

## Genevieve Leong

### Curriculum Vitae

#### Education

- 2017-2019 Royal College of Art, London, UK (MA Contemporary Art Practice, Critical Practice)  
2011-2015 Nanyang Technological University, Singapore (BA Fine Art, Photography & Digital Imaging)

#### Solo Exhibitions/Presentations

- 2022 'Recipe #03: How to soundproof a room', Hiltibold, St. Gallen, Switzerland  
2022 'Evaporation Studies', so-da space, Zürich, Switzerland  
2021 'Frühstück', Mokka-Rubin, Olten, Switzerland  
2019 'Configurations', Supernormal, Singapore

#### Group Exhibitions

- 2023 'Exploit me', curated by JKON, Kunstmuseum Olten, Switzerland  
2022 'Page Break', A Curatorial and Research Residency by Berny Tan, Singapore Art Museum Residencies, Singapore  
2022 'Traces', Ota Fine Arts, Singapore  
2022 'Mise en Place', Appetite, Singapore  
2022 'Jubiläum Ausstellung', EWJR, Rapperswil-Jona, Switzerland  
2022 'Sicht-Wechsel', EWJR, Rapperswil-Jona, Switzerland  
2021 'Heimspiel', Kunstmuseum St. Gallen, St. Gallen, Switzerland  
2021 'Grosse Regionale', Rapperswil-Jona, Switzerland  
2021 'JKON 2021', Olten, Switzerland  
2021 'Rapperswil Kulturspaziergang', Rapperswil Old Town, St. Gallen, Switzerland  
2021 'Maybe we read too much into things', Singapore Art Week 2021, 72-13, Singapore  
2020 'Precious Things', Coda Culture, Singapore  
2020 'Huette auf Wanderschaft', Studio Huette x Bad Hemberg, Kunsthalle(n) Toggenburg, Switzerland  
2020 'A5 @ MOKKA-RUBIN', Mokka-Rubin, Olten, Switzerland  
2020 'flat', Sullivan+Strumpf, Singapore  
2019 'Grosse Regionale', Kunst(Zeug)Haus, Rapperswil, St. Gallen, Switzerland  
2019 'Terminal O', The Horse Hospital, London, UK  
2019 'Deviations', 59 Hackney Road, London, UK  
2018 'Fantasy Island', ISLANDS, Peninsular Shopping Centre, Singapore  
2018 'Lose yourself along the way', 9 Norris Road, Singapore  
2018 'New Margins' by THEBOOKSHOW, DECK, Singapore  
2018 'DISRUPT' by Subject Matter, London, UK  
2016 Noise Singapore 2016 Alumni Exhibition, Esplanade Concourse, Singapore  
2016 'Undescribed', DECK, Singapore  
2015 'Reiterated Spaces', Goodman Arts Centre, Singapore  
2014 Pingyao International Photography Festival, Pingyao, China  
2014 Noise Apprenticeship Programme, 8Q, Singapore Art Museum, Singapore

#### Residencies

- 2021 Sasso Residency, Vairano S. Nazzaro, Ticino, Switzerland [*September 2021*]  
2020 near residency, Singapore [*July 2020*]

#### Publications

- 2023 'a pocket dictionary of word slips, Edition of 200  
2023 'a pocket dictionary of word slips (english/german special edition), Edition of 100  
2021 'a pocket dictionary of things misunderstood', 1st Edition of 100, 2nd Edition of 100  
2019 'a pocket dictionary of non-understanding', 1st Edition of 100, 2nd Edition of 100, 3rd Edition of 200  
2018 'not too sure', Edition of 100  
2018 'our breaths are short, this breeze untameable', Edition of 100  
2017 'air', Edition of 100  
2014 'Come Home', Edition of 2  
2014 'secrets', Edition of 100

## **Genevieve Leong**

b. 1992, Singapore

Genevieve Leong's art practice attempts to visualise the intangible. Beginning with the immaterial, her work often combines text, image, found and made objects and the manipulation of space to create what she describes as "an almost physical image". Her work seeks to shed new light onto her emotions, sensations, and realisations.

She was based in Switzerland from August 2019—March 2023, and has recently relocated back to Singapore in April 2023.

## Portfolio

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## Take a piece of my insignificant thoughts (2023)

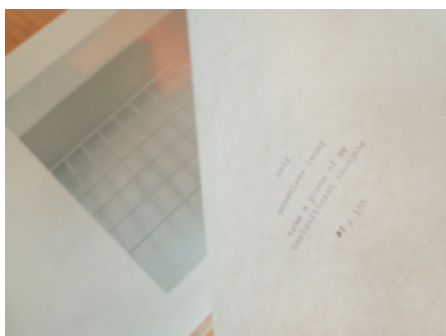
*Take a piece of my insignificant thoughts* (2023) is an interactive artwork consisting of 105 individual pieces of artwork bound into a book and mounted on the wall. Taking the form of a traditional Asian tear-off wall calendar, visitors are invited to tear off a page to keep the artwork for themselves, should they want to. In doing so, they reveal the next piece of work that becomes available for the next visitor. The progress of the artwork is essentially reliant on the actions of visitors: both in revealing the subsequent pages, and in aiding the gradual deinstallation of the work throughout the duration of the exhibition. As the exhibition comes to an end, the individual pages would have served as a scattering of the artist's thoughts gifted to the public – the artwork reduces in the museum but expands into the community. Once the last page of the work is torn off, the artwork no longer has a need to exist, and disappears.

For an archive of each individual page of the artwork, please visit:  
<http://www.genevieveleong.com/take-a-piece-of-my-insignificant-thoughts>

This work has been exhibited at Kunstmuseum Olten (Switzerland) as part of the group exhibition 'Exploit me', curated by Jung Kunst Olten (JKON).



Installation view at Kunstmuseum Olten, Switzerland, 2023

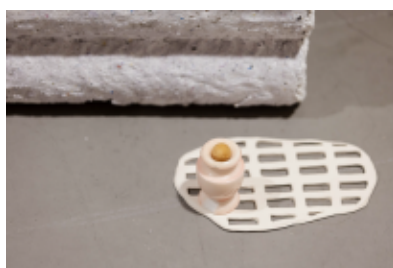


Details of the artwork

## Borrowed phrases (2022)

This series of small assemblages is an extension of the artist's 2021 publication 'A pocket dictionary of things misunderstood'. In the publication, common objects and motifs are paired with definitions that associate them with unexpected characteristics. Printed alongside images that are meant to evoke rather than describe, Leong's aim was to expand the possibilities of what these everyday objects can be. Based on the same list of characteristics from the publication, the artist then created new assemblages that attempt to fit the descriptions, combining objects she found with ceramic sculptures she made. The artist's book is thus both an end in itself, and a means of generating new work, using multiple borrowed forms, functions lost or reimagined, their origins untraceable.

This work has been exhibited as part of Page Break, a curatorial and research residency by Berny Tan at the Singapore Art Museum, presented as part of Natasha, Singapore Biennale 2022.



Installation views at Singapore Art Museum, Singapore, 2022-23

## Evaporation Studies (2022)

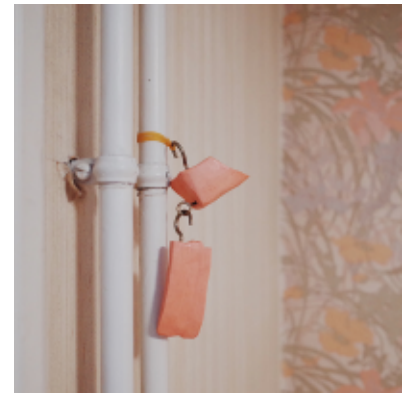
*Evaporation Studies* (2022) is a series of situations set up in a space, each demonstrating its subtle transformation through evaporation. Objects, substances or materials are left as they are – in the room’s natural environment – to evaporate, each arriving in its own time to a change of state or final form. Through a transitory and invisible process such as evaporation, the artist is interested in the possibilities of manifesting visually or sensorially its traces, making visible its disappearance.

The work has been exhibited on 2 occasions:

- as part of ‘Traces’ at Ota Fine Arts Singapore (2022)
- as a solo presentation at so-da space, an offspace located in a hotel room in Hotel Limmathof Zürich, Switzerland (2022)



Installation views at Ota Fine Arts, Singapore, 2022



Installation views at so-da space, Zürich, Switzerland, 2022



Collect empty egg cartons from friends, restaurants, bakeries, the street. After a month or two, you should have a collection of egg cartons in different sizes and colours. Colours will include but are not limited to: Blue, green, yellow, orange, grey.

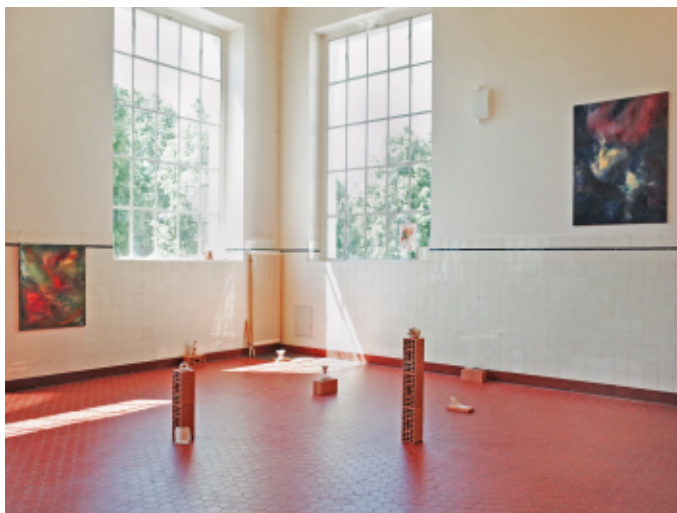
If unable to collect enough egg cartons, do not panic, order the rest online (not ideal, but sometimes necessary). This should take about 1 week.

Find a room that you would like to soundproof. Measure all the walls and floors.

Tile the egg cartons in a consistent (but hopefully interesting) pattern to fill the entire area of your measurements and secure them firmly with a reliable adhesive. Minimise gaps between the egg cartons to the best of your abilities. Be sure to place the different coloured egg cartons all over sporadically, such that a more desired image is achieved. Your room should now be soundproof.



*Intermediaries* (2022) is an array of bisqueware objects, stacked or arranged together by the artist to form a series of sculptural assemblages. The work is interested in the middle step of the process in ceramics – the bisque fire. Typically, ceramics are glazed and fired twice to reach a state of completion. The objects in this work, however, are unglazed and only fired once – they are in the bisqueware state. Although not ‘complete’, they possess great stability while maintaining a raw, untreated quality that reveals the beauty of the material. The work seeks to propose that the bisqueware state as an end material is conceivable; its almost-ness sufficient; enough. The objects also exude a greater sense of possibility: they remain now comfortable in their current form, but could perhaps one day be transformed into a glazed object.



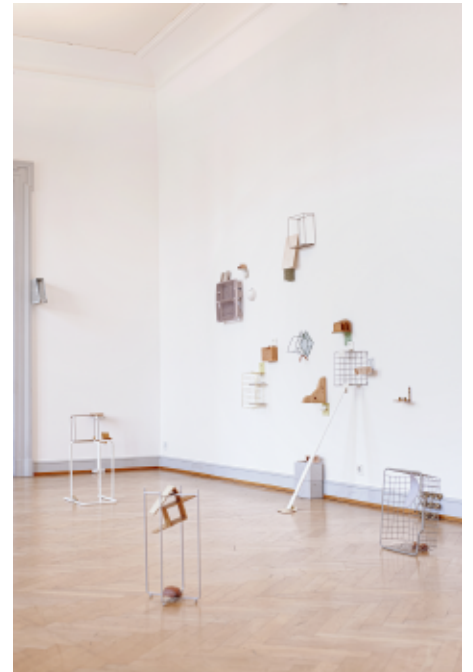
Installation views at Dieselhalle, EWJR, Rapperswil-Jona, Switzerland, 2022

## Intricacies of Support (2021)

*Intricacies of Support* (2021) is a sculptural assemblage constructed out of shelves – devices that provide a surface for the storage or display of objects. Shelves are necessary in homes, art exhibitions, and working spaces, yet somehow feel secondary to the objects they support. This work is interested in the possibility of shelves – or things that can potentially function as shelves – taking centre stage, holding nothing but themselves: a shelf holding a shelf, holding yet another shelf. Made from vastly different materials, some solid and others precarious, the shelves interact and interlace in a variety of ways – holding, propping, hovering, leaning, resting, pushing against; expanding their rigid functionality into a multiplicity of relationships.

This work has been exhibited on 2 occasions:

- as part of Heimspiel 2021 at Kunstmuseum St. Gallen, Switzerland (2021)
- as part of 'Mise en Place' at Appetite, Singapore (2022)



Installation views at Kunstmuseum St. Gallen, St. Gallen, Switzerland, 2021



Installation views at Kunstmuseum St. Gallen, St. Gallen, Switzerland, 2021



Installation view at Appetite, Singapore, 2022

## An attempt at exhausting a place from my window (2020-21)

*An attempt at exhausting a place from my window* (2020-21) is a series of 26 unique coffee prints made over the course of one year, through four different seasons. The prints are abstracted variations of a landscape of Lake Zürich from a window of the artist's home (in Rapperswil-Jona). It draws reference from a book by Georges Perec titled *An attempt at exhausting a place in Paris* (1982), which is a list of often overlooked observations that Perec wrote as he sat for hours in a coffeshop in Paris, observing the insignificant happenings of day to day life. Similarly, this series is an exploration of the various possibilities of looking at a single landscape - some days with focus on the trees, other days the islands, boats, houses, mountains, or moon. Using coffee ink as the main medium, which is a material that inevitably fades overtime, it aptly encapsulates the changing nature of a landscape.

This work has been exhibited at AlteFabrik Rapperswil as part of Grosse Regionale 2021.



Installation view at AlteFabrik, Rapperswil, Switzerland, 2021



Details of some prints

*An attempt at exhausting a place from my window*, 2020-21  
Coffee and fabric paint on linen (framed), 14 x 21 cm (each)

Schwammtisch: Ein Vorschlag (2021)  
[Sponge Table: A Proposition]

**Schwammtisch: Ein Vorschlag** seeks to offer an alternative suggestion for a familiar object – a table. This common object is often designed with robustness and durability in mind. Yet in this work, the material selected for a table's surface is quite the opposite – a soft and unstable sponge. As the video progresses, it reveals a series of useful actions and situations made possible by the sponge table, which cannot be achieved with a common table. The work hopes to question established perceptions and methods through which we choose to operate, by proposing that the seemingly irrational can bring about new advantages.

This video work was commissioned by the town of Rapperswil-Jona (Switzerland), as part of the event Rapperswil Kulturspaziergang 2021. View the full work here: <https://www.youtube.com/watch?v=6NvGp0CFobY&t=2s>



Stills from the video work *Schwammtisch: Ein Vorschlag*, 2021

## Frühstück (2021)

*Frühstück* is a site-specific installation consisting of a series of playful arrangements peppered around MOKKA-RUBIN, a coffeeshop in Olten (Switzerland). The arrangements are constructed out of found objects associated with daily living. Existing simultaneously amidst the daily happenings of a coffeeshop, one finds oneself suspended between the familiar functions of the objects and the possibility of them being injected with new contexts; transformed.

Alongside the installation is a series of 26 coffee prints titled *An attempt at exhausting a place from my window* (2020-21). The prints are abstracted variations of a landscape from a window of the artist's home. It draws reference from a book by Georges Perec titled *An attempt at exhausting a place in Paris* (1982), which is a list of often overlooked observations that Perec wrote as he sat in a coffeeshop in Paris. Similarly, this series is an exploration of the various possibilities of looking at a single landscape. Using coffee ink as the main medium, the work echoes back to the setting of the installation – a coffeeshop.



Installation views at Mokka-Rubin, Olten, Switzerland, 2021



Details of some assemblages

## Tamper, gently (2020-21)

*Tamper, gently* is an installation comprising of ten sculptural assemblages, all of which are rotatable or adjustable, inviting viewers to tamper gently with their positionings. Often working with notions of participation from the public, the artist attempts to communicate only through titles that function as instructions or suggestions, relying on visitors to make decisions on her behalf. Always open to the possibility of slight shifts, these assemblages remain in a state of constant flux, waiting to be rotated clockwise or anti-clockwise; to be swapped, wheeled, reshuffled.

The installation is accompanied by a booklet that functions as a guide to the tampering of the objects, available for visitors to take. The work has been exhibited in a group exhibition in Singapore in January 2021, and in JKON Olten (Switzerland) in August 2021.

More information here: [www.maybewereadtoomuchintothings.com/genevieveleong](http://www.maybewereadtoomuchintothings.com/genevieveleong)



Installation views at 72-13, Singapore, 2021





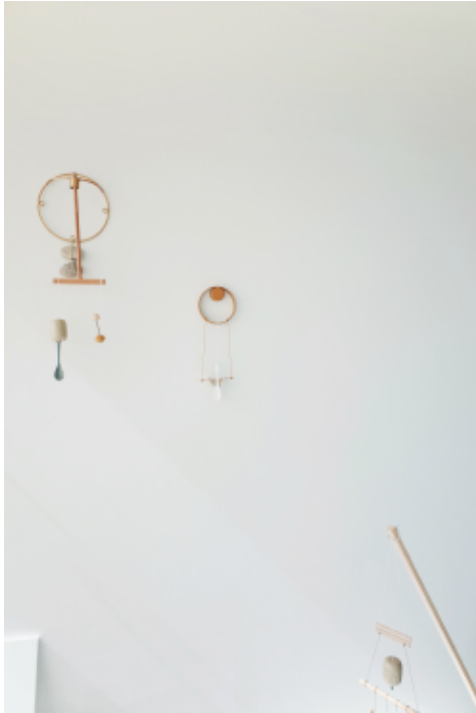
## Normalcy (2020)

In temporary situations we are forced into a condition of the makeshift – creating spaces we call our own, perhaps for a sense of home, a sense of comfort, a sense of productivity. We condition ourselves to be content in this compromise, until normalcy can once again resurface. Strips of white tack mimicking blocks are laboriously tiled into an orderly grid form and adorned with household multi-use muslin cloth, creating an unassuming floorspace seemingly at rest. Yet in this obedience is something more aggressive – there is, unknowingly, increasing rigidity and inertia as the tack is left to sit in humidity, dust, footsteps of visitors. Over time the tack slowly melds its way stronger into the ground, speaking almost of a reluctance or inability to be removed from its position after the passing of a long period of time; hinting at our possible eventual inadequacy for normalcy.

This work was exhibited at Sullivan+Strumpf (Singapore), as part of “flat”, a group exhibition curated by Louis Ho.



*Der Wind / Die Luft / Das Lüftchen* is a series of sculptures that are a contemporary rendition of the traditional windchime. Windchimes are usually hung outside of a house or building, and historically in Chinese culture, they are used to ward off bad energy and attract a good flow of life's energy. Made of a variety of found and made, natural and sculpted objects, the windchimes hit each other at different intensities according to random effects, producing varying tones of chance-based sounds. Installed outside of the entrance of Studio Huette's hut with some pieces hanging off the wall and others from the ceiling, the work seeks to embrace the good spirit of happenstance, and the re-activation of the Bad Hemberg in Toggenburg.



Installation views at Bad Hemberg, Toggenburg, Switzerland, 2020

*Configurations* is a site-specific installation centred around the idea of lingering, of being slow to disappear. The installation consists of various assemblages of found and readily available objects that seemingly obstruct the viewer's movements, yet simultaneously invite the viewer into its web of a slowburning, strange and precarious gathering of objects. Throughout the duration of the exhibition, elements in the installation will be rearranged by the artist, rendering different permutations of the work on different days. The work is at once a tribute to the ecology of objects that are believed to be just as alive as we are, as well as a collapse of rational understanding.

To date, the work has been installed in 3 sites. The following documentation photographs are from the installations done in London (Royal College of Art), Singapore (Supernormal) and Rapperswil (Kunst(Zeug)Haus).



Installation view at Royal College of Art, London, 2019

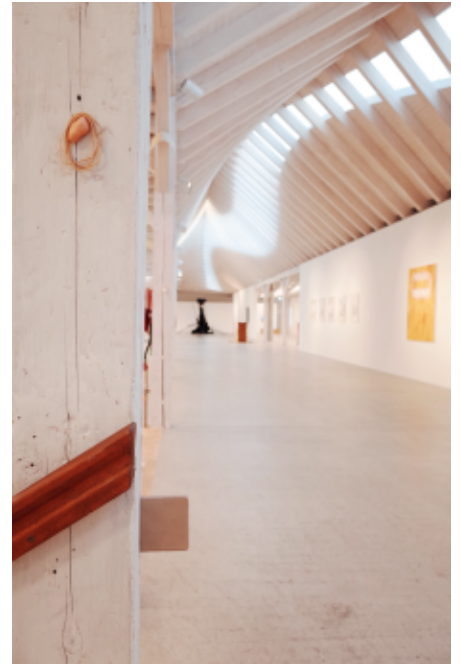


Installation view at Kunst(Zeug)Haus, Rapperswil, 2019



Installation view at Supernormal, Singapore, 2019

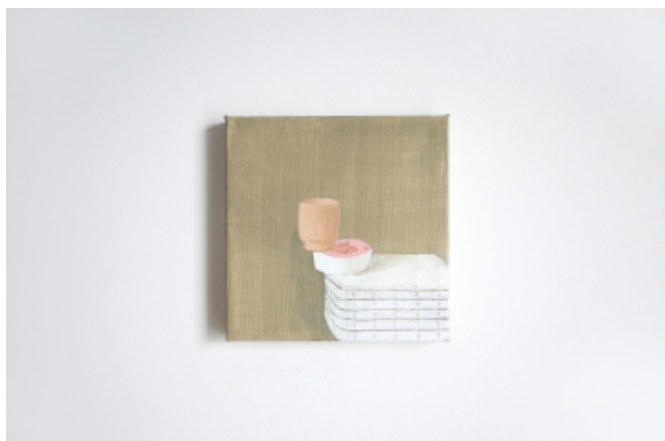
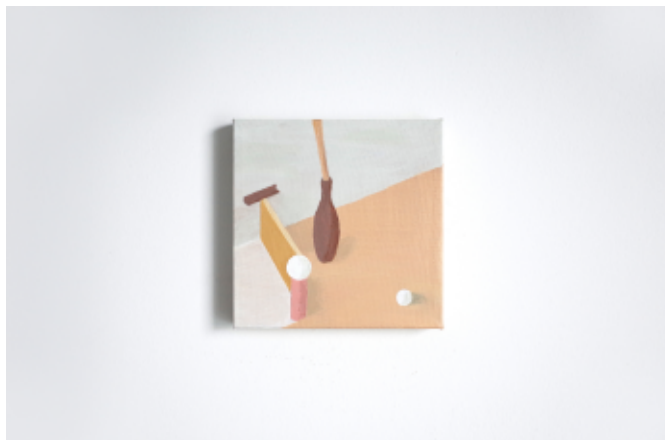
Configurations (2019)  
*More installation views & details*



## Offsite Configurations (2019)

*Offsite Configurations* is a separate body of work that was created alongside *Configurations*, a site specific installation by the artist. It is a series of paintings that attempt to immortalise the many arrangements that did not quite work for *Configurations*, and hence do not exist in reality as their parts have been fed into the other assemblages in the actual installation. Not wanting them to be casually dismissed, paintings were made of them such that they are able to now exist, as paintings, and as objects.

(all paintings are 15 x 15 cm)



## The scent of the sun (2019)

*The scent of the sun* is a site-specific installation based on a poem of the same title by the artist. Rather than illustrating the text, the installation instead translates its poetics into delicate assemblages of found objects that attempt to be sensorial representations of the written word. These assemblages weave in and out of rational understanding, seeming to propose the possibility that the objects breathe. The work tries to gravitate towards the metaphorical ideal of the original text: the grandeur of the sun. It deliberately hovers between discomfort and comfort, challenging what it might mean to break a feeling down into fragments, slowing its disappearance. The artist ends her poem: 'and then if you were to ask me: / how does the sun smell? / I believe I could begin to describe it.'



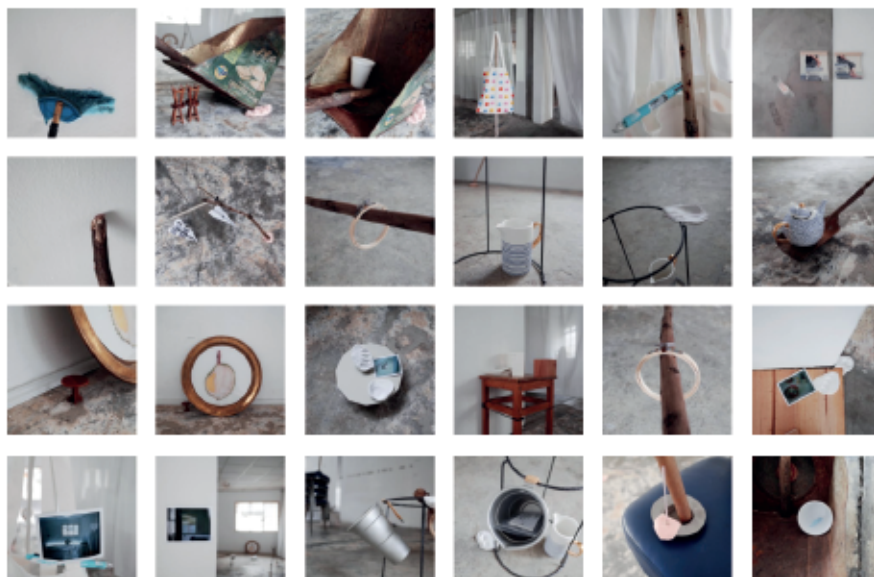
Installation views at 59 Hackney Road, London, UK, 2019

## Lose yourself along the way (2018)

*Lose yourself along the way* plays against our natural tendencies towards a sense of equilibrium. Is symmetry the ideal state of balance? Should all elements be in their correct proportions? Do things exist best as pure, pristine and immaculate? What causes us not to fall? Conceived of a mishmash of loosely connected experiments fleeting or concrete, this exhibition invites viewers to contribute and participate through the act of bringing an object, and placing it anywhere in the space, allowing the objects to engage with the installation and the surrounding space itself. The work is a playful take against the typical advice often given us: 'Don't lose yourself along the way'. Perhaps it is through the lack of equilibrium that we find a greater sense of balance.



Installation views at 9 Norris Road, Singapore, 2018

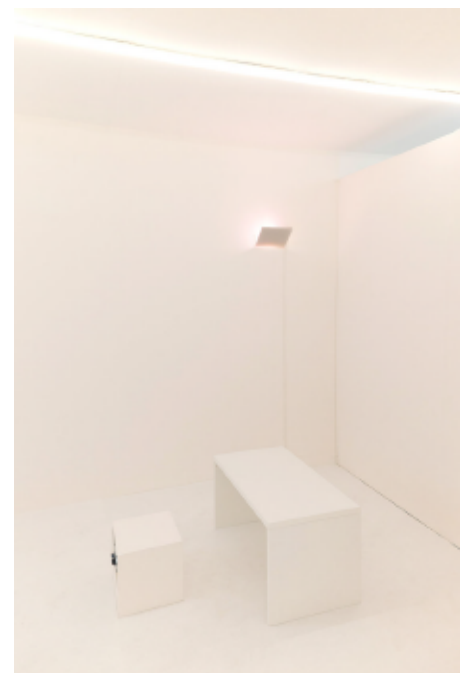


Object contributions from the public



our breaths are short, this breeze untameable (2017)

*our breaths are short, this breeze untameable* is a contemplation upon an attempt to understand the wind. The wind, a divine force impossible to go against, embodies a signifier of change – be it a small breath, the rustling of leaves, or a large hurricane. Beyond the physical, this force can cause an internal change, such as the change of a state of mind. The work brings about a play between certainty and confusion, relating to the ambiguity of the wind.



Installation views at DECK, Singapore, 2017