant local and international exhibitions, including the 4th ASIAN Art Show at the Fukuoka Art Museum, Japan (1994), the 7th ASIAN Art Biennial in Dhaka, Bangladesh (1995), and the 9th Beijing International Art Biennale in China (2022).

Baet's work has earned multiple accolades, including the Grand Prize at the UOB Painting of the Year Competition (1987), the Area Prize and Judge's Prize at the Third Tokyo Urban Art Competition (1994). In recognition of his outstanding contributions to the arts, he was awarded Singapore's prestigious Young Artist Award by the National Arts Council in 1995.



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

DAVID CHAN

David Chan is an accomplished artist and dedicated arts educator whose work explores human behaviour and social commentary through sculpture and painting. He has received notable recognition, including the 23rd UOB Painting of the Year – Representational category award and the 41st UOB Painting of the Year – bronze award. His art has been exhibited in China, the U.S., Taiwan, Hong Kong, Indonesia, Korea, Lebanon, and Malaysia.

Notable highlights include his participation in the 54th Venice Biennale in 2011, with the work later showcased at the Wereldmuseum Rotterdam in 2012. In 2016, he was invited to the 5th Singapore Biennale, Atlas of Mirrors, where he installed a striking 23-metre outdoor sculpture on the lawn of the National Museum of Singapore.

David is recognised as a leading figure in the arts, having been named one of the “50 Movers & Shakers” by Time Out Singapore (2017) and Singapore Tatler (2017). He was also featured on the cover of World Sculpture News (2013), with a six-page interview highlighting his artistic evolution and diverse skills.

Beyond his artistic practice, Chan is committed to education. He lectures at the National Institute of Education (NIE) and the School of Art, Design & Media (ADM) at Nanyang Technological University (NTU). He also mentors young artists through the National Arts Council’s Artist-in-School Scheme (AISS).



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

NICOLA & TRICIA

(Nicola Choo & Tricia Goh)

Nicola and Tricia are part-time lecturers at NIE NTU, Singapore, teaching the drawing and pedagogy modules across in-service, undergraduate and postgraduate programmes. The 75th anniversary holds special meaning for both, as they were among the first students at the new campus when it opened in 2000.

Their professional practice centers on making drawing accessible as a learnable skill that develops cognition and expands ways of seeing and thinking. Beyond the classroom, they design and facilitate creative interventions for organisations, using drawing and visual thinking to challenge assumptions and spark meaningful dialogue.



Nicola



Tricia



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

SWENG (LEE SIEW WENG)

Lee Siew Weng “Sweng” is a photographer and art educator whose artistic practice explores how technologies shape human perception, memory, and culture. As a self-taught photographer with a background in analog and digital photography, his work bridges tactile experience with abstract inquiry—connecting the sensory with the philosophical.

Sweng’s fascination with visual systems began in his teenage years, when he would spend hours poring over photography and computer magazines from the library. His first introduction to photography came through an old, partly malfunctioning Topcon SLR camera passed down by his uncle. This early curiosity about the camera’s mechanical workings soon blossomed into a deep engagement with digital photography and emerging technologies. Over time, Sweng’s exploration of visual systems paralleled his growing interest in how human learning systems adapt and evolve, reflecting a lifelong passion for both the art and science of seeing.

During his tenure as an art educator at a secondary school, Sweng began photographing weddings on weekends, continuously honing his craft. He gradually transitioned into commercial photography, specializing in product shots and lifestyle portraits. His work has garnered recognition in local and international photography competitions, including the Wedding Photojournalist Association (WPJA, USA), and earned selection for the Prix de la Photographie in Paris (Px3).

Lately, Sweng’s interest has shifted toward conceptual photography, where the camera becomes a tool for exploring how images ask questions. His current work investigates how the medium of photography can make visible those unseen structures that shape experience.

Sweng lectures part-time at the NIE NTU, Singapore and Temasek Polytechnic/NIEC, and was part of the curriculum development team for the inaugural Common Curriculum at the University of the Arts Singapore. Across both his educational and artistic work, he is committed to the slow, layered process of meaning-making in an accelerated visual culture.



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

PAUL LINCOLN

Born in Singapore, educator and artist, Paul Lincoln received an MFA (Painting) from the Royal Melbourne Institute of Technology, Australia in 2004 and is currently Head of the Visual and Performing Arts at National Institute of Education and the Director of the NTU Museum at Nanyang Technological University.



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

LOW JOO HONG

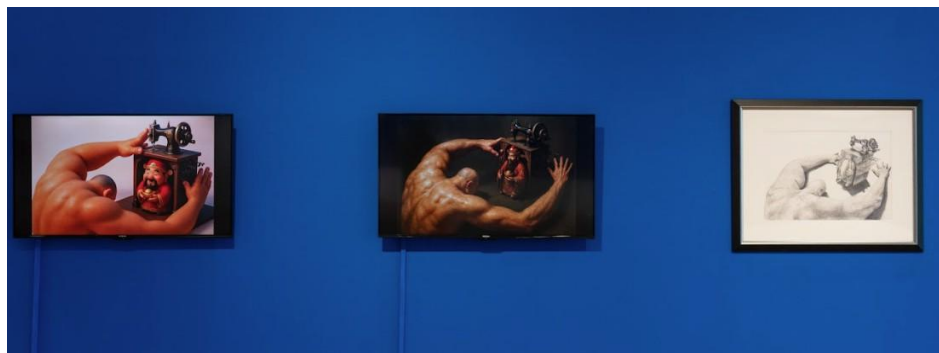
Low Joo Hong is an accomplished art educator, school principal, artist, and researcher whose multifaceted career bridges education, fine art, and storytelling. With years of experience as both an art teacher and educational leader, Joo Hong has inspired generations of students through a deep commitment to creative learning and the transformative power of the arts.

As a practicing artist, Low's work spans fine art and illustration, using a rich visual language to explore themes of identity, memory, and imagination. Under the name

J.H. Low, he is also an award-winning picture-book artist, celebrated for his evocative storytelling that blends visual poetry with emotional depth. His books have earned critical acclaim for their originality and resonance across age groups. *Lemonade Sky* won the prestigious Hedwig Anuar Children's Book Award in 2022 and was featured in the international White Ravens catalogue.

In parallel, as a researcher, Joo Hong investigates the intersections of art, education, and narrative—contributing to a growing body of work that reimagines how visual literacy and storytelling shape learning.

Balancing practice and theory, leadership and creativity, Joo Hong exemplifies the role of the artist-educator in the 21st century. Whether in the classroom, the studio, or the pages of a book, he continues to champion the role of art in nurturing thoughtful, imaginative, and compassionate individuals.



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

APRIL NG KIW NGOR

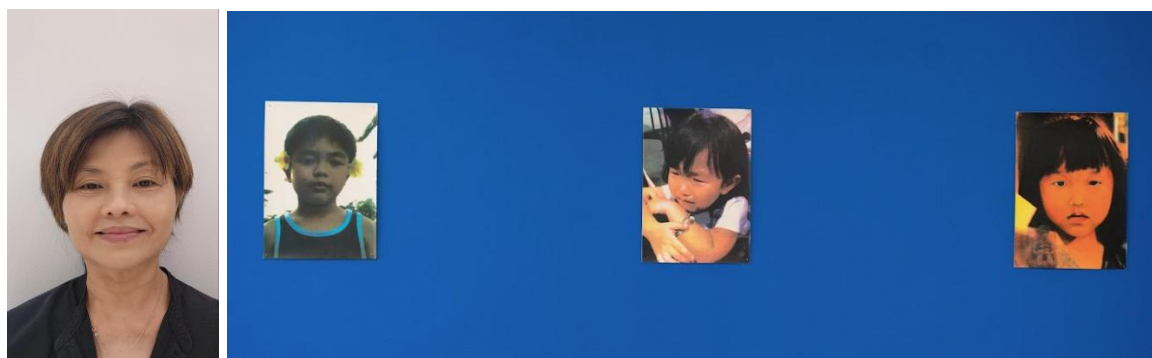
April Ng Kiow Ngor is a distinguished printmaker known for her expertise in intaglio and monotype techniques. Her work distills natural forms into abstract compositions, evoking calmness and meditative silence, reflecting her contemplative engagement with the environment.

Ng obtained a Diploma in Fine Art (Western Painting) from the Nanyang Academy of Fine Arts (NAFA) in 1989 and later earned a Higher Diploma in Printmaking (equivalent to an MFA) from The Slade School of Fine Art, University College London, in 1993. Beyond her artistic practice, she has contributed to art education in Singapore as a part-time lecturer at institutions such as the National Institute of Education (NIE), LASALLE College of the Arts, and NAFA

Her works have been showcased in numerous exhibitions both locally and abroad. She has had several solo exhibitions like *The Depths Within* (2024) and *Salient Traces* (2019) at AC43 Gallery, and *Release of No Trace* (2016) at Merlin Gallery. April has also participated in group exhibitions in Portugal, Taiwan, Japan, and Canada, highlighting her global artistic presence.

In addition to her exhibition history, Ng has undertaken significant public art commissions, most notably for the Republic of Singapore Air Force and the Land Transport Authority's Art in Transit programme at Woodleigh MRT Station. Her contribution to the arts has been recognised with an Honourable Mention Award (2001) at the Philip Morris Group of Companies Singapore Art Awards and a Distinction Award (1996) at the UOB Painting of the Year.

Ng's work continues to explore the interplay between nature and abstraction, inviting viewers into spaces of introspection and sensory awareness.



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

SECK YOK YING

Seck Yok Ying is a Singaporean visual artist who graduated from the Nova Scotia College of Art and Design, Canada, in 1979. Her practice spans a wide range of media, working fluidly between two-dimensional and three-dimensional forms.

Deeply engaged with both the traditions of craft and the ideas driving contemporary art, her work reflects a synthesis of material sensitivity and conceptual inquiry.



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

TAN PIN PIN

Tan Pin Pin is a Singaporean artist who has spent over two decades thinking about history, memory and representation in thoughtful and self-reflexive films. Titles include Singapore GaGa [2005], Invisible City [2007], To Singapore, with Love [2013], IN TIME TO COME [2017], 80km/h and walk walk [2023]. Her works have been screened and awarded at key film festivals including Berlinale, SXSW, Busan, Cinema du Reel, Hot Docs amongst others. She has also had retrospectives at Montreal International Documentary Festival, Dok Leipzig, Liberation Docfest Bangladesh and at the Flaherty Seminar. She has mentored at labs like Yamagata Dojo, DMZ, BIFF, Docs by the Sea and been on multiple juries. She was a board member of the National Archives of Singapore and Singapore International Film Festival and The Substation. She is a founding member of filmcommunitysg, an advocacy group for independent filmmakers. She has an MA from Oxford University (Jurisprudence) and an MFA from Northwestern University (Film).



Copy of Headshot_Tan Pin Pin photo credit Ulysse-del-Drago



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

TANG WAI WAH

Tang Wai Wah is a textile artist whose practice is rooted in the sensory and symbolic potential of cloth. With a background in fashion design spanning nearly two decades, she now works primarily with textile surface manipulation—exploring Sashiko, Shibori, and print techniques to create sculptural forms, wall pieces, and garments that speak to memory, touch, and transformation.

Her artistic path has been woven through fine art, fashion design, and education, where she has spent the last few years sharing her practice and experience with students. While public exhibitions have been few, her commitment to making—and to teaching—has remained quietly constant, guided by an enduring fascination with the fabric of life, both literal and metaphorical.

This exhibition marks a return to personal expression: a renewed investigation into symbolism and surface, where cloth becomes both canvas and story.



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

TWARDZIK CHING CHOR LENG

Dr Twardzik Ching Chor Leng is a Senior Lecturer at the National Institute of Education (NIE), Nanyang Technological University (NTU), Singapore. An artist, educator, researcher, and curator, her practice explores the social dynamics of art in public spaces through site-specific land art and large-scale interactive sculptures.

Her work has been exhibited internationally at the Jakarta Biennale #14 (Indonesia), Roppongi Art Night (Japan), Imaginary Travels (Germany), and in Canada. In Singapore, her art has featured at the Istana Art Event, President's Young Talent, Singapore Bicentennial celebration, Singapore Night Festival, and Orchard Boulevard MRT station. Corporate collections holding her work include Crown Life Canada, University of Regina, and Google Asia Pacific..

As an educator, Dr Twardzik Ching actively supports the development of the local arts scene, where she serves on the National Arts Council Scholarship Committee, Lasalle College of the Arts Industry Advisory Board, and Ministry of Education curriculum committees.

Her research includes co-authoring *Reimagining Singapore: Self and Society in Contemporary Art*, which examines how Singaporean artists engage with identity and society. Curatorially, she has led exhibitions such as *Secrets in Life and Death* (2017) featuring Edgar Heap of Birds, judged and curated for the Singapore Youth Festival, and co-curated the multi-national travelling *Field Trip Project Asia* (2015–present). In 2024, she curated *Transmutation*, a process-based ceramics exhibition featuring Singaporean artists.



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

VINCENT TWARDZIK CHING

Vincent Twardzik Ching's work has earned recognition, including Honourable Mentions at the 2001 and 2003 Phillip Morris ASEAN Art Awards. His art has been showcased at prominent venues such as the Singapore Art Museum, The Private Museum, and Yavuz Gallery in Singapore. Recent exhibitions have taken him to China, Indonesia, and Japan

In addition to his artistic endeavors, Vincent is a dedicated arts educator who holds a Master of Education in Art. He is a passionate advocate for the value of the arts in society and education. As an educator, he has worked with at-risk youth, underprivileged children, and teachers specialising in early childhood, and art in special education. Through his diverse teaching experience, he continues to inspire and nurture the next generation of artists and educators.



NIE75 Art Exhibition – Ripple Effect: The Art of Teachers of Art

Artist Bios

YOW SIEW KAH

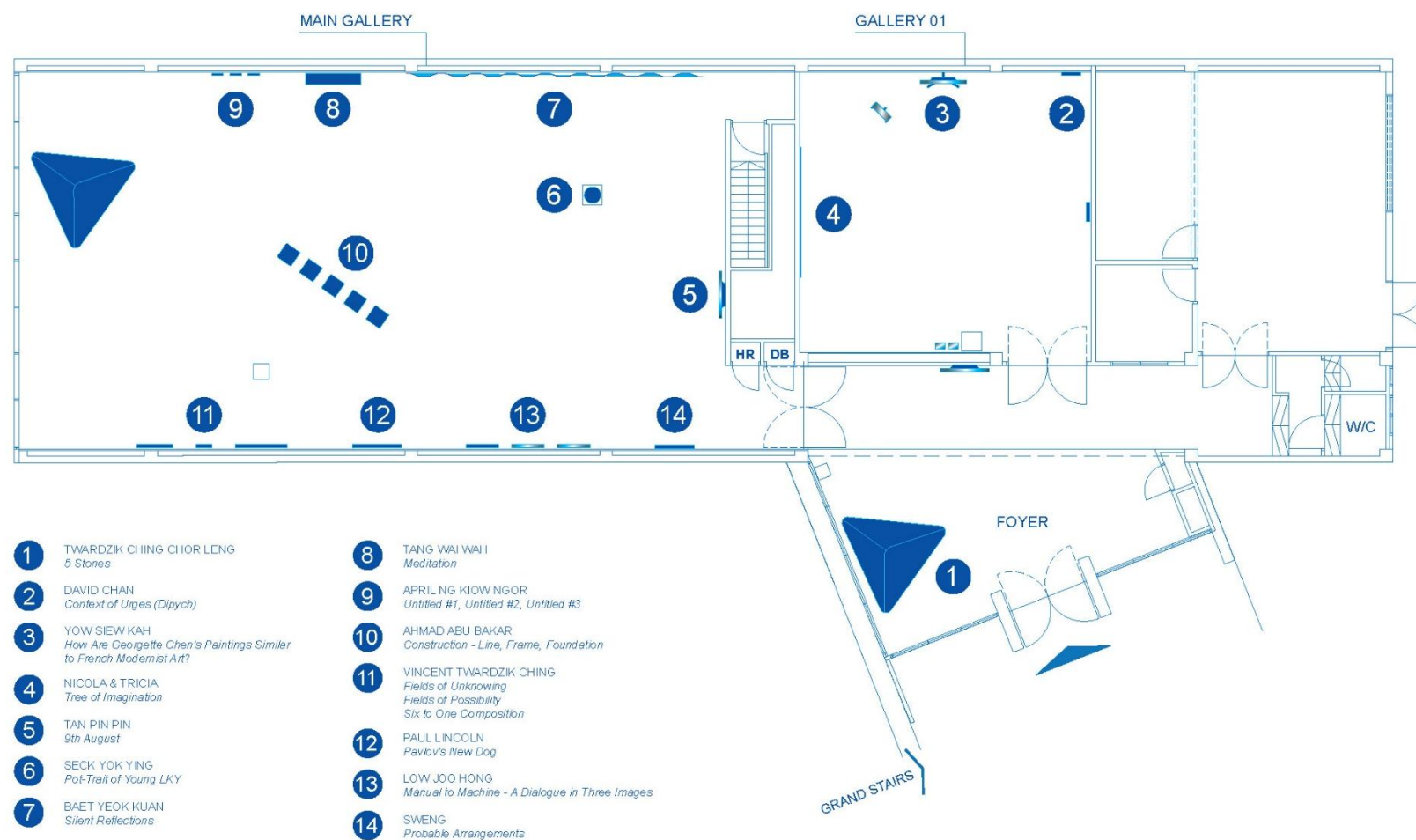
Yow Siew Kah teaches Art History at NIE. He has written extensively on Singaporean art.



Exhibition Guide

Ripple Effect:

The Art of Teachers of Art



ABOUT THE WORKS

01

TWARDZIK CHING CHOR LENG

5 Stones (2019)
Inflatable sculpture

Locations:

1. Foyer (NIE Art Gallery)
2. Main gallery (NIE Art Gallery)
3. Southeastern corner of roof (NIE Art Gallery)
4. Pathway (outside NIE Art Gallery)
5. Campus green outside U.iD

*Featuring a sound installation—
"Whatever Will Be, Will Be", by Kieran Monteiro

The children's game of "5 stones" was once common in Singapore. Here, these stones are reimagined as monumental inflatables, scattered across NIE's campus in locales that draw the viewer's eye to them, or interrupt one's everyday routine. The oversized stones seem to playfully suggest that these are a giant's forgotten toys—transforming an institutional landscape into a space of play. Motifs include (1) window grills reminiscent of Singapore's early public housing; (2) the Common Rose Butterfly, voted our national butterfly in 2015; (3) the mega mendung, cloud patterns derived from Indonesian batik; (4) mynahs and frangipani, avian and botanical species common to our island; (5) Singapore's national flower, the Vanda Ms. Joaquim. This series was commissioned by the Public Art Trust, and first exhibited in 2019 to 2020 as part of Singapore's Bicentennial celebrations.

02

DAVID CHAN

Context of Urges (Diptych) (2014)
Oil on linen

Chan draws from a subject deeply rooted in Biblical lore and Western art history—the apple. He uses it as a pedagogical tool to cultivate students' visual sensitivity, encouraging close observation and reflection. In this diptych, the same apple and frame are presented twice: as a solitary object, its frame scraped raw; resting delicately in a silver dish, in a frame left with its original finish. These shifts in representation create entirely distinct impressions, despite being premised on the same object, and foreground questions of perception and value. Here, the disparity is amplified by display: the piece in the raw frame is afforded its own expanse of space, while the other is hung at a height above eye level, adjacent to the edge of a wall.

05

TAN PIN PIN

9th August (2006)
Single-channel video (Duration: 7'12")

9th August splices together 41 years of National Day Parade broadcasts. Despite Singapore's rapid transformation since independence, the choreography of the annual parade has remained strikingly consistent. At the same time, however, the artist notes: "I was struck by the passing of time... Watching this footage, I could not but feel the journey of a country through time and this is the main theme I hope to communicate with the viewer." The film is organised into five movements: the press and fly-past; presidential salutes; MPs and Prime Ministers waving; mass displays; audiences. Each is set to original music by composer Philip Tan (who is also affiliated with NIE).

03

YOW SIEW KAH

How Are Georgette Chen's Paintings Similar to French Modernist Art? (2025)
Text and images

The work of Nanyang School artist, Georgette Chen, who is especially famed for her still-life paintings of tropical fruit and plant species, as well as comestible products, has often been compared to that of Post-Impressionists Paul Gauguin (1848-1903) and Paul Cezanne (1839-1906). In his essay, "How are Georgette Chen's Paintings Similar to French Modernist Art?", Yow utilises computational tools, a method sometimes referred to as "distant viewing", to analyse similarities between sets of images by the three artists; works are examined in terms of qualities such as brightness and chroma (a measure of the richness of color). The essay is presented here along with the images that it references.

06

SECK YOK YING

Pot-Trait of Young LKY (2025)
Bronze

The artist asks: "Can a vase be a portrait of a person? And can we accept both the positive and negative at the same time?" Inspired by a childhood memory of watching Lee Kuan Yew, Singapore's founding prime minister, speak with unwavering conviction at public rallies, Seck departs from the typical figural portrait here. Rather than representing the model's likeness in mimetic fashion, she instead suggests the outline of his profile through the nimble use of space around the vessel. As she puts it: "This work is a personal tribute to Mr Lee's vision that education would become the nation's greatest asset, and to a legacy that still resonates with, impacts many today."

(Note: Please take several steps back from the work for the optimal perspective.)

04

NICOLA & TRICIA (Nicola Choo & Tricia Goh)

Tree of Imagination (2025)
Digital projection

Choo's and Goh's interactive installation is an irreverent take on Tree of Education—Chern Lian Shan's sculpture located at the edge of NIE's campus green. During their student days here, the artists were struck by the irony of a stunted tree, set in stone, functioning as a symbol of pedagogy and growth. Today, as educators with the same institution, they see learning instead as an unfolding process: fluid and rarely linear, shaped by many paths. The work, in their words, celebrates "the beautiful messiness of learning and creativity." The digital tree comes alive through interaction, with visitors invited to contribute images, thoughts or just traces. With each input, the tree evolves through co-creation, blooming into a communal vision.

07

BAET YEOK KUAN

Silent Reflections (2025)
Plated porcelain

Taking inspiration from Singapore's tropical climate and the persistent rhythm of rainfall, Baet's porcelain raindrop sculptures contemplate how nature leaves its mark: lightly, often unnoticed, but always present. Arranged in an organic constellation across the wall, each droplet varies subtly in shape and scale. They echo the irregular rhythms of water meeting earth, their reflective surfaces mirroring the surroundings. The artist notes that "conceptually, the installation resonates with the abundant greenery of the NIE campus, metaphorically representing rainfall and growth—an echo of the learning environment that nurtures both intellect and creativity."

08

TANG WAI WAH

Meditation (2025)
Fabric, paper and ink

This work is a symbolic statement on the process of learning. A drawing of a school of whales, juxtaposed against the conductive pathways of a circuit board, suggests the prevalence of the digital in learning environments today. Yet details of this tableau are only visible to the viewer through a screen of fabric, created by the artist using the Japanese technique of shibori. (Tang's roots are in fashion design.) Shibori is a form of resist dyeing, which produces textile patterns through folding, bunching or stitching. The unique fabric pattern here contrasts with the structured context provided by digital learning tools. As the artist writes, "Like Shibori fabric, tightly bound, dipped in indigo, then released—like the whale's journey into the depths of the ocean—students grow in layers, shaped by time."

12

PAUL LINCOLN

Pavlov's New Dog (2025)
Mixed media on AI-generated print on printed paper

The title of the piece references Ivan Pavlov's famous canine experiment demonstrating the process of conditioning, where a pair of stimuli are methodically linked to elicit a particular response. In the manner of Pavlov's dog, we are asked to consider the extent to which we are being conditioned by AI, rather than harnessing its efficacy for our own needs. The artist utilised a generative program to produce a paint-by-number image of a German Shepherd. (He owns a dog of similar breed.) He painted in the picture according to instructions, but also made gestural inflections outside of the image. The work, he observes, becomes "a site of negotiation—between instruction and expression, mechanised output and the nuanced intervention of human choice." The deformations in the figure of the dog suggest the fallibility of machine learning; these AI-generated hallucinations were caused by what is referred to as 'model drift', or the degradation of a learning program's performance over time.

09

APRIL NG KIOU NGOR

Untitled #1, Untitled #2, Untitled #3 (2025)
Mixed media

Ng ventures into new terrain in this series by merging silkscreen printing with oil painting, reflecting her training in Western painting. The interplay between print and paint creates deliberate tensions that reflect the layered meanings within the work. The image of the boy (the artist's son in his childhood) is adorned with flowers, yet hand-painted bullet earrings allude to a world where childhood innocence is compromised by war. Ng's niece appears in the other images: collaged with a found photograph of a child caught in conflict, and with bracelets painted with crucifixes. These layered gestures, in the artist's words, suggest "a site of dialogue between the mechanical and the gestural, the control and the uncontrollable."

13

LOW JOO HONG

Manual to Machine – A Dialogue in Three Images (2025)
Pencil, Sora

Low's work consists of three renditions of the same image: a reflection on his working-class roots in a HDB estate in the 1970s and 80s. The sewing machine is a reference to his seamstress mother, while the icon of Tua Pek Kong, or the God of Prosperity, is a common object on altars in Sino-Singaporean homes. The artist used Sora, an image and video generation program, to produce two AI-derived versions of his original drawing; one by a prompt for a full-color picture, the other for a Pixar-style reworking. In an age where AI increasingly shapes creative processes, the boundary between tool, author, and artwork becomes fluid. Some use machine learning to spark ideas, others to enhance or complete their work—but what does this mean for authorship, agency, and artistic learning?

10

AHMAD ABU BAKAR

Construction - Line, Frame, Foundation (2025)
Clay, glaze, underglaze

The artist evokes Singapore's perennially shifting urban landscape in his ceramic vessels. His regular commute to NIE, from his home in the northeast of the island, is marked by a view of our built environment, as well as extensive construction works that NTU's campus is currently undergoing. The seemingly unrefined textures and perforated forms of these vessels reimagine the shapes of the buildings that he encounters on a daily basis (with echoes of structures such as NTU's famous Hive building, and the funnel-shaped towers of the Tampines NEWater Service Reservoir), and the materials of track construction for the upcoming Jurong Region MRT Line, from rebar rods to hollow box girder spans used in viaducts. Ahmad draws a quiet parallel to education: "Just as well-built infrastructure is essential for the stability of a transit system, a strong foundation is crucial for nurturing future educators and leaders."

14

SWENG (Lee Siew Weng)

Probable Arrangements (2025)
Archival pigment print

The humble Lego brick is the primary motif in Sweng's digital photograph, becoming a signifier of both probability and pedagogy. The work draws, for one, from David Deutsch's Constructor Theory, which considers reality in terms of probabilities determined by the laws of physics and the choices we make in how we engage with information. Here, Lego bricks suggest the fundamental building blocks as a metaphor for the future of education. As the artist puts it, "learning becomes an act of selective construction—a rearrangement of perceptual building blocks to illuminate what truly matters." Cutting through them is a narrow strip of sky—blue, open, edged with grey—offering a glimpse of infinite possibility amidst constraint.

11

VINCENT TWARDZIK CHING

(Left to right)
Fields of Unknowing (2025)
Artist-made charcoal from Taiwan, kopi 'o' kosong and waterproof ink on paper collage with LED elements, generator and solar-charged battery

Fields of Possibility (view from NIE VPA) (2025)
Oil on paper

Six to One Composition (Collage of drawings from the Edgeworlds Series) (2024-25)
Flower and fruit matter, graphite, Singapore clay, watercolour and waterproof ink on various papers

The artist is drawn to the interstices between built terrain and green space, liminal locales often avoided or overlooked. He spent time in residence with fellow artist-educator Ahmad Abu Bakar at the latter's studio on Mt. Emily, where he produced the drawings in *Six to One Composition*, using organic materials from his surrounds such as clay and plant matter. *Fields of Possibility* and *Fields of Unknowing* are both views of the same spot: the wooded space next to the NIE Art Gallery. The former was painted at a stage when the artist was experimenting with alternative notions of reality, while the latter, an interactive piece, taps on natural energy sources—sunlight and the human hand—to amplify a sense of connection to environmental geographies that is vital to Twardzik Ching's practice. On this, he quotes Scottish-American naturalist John Muir: "In every walk in Nature one receives more than he seeks."

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