



FUTUREFACE

Yale-NUS College
Arts & Humanities Capstone Fest 2021

The image features a dark teal background with several thick, wavy lines in yellow, pink, and light blue. The lines are abstract and fluid, creating a sense of movement and depth. The word "WORKS" is written in a white, sans-serif font, oriented vertically on the right side of the image.

WORKS

Alysha Chandra

Clipping Out

Showcase 13 May, 6-8pm, Saga Rectors Commons

Clipping Out is a collection of four creative nonfiction essays, each proposing ways to discuss myth and memory in Singapore.

Excerpt from 'Paper Canes', an essay from Clipping Out:

The artist Charles Lim likes to remind people that Sentosa used to be called Pulau Belakang Mati. The Island Death Behind. There are multiple prevailing theories as to why- it might have been due to the pirates of the island's past, the spirits of dead warriors buried in its soil. It might have been due to an outbreak of disease, a result of either miasmatic fumes from the swampy decay or just plain old malaria. All forgotten now,

because in 1976 the Singapore Tourism Board decided to hold a competition to re-name the island and give it something more suitable for its new designation as a recreational space for families, a site for theme parks and gambling dens to draw in tourist money, a space for wealthy foreigners to build big homes and dock their yachts. The \$500 prize went to the name 'Sentosa', from santosha, Sanskrit for peace and tranquillity.

I am peaceful up to my neck in the waters of Sentosa, warm and oil-

slicked from the container ships not far in the distance. I didn't plan to wade in. I had stood ankle-deep in the surf in dry clothes and jean shorts, but the laughter of my friends floating just ahead of me proved irresistible and I was easily cajoled deeper into the water, allowing denim and polyester to sog against me. I am not in exile, I have not fled overseas for colder waters and warmer human rights laws. I will never really be free in Singapore, but right then I am happy, tranquil and bobbing gently with the waves and people who know me, looking forward to later that evening when I will have dinner with my parents. One of my friends pulls a strand of seaweed out of the sea and begins to turn it in his hands, showing us the round hollow air sacs that keep it floating on the surface. Nature's bubble wrap, he says, and passes

around the slimy geniuses until we each are occupied with popping them.

In the West the sea is filled with monsters: krakens and sirens, scurvy and certain death. Here the sea is home. In BLOOD HEAT, Charles Lim sidesteps the state for a moment and dwells on the sea. These waters are warm as our blood: nothing to risk with exposure, nothing to fear from hypothermia. You can submerge yourself fully and feel safe. It follows that the sea here was once fair game, the islands that studded the Malacca Straits bound by no national borders. They flowed into each other, organs tied together with ropes of arteries, entwined forever in the same bloodstream.

Yanni Chia

Supercalifragilistic- sexistentialcrisis

Showcase 14 May, 10pm, Cendana Dining Hall

Supercalifragilisticsexistentialcrisis was an opportunity to confront existential anxieties in the hopes of finding a solution to them. This conflict arose from trying to live a life pursuing my passions (art) and a society that did not seem to appreciate them. Through using 3D software to create kinematic sculptures animated in an infinite loop, the Capstone seeks to be both an illustration of, and a solution to, the repetition and futility of life in a universe that doesn't seem to care if we are gone tomorrow. Essentially, the Capstone seeks to inspire an audience to live meaningfully and honestly by confronting their problems head on. Hopefully, through the realization that nothing truly matters, people can start to live their lives on their own terms, rather than with those imposed upon them.

Winnie Tan

Less is More:

Can the fashion industry and its consumers be incentivised to produce and consume less without relying on altruistic motivations?

Could we buy fewer clothes? Yes. Do we want to buy fewer clothes? No. The fashion industry is one of the most resource-intensive industries in the world. Recently, its social and environmental impact has become especially exacerbated by the presence of what has come to be known as fast-fashion. As a result, it is a significant contributor to the ongoing climate crisis. Despite an increasing awareness of and concern for the industry's harm to the environment and humanity, fashion consumers are still reluctant to adopt sustainable consumption behaviors. This capstone project examines the acceleration of apparel production and consumption throughout the twentieth and twenty-first centuries, and argues that altruistic motivations are insufficient for fashion consumers and producers to change current consumption patterns. What will it take for people to change their consumption habits?

Nirali Desai

The Weight of a House

Showcase 13 May, 6-8pm, Saga Rectors Commons

The capstone is a creative nonfiction essay which explores the difficult and changing relationship between the narrator and her father. The personal essay attempts at creating a collaged understanding of relation, moving between the present, past and future through the lessons and portals of nature.

Excerpt:

The kitchen table is a L-shaped slab of marble, fitted to seat six people comfortably or eight uncomfortably. It seems to reach across every room on the first floor, asking to be reckoned with when I enter the house. The kitchen table is synonymous with island, synonymous with dinner prep, synonymous with fruit bowls and candle holders. There is a permanent exhibition of our vitamins, prepped for the next day on an Indian stainless steel plate. The vitamins are separated into four corners, a corner for each family member, alongside soaked and peeled almonds; supplements for our daily supplements. Meal times start with a frantic reassembling of the space, creating room for all the steaming pots and pans of food needed to feed ourselves. Yet, most days, the pots and pans seem to stay on the gas rings, with the food reaching our plates through my mother who eats shifting between us and the stove. When we've finally reached an impasse, having said no, and then no again, she will take her

crumbs and finish them at the end of the table, claiming that she is not very hungry.

After meals end, the table turns into prayer hall; diyas line the marble as we bow to gods thousands of miles away. After the ceremonies cease, my father scrubs the table clean. It is brutal and swift. He buckles to align his eye line with the edge of the table to ensure that it is clean, his eyes widening at the resilience of rice and daal on marble. My father cleans with an irreverence, disposing parts of us as he works. After wiping and looking, wiping and looking, the table resets, resembling something that is his again; the fruit bowls and candle holders arranged in perpendicular relationships.

The house of patriarchy was built amidst my father's unwavering worship to the church of science and money.



Chu Ying

Loose Ends

Showcase 13 May, 6-8pm, Saga Rectors Commons

Loose Ends is a bound book of lyrical prose and poetry, text-collages, handwritten notes, and improvisational photographic prints of objects. Two threads are intricately bound with each other within: the first is a reimagination of a Chinese myth; the second is a kaleidoscopic reconstruction of personal memory. It is only through the first that one could even begin to approach what is difficult to say but needs to be said about the other. These things are elucidated in their reflected light and fragile cast shadows.

Katerina-Maria Krasteva

This Is All For You: K-Pop Fans and Producers Behavior

Past scholarship on K-Pop has not focused on the positive features of the fandom experience; however, it is necessary to explore K-Pop fans through approaches that accentuate their autonomy and proactive behavior. To do so, K-Pop fandom is examined as a form of “imagined community”, modelled after the work of Benedict Anderson, in order to better understand what makes the fandom so powerful and resilient despite its intrinsic spatial limitations. Through Bruns’ concept of “producers” the capstone then explains how fan behavior evolves from passive appreciation to active productivity. The argument proposed is that fans engage in a common mission of increasing their favourite group’s social impact and outreach, and do so by taking on professional-level projects and activities. The capstone then introduces the Three Modes of Participation Model, organized depending on who the initiators and the intended recipients of a particular fandom behavior are. The first mode consists of content the idol company releases in order to forge a sense of belonging. The second mode is fans directly benefiting the idol through material means and/or popularization of their brand. The third mode consists of projects that fans create for the enjoyment of other fans, with a particular focus on translation accounts, which act as a bridge between the Korean-speaking idols and their international fans. The producers project thus expands—through spreading K-Pop, fans also spread the Korean language and culture to the rest of the world.

Tan Xue Yi

Folklore

Folklore is a collection of three musical compositions that experiments with the potentials of music traditions. Drawing from my background in traditional Chinese music, partiality for Irish and Celtic music, and extensive ethnomusicological research, the compositions explore the concept of tradition in the context of today's modernized world and highlight the similarities and differences between music traditions. Folklore consists of the numbers "In the Valley of Dancing Spirits," "Hunt of the White Stag" and "How to Wake a Giant."

Qiu Jiabin

Exploring Gratitude

Through Music:

Deepening Understanding of Gratitude
Through Creative Music Writing In The
Perspective Of Life As A Journey

My project is to create an album consisting of 6 songs on gratitude as a theme. The 6 songs I have written, mostly in the genre of Mandopop, reflects my introspection about gratitude towards past, parents, lovers, hometown, strangers, and life in general.

