



Suriani Suratman | Pusat:
Conversations with my mama Saerah

This catalogue is published in conjunction with the exhibition *Suriani Suratman | Pusat: Conversations with my mama Saerah* at The Arts House, Singapore, 2 – 11 July 2022.

© 2022 Suriani Suratman & various copyright holders:

Artworks	Suriani Suratman
Photography	Jorg Sundermann; Wendy Cheong
Texts	Iskandar Jalil; Lindy Poh; Wendy Cheong

Publisher: Suriani Suratman
Printed in Singapore
ISBN: 978-981-18-4894-0 (Print)
ISBN: 978-981-18-4895-7 (Digital - PDF)

All Rights Reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the copyright owners.

Exhibition Team

Co-curators	Wendy Cheong & Seah Tzi-Yan
Writer	Lindy Poh
Editor	Wendy Cheong
Social Media	Meena Mylvaganam
Designer	Benjamin Chuang

Photography	Jorg Sundermann Photography
-------------	-----------------------------

Cover:
Pusat 10
2021
Special fleck, orange Jalan Bahar clay slip, eucalyptus wood ash glaze
Fired at 1280°C with reduction

Suriani Suratman | Pusat:
Conversations with my mama Saerah

Foreword

I have said before that I see myself as a teacher first, and then a potter¹. I have, over the years, watched out for my students and how they developed, although it is impossible for me to follow everyone. I am very proud that Suriani Suratman has come as far as she has today to present this solo exhibition.

Suriani's exhibition is dedicated to her late mother, Puan Saerah Taris, whom I also knew. People agree that she was very chic! But more than this, she was recognised for her work as an educator and as an activist for women's development in Singapore. Her passing was unexpected and this sudden loss was difficult for Suriani's father Pak Suratman Markasan and his family, and for the larger community.

I understand Suriani's longing to remember her mother as an influential force in her life. I too am grateful to my mother and I remember my father for his deep influence on me. He was the only one who was concerned with my pursuit of pottery and he encouraged my love for literature and music.

We cherish memories of the special little things that a loving parent had done for us even after they are no longer with us. When I started teaching at the Teachers' Training College, I had to travel long distances, often rushing between the older campus at Cairnhill and the newer one at Paterson Road. My father noticed my exhaustion. One day, I came home to the biggest surprise. He had bought me a gift to lighten my travel burden – my first Vespa! This was how my passion for motorbikes and riding was sparked.

It is these 'little things' that Suriani shares in her exhibition, *Pusat* (centre) - the conversations and moments that she had with her mother as they spent time together. These have become the 'centre' for Suriani, much like how we centre clay at the potter's wheel. Her objects are simple and familiar – the bowl, the bottle, the plate, the dish – the kind of ceramic ware used in our rituals of eating and communing. Many are objects that we find at home or were inspired by forms that we are already acquainted with – the *gasing* (spinning top), the *baju kurong* (Malay attire). Many are essential forms that my students have to learn in my workshops.

Through these pieces, Suriani shares her unique bond with her mother. These conversations with her mother Saerah continue to drive Suriani's own journey in life, including her interest in researching and writing on women's issues and experiences.

As her former teacher, I have watched Suriani's development as a potter and ceramist over the years. We no longer work in the same clay studio or facility – I work at Temasek Potters in Tampines while Suriani is at Jalan Bahar Clay Studios – but we have shared many clay adventures together.

Suriani first joined my pottery classes at the NUS Centre for the Arts in 2001 that was then led by the Centre's director, professor Edwin Thumboo. We worked in an underground workshop. The studio was situated below road level and had a tunnel connecting it to the canteen. Suriani continued working in my studio at Jalan Senyum in 2003, before a neighbour's complaints about flying ashes had us evicted from these premises. At that time, I had already started working from what is now Jalan Bahar Clay Studios. Suriani and others joined me there when it officially inaugurated in 2005.

The early days at Jalan Bahar were full of trials and experiments. I spent over 10 years, riding 40.5 km almost every day from my home in Jalan Kembangan to the studios, setting up kilns and working with other potters to build up a clay community and culture. By this, I do not mean merely a facility with all the right equipment, although this is crucial for the discipline of ceramics. I have said many times before, that a clay culture is a kind of attitude, awareness and appreciation of how pottery and ceramics is interwoven into our everyday living, in function and in aesthetics. It is not separate from life, to be viewed only in museums or galleries. We are still far from this state of awareness, although there are many pottery studios that have sprung up in Singapore in recent years!

People remarked that the potters at Jalan Bahar were so close with Nature. We were indeed surrounded by the wild and wildlife! I still remember Suriani and [Tan] Gek Lin (another pottery student at that time) arming themselves with wooden sticks to beat the ground. The ruckus would scare off the snakes that came slithering out especially when evening fell. There are still wild boars around Jalan Bahar today!

We also travelled in a group on pottery expeditions. These immersive trips are critical for students as well as serious potters. Through these travel programmes, students encounter overseas pottery studios and centres that are held up as exemplary models throughout the world. They learn to identify certain schools or genres of pottery ware. For instance, differentiating *Mashiko yaki*, with its earthy, tactile qualities from, say, *Arita yaki*, known for the delicate nature of its porcelain. Students also experience the larger culture that has produced these pottery studios and enabled them to thrive.

Suriani joined a group trip to nearby Mersing in Malaysia as well as to Japan including to Nagoya and north of Nagoya, to Tajimi. Tajimi is celebrated as a centre for ceramics and it was where I trained in Japanese ceramics in 1972. In our trip to Japan, we took the chance to enjoy the International Festival of Ceramics MINO, the largest ceramics triennial in the world, held in several venues in the Gifu Prefecture, including Tajimi.

I have always thought of Suriani as an obedient student in the sense that she was always respectful and responsible in the studio. She was receptive to training and enthusiastic about deep diving into pottery. She has remained highly committed to the practice of ceramics even with the challenges of her full-time work as a university lecturer.

Suriani has come a long way since she threw her first pot on the wheel over 20 years ago and has developed her own clay language. Her works for this exhibition *Pusat* are simple, recognisable forms, characterised by heft, earthy hues and textures – very much the hallmarks of certain schools of pottery that I have an affinity for. These qualities emphasise the beauty of simplicity and the unfinished, retaining rather than rectifying irregularities and imperfections. This sensibility also celebrates the passing of time and marks of weathering. These kinds of rough, tactile and authentic vessels season well over time and their qualities are captured in the philosophy of *shibui* or *shibusa* as well as *wabi-sabi*².

I have always said that the simplest vessels – the *chawan* for instance – are the most difficult to master. I am proud to see Suriani continue with making these unassuming forms the centre of her interest and to work conscientiously to produce this body of work for *Pusat*. The dent on the vessel is not new but the way Suriani has named it *Pusat* and the different concepts she has developed for her vessels are refreshing. Works like her *Jemput* series for instance, that suggests folded fabrics, I find exciting. Her exhibition is curated to pay tribute to her late mother, Hajah Saerah Haji Taris in a deeply personal way. This way of conceiving and presenting her ceramic works furnish a new depth and richness to exhibiting and thinking about ceramics and help us build a stronger, more diverse clay community.

Iskandar Jalil
April 2022

Dr Iskandar Jalil (b. 1940) is a celebrated master potter and recipient of the nation's highest cultural honour, the Cultural Medallion (1988), and the prestigious Order of the Rising Sun, Gold Rays with Rosette (2015) from the Japanese government. In his formative years, Iskandar had been awarded two Colombo Plan Scholarships for the study of textiles in India (1966) and ceramics in Japan (1972). Influential as an educator and ceramist, Iskandar is highly regarded for establishing ceramics collectives and nurturing clay culture in Singapore. Numerous ceramists had cultivated their practices in Iskandar's home studio or had been mentored by him at the NUS Centre for the Arts, Jalan Bahar Clay Studios and the Malay Heritage Centre. He founded Temasek Potters in 2010 and continues to helm this studio. In recognition of his contribution to cultural discourse and practice, Iskandar was conferred an honorary Doctor of Letters (honoris causa) by Nanyang Technological University in 2016. He has also been conferred the Public Service Star (2012) and Meritorious Service Medal (2015) for public service in Singapore.

Artist Statement



My longing (*rindu*) for my mother who passed away in 1987 spurred me to have a conversation with her to bring her close to me.

‘Mama’, I asked, ‘what would you like me to make for you?’

This question brought me back to past conversations that I had with her. The stories she told me as she directed me in the steps for frying the various ingredients of a family dish. The instructions she gave as I cut the fabric parts to sew the *baju kurong* (Malay attire). Her views on life. Observations from her roles and responsibilities. These conversations became inspiration for my works.

As I make receptacles which my mother could have used to serve meals on, arrange flowers in or display on a cabinet, my conversations with her continue. Even though the umbilical cord between us has been cut and her death has parted us, I remain connected with my mama who continues to be central to my life. We all have deep attachments with peoples, places and the past that we bring along with us to the present.

Suriani Suratman
5 June 2022

'Pusat: Conversations with my mama Saerah' is an exhibition of clay works by Suriani Suratman, each series being centred on the memory of conversations between the artist and her late mother Saerah Taris. Deeply personal, the exhibition honours the legacy of Saerah's life instructions for her daughter: simple everyday wisdoms that have shaped the artist's values throughout her life and have kept her connected to the *pusat* (centrality) of her mother.

Beloved wife to literary pioneer and educator Suratman Markasan, adored mama to Suriani and her siblings, and highly-esteemed educator, counsellor, activist and *srikandi* (woman champion) of the Malay-Muslim community in Singapore, Saerah departed unexpectedly in an accident on a June morning in 1987. So often the case with sudden passings, loved ones who are left behind grapple with trauma, the regret of things left unsaid and love left unexpressed. For Suriani, the self-blame of not having delayed her mother from going out that fateful morning had preyed upon her and kept her in silence about her loss for many years. The question she had for mama remained unasked.

The inception of the making of the works in this exhibition was in appreciation of Saerah's love for pottery. Comprising upwards of 80 objects over seven different series of works in the forms of familiar, quotidian objects, such as bowls, dishes, bottles and clothing, the creation of each object began with a tender question for Saerah: 'Mama, what would you like me to make for you today?'

Introduction

The two earlier series *Pusat* and *Rindu* were created out of the artist's desire to reconnect with her mother and to 'bring mama back'. The eponymous series in this exhibition, *Pusat* (2016, 2021, 2022), are bowls with dents symbolising the navel of a child. The series *Rindu* (longing) (2017) is made by joining and shaping two bowls together, depicting Suriani's deep attachment to Saerah. It was during the production of these two series that Suriani had the epiphany that there was no need to reconnect, as their bond as mother and child was never severed by Saerah's passing. She remains connected to her mother through the memories of the conversations and experiences they shared.

Each of the ensuing five series pays tribute to who Saerah was. They are affirmation of the life lessons she imparted and the encouragement she gave Suriani.

Ramuan (ingredient) (2021) is about knowing the basic ingredients and recipes for life that make for good relationships with others. *Jemput* (invite) (2018, 2022), platters inspired by the folds of hand towels placed under finger bowls, celebrates the inimitable hostess Saerah was. Always welcoming, always being able to whip up delicious meals to share with everyone who visited, Saerah respected her guests by ensuring that her family's table was always presented beautifully.

It's OK to be Different (2022), a series of differently-shaped, 'imperfect' bottles, is about being accepting of differences in others, and embracing in oneself the courage to be different. The most important concern should be whether someone was *orang baik* (a good person).

Ukur Baju di Badan Sendiri (measure your clothes according to your own body) (2022) resemble the shape of the traditional Malay dress *baju kurong* that Suriani has patterned and shaped from clay slabs. However one tailors their *baju kurong*, it is always wise, above all, to do this according to one's own circumstance and means.

Third Shift (2017, 2022) is a special recognition for the many roles that Saerah had in her lifetime: a wife, mother, educator and advocate for social needs and charitable causes in the community. The works in this series each take the shape of three *gasing* (spinning top), bound together that they may balance as one, just so. It is Saerah balancing her shifts between family, teaching and community roles. To strike an orderly balance between three shifts required of Saerah careful planning, as investing time in one aspect quite often compromised the time she had for another.

The forms of the works in this exhibition are intentionally simple and left rough and irregular to bring out the tactile characteristic of the clay. The treatment of her clay is a representation of the flawed and vulnerable aspect of a mother-child relationship: honest, encouraging, sometimes opposing, but ultimately accepting of the other.

Each mother-child relationship is a unique, privileged bond that no one else can be privy to. It is at once intimate and vulnerable, holding the memories and impartations that only the mother and child know. We are connected to our mothers through whom we become.

As a social anthropologist, Suriani's research interest includes representations of Malays in Singapore and Malay women in particular, as well as gender relations and lived experiences of families and households in the Malay world. *Pusat* continues to exist in the larger space where Suriani's concerns on the roles and perceptions of women are enunciated through her writing. It explores the cross-cultural theme of the personal mother-child relationship and the central role the mother plays in that life.

On behalf of Suriani and the exhibition team, we hope that you have a warm engagement with '*Pusat: Conversations with my mama Saerah*' and will participate in the programmes which enrich the exhibition experience.

Wendy Cheong
Co-curator



The following interview presents an edited version of conversations between the artist Suriani Suratman and writer Lindy Poh, as well as the *Pusat* exhibition team - Wendy Cheong, Seah Tzi-Yan and Meena Mylvaganam - over several sessions, through Zoom meetings as well as studio and home visits on 1 April, 9 April, 4 May and 16 May 2022.

Conversations

LP: It has been almost six years since we first started speaking about this project, but it has in fact taken you way longer to come to this point. Can you share a little about this process of arriving at this exhibition and some of the things that have been holding you back?

SS: Well, my mother Saerah Taris passed away in 1987 and for the longest time, it was impossible for me to even think about a project like this. It has taken these 20 years for me to feel strong enough to do this. I had to pass that one big hurdle of mustering the courage to speak to someone about this. I wanted to be very sure that I was fine and ready to be committed to it. Then, it was about finding the right people to take this on. I feel so fortunate to have all of you do this with me! And then there was COVID-19. That became part of the delay.

There were of course a lot of discussions with my husband Heiko and my son Jamil that helped me clarify where I was going with this exhibition. I was nervous about how this deeply personal project would be shared with others. It meant exposure and vulnerability in such a public way.

One of the things that became clearer to me was that I wanted to take this beyond a specific tribute to my mother and for this to have relevance for others. The idea of 'the woman' related to my own experience as a mother, wife, sister and working woman and to what my mother had gone through. That for me strengthened the exhibition premise.

LP: Yes I like how you are developing this exhibition premise, and walking that balance with your co-curators Wendy and Tzi-Yan. Wendy has given weight to that sensitive and personal aspect of your relationship with your mother, and Tzi-Yan has grasped how this exhibition expands out from the specific and personal to offer broader implications for women's roles and experiences.

Your emphasis on 'the woman' ties in with your research interests and brings me back to our early discussions. You have written some stand-out papers including 'Problematic Singapore Malays': Sustaining a Portrayal³ relating to representations of Malays in the media, and you have also written extensively on the roles and expectations of Malay-Muslim women, an area that your mother was also deeply involved in.

Can you elaborate on whether there are explicit or strong relationships between your ceramics practice and the research interests in your other life as a social anthropologist?

SS: There isn't that explicit relationship, not in the sense that the issues of Malay representation or women's roles were consciously driving the kinds of vessels I was making. I had taken up pottery to de-stress, to escape from academia and scholarship and the thinking processes involved with research and publishing. Pottery has this physical, hands-on aspect that is so different, so therapeutic – you are kneading clay, throwing pots at the wheel, packing the kiln. I didn't set out to have these issues explicitly addressed through my pottery works. But I would say this aspect of women's roles comes out clearer in my practice. Especially in the last few years with works created for specific purposes, like those made in conjunction with International Women's Day⁴.

The other aspect - of Malay representation - is much less intentional, although if you think in terms of my research and what I teach in Malay Studies, it is there. I was already aware of these issues of Malay representation when I left Singapore in the late 1980s. When I returned 10 years later, it felt like nothing had changed and in some ways, it had gotten worse. So when I wrote that paper you mentioned, you could say I was troubled by what I was observing about recurrent depictions of Malays. So I did focus on this area, especially when I started teaching a module on Malays of Singapore. As an educator, I was conscious of how to get my students to grasp the crux of the module, to see how

certain representations of Malays were being reproduced and to get away from this. One of their tutorial exercises was to curate an exhibition about Malay identities. They tried to find ways but realised that they ran into that same track of representing without intending to.

So, I am very happy therefore if anyone sees this exhibition as a way of coming out of that – if you want to move away from those kind of representations, to recover what has been made invisible or silenced.

LP: You had asked me if I interpreted your works within these frameworks of problematic representations and gender relations. Because I am familiar with your writings on these subjects, and I find it difficult to delink your activism from your artistic practice, I definitely bring these frameworks to the table when interpreting your works. You could say I approach your exhibition as an opportunity to counteract stereotypes, a way to change the script, giving airtime and space to richer, more complex representations, and stirring curiosity about the Malay culture and about women.

SS: In wanting to move away from certain representations you need to not so much provide an alternative, but recover and uncover because stereotyping and representations have to do with making something invisible or silencing voices. You need to uncover what is not seen and what is not heard. As you have responded to the exhibition in this way, I am hoping it would do the same for the audience.

LP: Let's talk a little more about the concepts and different bodies of work. I think *Pusat* is a really clever title and idea that captures multiple related meanings: the idea of centre as in Majlis Pusat, of centering clay at the potter's wheel, the equilibrium of being centred emotionally, and of course the navel and its association with the umbilical cord. It ties in with your deep attachment to your mother.

SS: Yes, I like the title too and it's an obvious starting point! The dent in the ceramic vessel is not new. I have done it before and I like that it evokes the navel or *pusat* - the part that enjoins a mother not only to daughters but also to sons. It made a lot of sense for me because I was going through a long healing process. It was only in 2015 that I could begin to talk about my mother without this feeling of loss or anger. Why did she have to go so soon? I was very angry. I had just come back to Singapore from Australia and was in the midst of learning from her how to make *baju kurong* (Malay attire). And now she was gone?

LP: I think there was so much trauma from the loss and from this happening so suddenly. You also shared that you wished you had asked her that question on the *baju kurong* that morning because it would have delayed her from going out and would have averted the accident.

SS: Yes, on the day of the accident, mama was headed out for a meeting and had come by my room upstairs to say goodbye. Usually, she would call out from downstairs to say she was leaving, but for some reason that day, she stopped by my room. I had been working on a *baju kurong* and I had a question that I wanted to ask her about the neckline. I wanted her to help me resolve this. But I didn't ask her. I thought since she was going out, I would leave the question for later. I cannot tell you how many times I have replayed this in my head: what if, what if, what if? What if I had just stopped and asked her, what if I had delayed her, then she would not have walked out of the house at that time, not have been in that place at that time, and that lorry would have passed by and the accident would not have happened... all those things...

LP: That must have been so hard...

SS: So hard...! After that, I mentally cut off from anything that had to do with her in the media. I didn't read the newspapers even though the accident and her passing were being covered. I just didn't want to know. When visitors came to the house, I just didn't want to be part of it. It was too painful for me.

It was so long before I got out of this. It was only after getting married, after Jamil was a young man, that I got to the point of accepting and forgiving myself, I think. I started looking at photographs, newspapers and more recently, putting together those papers in the way of doing research. I imagined that there was this woman, Saerah Taris, who was an activist and educator and I asked myself how I, as a researcher, would do research on her.

Even though I didn't want to think about it, we were tied. The umbilical cord has been cut and her death had also parted us, yet all the while I was still connected to her and having conversations in my head with her. Then I thought what a silly twit I was – she's been there all the time, just have a conversation with her!

So the starting point was this: I was doing pottery and I knew she loved to collect pottery. My imaginary conversation with her would go, 'Mama, what would you like me to make for you today?' Then came *Pusat* that symbolised the connection that I still have with her and this continued to the other series.

LP: You felt an intense sense of loss when making the following series, *Rindu*, that focuses on deep longing?

SS: Yes, I was missing her a lot when I started on *Rindu*. Tears were coming when I was making *Rindu*, I was really *longing* for my mother. Initially, I thought I was reconnecting with her but as I went along, I realised that there was no need to reconnect because I had never lost that connection with her.

When you long for someone, some place or some thing - food, even - you just go back and remember. A lot of times we say this is nostalgia and mean it in a very negative way. But no, that process of remembering helps you to move on. Once you get back to that past, that memory, you get over this *rindu*.



Third Shift

LP: Because you are still connected to a spectrum of memories and experiences that you had together. And this exhibition retrieves a huge range of recollections, emotions, thoughts and atmospheres as you navigate the exhibition.

SS: Yes! So, after the longing of *Rindu*, came *Third Shift*, which was about my mother having to see to so many things. My research on gender relations in the household has always been about balancing family and work. *Third Shift* came out of the book by Arlie Hochschild, *The Second Shift*⁵ that was about how working women who had a family would finish their first shift only to go home to start their second shift. I thought otherwise. Women do more than two shifts: there was a third shift, maybe four shifts even! My mother was clearly that woman who was doing a third shift. She was so involved in social services and volunteer work. So I wanted to bring that out.

LP: Meena made the observation that *Third Shift* adopts the *gasing* form that suggests the ever spinning top. Wendy pointed out how she likes that *Third Shift* cannot stand on its own on a single point; it cannot exist in isolation but necessarily needs the third part or the other components for it to balance and how each element makes the others stronger.

SS: Yes, I like those points! At a certain phase of a woman's life you do need the other facets of your life, not just one or the other but a combination of many things. My mother decided that as her children were then older, there was time to be involved in social services and volunteer work. She was involved with the Young Women Muslim Association, Singapore Malay Teachers' Union, the Singapore Family Planning Board and the Majlis Pusat⁶. A woman can flourish in so many ways if she had the support of society and everyone around her for that third shift. That's what's often missing in a woman's life!

LP: Well, your mother was very progressive. She was an activist very early on in the 1970s and she represented Singapore overseas as well. You've mentioned before that growing up, you sometimes didn't understand this and didn't want to share her with others.

SS: Yes there were times I felt that she was going off again to yet another meeting, and that all these other people were having her with them and they were coming to the house too! But this was also what inspired the *Jemput* series of finger-bowls – the only series that takes the platter form.

My mother would remind me not to forget the *bekas cuci tangan* (receptacle for washing hands). I was taught to fold napkins, to beautify the setting. You don't just put a bowl of water on the table. You need to attend to the details of the setting. At that time, I felt this was so fussy! Even for cutting cucumbers and carrots, she would want it done in a particular way. And I would say, 'But they will taste the same, mama!' I came to understand her way, and now demand it of Jamil and he actually gets that there must be a way of presentation!

So *Jemput* came out of that. To *jemput* is to welcome people and this relates to how our house was always open and how my mother welcomed everyone, including her students. Once when a hotel booking for visiting teachers fell through, we ended up with a busload of some 20 teachers from Indonesia who stayed over! At that time, we lived in a landed property of two and a half storeys, but still! There were people everywhere! That's the kind of person my mother was.

LP: What about your father, was he okay with this extensive hospitality?

SS: My father was just the same! He would also say, 'Come, come over!' Hosting the meetings for ASAS 50, a group for Malay writers, was rotated between different members' homes and this sometimes meant my weekend would be set aside preparing for guests. So yes, *jemput* meant everyone was welcomed. Abah still loves having people around although he also needs his own space. Back then, mama would remind us that abah was in his study working and needed quiet, time and space.

LP: During that time when the accident happened, was the family communicating with each other about it? You said that you, for one, had shut things out?

SS: It's interesting because for many years we didn't express ourselves to each other, in a way respecting one another in terms of how we were getting through it. We were still there for one another but in different ways. We just never talked about how we felt during that time. It was many years later when we did. My sister Elita had gone off to the States and I had gone off to Germany and we were meeting infrequently. It was when my sister came to visit us in Singapore that started it off. My sister writes and she had a short story about my mother and what she was going through; she asked us if we would like to listen to what she had written. We were so affected by my sister's writing and we started to ask each other, 'What has it been like for you?' By then, I had already made the first series of *Pusat* and had given a piece to my sister and this was about how I went through it.

LP: So all of you had your ways of dealing with it. Your dad also published poems⁷ and wrote in response to your mom's passing. Tributes in different ways.

SS: Yes he did, and yes, we were giving tributes in our own ways.

LP: We've been talking about the household space. This brings us to *Ramuan* – an installation of *batu lesung* (stone mortar) and its association with the kitchen.

SS: Yes *Ramuan* was made for the exhibition, '*Living Archive*', held at Gillman Barracks and curated by Syaheedah and Fajrina⁸. It was about lessons or things that we learn, not necessarily through institutions or schools but through other ways. *Ramuan* was so apt because I had learnt a lot from my mother: not only cooking by watching her or being her assistant, but also just by being in the kitchen where she shared a kind of '*ramuan* for life' - how you deal with people. There were observations or stories about people we knew: this uncle or that friend and what happened in a particular scenario. Many of these lessons were a lot like the cooking process, observing what needs to come first and then what next.

LP: Like metaphors for how to deal with relationships and situations?

SS: Yes, recipes for life and how to deal with things. In relationships, like in cooking, certain ingredients have to be there. We need the basic things. I am very happy that Jamil knows that! He would ask if we had the 'basic things' in the kitchen, like onions, garlic. And he is coming up with his own 'basic things' - his way of cooking up something, much like how mama was able to whip up something creative from basic ingredients.

LP: I recall Wendy saying you are the connection point between Jamil and his grandmother, imparting what your mom taught you to your son?

SS: Yes, what else right? Institutionally, there is always this emphasis on how we need to pass on this or that of our values and legacies. It's so obvious and you don't need to keep telling people to do this. You can provide the other things. The structures, the space and opportunities for coming together but in relation to passing on, we all do that. Some things are so obvious.

LP: Yes. Let's also talk about *Ukur Baju di Badan Sendiri* because that also links with ideas of passing on legacies, as well as with metaphors for living and being.

SS: I wanted to develop a series called *Ukur Baju di Badan Sendiri* based on the *baju kurong* because that was the last thing I was working on before mama passed on. It was what I had been learning from her.

The *baju kurong* can be used on any occasion and mama would say it was very easy to sew. I wasn't sure about that because I wasn't too good at measuring nor at being so precise in my school's domestic science sewing classes. I tended to *agak agak* (estimate), much like what I do for cooking! But mama would say *baju kurong* is essentially different shapes or geometry – triangles, rectangles, trapezium - that you join up. And she said, 'It is up to you and what your size is!' I was surprised that I didn't need a measuring tape! When you buy the fabric, you just fold it into a rectangle across the body; if you want it of a certain length, you adjusted the length of the rectangle and the rest would follow. I felt that this was easy, I can do this!

And I brought in the phrase – *ukur baju di badan sendiri* – measure the *baju* according to your own body.

LP: A phrase that is also used figuratively or metaphorically, including to mean tailoring things according to our circumstances or needs.

SS: Yes! It makes so much sense and is applicable to anyone, once it's been explained. It is also the one thing I can sew!

LP: And you were producing the *Ukur Baju di Badan Sendiri* series with slab building, which brings us to the more technical aspects of your process. How do you feel about slab building versus wheel throwing? Do you have certain affinities?

SS: I have to say I am more drawn to hand-building techniques. With throwing, there is the [potter's] wheel and while it does not dictate the forms, you have to deal with this one other aspect. With hand building, the process is more direct with the clay, although you can use tools. The wheel allows me to do a certain range of works. If I had to choose, then hand building would be the way for me. It gives the kinds of answers I need to get or allows me to work with a technique that challenges me.

LP: *Chegu* [Iskandar Jalil] has similar views. He says that slab or hand building lets you be more creative and works can get more sculptural. It is closer to sculpture as you are making forms that are not wheel defined but of course, he also loves the wheel-throwing process. Well, you did both hand building and wheel throwing for the bottles series, *It's OK to be Different*.

SS: I didn't know *chegu* had these views. And yes, I combined both approaches for this series. It's named after a phrase that my mother had used and relates to accepting who you are. The larger context relates to how I found myself in situations where I felt I was different or was made to feel different whether in school, at university or later on in work contexts.

One thing that happened in my early university years left quite a mark on me. I was a fresher, enthusiastically attending orientations and programmes and I had assumed, quite innocently, that I would be accepted by all. Then, unexpectedly, I was snubbed by a particular group. I wondered, had they not seen me? I was there! I was puzzled and upset because I wanted to be part of everything.

I shared how much this bothered me with my mother, asking her why I was not accepted: was I so different? Was I not good enough? Her answer was so logical, so wise. She said, 'If you asked me, this is about them and not you. They are the ones that ought to have been inclusive and reached out to you.' I remember asking her, 'So, what do I have to do? I want to be accepted and have friends and be part of university societies.' She said, 'You don't have to do anything. It's okay to be different. Just remember to be *orang baik* (a good person).

This focused me on all the values, of being honest, kind, generous, that mama and abah had raised us on. And these gave me the confidence to go through university for those three to four years. I am different, I am fine with that and you have to live with that.

LP: She sounded amazing, so open and so assured. Her response would help anyone thinking about fitting in or belonging.

You mentioned that for this series you had used Holland Village clay. Can you elaborate on this and the types of clay you have been using?

SS: Yes, I had used a red clay from a building site from Holland Village⁹. I had a chance to play with it. I high-fired it to 1280°C which is the usual temperature I worked with, and was using it as a slip. But as with any material, you need to test it. Just like I have been testing and

familiarising myself with Jalan Bahar Clay Studios' white clay. With that, you get the contrast of the white, the mixed raku clay body that I usually use and my ash glaze.

Using local clay is something that Iskandar [Jalil] is bent on in terms of giving identity. He always says you need to relate your works to the space that you are working in, which is very much Japanese.

LP: Yes, he [Iskandar Jalil] would tell us how Mashiko ware would have a certain identity and traits from Mashiko clay - so the style of the ware is very rustic, robust with a lot of textures. He also urges local potters to use local clays; he himself has different backstories of how he accesses local clays and knows the behaviour of the clay. I think he will be happy to know you have been doing this.

SS: I hope so, and in this way, I am obediently following through with what he [Iskandar] has suggested and I believed in this too! I have been giving my works the identity of the space where I do my ceramic work which is Jalan Bahar, which is either the white or the orange clay found in the areas surrounding us. But it is broader than that. There are three different places that are significant for me. Singapore is represented by local clay. Australia is important because it was the first time I left Singapore and studied abroad. That comes out through the ash glaze that I make from the eucalyptus trees at the farmhouse of my foster family in Melbourne, Mary and Alan Cole. This was under a programme at Monash University of connecting foreign students with foster families. They knew my mother and are also Jamil's godparents. And of course Germany because of my husband Heiko – the ash glazes that are made from different trees in Germany. So these are the reasons and are not arbitrary choices.

LP: I also see the *shino* glaze. Would that be Japan and the *chegu* [Iskandar] connection?

SS: Yes! I had a trip with Iskandar and his wife, Saleha and his other students. This was important in terms of exposure to Japanese pottery and to the Japan that *chegu* is connected to. He connects to Japan in a different way - it is *his* Japan. We don't always agree on our views of Japan, and we don't have to. It was fun to see Japan through his eyes.

There are many Japanese glazes like *Oribe*, but to me, *shino* is Japan. I am going to also glaze the *Ukur Baju di Badan Sendiri* series with *shino*, to get the contrast of white and the peach orange.



Suriani with her mother Saerah, 1986, Melbourne, Australia

LP: We've talked about what your mother was involved in and her wisdom. Can you throw more light on what Saerah Taris was like as a person? Flesh her out for us a little more: what did she enjoy, what was her humour like?

SS: She was a very open and warm person, the first to reach out and initiate conversations. She was always welcoming and generous. And she had these daily rituals that she tried to persuade us to follow. She would get up early in the morning, at about 5 am, and she would open the windows, not just for the air but as she would always say, 'to let in the angels'. She would pray, read the papers and have her quiet time. Waking up early in the morning is now part of my routine. The stillness of the early morning is very calming and is great for preparing me for the day.

And she loved flowers!

LP: You made *Third Shift* as a vessel for flowers to be put in. Meena said she could relate to this because of how her mother and others of their generation were very fond of the *kenzan* for flower arrangements.

SS: Yes, that's right, *Third Shift* was made as a vessel for arranging flowers! Mama did love flowers, not just picking or arranging them for decoration but also just being around flowers and nature. When we travelled, we would go to gardens or where there were fresh flowers. It was like this when she visited me in Melbourne. And everything she grew would flourish.

She also loved music. *Keroncong* was her favourite. We had turntable records and Kartina Dahari¹⁰ was someone I grew up with. And Saloma¹¹ was her schoolmate at some point! There were a lot of English songs, by Andy Williams for instance. I grew up listening to all these songs and the radio was often on. There was always music in the house. My sister and I were both in the school band and we played the piano and my brother is today involved in music production.

She also loved the water and beaches, so we would have picnics at Changi Beach and again, she would invite the larger family to join in.

LP: Did you two ever have conflicts? Arguments?

SS: We sure did! She largely let me do what I wanted to do but she would tell me about being *orang baik* (a good person). At that time, the conflicts related more to what I saw as obligations or chores; to her these were responsibilities, such as visiting such and such a person. But now I can understand why certain things were important to her and how it was about not being selfish but being generous with our time and with ourselves.

LP: Yes, I think Wendy also pointed out how we discover things about ourselves or similarities with our parents as we get older, and she had asked if you had these epiphanies through the making of *Pusat*.

SS: Yes, definitely. The kinds of continuing conversations in the project have led me to realise how similar I am to my mother. For instance, in time management. I write about this! Why is it that it was always the woman who has to time-manage? In a situation where I found myself needing to tend to so many things, I realised it was mama's situation too. She had to find the answers herself, because you can't rely on changing policies, the process takes too long. So, like her, I had to manage. I also realised I could do it. It just meant that I had to focus. So for the particular day, I would make that task the focal point and not think about the other things happening elsewhere.

LP: Did you feel she was very stretched, from what you remember?

SS: She was stretched because of all the demands on her; this took a toll and she didn't ask for help. I wish she did. It would be the same for other employees in our work culture. The way employment contracts are drafted are never fair enough, that's why we are having to manage. We learn to be such jugglers and it is so precarious. I know I can do it, but you don't have to test me!

I can also understand why she didn't ask for help and preferring to manage things on her own. I sometimes tend towards that because it is such a process to ask for help. It is often faster to do it yourself. But I am learning to do this - to ask for help. If my mother was still around, this is what I would share with her: you know you can ask for help.

LP: If you don't mind, I want to make a few closing comments that shift our attention to your father, Pak Suratman Markasan and his special appearance at your opening. He is a towering, pioneering figure in Singapore literature – a Cultural Medallion recipient, S.E.A Write awardee and Tun Seri Lanang literary awardee. Has he told you what he will be doing for the opening? And did you share with him what you are doing for *Pusat*?

SS: Yes he is coming to recite a poem and no, he has not shown me the poem – it will be a big surprise!

When I lost a mother, he lost a wife, a very close partner and friend. He also went through the healing process. When I told him about this exhibition and showed him photographs of the works, he looked at it and nodded. As a writer, he immediately got it. I am generalising here but men of his cohort are of few words but I could sense that he was pleased. He was touched and pleased because there was somebody else who is bringing his wife back in a different way. He does it all the time because he often reminds us, 'Do you remember mama said this?' And we would say, 'Yes, abah, we remember.'

I look forward to listening to his poem. I think it will be tear jerking so I have to prepare myself.

LP: I am looking forward to the opening too, and am very glad that after so long, this exhibition is materialising.

SS: Even if it has taken so long, things happen for a reason. When the time is right, the dots are joined, the stars are aligned. I am having fewer and fewer doubts now than I had in the last few years because the stars are aligning.

Lindy Poh

Notes

¹ Iskandar Jalil, 'Earth & Fire, Beauty & Imperfection: A Master Potter's Reflections', in *Dr. Iskandar Jalil: A Master Potter's Philosophy & Process*, eds. Iskandar Jalil, L. Poh (Singapore: National Institute of Education, 2016), p.6.

² Ibid., p.13.

³ Suriani Suratman, '*Problematic Singapore Malays*': *Sustaining a Portrayal* (Singapore: Leftwrite Center, 2010).

⁴ '*voices & visions Singapore Women Artists Exhibition 2021*', 5 - 8 March 2021, organised by Federation of Art Societies (Singapore) and presented at the Singapore Chinese Cultural Centre, Singapore.

⁵ Hochschild, Arlie R., *The Second Shift* (New York: Viking Penguin, 1989).

⁶ The late Saerah Taris' appointments included being 2nd Vice President of Majlis Pusat (1977- 1987), Vice Chairman of the Senior Citizens Welfare Committee of the Muslim Missionary Society, committee member of the Muslim Counselling Service of the Singapore Anti-Narcotics Association, President of the Young Women Muslim Association (1978-1980), Vice President of the Singapore Malay Teachers' Union (1969-1980), committee member of the NTUC Women Plan (1972-1985), the NTUC Child Care Service Board and Singapore Family Planning Board. She was also the welfare and counselling teacher at Monk's Hill Secondary School where she taught for some 22 years. (Cited in Mardiana Abu Bakar, *The activist who cared and shared*, The Straits Times, 16 November 1987, p. 5.)

⁷ See Suratman Markasan, *Potret Isteri Yang Hilang* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1993).

⁸ '*Between the Living and the Archive*', 9 - 28 March 2021, a group exhibition co-curated by Syaheedah Iskandar and Fajrina Razak and presented in Gillman Barracks, Singapore.

⁹ '*Red: Works from Singapore Clay*' was a group exhibition of the Singapore Clay Festival, 19 – 29 November 2021. Its artists, which included Suriani Suratman, were invited to create works from red clay that had been harvested from a local construction site.

¹⁰ Kartina Dahari (1941-2014) was a Singapore singer and entertainer who was also popularly known as the 'Queen of Keroncong'. Her many accolades included the Perdana Emas (Golden Award) in 2009 and Artistic Excellence Award by The Composers and Authors Society of Singapore in 2010.

¹¹ The stage name of Salmah binte Ismail (1935-1983), a Singapore-Malaysian singer and actress who, with her film-icon husband P. Ramlee, was immensely successful and popular in the 1950s and 1960s.



Pusat 5, 1, 7

Pusat

Pusat, in Malay, refers to the navel and the centre. The navel symbolises the centre where life begins. Its association with the umbilical cord ties in with the attachment that I have with my mother. She continues to be central to my life even though the umbilical cord has been cut and her death parted us. The vessels in this series all have a dent at the centre, which is coated with a slip made from orange clay dug from the ground around Jalan Bahar.

Pusat series

2016, 2021, 2022

Special fleck, orange Jalan Bahar clay

slip, eucalyptus wood ash glaze

Fired at 1280°C with reduction



Pusat 11



Pusat 8



Pusat 6



Pusat 2



Pusat 2 detail



Rindu 1, 2, 4

Rindu

I long for (*rindu*) my mother every now and then. In my longing for her, I know that although my mother is no longer physically present, we continue to be connected through the memory of conversations that I had with her, the similar experiences that I now share with her as a mother and a working woman as well as skills and values that she had passed down to me. Each piece is made by pinching two big bowls, and then joined and shaped. The work of joining and shaping aligns with my deep attachment with my mother.

Rindu series

2017

Special fleck, eucalyptus wood ash glaze

Fired at 1280°C with reduction



Rindu 1



Rindu 5



Rindu 3



Rindu 4 detail



Ramuan 3, 15, 12, 4

Ramuan

As I pounded ingredients with the mortar and pestle, my mother shared stories that were life recipes on human relationships. With mama, learning to cook was not just about acquiring the many recipes that she shared with me. The interiors of these mortar shaped vessels are glazed using a recipe or *ramuan* of a variety of different ingredients mixed together.

Ramuan series

2021

Various clays and glazes

Fired at 1280°C with reduction



Ramuan 7, 10



Ramuan 1, 13



Ramuan 9



Ramuan 0



Jemput 3, 1, 2

Jemput

The word *jemput* is used in the context of welcoming guests. My mother welcomed family, friends, neighbours, students and strangers to our house to use our amenities and to share food on the dining table. My mother gave attention to how food to be served to guests was presented to indicate how much they were welcomed to our table. These platters are inspired by the folds of a hand towel placed under a finger bowl.

Jemput series

2018, 2022

White raku, orange Jalan Bahar clay

slip, eucalyptus wood ash glaze

Fired at 1280°C with reduction



Jemput 2 detail



Jemput 6



Jemput 5



Jemput 5 detail



It's OK to be Different 16, 6, 12, 18

It's OK to be Different

This phrase is taken from varying expressions in Malay that my mother used. It means being accepting of differences, and that each and every one is unique. What was important for her was being a good person.

These bottles are like human figures with their necks and shoulders. The bases of all these bottles were thrown on the wheel. Using the coiling method for the shoulders and neck gave me the room to create the shape of each bottle differently. It's okay that these bottles have shoulders that are asymmetrical, necks that are bent and some bodies that are flattened or squared. They can still contain liquids.

It's OK to be Different series

2022

Mixed raku and special stoneware, various
clay slips, eucalyptus wood ash glaze

Fired at 1280°C with reduction



It's OK to be Different 1



It's OK to be Different 8



It's OK to be Different 13



It's OK to be Different 20



It's OK to be Different 11



Ukur Baju di Badan Sendiri 3

Ukur Baju di Badan Sendiri

The *baju kurong* (Malay attire) is made up of many geometric parts like the rectangle, triangle and trapezium. They are adjusted to a person's preference of how loosely we want to wear our *baju kurong*. Using clay slabs, the geometric shapes are joined to create a *baju kurong* as desired, according to one's body. Figuratively it also connotes adapting one's circumstances and means according to the individual person.

Ukur Baju di Badan Sendiri series

2022

Buff raku, shino and eucalyptus wood ash glazes

Fired at 1280°C with reduction



Ukur Baju di Badan Sendiri 1



Ukur Baju di Badan Sendiri 2



Ukur Baju di Badan Sendiri 4



Ukur Baju di Badan Sendiri 5



Third Shift 6, 1, 8

Third Shift

Third Shift comes from the book *The Second Shift* by Arlie Hochschild. It is about how working women who have a family would finish their first shift at work only to go home to do a second shift. My mother belonged to the group of women who have a third shift – through her involvement in social services and volunteer work. To see to all these shifts requires careful balancing; sometimes reducing the time for one component when another required more effort. This balancing act is precarious and not always smooth.

Third Shift series

2017, 2022

Various clays, orange and white Jalan Bahar
clay slip, eucalyptus wood ash glaze
Fired at 1280°C with reduction



Third Shift 2



Third Shift 9



Third Shift 7



Third Shift 4

About the Artist



Dr Suriani Suratman (b. 1959), a social anthropologist, is Senior Lecturer at the Department of Malay Studies, National University of Singapore. She started pottery classes in 2001 at the Centre for the Arts, National University of Singapore under the tutorship of Master Potter Iskandar Jalil. She continued to study with Iskandar at his studio in Jalan Senyum from 2003 and at Jalan Bahar Clay Studios from 2005. She currently practises at Jalan Bahar Clay Studios where she also teaches ceramics.

SELECTED SOLO EXHIBITIONS

- 2022 'Suriani Suratman | Pusat: Conversations with my mama Saerah', The Arts House, Singapore
2017 'Cita Seni: Receptacle of Feeling/Filling', The Arts House, Singapore
2013 'Alam: – A Pottery Exhibition by Suriani Suratman', ART2 Gallery, Singapore

SELECTED GROUP EXHIBITIONS

- 2022 'Magnificence Once More: Singapore Women Artists Exhibition 2022', Federation of Art Societies (Singapore), Singapore Chinese Cultural Centre, Singapore
2021 Singapore Clay Festival 2021
2021 'Reflection', Maya Gallery, Singapore
2021 '~~Between the Living and the Archive~~', Gillman Barracks, Singapore
2021 'Voices & Visions: Singapore Women Artists Exhibition 2021', Federation of Art Societies (Singapore), Singapore Chinese Cultural Centre, Singapore
2018 Ceramic Expressions Second Edition, Mulan Gallery & Japan Creative Centre, Singapore
2016 'Ahmad Abu Bakar & Suriani Suratman: Tanah Air (Homeland)', The Private Museum, Singapore
2015 'Tribute to Local Clay: A Pottery Exhibition', Maya Gallery, Singapore
2013 'Iskandar Jalil Ceramics Exhibition – A Lifelong Passion for His Craft and His Teaching', Japan Creative Centre, Singapore
2013 Bank Art Fair, with Maya Gallery, Island Shangri-La, Hong Kong
2013 'encore!' (Maya Gallery's 1st Anniversary), Maya Gallery, Singapore
2013 'Firing A Passion: History and Pottery Practices in Singapore', NTU Museum, Singapore
2013 'Shakei – A Pottery Exhibition', Glocal Connect Village Art Gallery, Temasek Polytechnic, Singapore
2008 'Inspirations from Kampung Gelam', Malay Heritage Centre, Singapore
2007 'Pots, Pipes and Other Pieces', in conjunction with the Singapore Art Show, National Library, Singapore
2006 'Starting with Clay ...', ART2 Gallery, Singapore
2006 '3rd Ngee Ann 3D Art Exhibition', Ngee Ann Cultural Centre, Singapore
2006 'Opening of Jalan Bahar Clay Studios Exhibition', Singapore
2005 'Ceramitivity – The Third Statement', NUS Centre for the Arts, Singapore
2005 '2nd Ngee Ann 3D Art Exhibition', Ngee Ann Cultural Centre, Singapore
2003 'Discovery Phase', ART2 Gallery, Singapore
2002 'Ceramitivity – The Second Statement', NUS Centre for the Arts, Singapore

COMMISSIONS

- 2019 Ministry of Foreign Affairs, Singapore
2017 National University of Singapore, Singapore
2016 National Technology University, Singapore
2015 Malay Heritage Centre, Singapore
2012 Ministry of Law, Singapore
2009 Singapore International Foundation, Singapore
2007 National Heritage Board, Patron of the Year Award, Singapore
2006 The Sentosa Resort and Spa, Singapore
2003 Temasek Holdings, Singapore

Suriani Suratman | **Pusat** **Conversations with my mama Saerah**

2 – 11 July 2022
The Arts House, Gallery 2
1 Old Parliament Lane, Singapore 179429

PROGRAMMES

www.blueprintartadvisory.com/projects-pusat

Poetry for a Potter **Sat 2 July, 3.30 pm - 4.30 pm, Gallery 2**

Four poets respond in verse to the ceramic works of Suriani Suratman, whose works are built around memories of her mother Saerah Taris, a well-loved community figure. Listen in on pieces by Eric Valles, Muhammad Ilyia, Suratman Markasan and Ahmad Ubaidillah. In English & Malay.

Suratman Markasan's poems are translated into English by Dr Azhar Ibrahim and recited by Nur Hikmah binte Md Ali.

Organised in collaboration with Poetry Festival Singapore.

Conversation with the Artist - Suriani Suratman **Sun 3 July, 4 pm - 5.15 pm, Living Room**

Suriani Suratman talks about her art, her connected interests in material culture, agitating change for the roles and positions of women, and the influence of her mother, teacher & community mover Saerah Taris. She is joined by Dr Azhar Ibrahim & co-curator Seah Tzi-Yan.

An outreach programme organised by the Department of Malay Studies, National University of Singapore in collaboration with the exhibition '*Suriani Suratman | Pusat: Conversations with my mama Saerah*'. Supported by Arts House Limited.

The Poetics of Pusat in the Malay World and Beyond **Wed 6 July, 7 pm - 8.15 pm, Living Room**

A talk by Dr Azhar Ibrahim.

The word 'pusat' is rich in meaning and significance in this region. It could mean 'navel' in human physiology, or a middle or central position, or even an office or organisation. From past to present, 'pusat' represents an interesting notion of space, sacrality and ideological claims. This talk surveys the multiplicity of meanings that cross history, socio-politics, culture and mythologies to offer a view of how power, place and emotion have become central in our imagination.

An outreach programme organised by the Department of Malay Studies, National University of Singapore in collaboration with the exhibition '*Suriani Suratman | Pusat: Conversations with my mama Saerah*'. Supported by Arts House Limited.

Artist Tour **Sat 9 July & Sun 10 July, 3 pm - 3.30 pm, Gallery 2**

Suriani Suratman hosts a tour of '*Pusat | Conversations with my mama Saerah*'.



Ramuan

I would like to thank the following for their contribution towards the making of my exhibition.

Acknowledgements

Jane Ittogi
Iskandar Jalil
Jorg Sundermann
Dr Azhar Ibrahim
Suratman Markasan
Eric Valles
Muhammad Ilyia
Ahmad Ubaidillah
Nur Hikmah
Hiroko Mita
Taufiq Suratman
Heiko Schulze
Jamil Schulze
Wendy Cheong
Seah Tzi-Yan
Lindy Poh
Meena Mylvaganam
Benjamin Chuang
Cheryl Lam
Angela Pinto
Chua Pei Shyuen

This has been a long journey and I am glad you have been there with me.

Suriani Suratman
June 2022

Curatorial Team

Wendy Cheong & Seah Tzi Yan

Supported by



a.r.t.s.fund

Programmes in collaboration with



Department of Malay Studies
Faculty of Arts & Social Sciences

POETRY
FESTIVAL SG

Supported by

ARTS
HOUSE
LIMITED

Held at

THE
ARTS
HOUSE

