

Biography

Jennifer is a multidisciplinary artist based in the UK. She is currently doing practice-led research studies at the Birmingham City University. Jennifer has always been interested in the embodied experience with objects, people, and spaces. Using a process-centric approach, she seeks to create spaces for contemplation, where visibility and materiality are inextricably interwoven, where the markings and imprints on objects act as visceral connections inviting viewers to dwell upon its perimeters and complexities.

Jennifer received both her Bachelor of Arts and the Masters in Art Education degrees at the Nanyang Technological University, Singapore. She works in various mediums, which include painting, sculpture, installation, participatory and performance art. She is an active contributor to the art scene and has exhibited and presented her art and research works internationally at various physical venues and online platforms, which include museums, galleries, art centres and universities in Singapore, Australia, Switzerland, and the United Kingdom. Jennifer is currently featured in the Art Habens Art Review special biennial edition, an international art publication focusing on new trends in the contemporary art. [ART Habens Art Review, Special Edition by ART Habens - Issuu](#)

Practice records: <https://www.jennifersy.com/practice>

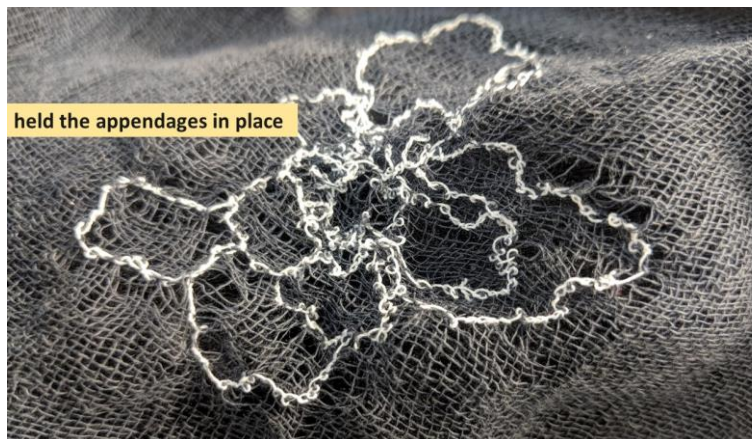
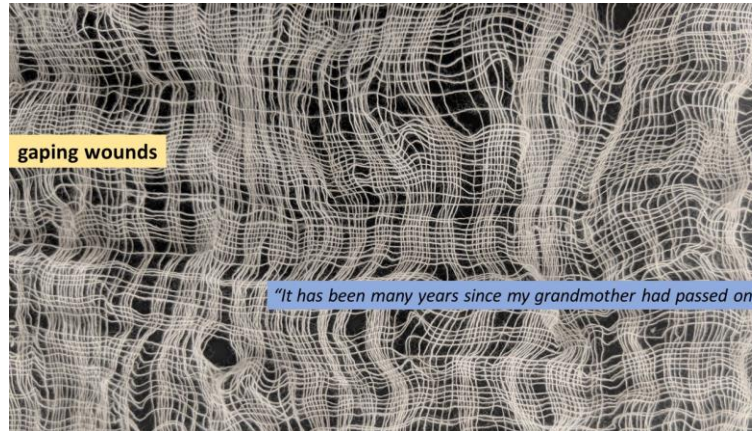
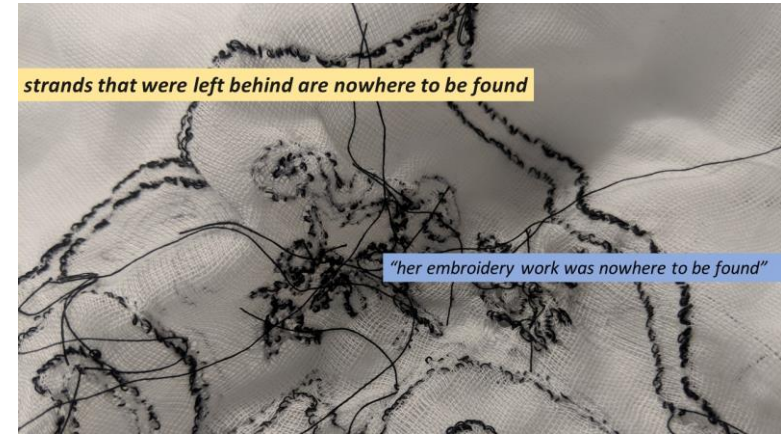
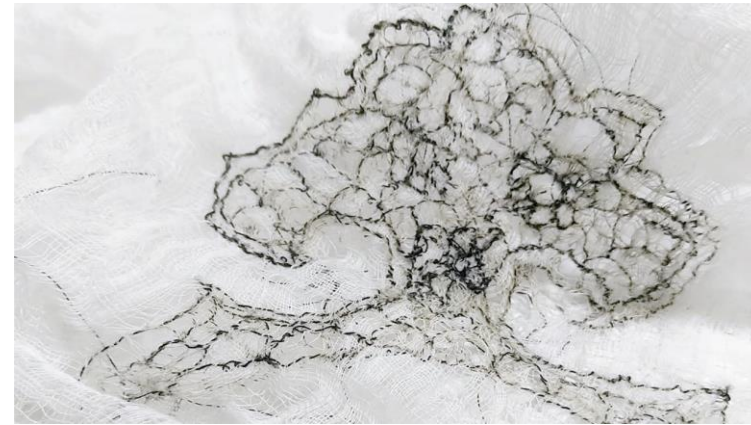
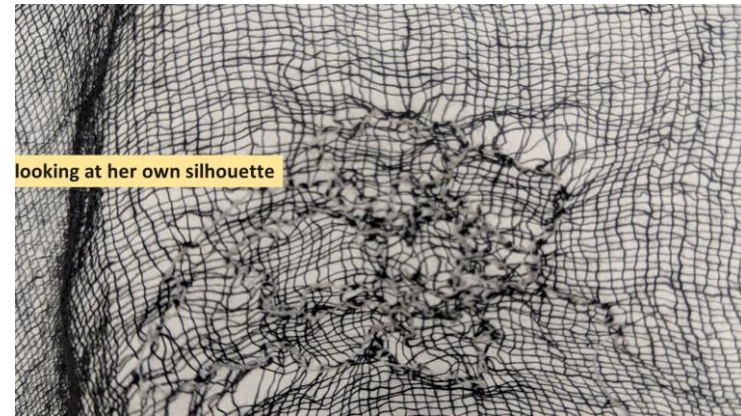
Research presentations: <https://www.jennifersy.com/sharings>

The Lost Peranakan series

In a series of works revolving around the notion of the 'lost Peranakan', I reconsider and create new interpretations of the lost cultural artifacts of the Peranakan-Chinese in the Southeast Asia region.

Tracing the indexical imprints left on their cultural objects through the past-present-future continuum, I navigate notions of absence, memories, and obsolescence, and examine the fading traditional practices and beliefs of this community. I observe the ways which some materials/objects had been shaped or modified over time, while others resisted change, as well as those that had faded into history. I hope to share these perspectives with those experiencing similar sentiments of lost (lost cultural identity, lost cultural objects, lost futures), with the aim of opening new ways to look at cultural phenomena through practice.

My Culture Is The Outermost Layer That Will Never Touch My Skin



Embroidery thread on cheese cloth, 2020
Photographic installation

Peranakan Whispers

Presented at the following events:

Birmingham City University

Connectedness: Interactions, provocations,
collaborations Conference 2020 (Online)

University of Nottingham

Created Identities Conference 2020 (Online)

The Substation, Singapore

The Blackboard Schemes 2020



Peranakan Whispers, 2020

A long-distance collaborative performance between Singapore and UK

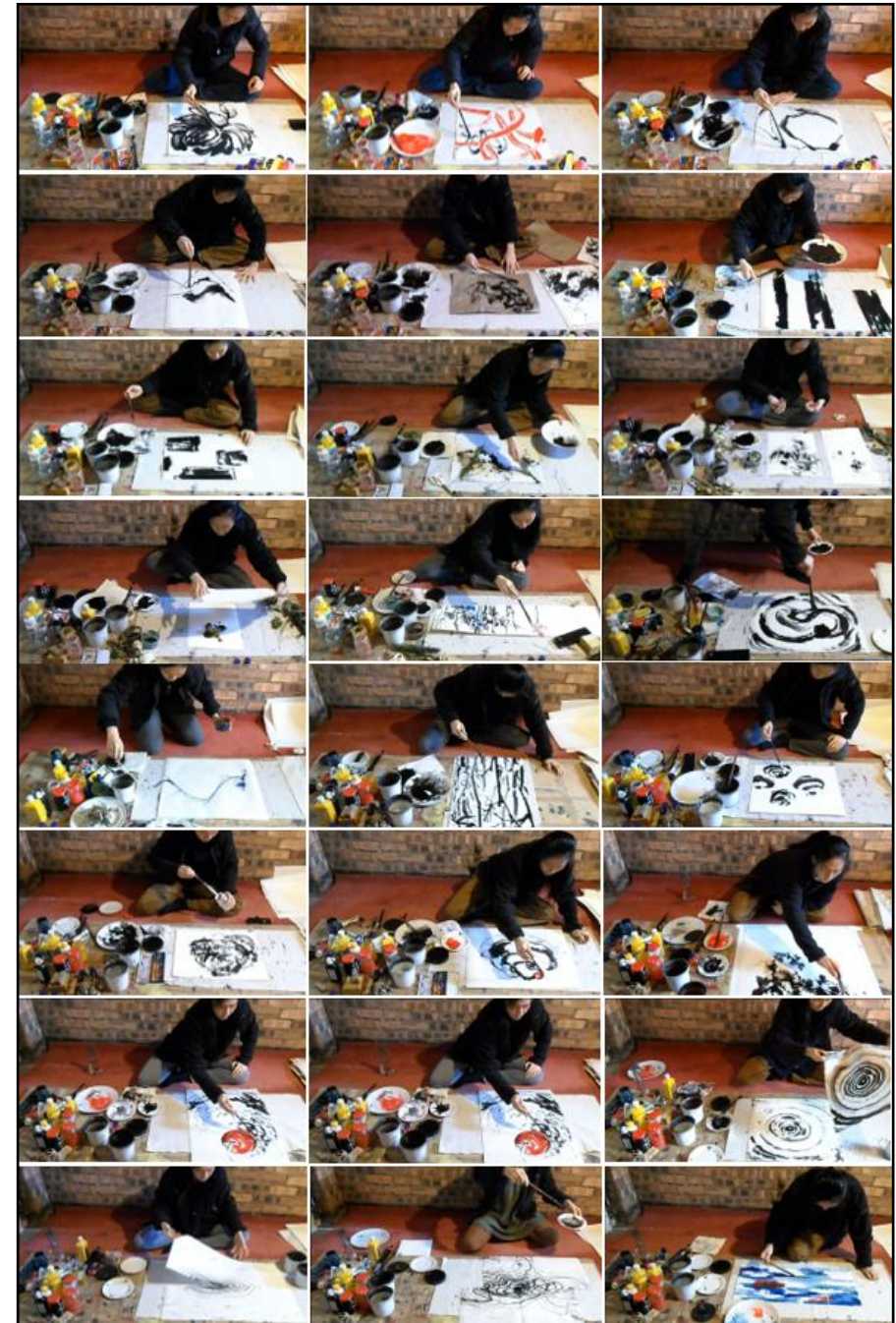
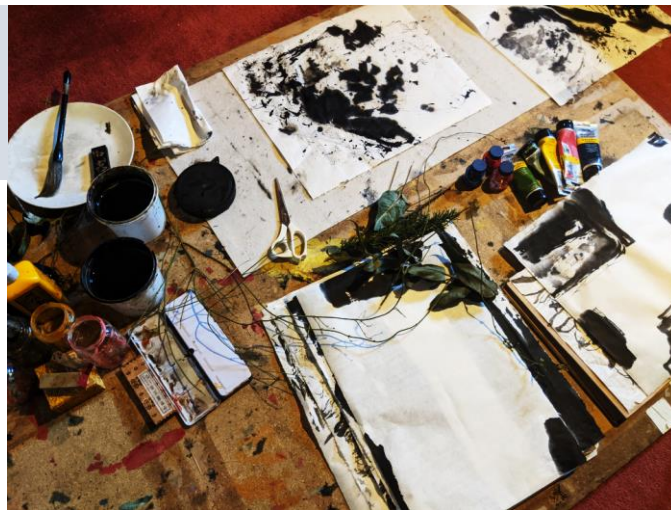
Video: [Peranakan Whispers - YouTube](#)

Chinese But Not Chinese

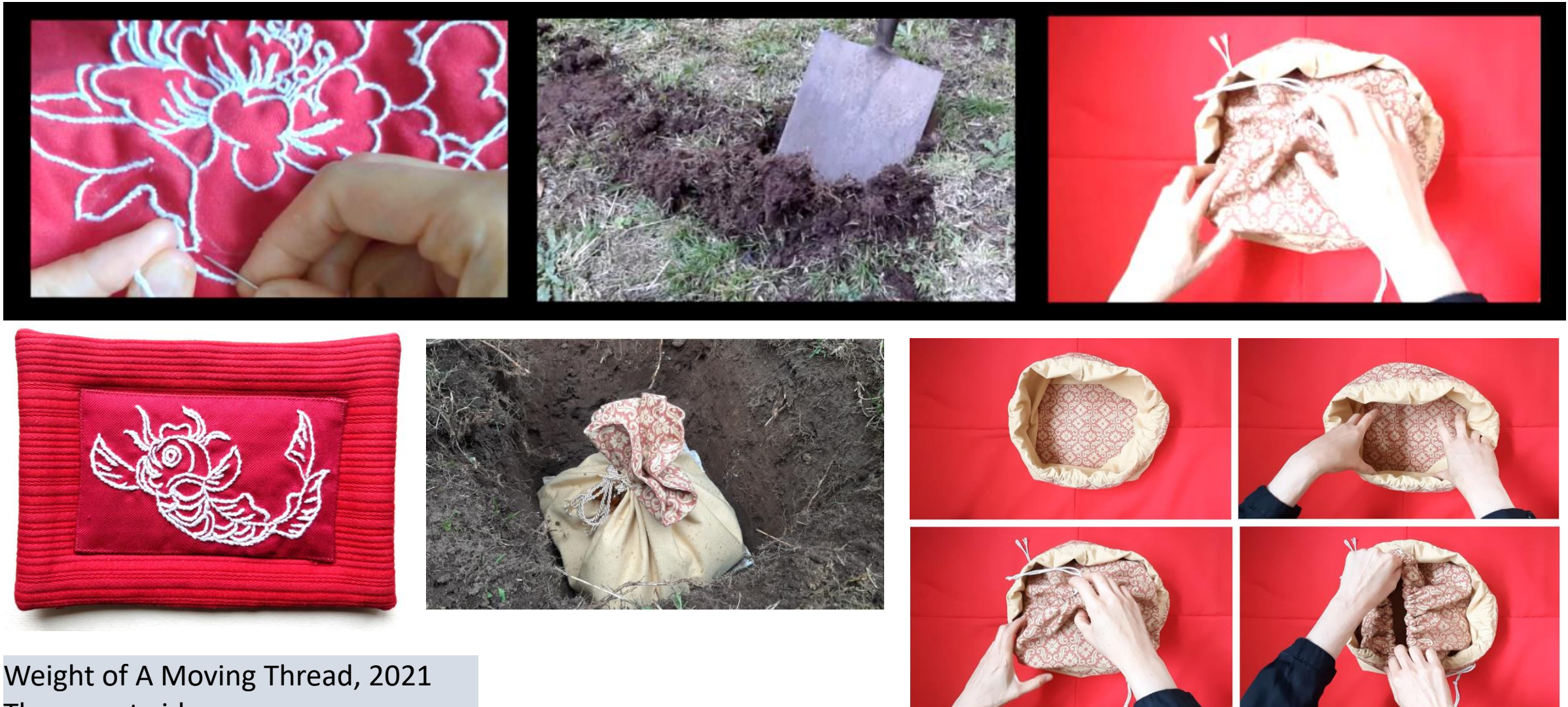


Chinese, but not Chinese, 2021

Video: [Performing Chineseness - YouTube](#)



Weight of a Moving Needle



Weight of A Moving Thread, 2021
Three-part video
Video: [Weight Of A Moving Needle](#)

Light Conversation

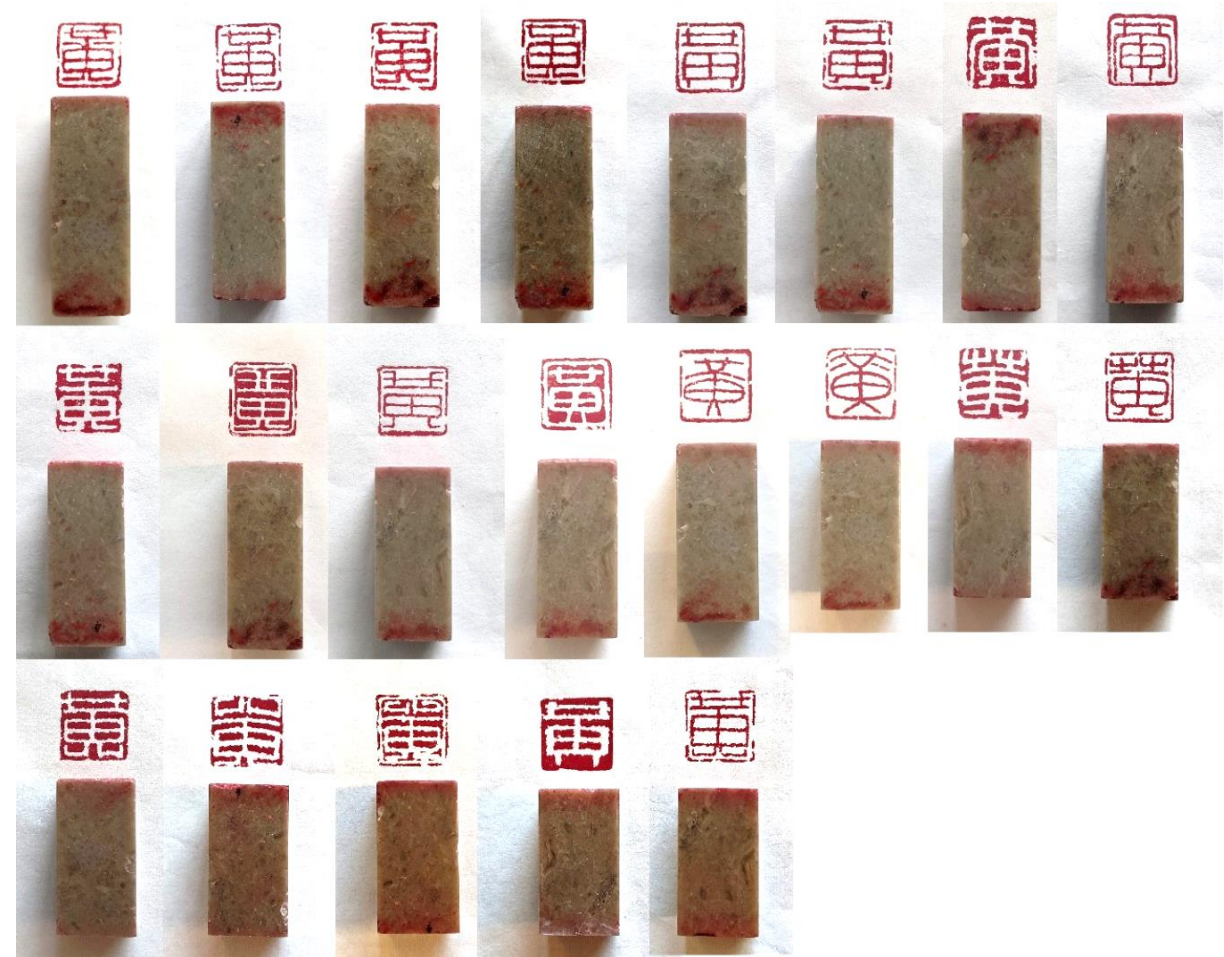


Light Conversation, 2022

A long-distance collaborative performance between Singapore and UK

Video: [Light Conversation - YouTube](#)

Invisible continuity



Invisible Continuity, 2022

Seal carving on stone
Photographic installation

Absent Bodies



Absent Bodies, 2022

Video stills and photographs
Worcestershire, UK

The Illogical Progression of a Mythological Bird



The Illogical Progression of a Mythological Bird , 2022
Video: [Phoenix collage – YouTube](#)

