

Wei Leng Tay
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Untitled (family slides
60s-70s)

How can family histories be remembered and told? How can one get close to understanding what was? What would the role of the photograph be in the retelling?

Recently recovered Kodachrome, Ektachrome and Agfa photographic slides of images that were made by my parents from the late 1960s-early 1970s are here material and beginning for a constellation of works. The slides depict territorial, personal and formal photographic transitions - from Australia to Malaysia to Singapore, from life as a returning child to spouse to parent, student to professional, and from portraiture to landscape to architectural documentation. Depicting these trajectories during a period of nation building and post-independence in Singapore and Malaysia, these source photographs parallel wider configurations of migration and displacement through education, nationhood, and racial/ economic considerations in Malaysia and Singapore.

These artworks are made with different imaging technologies - from a mirrorless camera to iPhone camera to digital microscopy. The rephotographs made are further fragmented or manually altered. Through these different modes of rephotographing and manual treatments, the different systems - chemical, digital and photographic become foregrounded. Chemistries prescribe what photographic colours become, the compression of physical layers of the slide create a juxtaposition of times and places, voids created in the fragmentations of images invite speculation.

***Untitled (Family Slides
60s-70s)***

(2019-2026) Includes:

- ***between leaving and arriving*** (2019)
- Website: <https://surfacetensions.net> (2020)
- Works in ***Progressive Disintegrations*** (2020-21)
- ***View from this side*** (2022)
- One work in ***Staring into Voids and Blues*** (2024)
- Some works in ***Image / Time*** (2025)
- works in ***The Shape of Passing Through*** (25-26)

between leaving and arriving (2019) is a photographic reproduction and enlargement of one un-annotated Ektachrome slide. It depicts an aerial view of an unknown place taken from an airplane, somewhere during the journey of my parents from Australia to Singapore. The full slide image is created with a grid of 88 A3 sized prints, coming together systematically to form the image of the photographic object. The once small object, easily held in one's hand, is scaled to a size that reaches from floor to ceiling, confronting the viewer with its materiality, history, and eroded representation.

Additional reading:

Kenneth Tay. ["A Slow Descent: Through the Photographic Surfaces of Wei Leng Tay, Vandy Rattana and Poklong Anadang,"](#) Living Pictures: Photography in Southeast Asia, National Gallery Singapore, 2022, pp. 360-365

between leaving and arriving
(2019)

88 A3 (29.7×42.0cm) photo prints on paper
Dimensions of print grid: 327x336cm

Exhibited at:

Living Pictures: Photography from Southeast Asia,
National Gallery Singapore 2022-23

NTU CCA Singapore Open Studios 2019



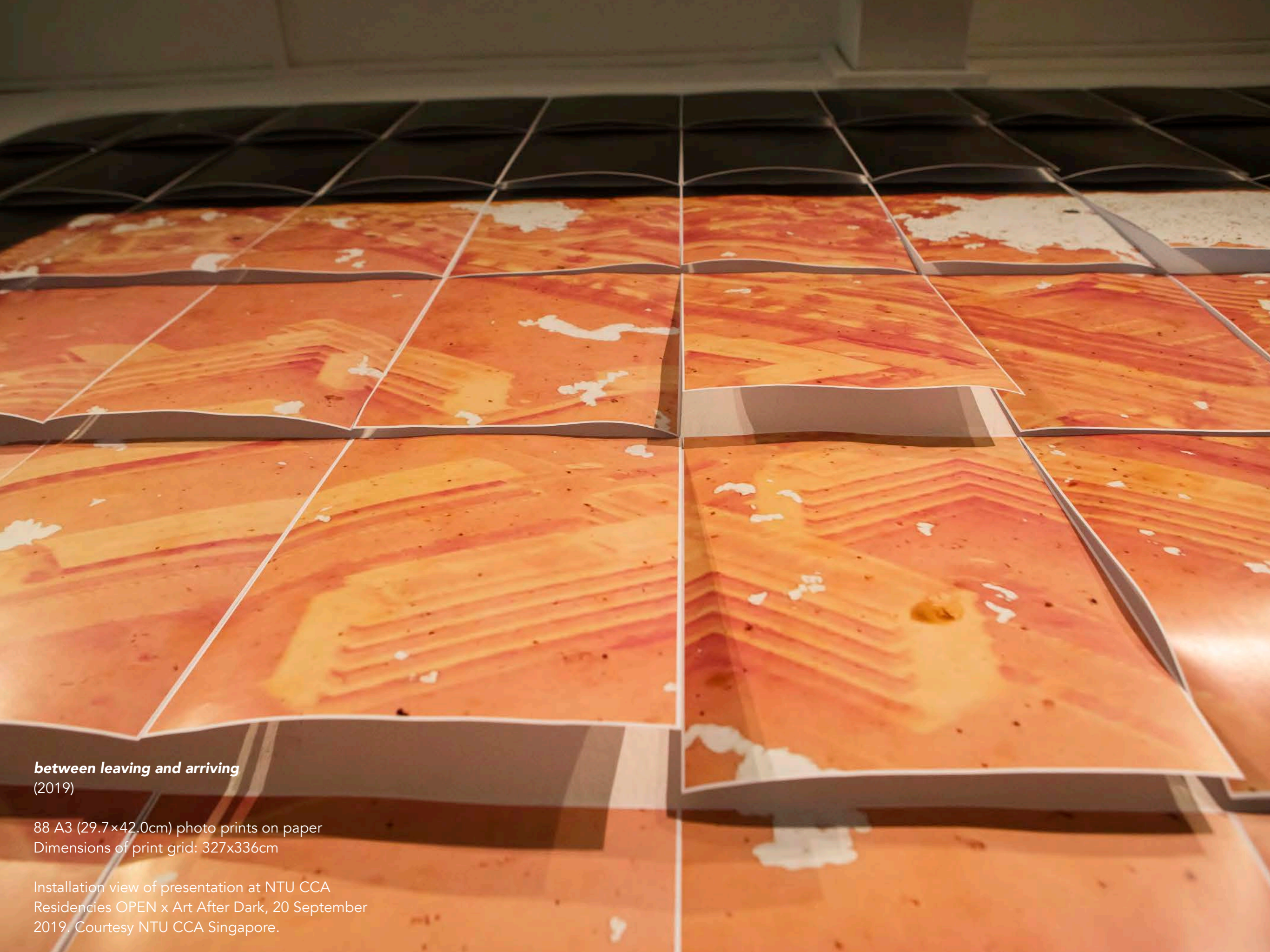
between leaving and arriving

(2019)

88 A3 (29.7×42.0cm) archival pigment prints

Dimensions of print grid: 327×336cm

Installation view of work (left) in exhibition **Living Pictures: Photography in Southeast Asia**, National Gallery Singapore, 2022-23.



between leaving and arriving
(2019)

88 A3 (29.7×42.0cm) photo prints on paper
Dimensions of print grid: 327x336cm

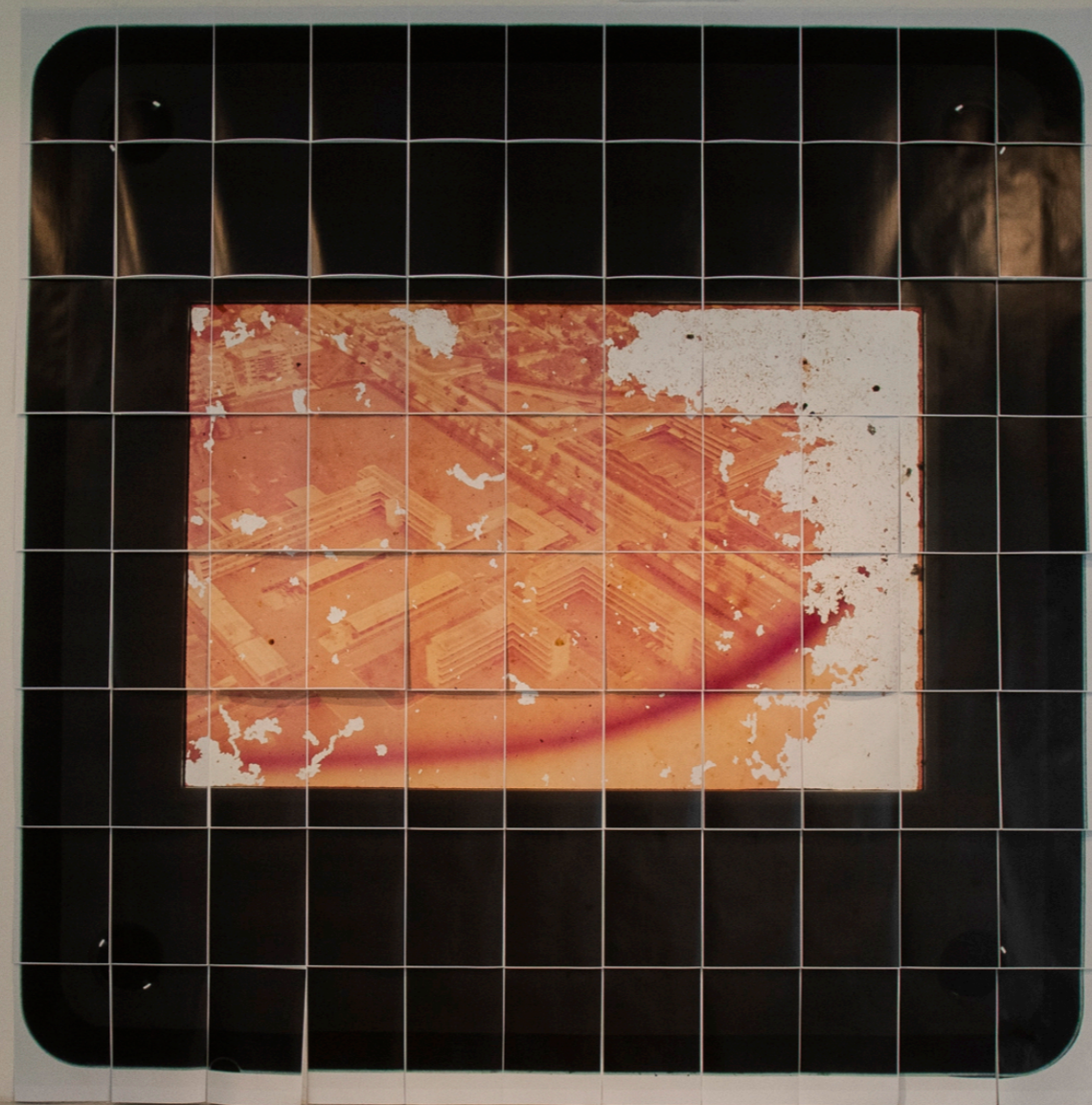
Installation view of presentation at NTU CCA
Residencies OPEN x Art After Dark, 20 September
2019. Courtesy NTU CCA Singapore.



between leaving and arriving
(2019)

88 A3 (29.7×42.0cm) photo prints on paper
Dimensions of print grid: 327×336cm

Installation view of presentation at NTU CCA
Residencies OPEN x Art After Dark, 20 September
2019. Courtesy NTU CCA Singapore.



between leaving and arriving
(2019)

88 A3 (29.7~42.0cm) photo prints on paper

Dimensions of print grid: 327x336cm

Installation view of presentation at NTU CCA
Residencies OPEN x Art After Dark, 20 September
2019. Courtesy NTU CCA Singapore.

In these works seen within the exhibition *Progressive Disintegrations*, I re-photograph, re-compose, and re-imagine the slides with a microscope. The microscope digitally renders layers of plastic, organic material, dirt, and the represented image in the analogue photographic slide from three dimensional space into a two dimensional space. And in this way presents markers of history, time, nature in the photograph through its materiality, translocation, and temporal shifts. Included are 7 photo prints and 1 looped 8 min video.

Video excerpt: <https://vimeo.com/628293614/de87293dff>

Video Title: *One half frame 135mm colour reversal film slide. "I-71" hand-written on Agfacolor-branded heatsealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 500x magnification. Full ring episcopic and transmitted illumination. Cropped. // Recording at 1080p of image in Keyence WHX_5000 digital microscope HD LCD monitor with Sony A7rii camera and 24-70mm G-Master lens. // 8 min HD colour video, stereo sound.*

Duration: 8min, looped

Medium: HD colour video, stereo sound, flatscreen TV

Reviews and additional readings:

Riley Yuen: [Review of Progressive Disintegrations at Objectifs](#) in Art and Market

Seet Yun Teng: [Progressive Disintegrations, Collective Accumulations](#) in Plural Art Mag

Exhibited with collective *Progressive Disintegrations* in exhibition of the same name at Objectifs Centre for Photography and Film from Dec 2020-Feb 2021.

Progressive Disintegrations installation views at Objectifs by Ken Cheong

Progressive Disintegrations

Chua Chye Teck, Hilmi Johandi, Wei Leng Tay,
and Marc Gloede

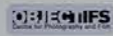
10 December 2020—10 February 2021

Progressive Disintegrations is an experimental collaboration between three artists and one curator. Based on their common interests in the role and potential of images, this project began as an investigation into each participant's own practice in relation to images. By sharing these individual processes, the project developed into an intense exchange exploring the commonalities and differences between practices.

Progressive Disintegrations asks how one can see what is past and around us, and how time has transformed these ways of seeing, through examining what the image is. Through photography, painting, video and installation, the exhibition transforms historical pictures of tourism in Singapore in the 1980s and 1990s, family slides from the late 1960s to early 1970s, and florescences of mould and wetness on wood from a family workshop.

This exhibition at Objectifs is the first presentation of the resultant works, and invites the audience to spatially experience the outcome of this process and the correspondences and echoes in the works. A second iteration of the collaboration can be seen in the accompanying brochure, and a third phase of the project will manifest in an upcoming publication.

Supported by





Installation view of group presentation Progressive Disintegrations at Objectifs Centre for Photography and Film, Singapore, 2020-21.



Installation view of group presentation Progressive Disintegrations at Objectifs Centre for Photography and Film, Singapore, 2020-21.



One half frame 135mm colour reversal film slide. "Sept. 70" hand-written on Agfacolor branded heat-sealed cardboard slide mount. In Agfacolor-brand orange plastic slide box containing a torn piece of yellow lined paper with the word "Everybody" written in cursive. // Emulsion side up. 150x magnification. Partial coaxial episcopic and transmitted illumination. Cropped. // 100x80cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)

Dimensions: 100x80cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper



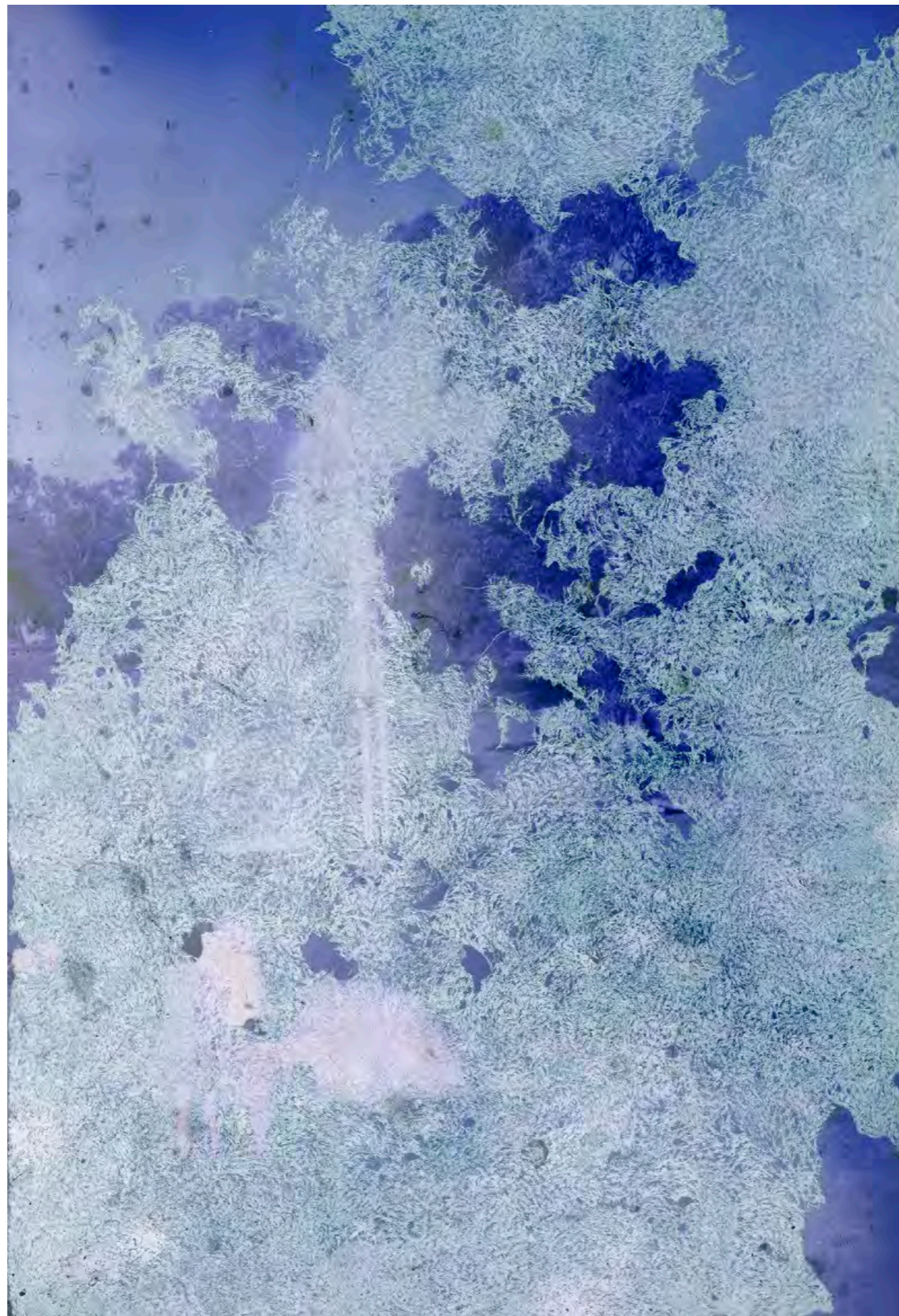
One half frame 135mm colour reversal film slide. "I-71" hand-written on Agfacolor-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Bldg PERTH DATE 1970 JULY." // Emulsion side up. 100x magnification. Partial coaxial episcopic and transmitted illumination. Cropped. // 56x70cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)

Dimensions: 56x70cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper



Detail. One half frame 135mm colour reversal film slide. "I-71" hand-written on Agfacolor-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Bldg PERTH DATE 1970 JULY." // Emulsion side up. 100x magnification. Partial coaxial episcopic and transmitted illumination. Cropped. // 56x70cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)

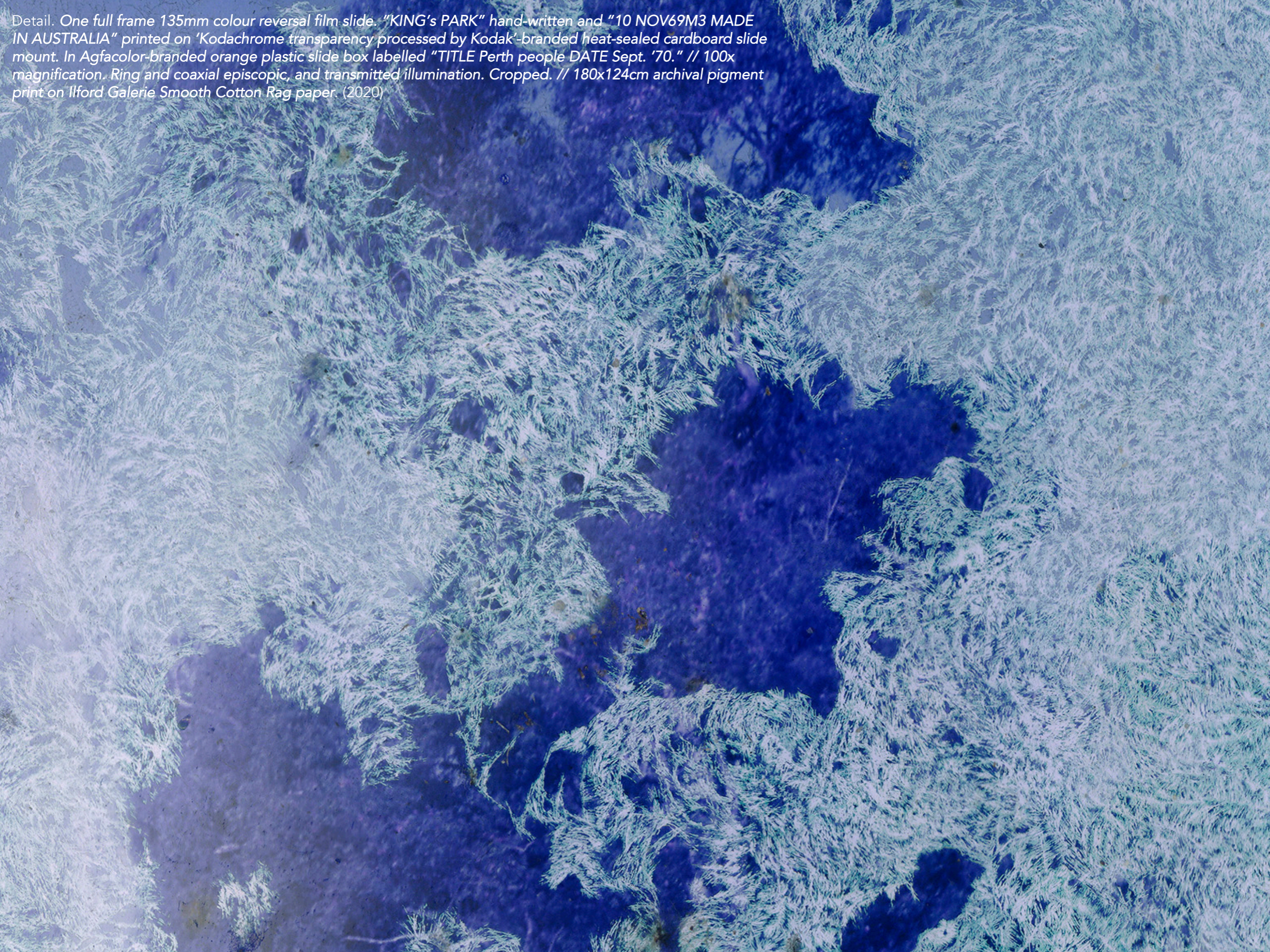


One full frame 135mm colour reversal film slide. "KING's PARK" hand-written and "10 NOV69M3 MADE IN AUSTRALIA" printed on 'Kodachrome transparency processed by Kodak'-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 100x magnification. Ring and coaxial episcopic, and transmitted illumination. Cropped. // 180x124cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)

Dimensions: 124x180cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper

Detail. One full frame 135mm colour reversal film slide. "KING's PARK" hand-written and "10 NOV69M3 MADE IN AUSTRALIA" printed on 'Kodachrome transparency processed by Kodak'-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 100x magnification. Ring and coaxial episcopic, and transmitted illumination. Cropped. // 180x124cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)





One half frame 135mm colour reversal film slide. "Sept '70" hand-written on Agfacolor-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 150x magnification. Full coaxial episcopic and transmitted illumination. Cropped. // 90x120cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)

Dimensions: 90x120cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper



One half frame 135mm colour reversal film slide. "I-71" hand-written on Agfacolor-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 150x magnification. Partial coaxial episcopic and transmitted illumination. Cropped. // 56x70cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)

Dimensions: 56x70cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper



One full frame 135mm colour reversal film slide. "Celtic club under construction, May '70" hand-written and "17 NOV69M3 MADE IN AUSTRALIA" printed on 'Kodachrome transparency processed by Kodak'-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 150x magnification. Ring and coaxial episcopic, and transmitted illumination. Cropped. // 80x100cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)

Dimensions: 80x100cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper



One full frame 135mm E-6-processed Ektachrome colour reversal film slide. 'Ruby colour service'-branded made in Germany plastic slide mount. In 'Colour Transparencies processed by Kodak'-branded yellow plastic slide box with typed labels "FULL FRAME" and "POSTAGE PAID PERTH W.A. AUST. 6000." // 20x magnification. Partial coaxial episcopic illumination. Cropped. // 37.5x50cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)

Dimensions: 37.5x50cm


Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper


WEI LENG TAY VIEW FROM THIS SIDE

17 September - 23 October 2022

View From This Side is a new body of work in a constellation that artist Wei Leng Tay started in 2019. Developed from a bag of family slides dated between the late 1960s and 70s, these slides, on one hand, reveal a coming-of-age, charting her parents' migratory path through Australia, Malaysia, and Singapore. On the other hand, through the artist's reprocessing and abstracting of these archival photographic objects, she expands upon the codes of meaning that are embedded within them. As a result, multiple ways of looking and remembering are opened up. While remediating the past, these photo works call upon deeper reflection on the values that are associated with our own ways of seeing — how we look back upon ourselves might also be a mode of looking forward.

WEI LENG TAY (b.1978, Singapore) is an artist currently living in Singapore who was based in Hong Kong from 2000 - 2015. She has a Master of Fine Arts, Milton Avery Graduate School of the Arts, Bard College, USA, and a Bachelor of Science in Biology with a minor in humanistic studies, McGill University, Canada. Her works are in the collections of the Fukuoka Asian Art Museum, Japan, Singapore Art Museum, National Taiwan Museum of Fine Arts, and Hong Kong Heritage Museum to name a few.

 @yeoworkshop

 Yeo Workshop



View From This Side (2022) takes its name from words printed on the cardboard slide mount of source photographs, where this instruction was placed to help viewers look at images in the way and direction the maker intended. In these works, I use this instruction as a starting point to take a closer look at materials and processes surrounding these slides. From here, several questions arise: Is there a wrong way, or a right way, to look at images of the past? To remember one's own history, or one that is communal? Does this way of looking symbolise a broader schema, one that influences how one sees, what one values? What is this side from which to look?

The presentation of *View From This Side* continues to add to a constellation of works that began with the bag of family slides from the late 1960s to 70s, mostly taken by my parents. The slides depict a coming-of-age, through a migratory path through Australia, Malaysia and Singapore. While earlier bodies of work in this constellation consider and depict how geography and history are imprinted into the slides over time, here, with the use of digital microscopy, the works' own making enters the image, surfacing the processuality of meaning-making that is embedded. They also mediate aspects of nostalgia that are deeply coded in these old photographs, through colour, technological abstraction and surface.

Through these modes, they expand upon systems and grids that seem to dictate ways of being and looking, and also present opportunities for novel ways of looking forward, and remembering. In visualising the aesthetics of their making, the works seek to rationalise and address what is often emotionally uploaded, nostalgic, and affects us in ways sometimes unfathomable. At the same time, they create a space for looking, and projecting, between abstraction and nostalgia.

Conversation with Lee Weng Choy about material and process: [The Micro-History and the Photograph](#)

Photos of installation views of exhibition courtesy Yeo Workshop.



Installation view of *View from this side* at Yeo Workshop, Sept-Oct 2022



Untitled (sister) (2022)

Dimensions: variable

Medium: wallpaper + archival pigment print



Installation view of *View from this side* at Yeo Workshop, Sept-Oct 2022



Installation view of *View from this side* at Yeo Workshop, Sept-Oct 2022



Installation view of *View from this side* at Yeo Workshop, Sept-Oct 2022



Untitled (seascape) (2022)

Dimensions: 110x110cm

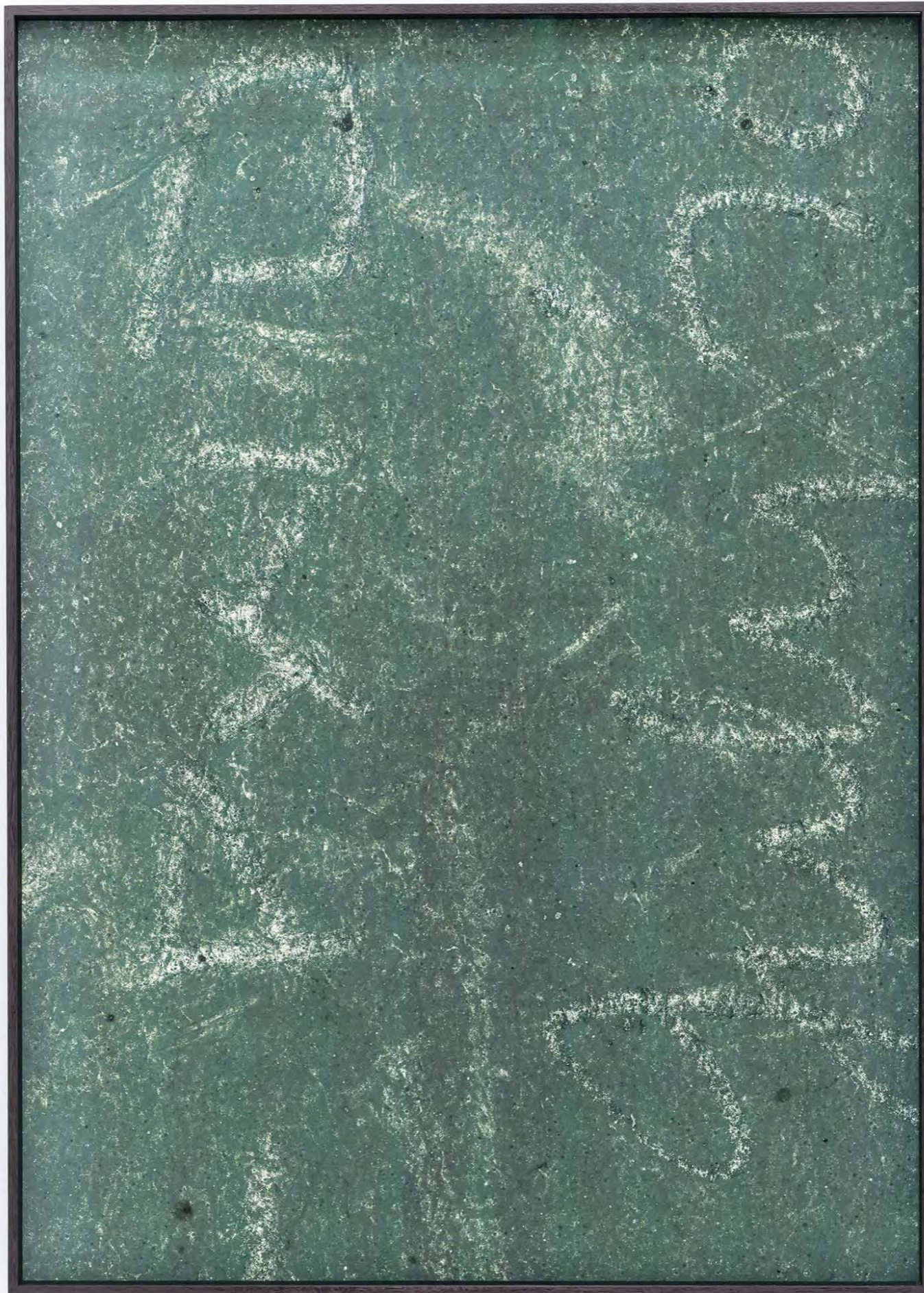
Medium: Archival Pigment
Print



Untitled (Office) (2022)

Dimensions: 80x80cm

Medium: Archival Pigment Print



Untitled (PWD July 70) (2022)

Dimensions: 130X92.85cm

Medium: Archival Pigment Print



Untitled (ink residue) (2022)

Dimensions: 45x60 cm

Medium: Archival Pigment Print



Untitled (city grid from the sky) (2022)

Dimensions: 100X67.23cm

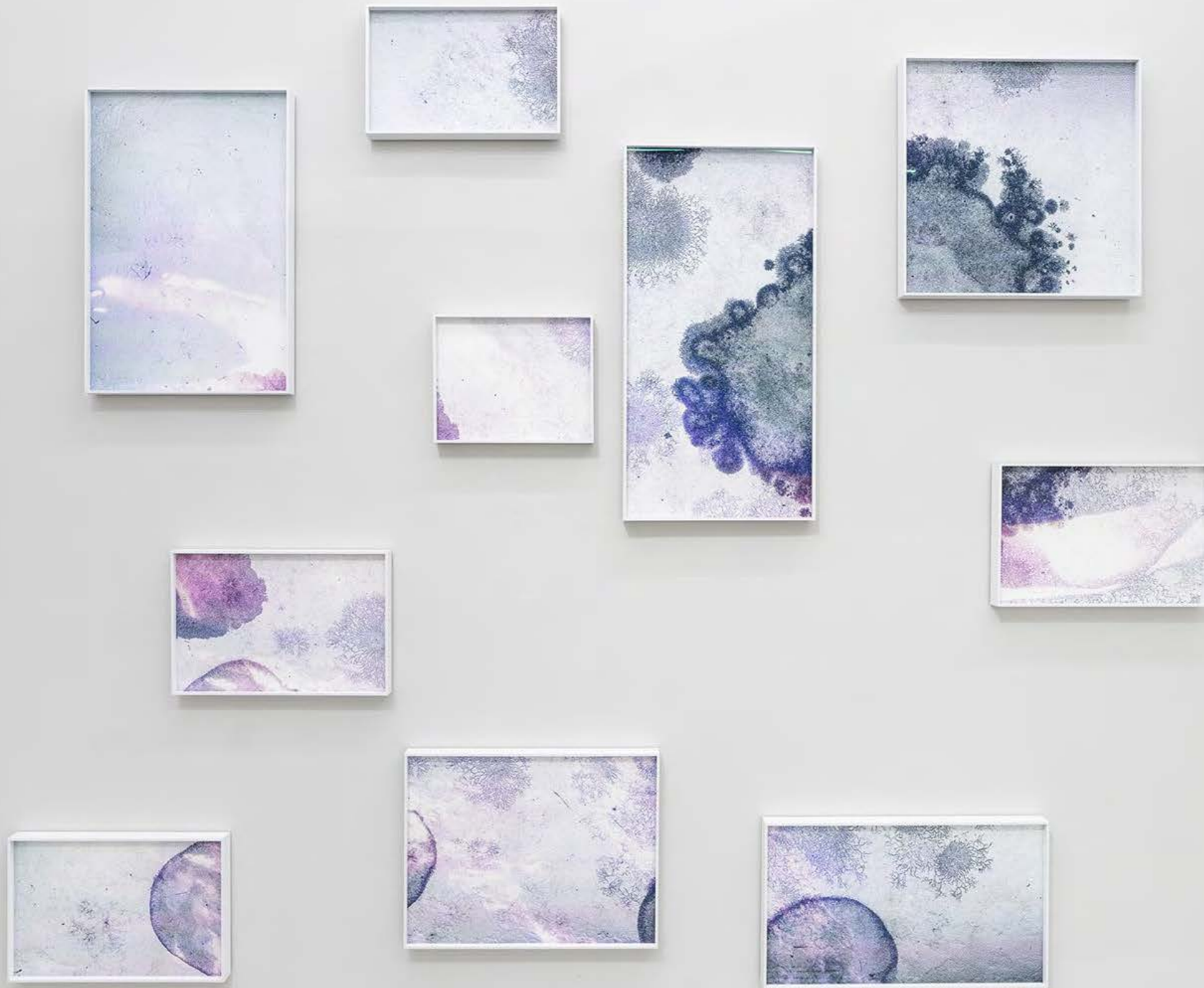
Medium: Archival Pigment Print



Untitled (cousins and relatives) (2022)

Dimensions: 60x45cm

Medium: Archival pigment print



One full frame 135mm colour reversal film slide. "National Parks Board Of W.A." and "18 The Shawl" printed on one side, and "KODACHROME DUPLICATE" and "MADE BY Kodak" on the other, of a heat-sealed cardboard slide mount. In a yellow plastic slide box // 150x magnification. Full coaxial episcopic, and transmitted illumination. Fragmented. // 10 variable sizes on archival pigment print. (2022)

Dimensions: Variable Medium: 10 archival pigment prints

Wei Leng Tay

Staring Into Voids and Blues

14 Sep - 20 Oct 2024

Staring Into Voids and Blues is Wei Leng Tay's second solo exhibition with Yeo Workshop. Comprising photographic prints and installational forms, this exhibition continues Tay's focus on how photographic and visual documents influence memory and our perception of history.

Developed over the past year, the exhibition revisits photographs as well as documents from Tay and her family's past. The pieces rework archival images and contemplate one's relationship to an embodied past through various processes including digital imaging, historical contact printing, and the physical manipulation of images. In the course of entwining depiction and materiality in meaning-making, Tay uses processes of abstraction and fragmentation to question the configuration of memory.

The works in **Staring Into Voids and Blues** reflect on relationships between private and public histories, and how they are embedded in the present. Linking personal archives to wider societal systems, this exhibition presents experimental and novel ways in Tay's artistic approach to consider what a photograph is and how images can be interpreted. It ponders the resonances and influences between the images we see, make and live with.

Wei Leng Tay (b.1978, Singapore) works across multiple mediums including photography, audio, installation, and video to explore themes of movement and migration, in relation to ideas of otherness, difference and identity. She focuses on how representation is used in image-making and how differences can be negotiated through perception and reception, and the materiality of photographs. Her works been exhibited widely in the region, notably at National Gallery Singapore (2022-2023); Wyng Foundation, Hong Kong (2021); NTU CCA Singapore (2019); NUS Museum, Singapore (2018-2019); Daegu Photo Biennale (2016); Asian Art Biennial, Taiwan (2013); Para Site Hong Kong (2012); and are in the collections of the Fukuoka Asian Art Museum, Singapore Art Museum and National Taiwan Museum of Fine Arts, among others.





Installation view in *Staring into voids and blues* at Yeo Workshop, Sep-Oct, 2024

Nam Lock Street, Singapore is a series of works based on a postal services card from 1962 in the artist's family archive. The card documented the delivery of a package from an address in Singapore that no longer exists, to Petaling Jaya, Malaya. The card was from a time of instability - the last few years of the British colonial period, and before the creation of the Federation of Malaysia. The photograph of the card is hand-sanded to reflect/highlight or erase traces and representations of the governing institution - such as languages, texts or shapes of official chops. Through these gestures, the works question what could have been and the possibilities that were available for a different path.

Nam Lock Street, Singapore

(2024)



POSTAL SERVICES DEPARTMENT, MALAYA

Pos-R & P 10

ON COMPLETION THIS CARD SHOULD BE RETURNED TO THE ADDRESS SHEWN OVERLEAF
Setelah penoh card ini hendak-lah di-kembalikan kepada alamat di-sebelah

3 Nam Lock Street, Singapore (no.1), 2024.
Hand-sanded archival pigment print, 42 x 59.4 cm, framed 55 x 72 x 3.5 cm.



Detail of **3 Nam Lock Street, Singapore (no.1)**, 2024.
Hand-sanded archival pigment print, 42 x 59.4 cm, framed 55 x 72 x 3.5 cm.

To be filled in by the office of origin
Akan di-penuhi oleh pejabat yang asal

Registered article or parcel (...*Letter + Document*...)
Barang Berdaftar atau Bungkosan

Sent by *Ind. L. L. K. K. K.*
Di-hantar oleh

Addressed to *Manager, Employees Provident*
Di-alamatkan kepada

At *Malayan Jaja Kuala Lumpur*
Di

Posted at *Kempas Glen P. Office*
Telah di-poskan di

On *22/11/62*
Pada

Under Registration No.
Di-bawah No. Daftar

Date Stamp of Despatching Office
Chap Haribulan
Pejabat yang Menghantar

ADVICE OF DELIVERY INLAND REGISTERED LETTER
Akan menerima mail daftaran dalam Negri

The undersigned states that the article mentioned was duly delivered at the address stated on 19.....
Yang bertanda tangan di-bawah ini mengatakan benda yang tersebut telah di-sampaikan di-alamat yang tersebut pada

• Recipient *M*
Si-penerima

or
Atau KED
† Postmaster

Signature of
Di-tanda tangani oleh

Stamp of Despatching Office
Chap Haribulan
Pejabat yang Menghantar

SELANGOR REGISTERED NO.

• Delete when recipient comes to sign this card or when the card does not accompany the article.
Potong apabila si-penerima enggan menanda tangani card ini atau apabila card ini tidak berserta dengan benda itu.

† Delete when the completed card accompanies the article and the recipient will sign.
Potong apabila card yang telah di-penuhi ada bersama benda itu dan si-penerima akan menanda tangan.

POSTAL SERVICES DEPARTMENT, MALAYA

To be filled in by the office of origin
Akan di-penuhi oleh pejabat yang asal

ADVICE OF DELIVERY INLAND REGISTERED
LETTER

Aku menerima mail daftaran dalam Negri

Registered article or parcel (Letters & Documents)
Barang Berdaftar atau Bungkosan

The undersigned states that the article mentioned was duly

Sent by *Med. Loh...*
Di-hantar oleh

delivered at the address stated on 19.....
Yang bertanda tangan di-bawah ini mengatakan benda yang
tersebut telah di-sampaikan di-alamat yang tersebut pada

Addressed to *...*
Di-alamatkan kepada

At *...*
Di-

*Recipient *M*
Si-penerima

Posted at *...*
Telah di-poskan di

Signature of *...*
Di-tanda tangan oleh

On
Pada

Under Registration
Di-bawah No. Daftar

Stamp of
Post Office
Chap. Haribulan
Pejabat yang
Menerima

Date Stamp of
Despatching Office
Chap Haribulan
Pejabat yang
Mengantar

* Delete when recipient declines to sign this card or when the
card does not accompany the article.
Potong apabila si-penerima enggan menanda tangani card
ini atau apabila card ini tidak berserta dengan benda itu.
† Delete when the completed card accompanies the article
and the recipient will sign.
Potong apabila card yang telah di-penuhi ada bersama benda
itu dan si-penerima akan menanda tangan.

ON COMPLETION THIS CARD SHOULD BE RETURNED TO THE ADDRESS SHEWN OVERLEAF
Setelah penuh card ini hendaklah di-kembalikan kepada alamat di-sebelah

POSTAL SERVICES DEPARTMENT, MALAYA

To be filled in by the office of origin
Akan di-penuhi oleh pejabat yang asal

ADVICE OF DELIVERY INLAND REGISTERED LETTER

Aku akan menerima mail dajstaran dalam Negri
The undersigned states that the article mentioned was duly delivered at the address stated on 19.....
Yang bertanda tangan di-bawah ini mengatakan benda yang tersebut telah di-sampaikan di-alamat yang tersebut pada

Registered article or parcel (.....)
Barang Berdaftar atau Bungkosan
Sent by *Jud. Lakshmi Menon*
Di-hantar oleh
Addressed to *Managa. Supt. Gen. Pr...*
Di-alamatkan kepada
At *Petaling Jaya Kuala Lumpur*
Di-
Posted at *Kempang Glang P. Office*
Telah di-poskan di-
On *22/11/62*
Pada
Under Registration No.
Di-bawah No. Daftar

*Recipient *M*
Si-penerima
Signature of *[Signature]*
Di-tanda tangan oleh
or
Atau KED
Postmaster

Date Stamp of Despatching Office
Chap Haribulan
Pejabat yang Menghantar



Stamp of Delivering Office
Chap. Haribulan
Pejabat yang Menyampaikan

- * Delete when recipient refuses to sign this card or when the card does not accompany the article.
Potong apabila si-penerima enggan menanda tangani card ini atau apabila card ini tidak berserta dengan benda itu.
- † Delete when the completed card accompanies the article and the recipient will sign.
Potong apabila card yang telah di-penuhi ada bersama benda itu dan si-penerima akan menanda tangan.

ON COMPLETION THIS CARD SHOULD BE RETURNED TO THE ADDRESS SHOWN OVERLEAF
Setelah penuh card ini hendaklah di-kembalikan kepada alamat di-sebelah

Akan di-penuhi oleh pejabat yang asal

Letter + Document

Akuan menerima mail daftaran dalam Negri

Barang Berdaftar atau Bungkosan

Med. L. L. H. H. H. H. H.

Di-hantar oleh

Managers, Suppliers, Producers

Yang bertanda tangan di-bawah ini mengatakan benda yang tersebut telah di-sampaikan di-alamat yang tersebut pada

Di-alamatkan kepada

Pelatih Jaja Kuala Lumpur

Di-

Kempas Jalan P. Office

Si-penerima

Telah di-poskan di

22/11/62

Di-tanda tangan oleh

Atau R.F.D.

Pada

Di-bawah No. Daftar

Chap Haribulan
Pejabat yang
Menghantar



Potong apabila si-penerima enggan menanda tangani card ini atau apabila card ini tidak berserta dengan benda itu.

Potong apabila card yang telah di-penuhi ada bersama benda itu dan si-penerima akan menanda tangan.

Setelah penoh card ini hendaklah di-kembalikan kepada alamat di-sebelah

POSTAL SERVICES DEPARTMENT, MALAYA

Pos-R & P 10

To be filled in by the office of origin

ADVICE OF DELIVERY INLAND REGISTERED LETTER

Registered article or parcel (*Letter + Document*)

The undersigned states that the article mentioned was duly delivered at the address stated on 19.....

Sent by *Und. L. H. H. H. H. H.*

Addressed to *Manager, Employees Provident*

At *Petaling Jaya Kuala Lumpur*

Posted at *Kempas Glen P. Office*

On *22/11/62*

Under Registration No.

*Recipient *M*

Signature of or KED Postmaster



Date Stamp of Despatching Office

* Delete when recipient comes to sign this card or when the card does not accompany the article.
† Delete when the completed card accompanies the article and the recipient will sign.

ON COMPLETION THIS CARD SHOULD BE RETURNED TO THE ADDRESS SHEWN OVERLEAF



Installation view in *Staring into voids and blues* at Yeo Workshop, Sep-Oct, 2024



Absence of..., 2024.

Hand-sanded archival pigment print mounted on metal composite,
framed in wood and non reflective UV glass, 107 x 132.5 x 4 cm. Unique.



Installation view in *Staring into voids and blues* at Yeo Workshop, Sep-Oct, 2024



Staring into voids and blues (2024), Furry Monster (2024), right, at Yeo Workshop, Sep-Oct, 2024



Furry Monster, 2024. Archival pigment print, 20 x 15 cm,
framed in wood and non reflective UV glass, 24 x 19 x 3.5 cm.



Installation view in *Staring into voids and blues* at Yeo Workshop, Sep-Oct, 2024

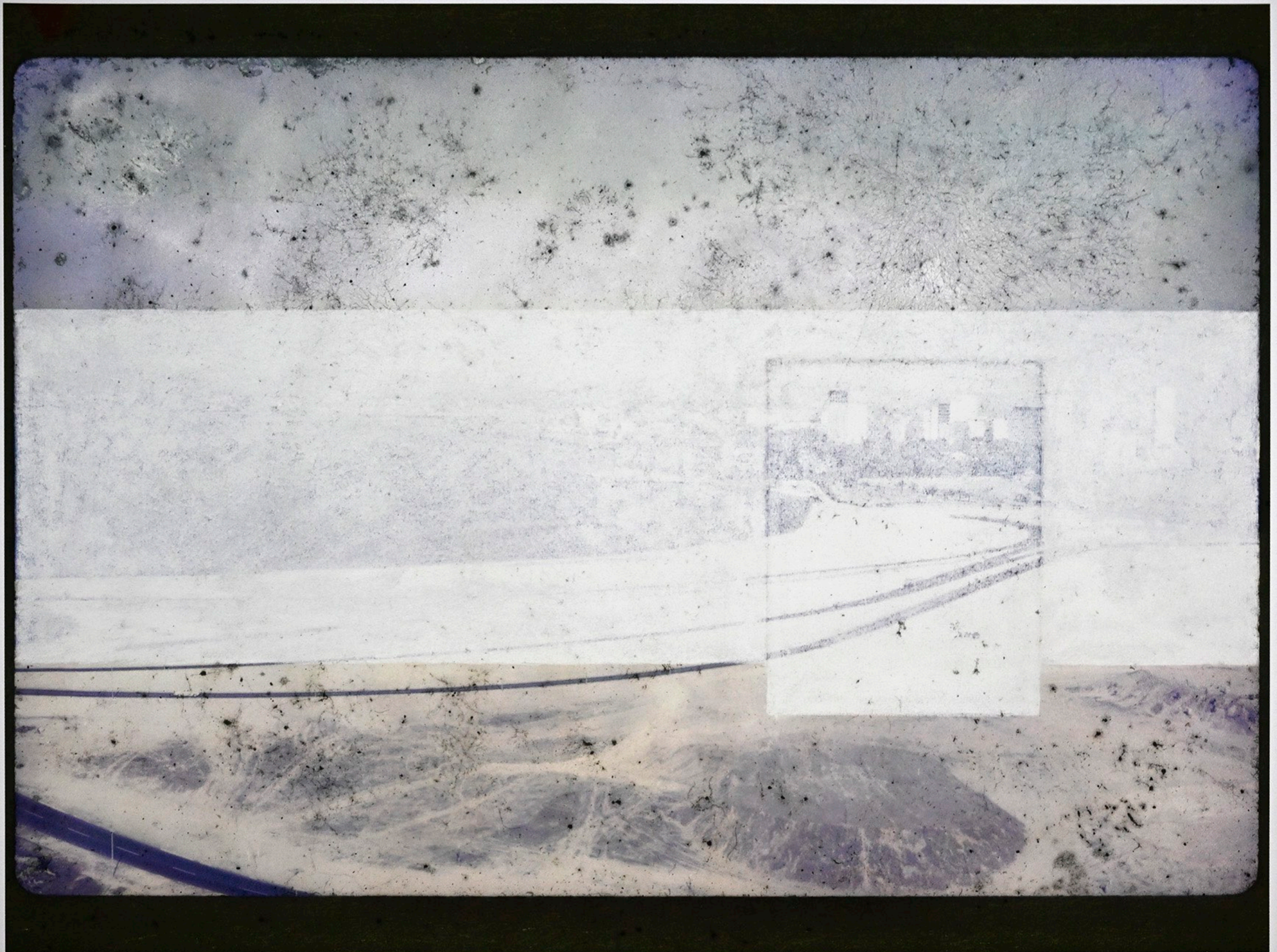
In **Image / Time**, Wei Leng Tay deconstructs photographs to consider their role in describing the world we live in. In the works, she presents archival and contemporary photographs of family that were made with different technologies including microscopy, film and digital photography. These photographs are in turn sanded, layered and fragmented to imagine different ways photographs are stories of history.

In **Sanded Penang, 600-1500**, as the persons in the photograph look forward and back, Tay creates a circular movement of erasure between the sanded rectangles that reference the dimensions of the 35mm slide, and a movement within the sanded translucencies of the rectangles. In **Layering Histories**, an overlaying of time and family ties is created in the photographic process. Here, one half-frame and a full frame 35 mm slide are put on top of each other, and photographed with a microscope. The resultant juxtaposition asks the viewer not only to consider what these layers of depiction mean, they also bring forth a more ecological presence of decay on the slides, mixing these personal histories with temporal, environmental and geographical shifts. With **Untitled (roll out #3)** and **King's Park looking towards South Perth, July '70**, the process of making the image is made apparent. In **Untitled (roll out #3)**, a cropped image of an aunt's bedroom is printed on an inkjet photo paper roll. Left on the roll, the image fragment directly references the production of images, while in **King's Park looking towards South Perth, July '70**, the system of making within which photographs find themselves is alluded to in the grid – in this instance creating an image that while complete, is never whole.

It is through these processes of fragmentation and manual alterations, that the works comment on photographic systems and substrates, questioning photography's role in influencing one's understanding of the world around us.



Wei Leng Tay
Image / Time
Presented at Arts & Rec (Osmos Station)
July 2025



Sanded Perth, 120-1500 (2025). Hand-sanded archival pigment print. 75x100cm (29.53x39.37in)(image dimensions)



Detail. **Sanded Perth, 120-1500** (2025). Hand-sanded archival pigment print. 75x100cm (29.53x39.37in)(image dimensions)



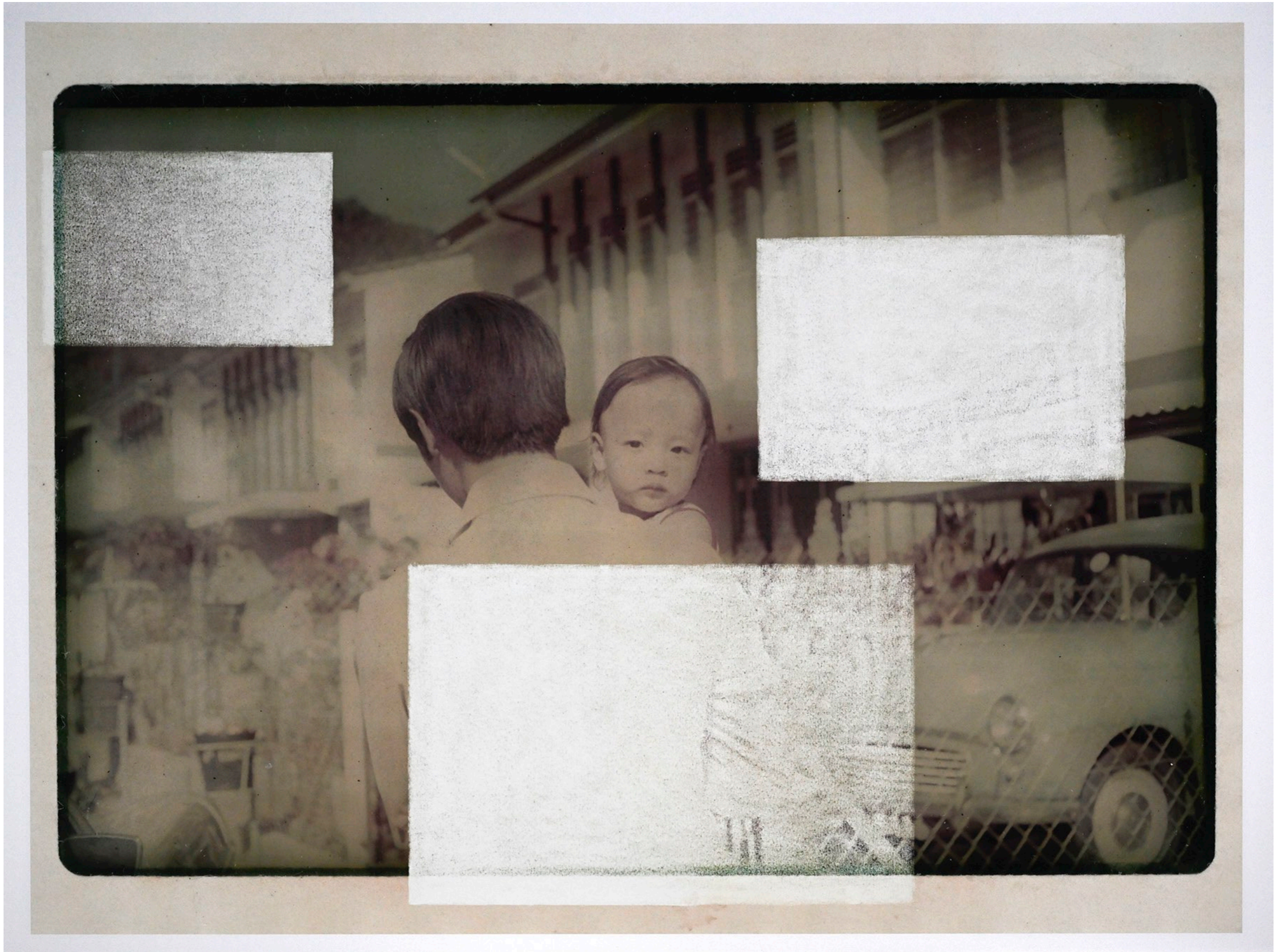
Sanded Penang, 120-400-600-1500 (2025). Hand-sanded archival pigment print. 66.66x100cm (39.37x26.25in)(image dimensions)



Detail. *Sanded Penang*, 120-400-600-1500 (2025). Hand-sanded archival pigment print. 66.66x100cm (image dimensions)



Detail. **Sanded Penang, 120-400-600-1500** (2025). Hand-sanded archival pigment print. 66.66x100cm (image dimensions)



Sanded Penang, 600-1500 (2025). Hand-sanded archival pigment print. 75x100cm (29.53x39.37in)(image dimensions)



Detail. **Sanded Penang, 600-1500** (2025). Hand-sanded archival pigment print. 75x100cm (29.53x39.37in)(image dimensions)



Installation view. From left: ***Sanded Perth, 120-1500*** (2025). Hand sanded archival pigment print. 75x100cm (image dimensions). ***King's Park looking towards South Perth, July '70*** (2025). Laser print on 42 letter-sized paper. 148.72x164.2cm (58.55x64.63in)



Detail. *King's Park looking towards South Perth, July '70* (2025).
Laser print on 42 letter-sized paper. 148.72x164.2cm (58.55x64.63in)



Installation view. *Layering Histories* (2025). Archival pigment print. 100x75cm (39.37x29.53in)(image dimensions).



Layering Histories (2025). Archival pigment print. 100x75cm (39.37x29.53in)(image dimensions)

The exhibition ***The Shape of Passing Through*** explores the interconnected relationship between memory, space, and time. The multi-sensory exhibition at Esplanade Tunnel utilises light, sound and visual art to reflect how spatial and architectural elements shape our perception of temporality. Here, personal and collective memories surface, overlap, and shift, reminding us that memory is not fixed, but always in motion.

In the exhibition, Tay repeatedly reworks the same microscopic slide image of her cousins in Penang from the early 1970s. The different works deconstruct, fragment, and erase portions of this past, continuously reconfiguring what can be intuited, acknowledged and seen.

* Progressive Disintegrations (est. 2020) is a collaborative group formed to create a platform for sustained creative exchange between the artistic practices of Chua Chye Teck, Marc Gloede, Hilmi Johandi, and Wei Leng Tay. The project seeks to open up typically individual artistic and curatorial processes, fostering shared situations in which participants can question, reframe, and expand their own work through dialogue and collaboration.

Progressive Disintegrations:
The Shape of Passing Through
Esplanade Tunnel
Sept 2025-Jan 2026



Penang kids: Kodak E6 Slide. 150x magnification. Partial coaxial and transmitted illumination. Archival pigment print. Cropped in three strokes. (2025)

Archival pigment print.

Print dimensions: 60.3 x 33.6cm; 151.8 x 42.8cm; 114.3 x 40.8cm

Installation photo by The Esplanade Co. Ltd. 2025



Detail. *Penang kids: Kodak E6 Slide. 150x magnification. Partial coaxial and transmitted illumination. Archival pigment print.*

Cropped in three strokes. (2025)

Installation photo by The Esplanade Co. Ltd. 2025



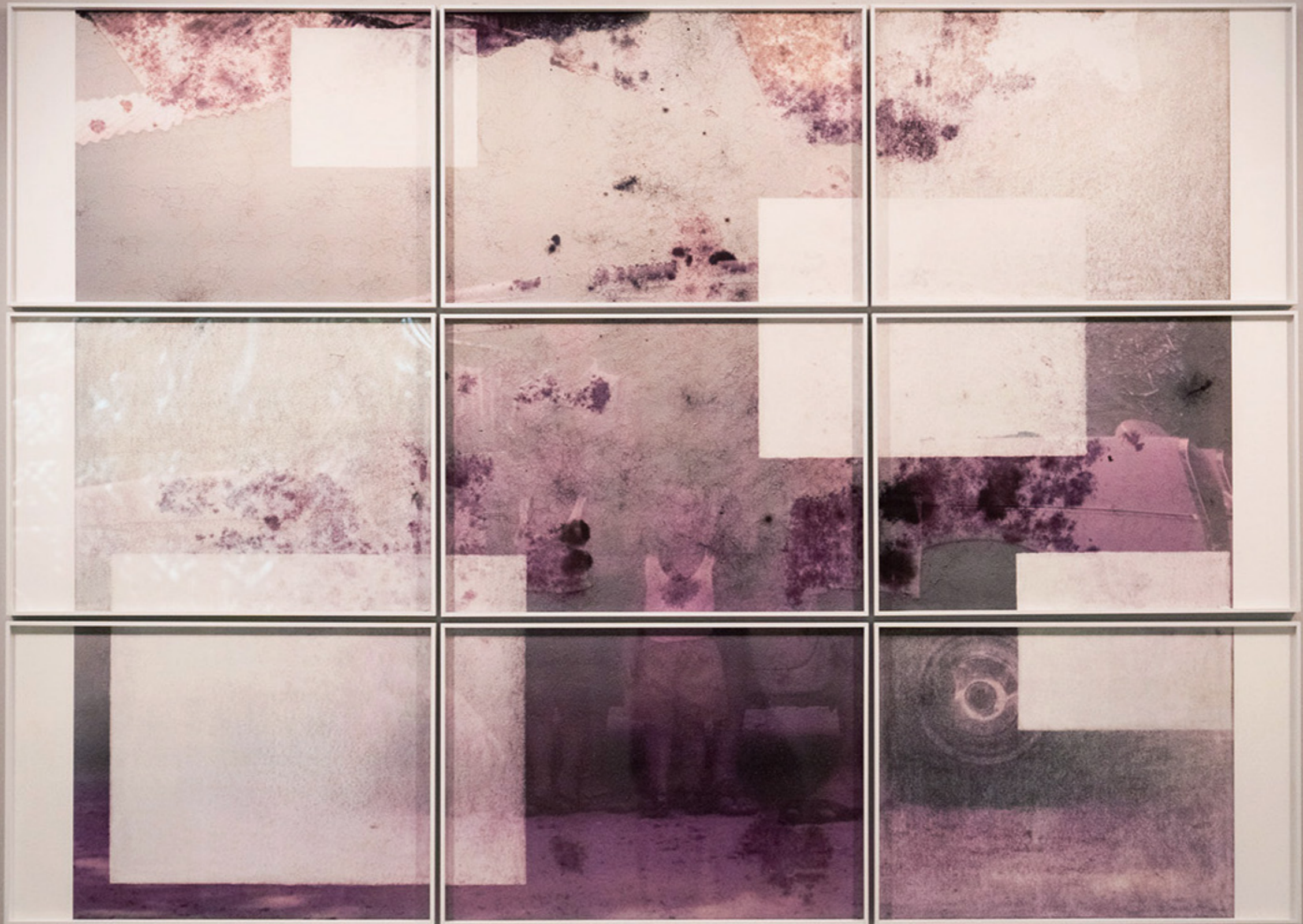
Installation view. (Right) *Penang kids: Kodak E6 Slide. 150x magnification. Partial coaxial and transmitted illumination. Archival pigment print. Cropped in three strokes.* (2025)



Penang kids: Kodak E6 Slide. 150x magnification. Partial coaxial and transmitted illumination. Archival pigment print. Cropped. Sanded 120-400-600-800-1200. (2025)

Sanded archival pigment print

78 x 100cm

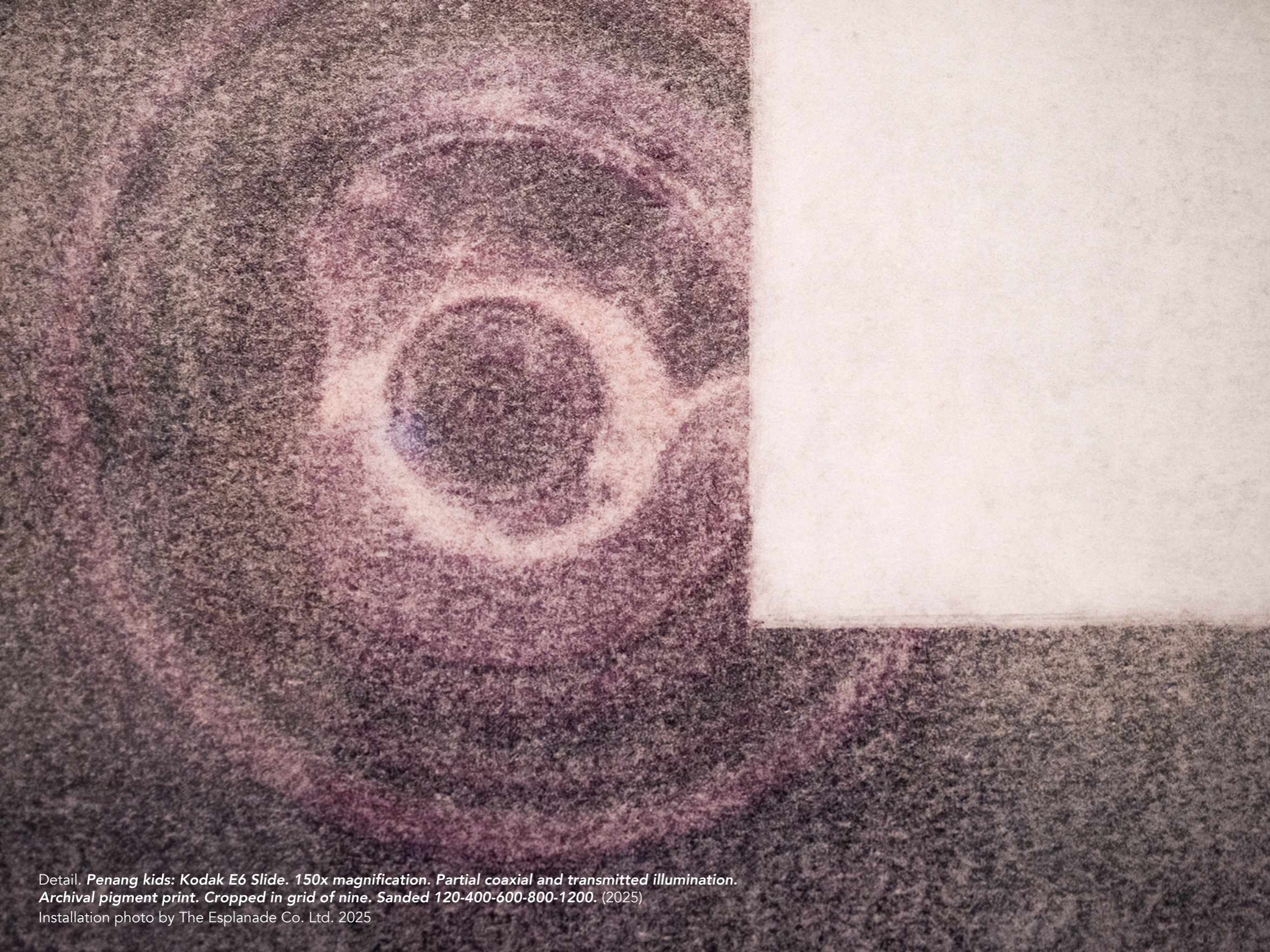


*Penang kids: Kodak E6 Slide. 150x magnification. Partial coaxial and transmitted illumination.
Archival pigment print. Cropped in grid of nine. Sanded 120-400-600-800-1200. (2025)*

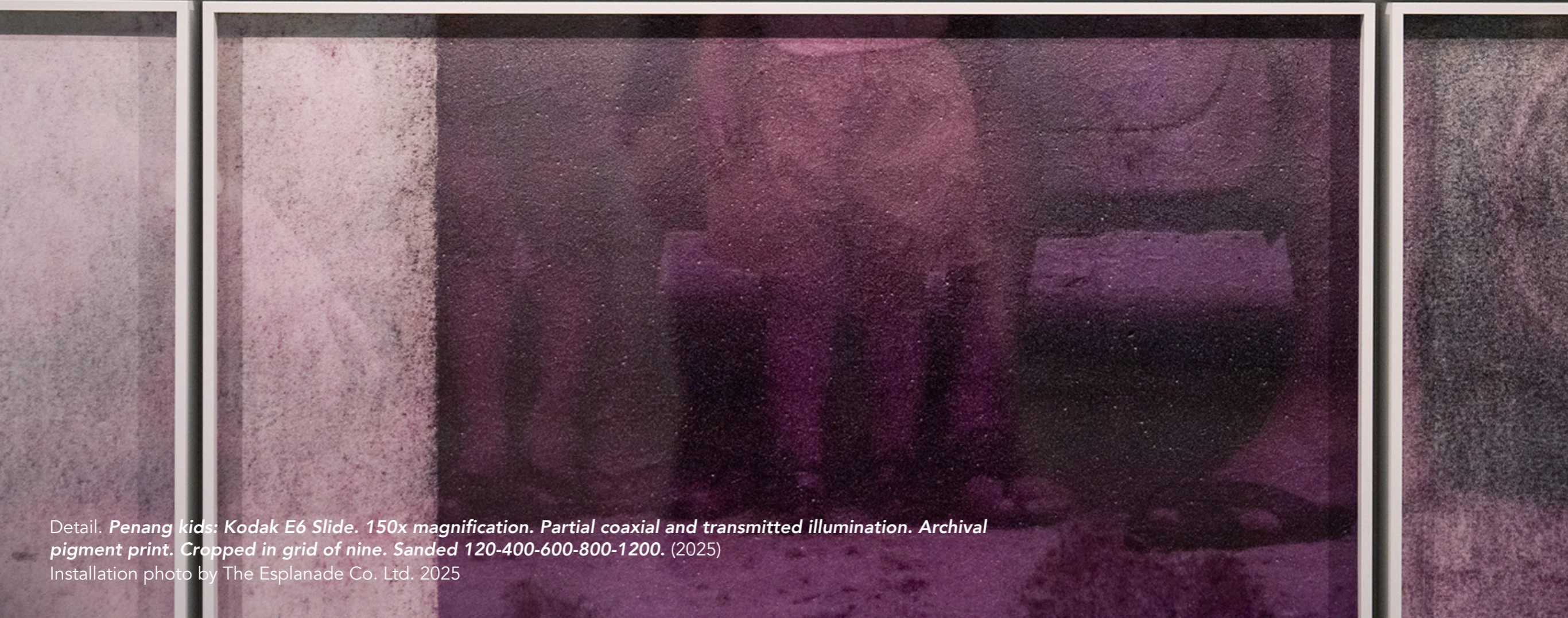
Sanded archival pigment print

42 x 59.4cm x 9 sheets

Installation photo by The Esplanade Co. Ltd. 2025



Detail. *Penang kids: Kodak E6 Slide. 150x magnification. Partial coaxial and transmitted illumination. Archival pigment print. Cropped in grid of nine. Sanded 120-400-600-800-1200. (2025)*
Installation photo by The Esplanade Co. Ltd. 2025



Detail. *Penang kids*: Kodak E6 Slide. 150x magnification. Partial coaxial and transmitted illumination. Archival pigment print. Cropped in grid of nine. Sanded 120-400-600-800-1200. (2025)

Installation photo by The Esplanade Co. Ltd. 2025



Installation view. Right: *Penang kids: Kodak E6 Slide. 150x magnification. Partial coaxial and transmitted illumination. Archival pigment print. Cropped in grid of nine. Sanded 120-400-600-800-1200.* (2025)

