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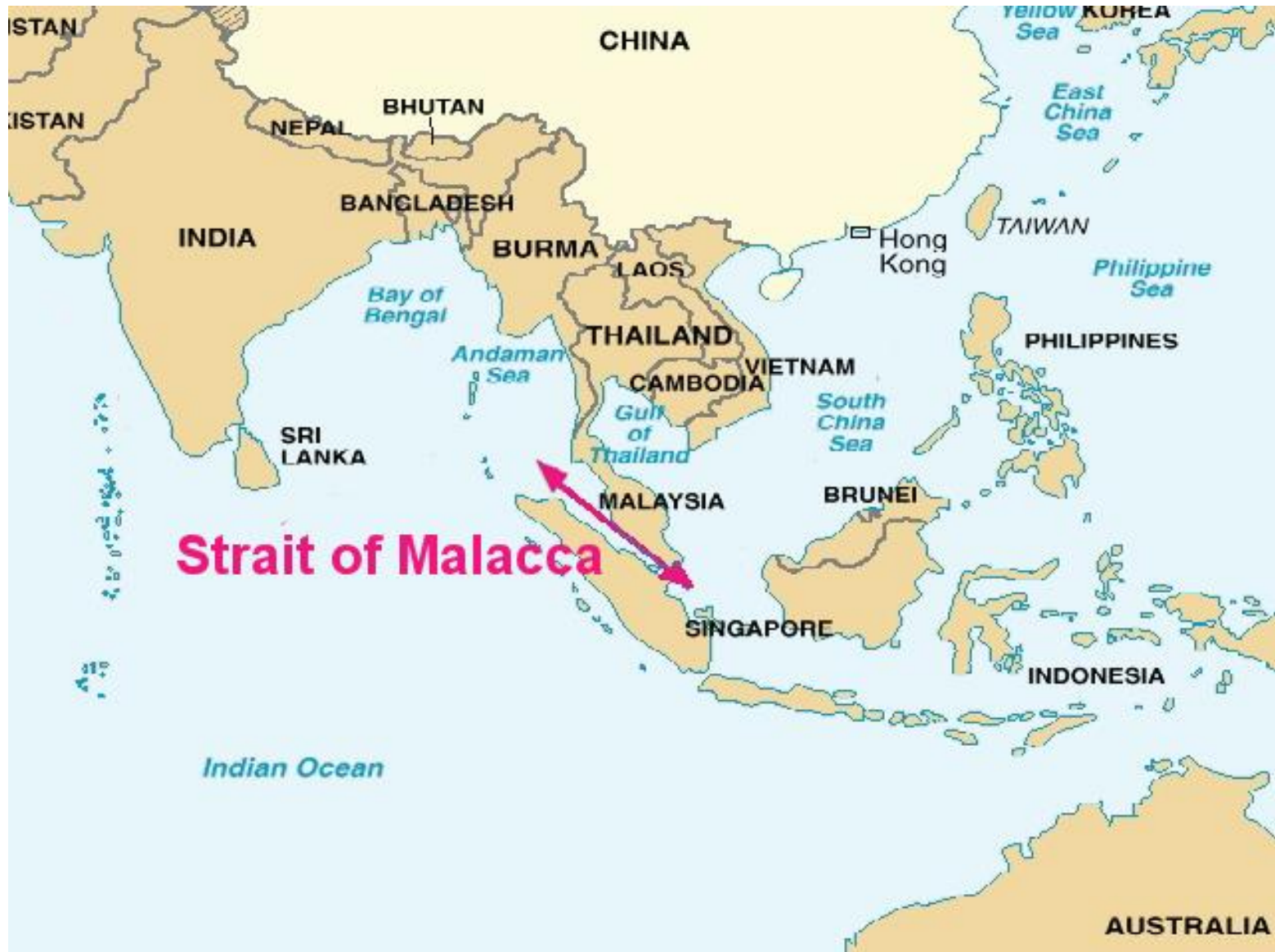
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Figure 7: Richard Ho Architects (2021) Award-winning heritage restoration of a Peranakan style bungalow at 25 Chapel Road, Katong, Singapore. Available at: <https://www.richardhoarchitects.com/portfolio/25-chapel-road/>





**Figure 8: Tay, E., Jambu Studio, Pong, G., Chong, K., and Yap Photography (2009) Close-up image of a 'Relief, three-dimensional beadwork technique [illustration]In: Bebe Seet, *Peranakan Beadwork: My Heritage*. Singapore: Bebe Seet, p. 52.**





**Figure 9: Citigold Select, Asian Civilisation Museum, and Peranakan Museum Singapore (2008) Peranakan Chinese belt buckle derived from the Malay culture, but with motifs of Chinese deities, mythical animals and auspicious symbols [illustration]In: Citigold Select, *Peranakan Treasures*. Singapore: Citibank, p. 46.**



Figure 10: Hendricks, E (2009) Victorian Bell Jar made by young Peranakan ladies for the bridal chamber for the 12 –day wedding ceremony [illustration]In: Peter Wee, *A Peranakan Legacy: The Heritage of the Straits Chinese*. Singapore: Marshall Cavendish Editions, P. 189.





Figure 11: Jennifer Lim (n.d) *'Peony Trio Butterfly'*. [canvas print]. Available at: <https://jenniferlimart.com/gallery?category=Heritage+Tile+Series>





These 100-year-old ladies (the tiles) deserve to be cleaned, spruced up and displayed in their full, colourful and decorative glory. I'm looking forward to putting a spotlight on these beauties.

—**ALICIA LIM**, on the tiles that adorn the tombs in the Greater Bukit Brown cemetery

For such a task, volunteers were clearly excited to spend the 2 1/2 to 3 hours to be spent each day of their time in the cemetery. The work is done in a small, cluttered cemetery, located 200m from the road and 100m from the road. The work is done in a small, cluttered cemetery, located 200m from the road and 100m from the road.



## Uncovering the past, tile by tile

Artist documents tiles — some from early 1900s — of tombs in Greater Bukit Brown

**Melanie de Vries**  
Heritage and Community Curator

**Ching Hui Joo**  
Curator of Photography



These old tombs, the first to be built in the cemetery, were made from red tiles. As the tiles are restored, a burial tile is placed on top of the tomb. The tiles are restored in a way that is similar to the tiles in the Greater Bukit Brown cemetery.

These tiles past decade on, but have been neglected through time. Some were made in the 1900s and some were made in the 1950s. The tiles are made of red and white tiles with floral designs. The tiles are made of red and white tiles with floral designs. The tiles are made of red and white tiles with floral designs.



These tiles are made of red and white tiles with floral designs. The tiles are made of red and white tiles with floral designs. The tiles are made of red and white tiles with floral designs.



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These tiles are made of red and white tiles with floral designs. The tiles are made of red and white tiles with floral designs. The tiles are made of red and white tiles with floral designs.

Figure 12: Peranakan tiles at the Bukit Brown Cemetery, The Singapore Heritage Tile Project. Available at: <https://jenniferlimart.com/singaporeheritagetiles>





Figure 13: Peranakan tiles with peacock motif at the Bukit Brown Cemetery, The Singapore Heritage Tile Project [illustration] In: David Pierson, *Singapore's original crazy rich bedazzled their tombs with tiles: A race to save them as exhumation looms in Los Angeles Times*, 3 March 2020. Available at: [Development and tradition clash in Singapore cemeteries - Los Angeles Times \(latimes.com\)](https://www.latimes.com)





Figure 14: Onlewo (n.d) 'Peranakan Story'. [silk scarf]. Available at: <https://onlewo.com/shop/>



Figure 15: Audrey Chua (n.d) *3D printed beaded vase with hand-sewn beads designed by Audrey Chua, Singapore*. [3D printing technology and algorithmic design software]. Available at: <https://www.behance.net/gallery/53396577/Bead-by-Bit>



Figure 16: Audrey Chua (n.d) *3D printed shoes with hand-sewn beads designed by Audrey Chua, Singapore.* [3D printing technology and algorithmic design software]. Available at: <https://www.behance.net/gallery/53396577/Bead-by-Bit> [Accessed 20 September 2022].





Figure 17: Sylvia Lee Goh (1988/1991) 'Woman, Oh! Woman, III—Camaraderie'. [painting] In: Eddy Izuwan Musa and Sarena Abdullah, 2017. *Iconological analysis of the peranakan intimate lifestyle: A case study of Sylvia Lee Goh's Woman, Oh! Woman painting series*, *Wacana Seni Journal of Arts Discourse*, 16. Available at: <https://doi.org/10.21315/ws2017.16.6>



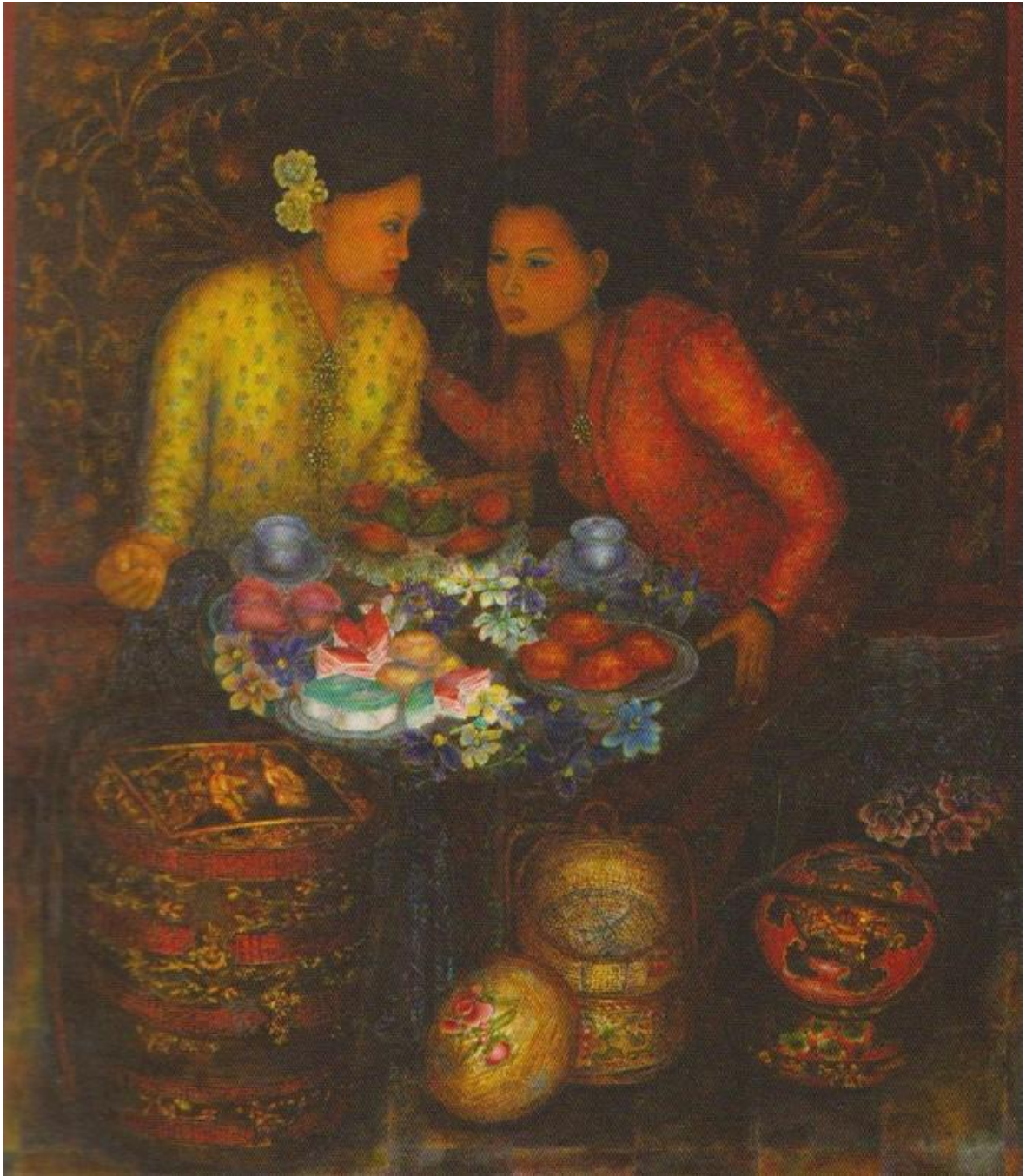


Figure 18: Sylvia Lee Goh (2008/2014) 'My Friend, My Sister!' [painting]. In: Eddy Izuwan Musa and Sarena Abdullah, 2017. *Iconological analysis of the peranakan intimate lifestyle: A case study of Sylvia Lee Goh's Woman, Oh! Woman painting series*, *Wacana Seni Journal of Arts Discourse*, 16. Available at: <https://doi.org/10.21315/ws2017.16.6>



Figure 19: Carolyn Law (2015) *'Smoking Bride'*. [oil on canvas]. Available at: <https://carolynlawyl.com/galleries/the-figurative-brides/>





Figure 20: Carolyn Law (2015) '*Mustardfields*'. [oil on canvas]. Available at: <https://carolynlawyl.com/galleries/the-figurative-brides/>





Figure 21: Carolyn Law (2015) 'She says...'. [oil on canvas]. Available at: <https://carolynlawyl.com/galleries/the-figurative-brides/>



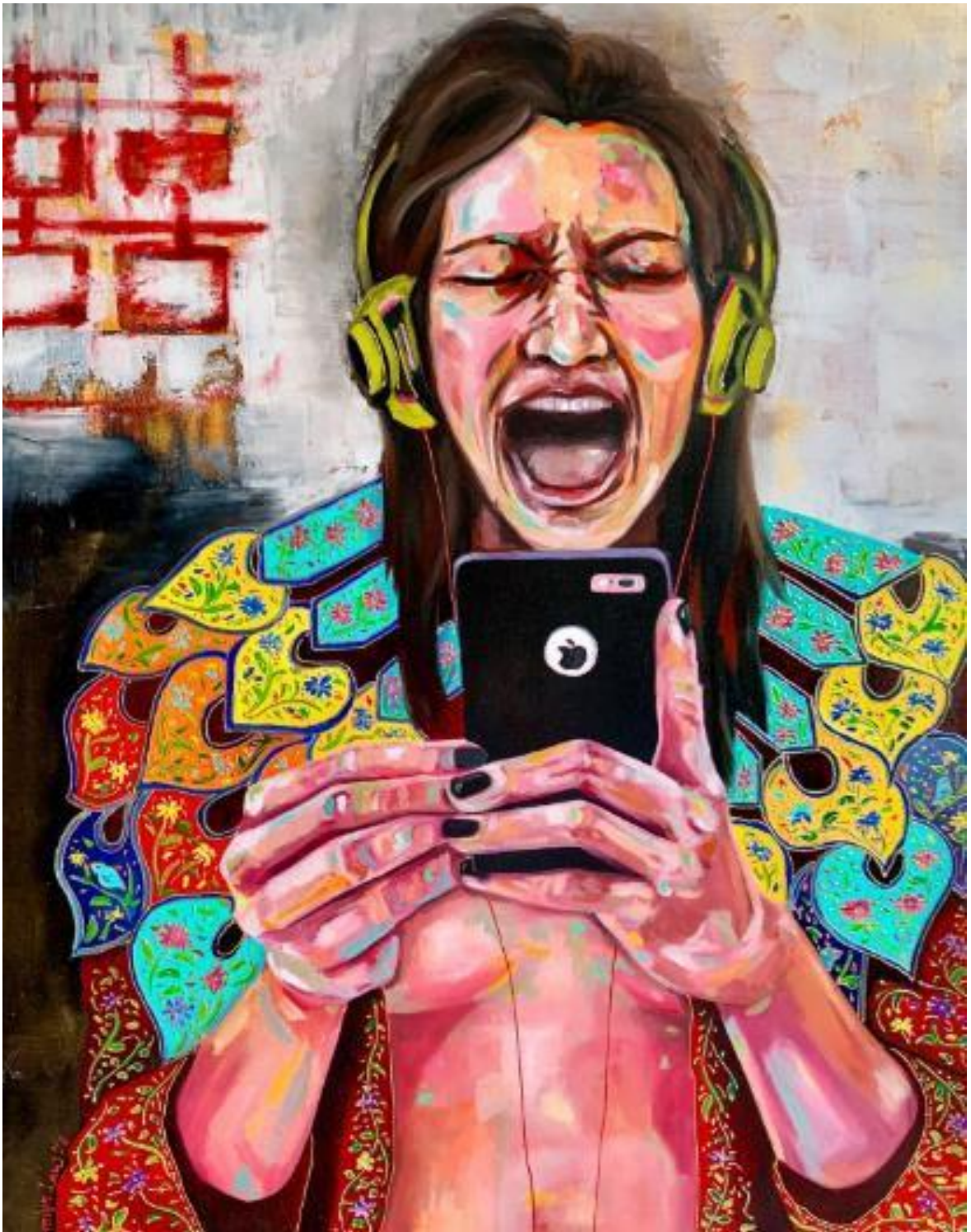


Figure 22: Carolyn Law (2015) *'She'*. [oil on canvas]. Available at: <https://carolynlawyl.com/galleries/the-figurative-brides/>

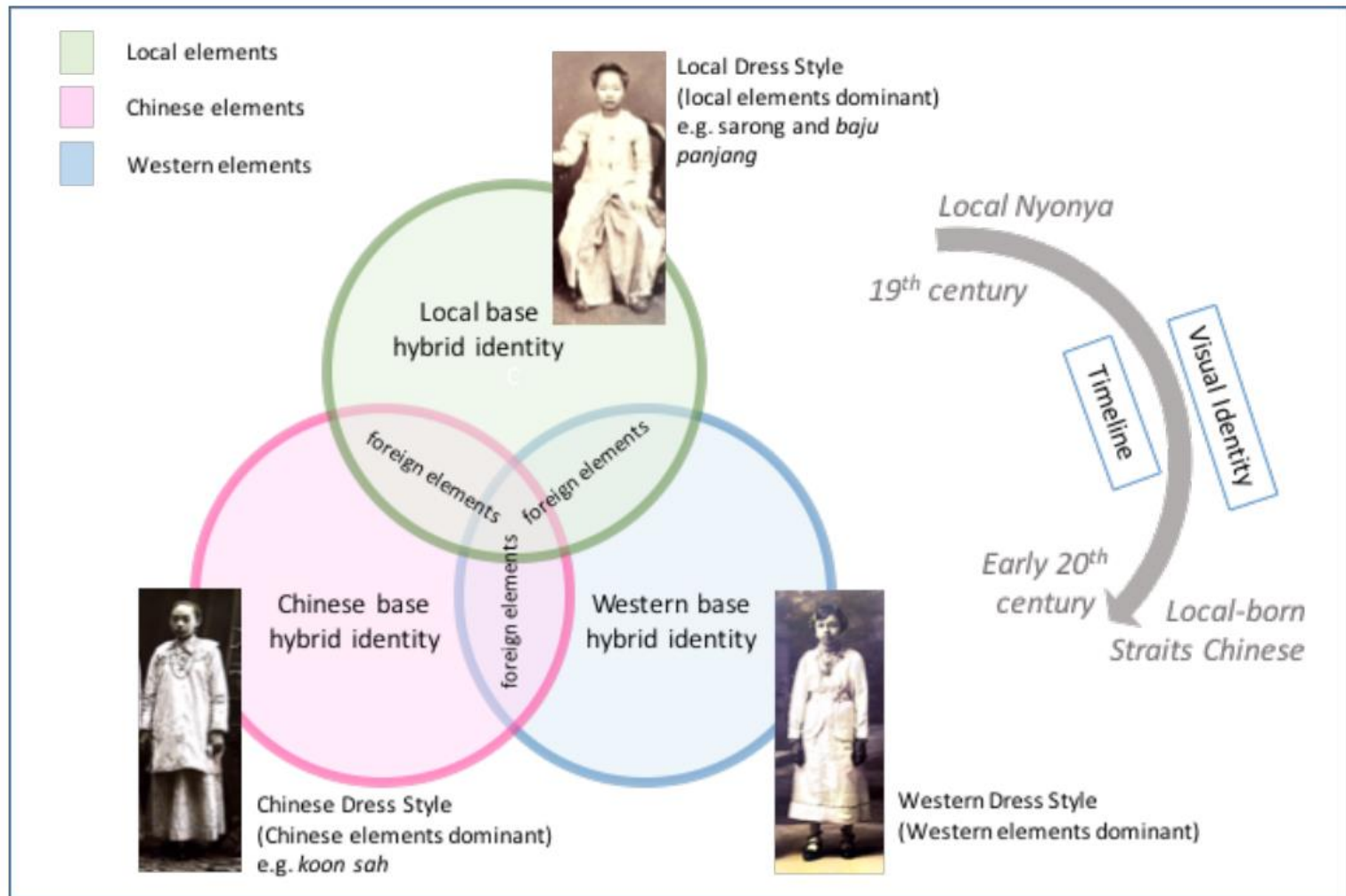


Figure: 23 Lee, T. (2016) Changing visual identity of the nyonya [illustration] In: Thienny Lee, 2016, *Dress and Visual Identities of the Nyonyas in the British Straits Settlements; mid-nineteenth to early-twentieth century*, p. 241.



**Figure: 24** Kebaya with European lace trimmed along the front hems and sleeves, an image from Peter Lee, 2014, *Sarong Kebaya: Peranakan Fashion in an Interconnected World 1500-1950*. Singapore: Asian Civilisations Museum, p. 263 [illustration] In: Thienny Lee, 2016, *Dress and Visual Identities of the Nyonyas in the British Straits Settlements; mid-nineteenth to early-twentieth century* , p. 210.



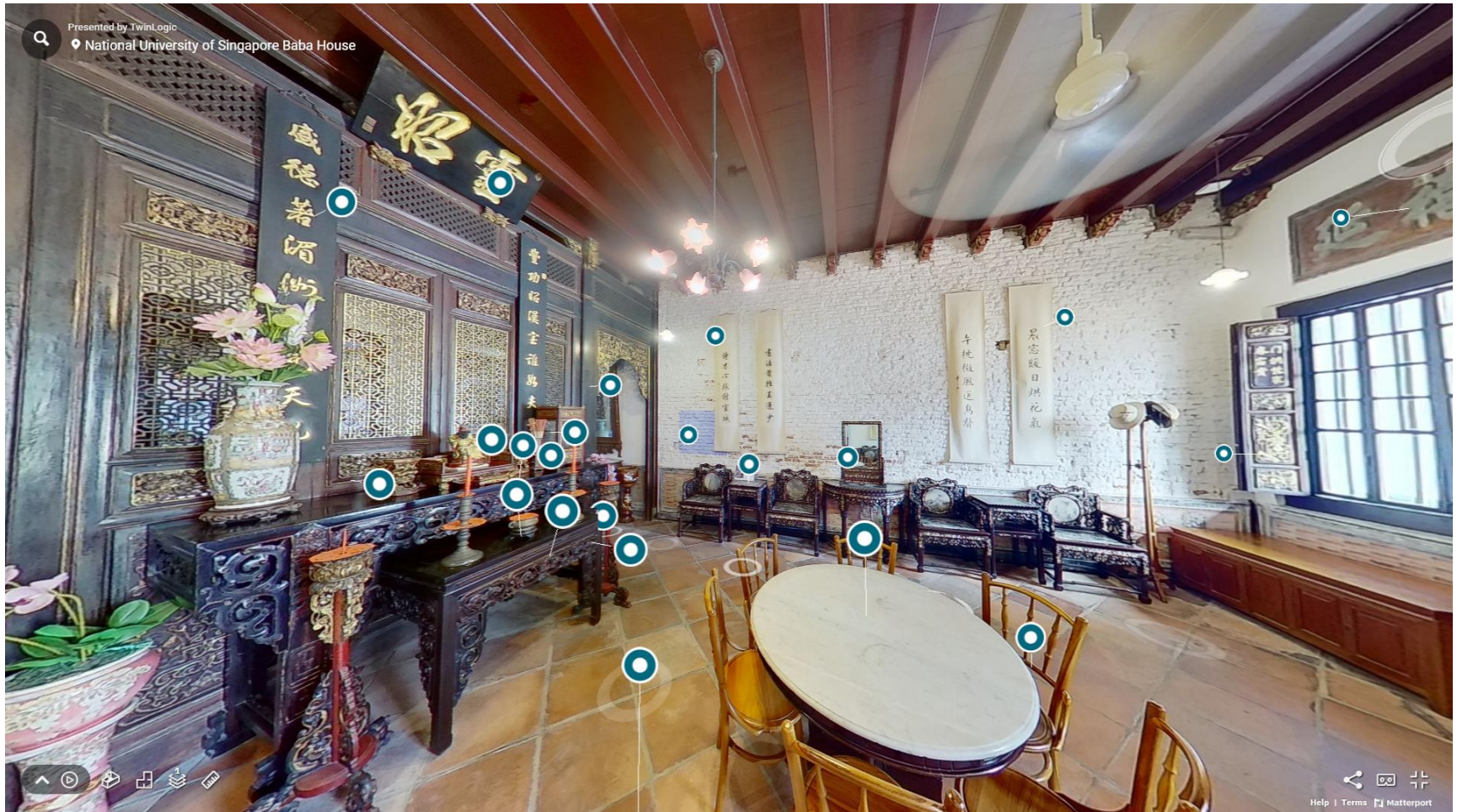


Figure 25: National University of Singapore Baba House (n.d) *The virtual Baba House, with clickable information points, a screen capture of the virtual Baba House.* © National University of Singapore. Available at: <https://babahouse.nus.edu.sg/virtualbh/>





**Figure 26: An old photograph of Josephine's mother in her younger dressed in traditional sarong kebaya. [photograph]© Josephine Koh.**





Figure 27: Ng, J. (2022) *Elaborated embroidery on the front lapels of the kebaya*. Collection of Mr.Goh. [photograph] © Jennifer Ng.





Figure 28: Chua, K. (2011) Translucent materials such as rubia used for the kebaya. [illustration] In: Christina Ong, *Nyonya Kebaya: Intricacies of the Peranakan Heritage*. Singapore: Christina Ong, p. 129.



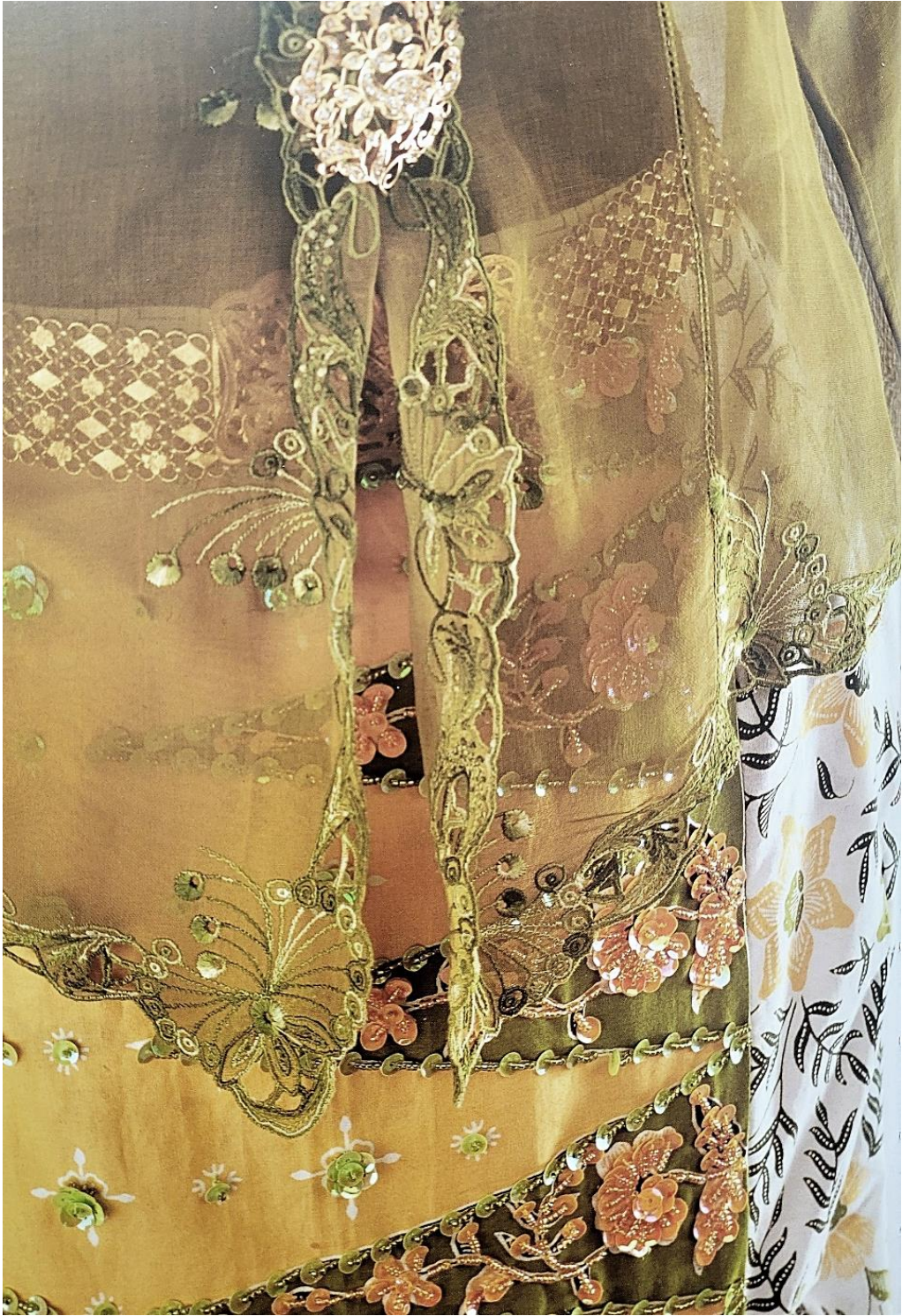


**Figure 29: Ng, J. (2022) *Sarong with a spray of flowers on the dark blue central panel (kepala) and on the rest of the body (badan) shown on yellow ochre coloured background.* [photograph] © Jennifer Ng.**





**Figure 30: Ng, J. (2022) A well-crafted silver belt typically used by Peranakan women to secure their sarongs. Collection of Mr. Goh. [photograph] © Jennifer Ng.**



**Figure 31: Chua, K. (2011) Silver belts worn under the sheer rubia kebaya. [photograph] In: Ong, C (2011), *Nyonya Kebaya: Intricacies of the Peranakan Heritage*. Singapore: Christina Ong, p. 100.**





**Figure 32: Gold and diamond kerosangs on a baju panjang [illustration] In: Edmund Chin, 1991, *Gilding The Phoenix*. Singapore: The National Museum Singapore, p. 167.**





Figure 33: Ng, J. (2022) *A kerosang fastened on fabric, as demonstrated by Mr. Goh.* [photograph] © Jennifer Ng.





Figure 34: Ng, J. (2022) *Images of old kerosang shown here with fastening pins exposed.* Collection of Mr. Goh. [photograph] © Jennifer Ng.





Figure 35: Ng, J. (2022) *Three kerosang connected by short chains*. Collection of Mr. Goh. [photograph] © Jennifer Ng.





Figure 36: First Photo Suppliers (1984) Three sets of Ibu anak kerosangs, *mounted in box-settings*. [illustration]  
In: Ho Wing Meng, *Straits Chinese Silver: A Collector's Guide*. Singapore: Times Books International, p. 108.





Figure 37: First Photo Suppliers (1984) *À jour* mounting technique employed here on hollowed rings with embedded stones. [illustration] In: Ho Wing Meng (1984) *Straits Chinese Silver: A Collector's Guide*, Singapore: Times Books International, p. 110.





Figure 38: Citigold Select, Asian Civilisation Museum, and Peranakan Museum Singapore (2008) Star Brooch [illustration]In: Citigold Select, *Peranakan Treasures*. Singapore: Citibank Singapore Ltd, p. 56.



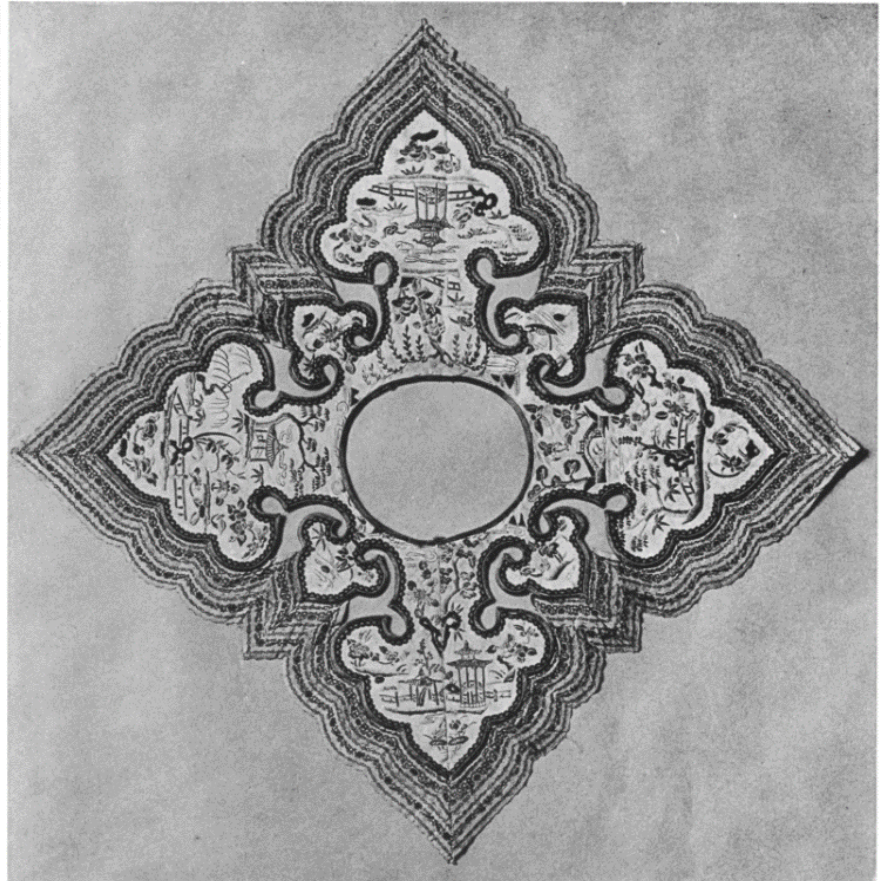
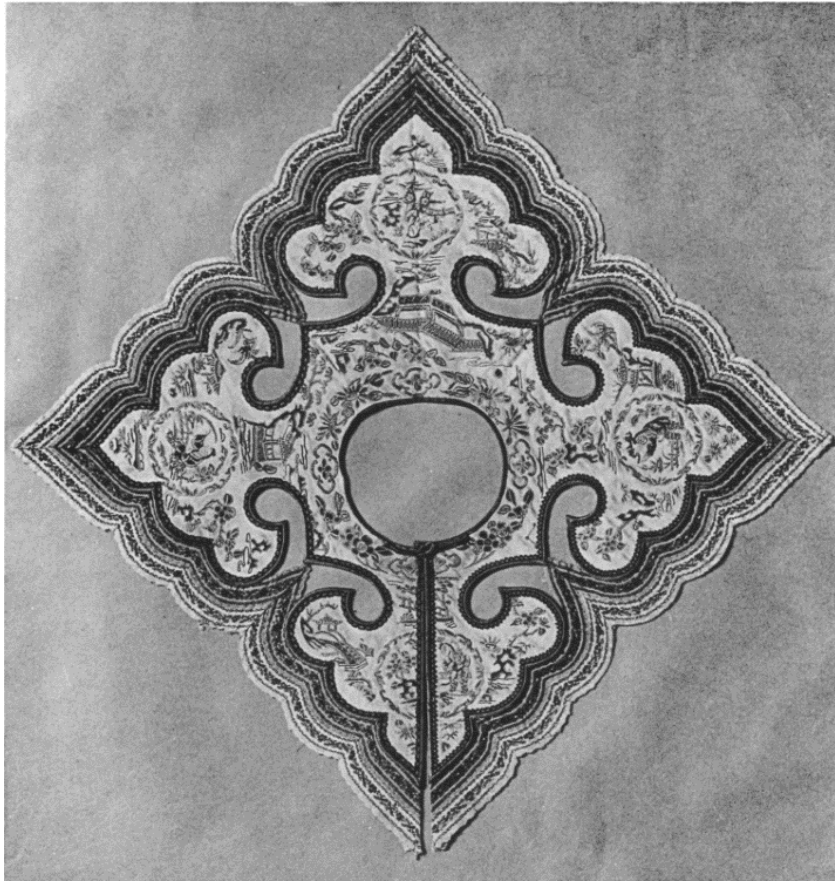


Figure 39: Goldberg, R. (1951) Chinese cloud collar motifs. [illustration] In: Schuyler Cammann, *The Symbolism of the Cloud Collar Motif*. *The Art Bulletin*, New York: College Art Association, p. 5.



Figure 40: Roots (2021) A kamcheng decorated with cloud collar motif. Available at: [https:// https://www.roots.gov.sg/Collection-Landing/listing/1230010](https://www.roots.gov.sg/Collection-Landing/listing/1230010)





Figure 41: A *kamcheng* with cloud collar motif decoration from China early Republican period. Wikimedia Commons. Available at: [https://commons.wikimedia.org/wiki/File:Kamcheng\\_with\\_peonies\\_and\\_phoenix\\_from\\_China\\_early\\_Republican\\_period\\_IMG\\_9803\\_singapore\\_peranakan\\_museum.jpg](https://commons.wikimedia.org/wiki/File:Kamcheng_with_peonies_and_phoenix_from_China_early_Republican_period_IMG_9803_singapore_peranakan_museum.jpg)



Figure 42: The Pepin Press (1996) Highly decorated ceramic stool with cloud collar decorative design at the top. [illustration] In: Khoo Joo Ee, *The Straits Chinese: A Cultural History*. Amsterdam: The Pepin Press, p. 254.





**Figure 43: Ng, J. (2022) *Ketok lobang* on a kebaya made by Singaporean Kebaya designer and maker Heath Yeo.[photograph] © Jennifer Ng.**





Figure 44: Ng, J. (2022) *Pressed buttons on a kebaya*. [photograph] © Jennifer Ng.





Figure 45: Ng, J. (2022) *Zip on one side of a sarong*. [photograph] © Jennifer Ng.



Figure 46: Artwork 'Cuddle' by Janine Antoni, 1999. [illustration] In: Antoni, J. and Heathfield, A. (eds), *Perform, Repeat, Record: Live Art in History*. UK: Latimer Trend, p. 525.





Figure 47: Ng, J. (2022) *Image of a batu lesong that has been used for over 40 years.* [photograph] © Jennifer Ng.





Figure 48: Ng, J. (2022) *Close-up of the batu lesong*. [photograph] © Jennifer Ng.





**Figure 49: Ng, J. (2022) Typical ingredients used for making the rempah prepared by Betty Low. [photograph] © Jennifer Ng.**





Figure 50: Ng, J. (2022) *Preparation of rempah using the batu lesong* by Betty Low. [photograph] © Jennifer Ng.





Figure 51: Ng, J. (2022) *Preparation of rempah using the batu lesong* by Betty Low. [photograph] © Jennifer Ng.



Figure 52: Ng, J. (2022) *Preparation of rempah using the batu lesong by Betty Low.* [photograph] © Jennifer Ng.





Figure 53: Cheong, K. and Lee, C. K. (2013) A batu giling used for grinding spice ingredients. [illustration]  
In: *Peranakan Museum Guide*. Singapore: Asian Civilisation Museum for the Peranakan Museum, p. 239.



Figure 54: Ng, J. (2022) *Rempah prepared by Betty Low, using the batu lesong.* [photograph] © Jennifer Ng.





Figure 55: Ng, J. (2022) Ink stone with ink sticks used for the preparation of Chinese ink. [photograph] © Jennifer Ng.



Figure 56: Ng, J. (2022) *Kueh Ee poached in a sweet ginger flavoured syrup.* [photograph] © Jennifer Ng.





Figure 57: Ng, J. (2022) *Ingredients for sweet ginger flavoured syrup*. [photograph] © Jennifer Ng.



**Figure 58:** Ng, J. (2022) *Two pairs of kueh ee stuck to the main door frame of a flat in Singapore where a family of Peranakans lives.* [photograph] © Jennifer Ng.





Figure 59: Ng, J. (2022) *Close- up of two kueh ee stuck to the main door frame of a flat in Singapore.* [photograph] © Jennifer Ng.



Figure 60: National University of Singapore Baba House (n.d) *The red altar of the datok dapur in the Baba House, a screen capture of the virtual NUS Baba House.* © National University of Singapore. Available at: <https://babahouse.nus.edu.sg/virtualbh/>





Figure 61: Ng, J. (2022) *Preparation of the red and white kueh ee.* [photograph] © Jennifer Ng.



Figure 62: Ng, J. (2022) *Making the white kueh ee before the red ones.*  
[photograph] © Jennifer Ng.





Figure 63: Roots (2021) *Tiger's Claw amulet*. Available at: [https:// www.roots.gov.sg/Collection-Landing/listing/1250325](https://www.roots.gov.sg/Collection-Landing/listing/1250325)



Figure 64: East Indies Museum (2012) *Child's Amulet/Talisman, used by Chinese Peranakan people, Java, Indonesia, dated late 19th/ early 20th Century.* Available at: [www.eastindiesmuseum.com/jewelry/88-1779-1197.html](http://www.eastindiesmuseum.com/jewelry/88-1779-1197.html)





Figure 65: First Photo Suppliers (1984) A pendant-amulet depicting the figure of the goddess of mercy. [illustration]  
In: Ho Wing Meng, *Straits Chinese Silver: A Collector's Guide*. Singapore: Times Books International, p. 121.



Figure 66: Hendricks, E (2009) *Protective amulets made for babies and young children*. [illustration]In: Peter Wee, *A Peranakan Legacy: The Heritage of the Straits Chinese*. Singapore: Marshall Cavendish Editions, p. 79.





**Figure 67: *Four Peranakan children posing for a portrait in a studio late in the nineteenth century (n.d) [illustration] In: Ronald Knapp, *The Peranakan Chinese Home: Art and Culture in daily life*. Singapore: Tuttle Publishing, p.12.***



Figure 68: Michael Backman Ltd (2022) *Peranakan Straits Chinese Children's Silver Amulets*. Available at: [https:// www.michaelbackmanltd.com/archived\\_objects/peranakan-straits-chinese-childrens-silver-amulets/](https://www.michaelbackmanltd.com/archived_objects/peranakan-straits-chinese-childrens-silver-amulets/)



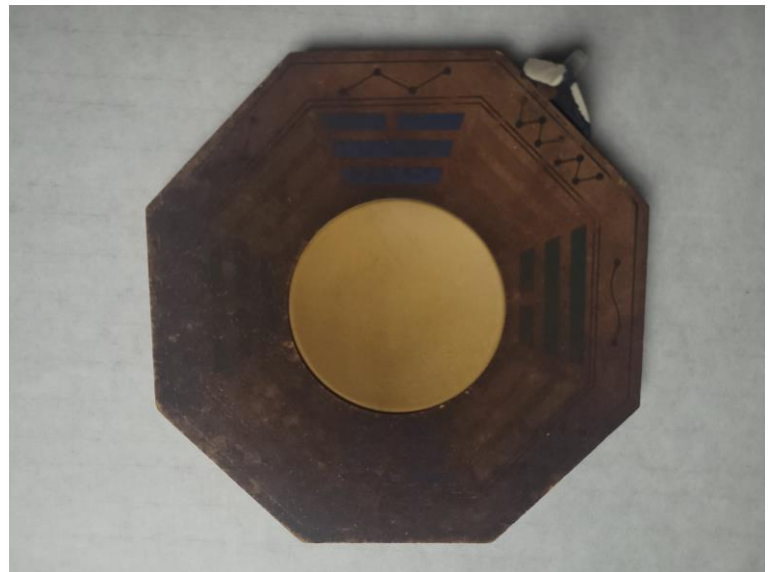
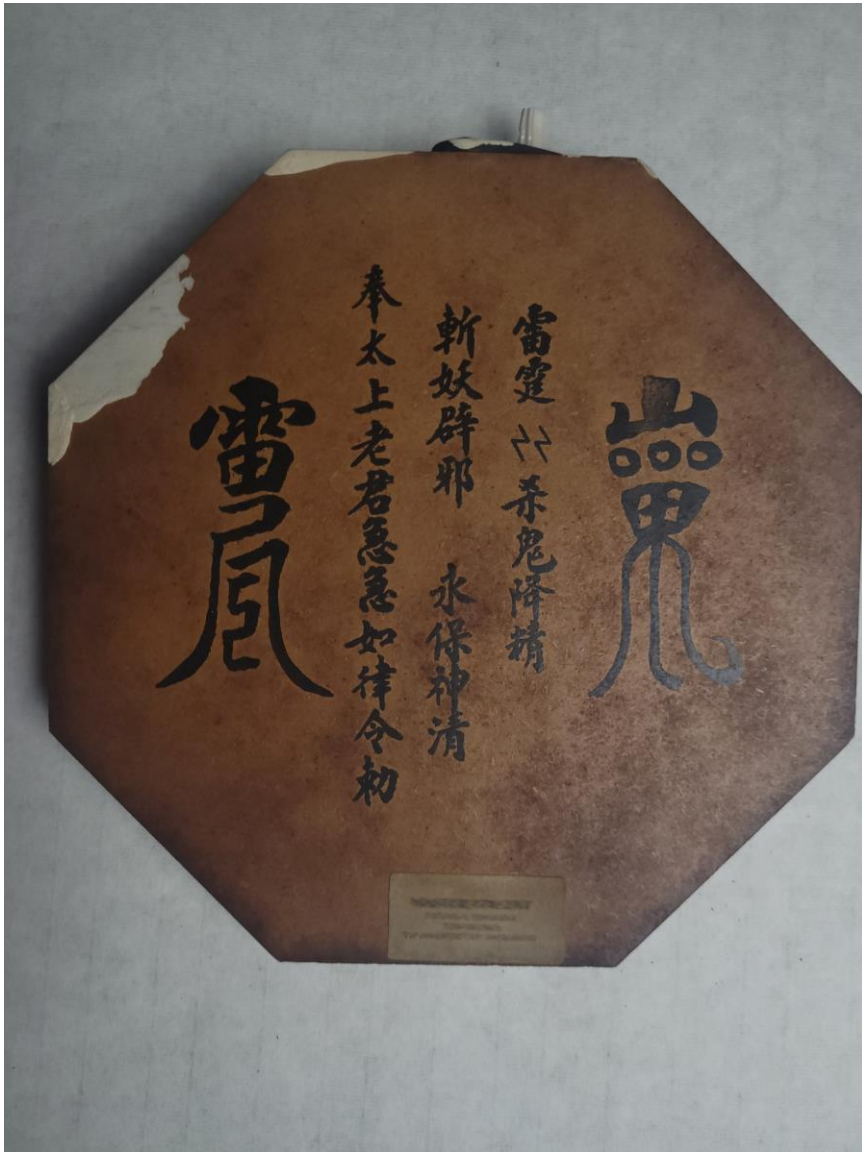


**Figure 69: A talisman in yellow covering placed on a red packet that typically symbolises good luck [photograph] © Betty Low, Singapore.**



Figures 70: Goh (2022) *A talisman in yellow covering*. [photograph] © Mr. Goh, Singapore.





Figures 71(a), (b) and (c): Ng, J. (2022) *Eight-trigram fixture that was hung outside the window of a flat in Singapore for thirty years, with wall plug and bracket still attached.* [photograph] © Jennifer Ng.



Figure 72: Roots (2021) *Thian teng*. Available at: <https://www.roots.gov.sg/Collection-Landing/listing/1055782>





Figure 73: Ong, C. (2017) Thian teng with a pak kua base. [illustration]In: Ronald Knapp, *The Peranakan Chinese Home: Art and Culture in Daily Life*. Singapore: Tuttle Publishing, p. 82.



Figure 74: Ong, A. C. (2017) *Charms used to reduce misfortune and forestall intrusions*. [illustration] In: Ronald Knapp, *The Peranakan Chinese Home: Art and Culture in daily life*. Singapore: Tuttle Publishing, p.78.





Figure 75: Ong, A. C. (2017) Pak kua emblem, which sometimes includes the Taiji or Supreme Ultimate characters. [illustration] In: Ronald Knapp, *The Peranakan Chinese Home: Art and Culture in daily life*. Singapore: Tuttle Publishing, p.81.



**Figures 76: Tan, C. (2022) *A pre-war Peranakan house with the inner glass and wood window containing a pak kua design.* [photograph] © Cedric Tan, Malaysia.**





Figure. 77: Ng, J. (2022) *Peranakan style building at Emerald Hill in Singapore with pak kua-shaped windows.* [photograph] © Jennifer Ng.





Figure 78: Kang, T. L.. (1983) Auspicious items placed between a Chinese Almanac during the Cheo Tau Ceremony. [illustration] In: Cheo Kim Ban, 1983, *A Baba Wedding*. Singapore: Eastern Universities Press, p. xvi.





Figures 79 (a): Tan, C. (2022) *A set of tassels and central gewgaw containing a mirror in the middle section.* [photograph] © Cedric Tan, Malaysia.

Figures 79 (b): Tan, C. (2022) *A close-up image of the object* [photograph] © Cedric Tan, Malaysia.



Figure 80: Roots (2021) *A phoenix cape (cloud collar) opening at the front, dated between early to mid-20th century, from the region of Malacca.* Collection of the Peranakan Museum. Available at: <https://www.roots.gov.sg/Collection-Landing/listing/1246936>





Figure 81: A padded ornament inset with a mirror, hung on the back of the Malaccan style wedding gown [illustration] In: Edmund Chin, 1991, *Gilding The Phoenix: The Straits Chinese and their jewellery*. Singapore: The National Museum Singapore, p. 145.





Figure 82: A Peranakan couple from Singapore on the first day of their wedding. [illustration] In: Edmund Chin, 1991, *Gilding The Phoenix: The Straits Chinese and their jewellery*. Singapore: National Museum Singapore, p. 130.



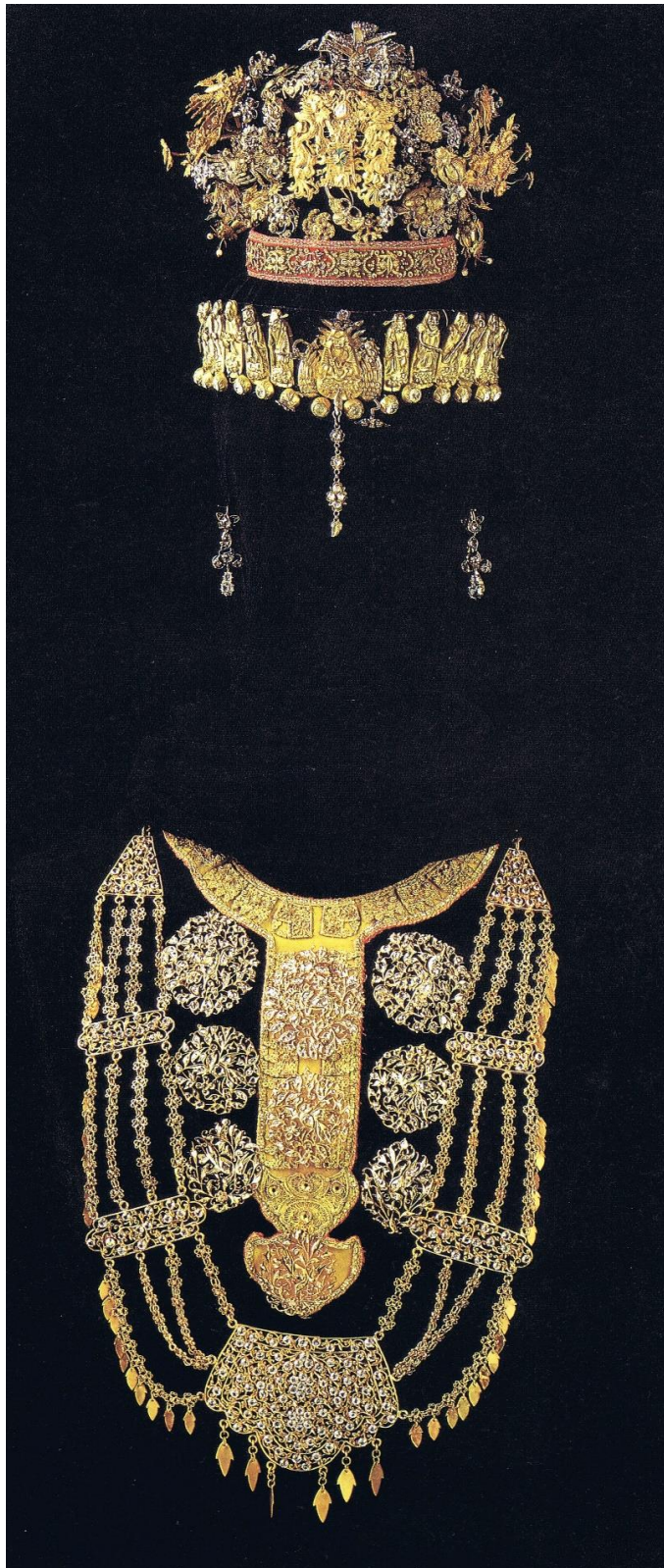


Figure 83: Malaccan style wedding headdress, headband and chest ornament, made of gold, silver, diamonds, and tassels [illustration] In: Edmund Chin, 1991, *Gilding The Phoenix: The Straits Chinese and their jewellery*. Singapore: National Museum Singapore, p. 149.



Figure 84: Kang, T. L. (1983) The Peranakan bride in her wedding regalia, assisted by the sangkek um [illustration] In: Cheo Kim Ban, 1983, *A Baba Wedding*. Singapore: Eastern Universities Press, p. 41.





Figure 85: Louise Bourgeois (2002) *One of the pages in 'Ode à l'Oubli', no. 18 of 34* [illustration book]. Available at: [https://www.moma.org/s/lb/collection\\_lb/objbytag/objbytag\\_tag-vo98440\\_sov\\_page-19.html](https://www.moma.org/s/lb/collection_lb/objbytag/objbytag_tag-vo98440_sov_page-19.html)

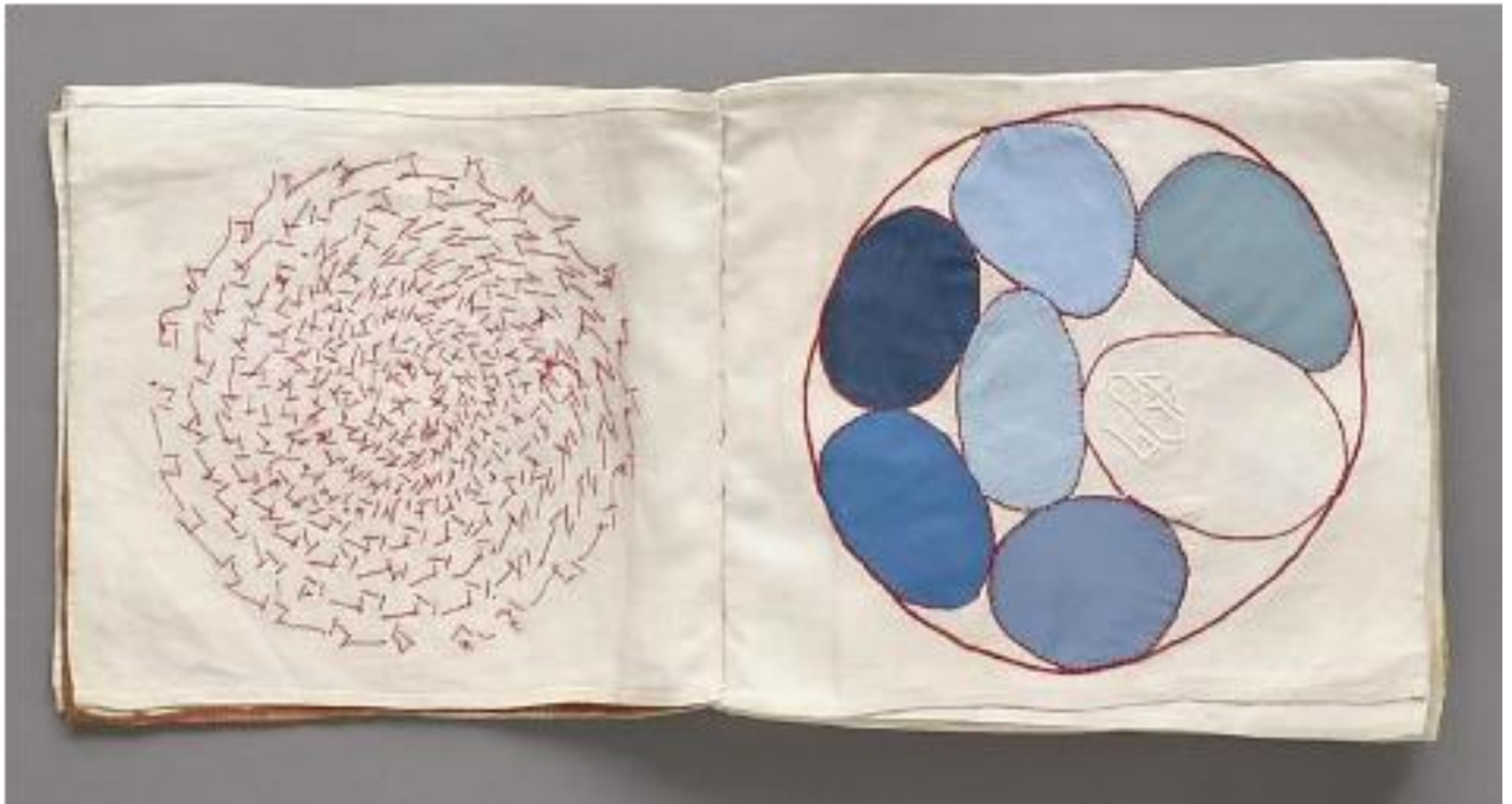


Figure 86: Louise Bourgeois (2002) *One of the pages in 'Ode à l'Oubli', no. 4 of 34* [illustration book]. Available at: [https://www.moma.org/s/lb/collection\\_lb/objbytag/objbytag\\_tag-vo98440\\_sov\\_page-19.html](https://www.moma.org/s/lb/collection_lb/objbytag/objbytag_tag-vo98440_sov_page-19.html)





Figure 87: Ng, J. (2022) *Close-up image of a free-motion embroidered kebaya on a modernised kebaya made by Singapore kebaya designer and maker Heath Yeo.* [photograph] © Jennifer Ng.





**Figure 88: Ng, J. (2022) *Fine intricate free-motion embroidery on a modernised kebaya produced by Singapore kebaya designer and maker Heath Yeo. [photograph] © Jennifer Ng.***





**Figure 89: Ng, J. (2022) *Modernised kebaya with overlapping appliqued flower sulam, made by Singapore kebaya designer and maker Heath Yeo. [photograph] © Jennifer Ng.***



**Figure 90: Ng, J. (2022) *Modernised version of the kebaya sulam, made by Singaporean Kebaya designer and maker Heath Yeo using the free-motion embroidery method. [photograph] © Jennifer Ng.***





Figure 91: Audrey Chua (n.d) 3D printed beaded accessory with hand-sewn beads designed by Audrey Chua, Singapore. [3D printing technology and algorithmic design software]. Available at: <https://www.behance.net/gallery/53396577/Bead-by-Bit>



Figure 92: Audrey Chua (n.d) *3D printed beaded accessories with hand-sewn beads designed by Audrey Chua, Singapore. [3D printing technology and algorithmic design software]. Available at: <https://www.behance.net/gallery/53396577/Bead-by-Bit>*





Figure 93: A custom-made *Teng ji seh*. [photograph] ©courtesy of an anonymous contributor, Singapore.



Figure 94: Ng, J. (2022) *Kasot manek with western inspired motif of the seven dwarfs*. Collection of Mr.Goh. [photograph] © Jennifer Ng.





Figure 95: Tay, E., Ho, E., Pong, G., Cheong, K. Yap, Y. P. (2009) A traditional pidangan tied with strings and dowel rods [illustration] In: Bebe Seet, 2009, *Peranakan Beadwork: My Heritage*. Singapore: Bebe Seet, p. 88.



Figure 96: Tay, E., Ho, E., Pong, G., Cheong, K. Yap, Y. P. (2009) A kaki pindanan (beading stand). [illustration] In: Bebe Seet, 2009, *Peranakan Beadwork: My Heritage*. Singapore: Bebe Seet, p. 88.





Figure 97: Ng, J. (2022) *A pair of kasot (shoe) worn by Peranakan men. This is a pair of wedding shoes worn and owned by Mr. Goh's father. Collection of Mr. Goh. [photograph] © Jennifer Ng.*



Figures 98(a) and (b): Hendricks, E. (2009) Cylindrical – shaped teng ji seh(n), one side bearing auspicious images and motifs, the other side the inscriptions of the family surname and hallmark. [illustration] In: Peter Wee, 2009, *A Peranakan Legacy: The Heritage of the Straits Chinese*. Singapore: Marshall Cavendish Editions, p. 208.





Figure 99: Yim, C.P. and Hoong, T. H. (1983) Image showing the specific placements for the teng ji seh(n). [photograph] In: Cheo Kim Ban, 1983, *A Baba Wedding*. Singapore: Eastern Universities Press, p. 27.



Figure 100: Chua, P. of Caesar Production and Koh, E. (2017) The teng ji seh(n) bore the surname of Chua in Chinese calligraphy on one side and painted scene/illustration on the other side. There is also a pair of Teng Kaki fixed on poles that are mounted on wooden stands. [illustration] In: Peter Wee, 2017, *A Baba Album*. Singapore: Katong Antique House, p. 298.





Figure 101: Ng, J. (2022) *An old chaki*. [photograph] © Jennifer Ng.



Figure 102: Ng, J. (2022) *An old chaki tied in the fashion of the bunga teratay.* [photograph] © Jennifer Ng.





Figure 103: Low, B. (2022) *Lanterns with Chinese words used during my grandmother's funeral in Malacca, Malaysia.* [photograph] ©courtesy of Betty Low, Singapore.



Figure 104: Low, B. (2022) *Lanterns with Chinese words used during my grandmother's funeral in Malacca, Malaysia.* [photograph] ©courtesy of Betty Low, Singapore.





Figure 105: *Visible marks showing the brushworks on the lit lantern.*  
[photograph] ©courtesy of anonymous contributor, Singapore.





Figure 106: *Intricate linework on a surname lantern.* [photograph]  
©courtesy of an anonymous contributor, Singapore.



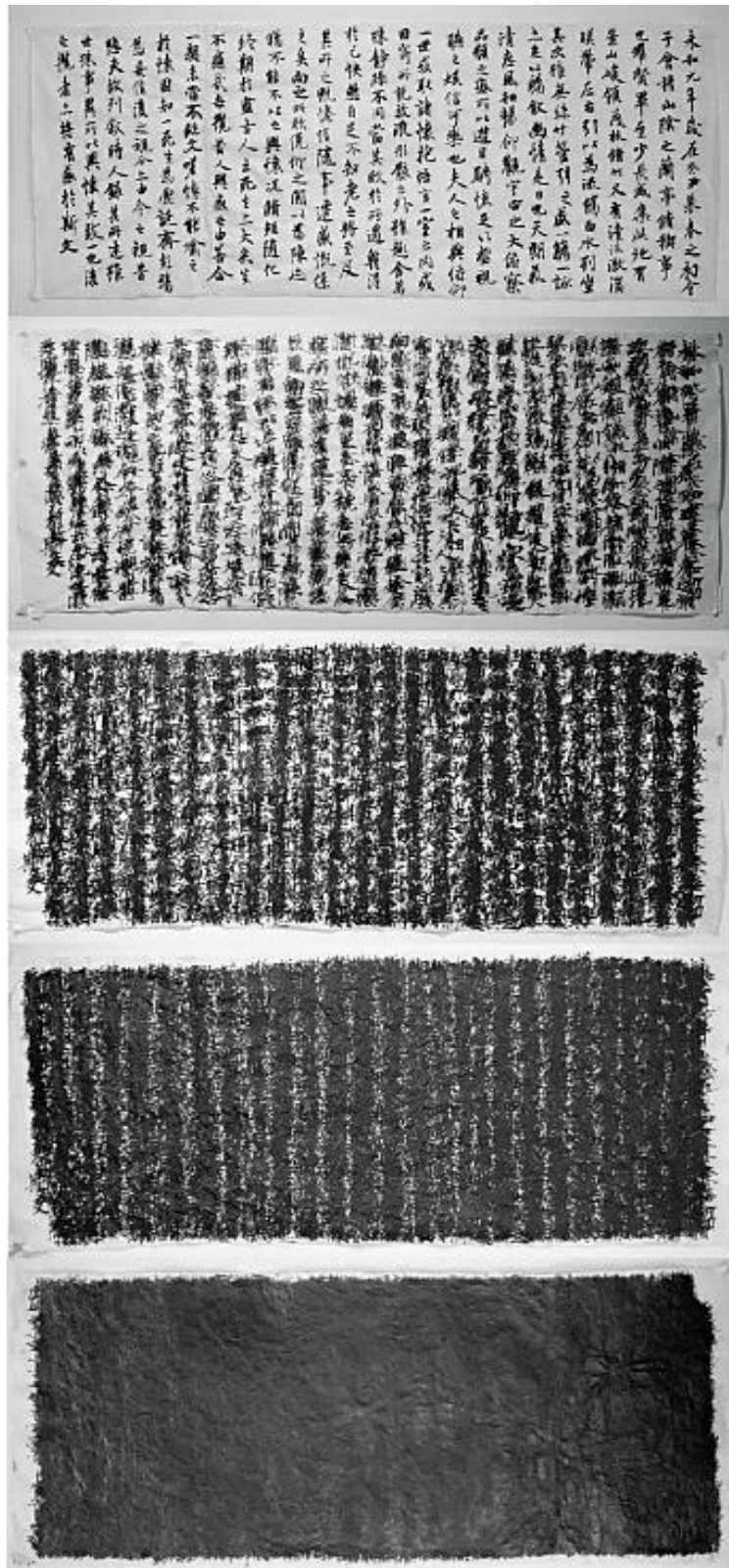


Figure 107: *Photographic documentation of 'Writing the "Orchid Pavilion Preface" One Thousand Times'*. [photograph]© Qiu Zhijie . Available at: <https://www.metmuseum.org/art/collection/search/77606>

永和九年歲在癸丑暮春之初會  
于會稽山陰之蘭亭脩禊事  
也羣賢畢至少長咸集此地有  
崇山峻領茂林脩竹又有清流激湍  
映帶左右引以為流觴曲水列坐  
其次雖無絲竹管絃之盛一觴一詠  
亦足以暢叙幽情是日也天朗氣  
清惠風和暢仰觀宇宙之大俯察  
品類之盛所以遊目騁懷足以極視  
聽之娛信可樂也夫人之相與俯仰  
一世或取諸懷抱悟言一室之內或  
因寄所託放浪形骸之外雖趣舍萬  
殊靜躁不同當其欣於所遇暫得  
於已快然自足不知老之將至及  
其所之既倦情隨事遷感慨係  
之矣向之所欣俛仰之間以為陳迹  
猶不能不以之興懷况脩短隨化  
終期於盡古人云死生亦大矣豈  
不痛哉每覽昔人興感之由若合一  
契未嘗不臨文嗟悼不能喻之  
於懷固知一死生為虛誕齊彭殤  
為妄作後之視今亦由今之視昔  
悲夫故列敘時人錄其所述雖  
世殊事異所以興懷其致一也後  
之覽者亦將有感於斯文

Figure 108: Qiu Zhijie (1990-1995) Chromogenic print from 'Copying the Orchid Pavilion Preface 1000 Times'. [installation]. Available at: <https://www.bonhams.com/auctions/13678/lot/68/>



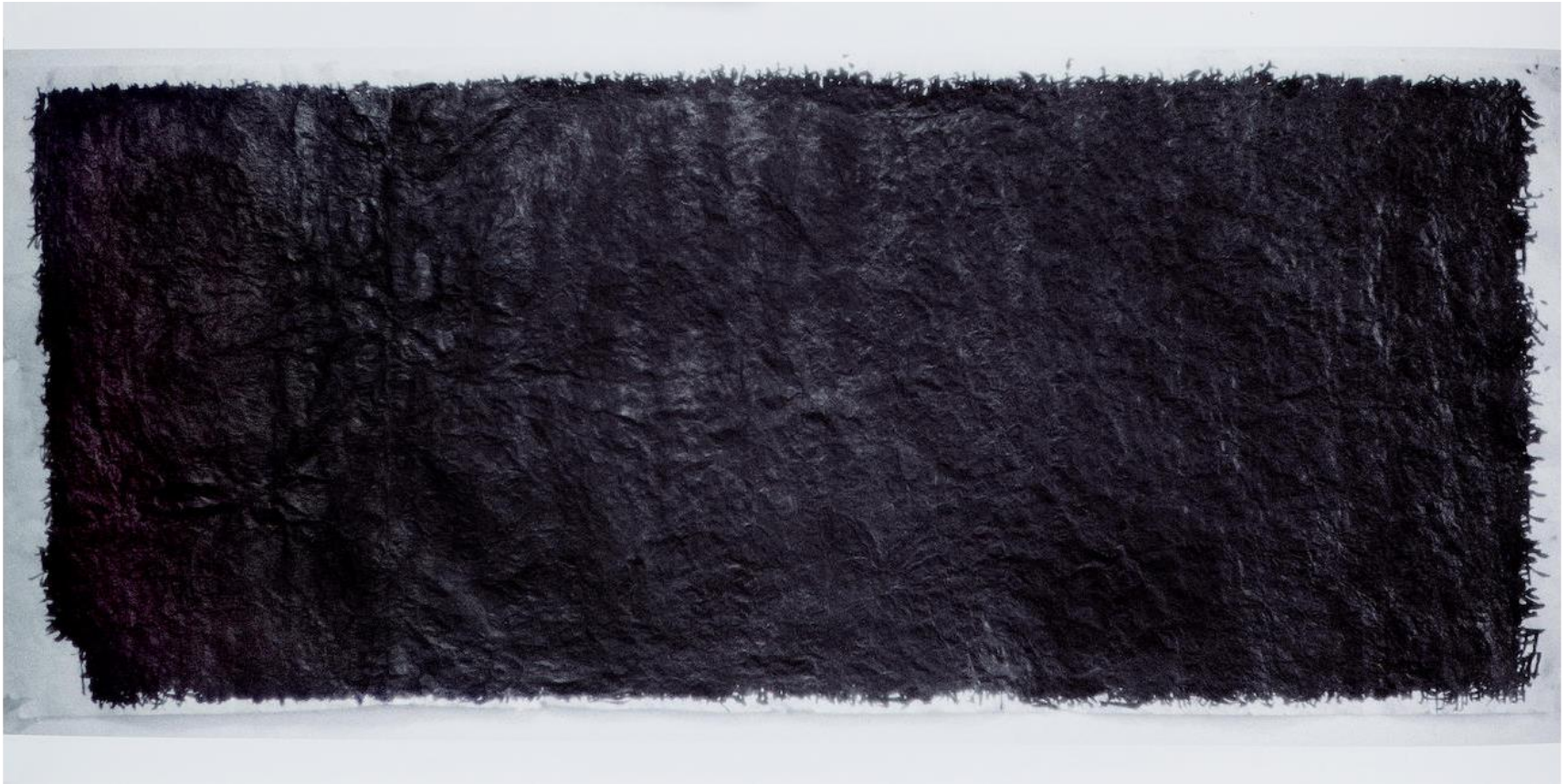


Figure 109: Qiu Zhijie (1990-1995) *Chromogenic print from 'Copying the Orchid Pavilion Preface 1000 Times'*. [installation]. Available at: <https://www.bonhams.com/auctions/13678/lot/68/>



Figure 110: *Memorial for Revolutionary Speech (2007)*, installation by Qiu Zhijie in 28 Chinese. Available at: <https://rubellmuseum.org/28c-qiu-zhijie>





Figure 111: Cement blocks from the Memorial for Revolutionary Speech (2007), installation by Qiu Zhijie. Source: Rockbund Art Museum (2022).

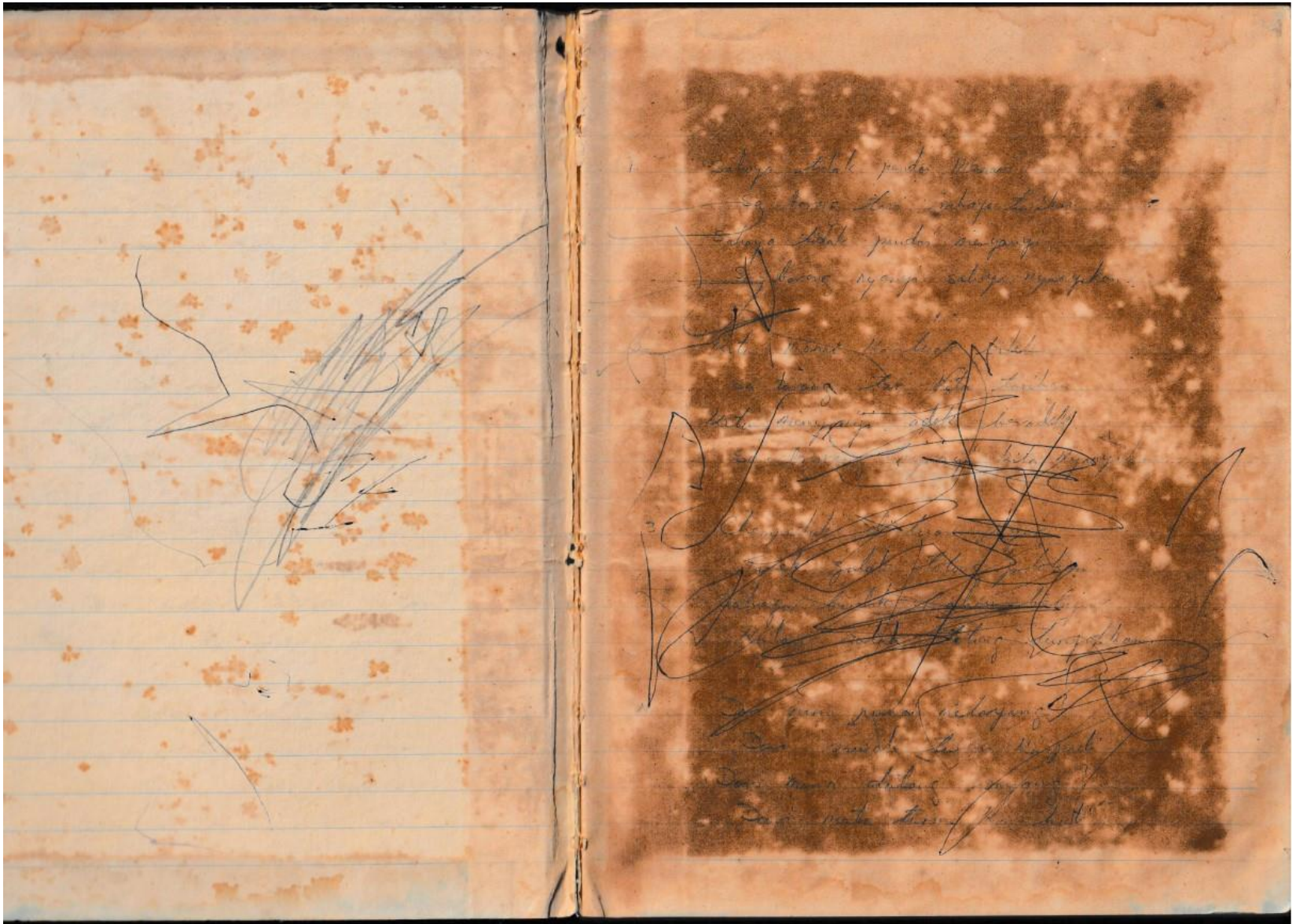


Figure 112: Ng, J. (2022) Defaced pages of Betty's pantun book. [photograph] © Jennifer Ng.



292. Santan di-jadi sior di-kukus  
Ke-dak makan bulan puasa  
Sabaya lak-rana barang yang sader,  
Kalam di-leber habis timasa.

293. Pisang emas biji telaga  
Marak sul-biji masi ka-rasa  
Tuan emas sabaya timbaga  
Champor gant-jati masi.

294. Chi' Ali' rindang batak  
Batak datang dari surabaya,  
Tuan campama emas di-tilet,  
Belum di-sepok terlambak Chahayo.

295. Pisang emas pisang layang,  
Di-hantar ka-tubang aur,  
Sarang emas sarang layang  
Mana boleh Champor gant.

296. Ada suatu busag merak,  
Leber-nya panjang mana-nya  
Tuan campama emas dan perak,  
Hati yang mana boleh tertak.

297. Siboi Kikumlong har-hu  
Panus terknap ora seram  
Jangan di-beli barang Ch  
Sepok ta' makan nanti.

298. Kalam tuan jorgi ka-tinda  
Baju merak bahan-di-jati  
Tuan lak-rana timna dendang  
Di-luar merak chi-dalang.

299. Orang jawa merela, Kebun  
Belalang di-pudang habis  
Tuan campama akar rumputan  
Sunggoh pulit menjadikar.

Figure 113: Ng, J. (2022) Pages of Betty's pantun book. [photograph] © Jennifer Ng.



Figure 114: First Photo Suppliers (1984) Paraphernalia for siring-chewing. [illustration] In: Ho Wing Meng, 1984, *Straits Chinese Silver: A Collector's Guide*. Singapore: Times Books International, p. 141.



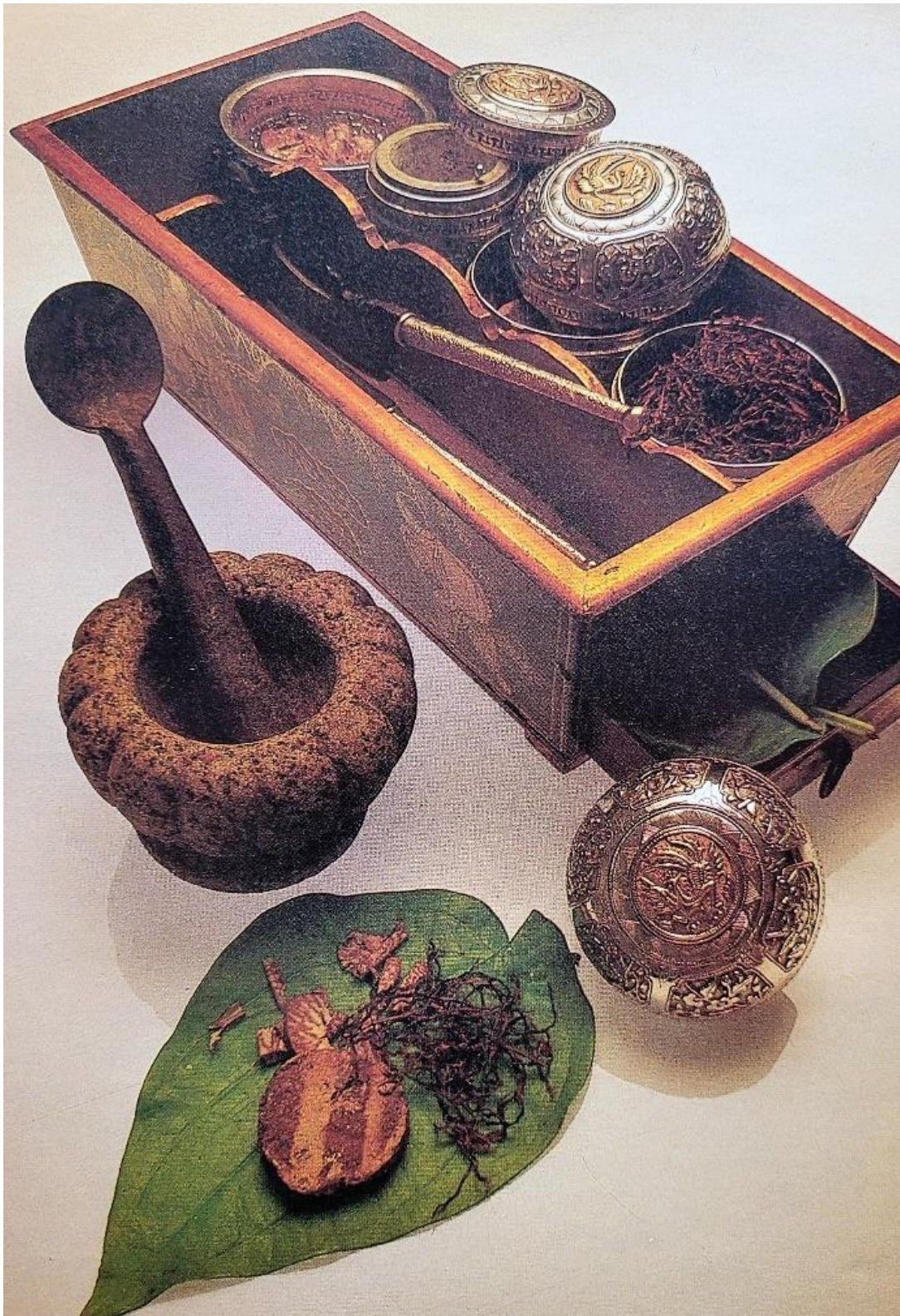


Figure 115: First Photo Suppliers (1984) Small drawers on the tempat sireh that was designed for storing leaves. [illustration] In: Ho Wing Meng, 1984, *Straits Chinese Silver: A Collector's Guide*. Singapore: Times Books International, p. 140.





Figure 116: Cable News Network (2013) Areca nut slices. In: *Hidden Dangers of betel nuts*. CNN. Available at: <https://edition.cnn.com/2013/11/04/asia/gallery/myanmar-betel-nuts/index.html>





Figure 117: First Photo Suppliers (1984) Kacep(s) made of iron and silver, used for breaking and slicing the betel nut. [illustration] In: Ho Wing Meng, 1984, *Straits Chinese Silver: A Collector's Guide*. Singapore: Times Books International, p. 133.



Figure 118: Ng, J. (2022) *A small mortar and pestle*. Collection of Mr.Goh. [photograph] © Jennifer Ng.





Figure 119: Citigold Select, Asian Civilisation Museum, and Peranakan Museum Singapore (2008) Cherki card game played by Peranakan ladies. [illustration] In: Citigold Select, *Peranakan Treasures*. Singapore: Citibank, p. 12.



Figure 120: *Cable News Network (2013)* A man with red-stained teeth, a result of years of chewing betel quids. In: *Hidden Dangers of betel nuts*. CNN. Available at: <https://edition.cnn.com/2013/11/04/asia/gallery/myanmar-betel-nuts/index.html>