

# KEM PENS

## Informatieblad

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

SPECIAL EDITION SINGAPORE - 01/12/2018 TO 03/03/2019

# JEF GEYS

SINGAPORE



QUADRA

MEDICINALE

NANYANG TECHNOLOGICAL UNIVERSITY



## Jef Geys

### *Quadra Medicinale Singapore*

### Notes from the Curators

NTU Centre for Contemporary Art Singapore is privileged to present the first institutional exhibition in Asia of the late Belgian artist Jef Geys. With a practice that started in the late 1950s, Geys's work radically and consistently intertwines art with everyday life, challenging academic as well as avant-garde aesthetics. The origin of many of Geys's works derive from the artist's lived experience and daily observations around his home in Balen in the Kempen region of Belgium, with activities such as gardening or from his position as an art teacher at a state school (1960–89). This preference for a peripheral location translates into a similarly conscious position in the art world. Even though well known and respected in Belgium and by a dedicated group of artists, curators, and collectors, Geys remains under-acknowledged by the wider art system. His focus on the construction of cultural, social, and political engagement interrogates mainstream and organised dissemination of information, casts doubts on the fundamentals of language and visual representation, and examines art's relation to meaning-making as well as its methods of knowledge production and transmission.

Geys's rigorous proto-conceptual practice adopts interdisciplinary and collaborative processes of research and knowledge-formation as manifested in one of his later projects *Quadra Medicinale* (2009). Here, a geometrical quadrant marks out a section of a planned urban territory, a specific geographic "place," hence introducing the notion of "terroir," which he defines as "a place where everything is able to take place or, perhaps better, has taken place" as differing from current notions of "site" or "eco-system." Through "something broader than 'biotope:' bio, nature, greenery and everything thereabout, everything that floats in the air [ . . . ]," Geys questions conventional urban planning methods or ecosystematics. For him, the idea of territory is devoid of ethics or culture, carrying an inherent anarchistic drive. His practice is therefore aligned with sociologist Henri Lefebvre's call for "grass-roots oppositions, in the form of counter-plans and counter-projects" (*The Production of Space*, 1974). From within this "terroir," *Quadra Medicinale* throws attention on the wild, accidental, neglected street plants, or "weeds."

"For a few years now, I have been busy asking a number of people in the city to draw a square of approximately 1 to 2 kilometres on the map, with their home or workplace at the centre. They have to search for 12 plants within that square that definitely grow on the street (so-called 'weeds'): Photograph the plant, harvest it, dry it, attach it, supply the necessary information, 'family,' etc. And importantly: What can a homeless person who has a toothache, for example, chew on to ease the pain, and to eventually cure the problem?"

—Jef Geys, in *Kempens Informatieblad – Venetië*, 2009

The instructed uncovering of the productive properties of these seemingly useless and parasitical plants confronts objective, scientific systems of classification with everyday forms of knowledge, as well as its sharing and archiving. The production of such simple forms to documenting the weeds was among Geys's favoured methods early in his practice, and it helped to project the organic, instinctive growth of spontaneous vegetation as opposed to mechanical and standardised industrial processes. By implementing a procedure, one was still able to foster a determined consciousness as opposed to a spontaneous subjectivity as in automatic writing or lyrical abstractions.

*Quadra Medicinale* was Geys's project for the Flemish representation in the National Pavilion of Belgium at the 53rd Venice Biennale International Art Exhibition. In the central gallery of the Pavilion, diagrams presented materials from the four locations that the project was implemented — Villeurbanne, New York, Moscow, and Brussels. However, the project was envisioned to be replicated all over the world, from Tokyo to Bamako, from Gaza to Kinshasa. This is also apparent in different banners containing the artist's text that situates the work, translated in 10 languages: English, Dutch, French, German, Italian, Swahili, Hebrew, Swedish, Spanish, and Russian.

While the quadras were presented in the Pavilion in strict "scientific" diagrammatic grids mirroring modern, plan-like city structures, the rigidity is mitigated by materials in the adjacent galleries, with heterogeneous, cryptic content in a casual hanging. Among such content was a series of large drawings on ordinary brown wrapping paper, works that functioned as associative artistic responses to Geys's preoccupations and the news-reels of that moment. Images in the drawings include a mix of botanical drawings, anatomical studies of human organs, illustrations of military equipment of the Iraq War, nude studies, and names and nouns related to the project, including the sponsors of the Pavilion. The method Geys developed and presented at the La Biennale di Venezia, the oldest global artist platform of such scale, serves as a universal manual that can be replicated in any "urbanised" part of the world and prompts one to find simple solutions to illnesses, instead of submitting to the logic of global pharmaceuticals.

10 years after its first presentation, *Quadra Medicinale Singapore* extends the project by adding a Singapore chapter for which local collaborators Louise Neo, a botanical researcher, and Teo Siyang, a data analyst, were invited to identify and archive street plants from within a quadrant of their neighbourhood. The exhibition will also include two paintings from the *Seed-bags* series, which Geys began in 1962/63. Each year Geys sowed a plant, and while doing so, noticed the discrepancy between seed bag illustrations and the plants that grew in his garden from those seeds. As a result of his observations, the artist created two paintings, realistically copying the flowers or vegetables of the same seed bag in two different formats, small and enlarged. This project exposes the disconnection between the promise of advertisement and the actual product, the variance between representation and reality.

Geys is known for meticulously archiving his works, which in turn generated ideas for new projects. Spanning painting, drawing, sculpture, text, photography, and film, and being part of the Mail Art Movement, Geys's artistic oeuvre grew into a vast collection of materials that he used to blend art and everyday life, following his own proper logic and classification system. This is evident in Geys's film *Day and Night and Day...* (2002), presented in The Single Screen of NTU CCA Singapore, a mesmeric 36-hour-long sequence that he made of all the black-and-white photographs he took from the mid 1950s to 1998. Deliberately lacking a selection nor title and legend, he strictly evaded any differentiation between public and private, art and documentation.

Education is an essential element of Geys's practice, as he developed experimental methodologies with the pupils in his art class over a period of three decades. One long-term project developed in this context is, for example, *!Women's Questions?*, a questionnaire that he generated in the mid 1960s that engaged his students in debates around women's positions in society, and nurtured ideas around feminism. Another educational endeavour to reach out to his community was his local newspaper *Kempens Informatieblad*, which he started in the late 1960s and published to complement his exhibitions. *Quadra Medicinale Singapore* is therefore accompanied by a reprint of the Venice edition (2009) of *Kempens Informatieblad*. Together with his weblog ([jefgeysweblog.wordpress.com](http://jefgeysweblog.wordpress.com)), these platforms collated literature about his practice, his archive, information he himself found useful, such as reports on medicinal plants, or poems he enjoyed. In this respect, Geys embodies the "organic intellectual" as outlined by philosopher Antonio Gramsci.

In Geys's art-life terroir, there are no rules.

**Dirk Snauwaert, Ute Meta Bauer, Khim Ong**

**Jef Geys** (1934–2018, Belgium) is among Europe's most respected yet under-acknowledged artists. Producing artwork since the 1950s, Geys' practice probes the construction of social and political engagement, with his work radically embracing art as being intertwined with everyday life. Geys graduated from the Antwerp Arts Academy before settling in Balen in the Kempen region of Belgium, where from 1960 to 1989, he taught art at a state school, focusing on educational experimentation in the arts. Since the 1960s, Geys has been the editor and publisher of his local newspaper, the *Kempens Informatieblad*, and subsequently produced them in line with his exhibitions. He is known for his meticulous archive of his work, which in turn became generative of other works.

Geys represented Belgium in the 53rd Venice Biennale International Art Exhibition in 2009. His work was included in Documenta11 (2002, Kassel), Skulptur Projekte Münster (1997, Münster), and the 21st Bienal de São Paulo (1991, São Paulo). He has exhibited worldwide including at M HKA, Antwerp (2017, 2011, 2009); IAC Villeurbanne/Rhone-Alpes (2017, 2007); S.M.A.K., Ghent (2015); Cubitt, London (2013); CNEAI, Chatou (2016, 2014, 2012); WIELS Contemporary Art Centre, Brussels (2013, 2009); Museum of Contemporary Art Detroit (2010); Bawag Foundation, Vienna (2009); Pori Art Museum (2005); Van Abbemuseum, Eindhoven (2004); Kunsthalle Lophem (2003); Kunstverein Munchen, Munich (2001), amongst others.

**Dirk Snauwaert** (b. 1963, Belgium) is Director of WIELS Contemporary Art Centre, Brussels and was involved in its creation since July 2004. At WIELS, Snauwaert has curated exhibitions of Tauba Auerbach (2013) and Mike Kelley (2008). Prior, Snauwaert was Co-Director of the Institut d'Art contemporain Villeurbanne/Rhône-Alps where he was in charge of the exhibition programme and the development of the FRAC Rhône-Alpes collection. He was Director of the Kunstverein

Munich from 1996 to 2001 where he curated solo shows by Rita McBride (1999), William Kentridge (1998), David Lamelas (1997), and Fareed Armaly (1997). He was also the curator of Jef Geys at the Pavilion of Belgium, 53rd Venice Biennale International Art Exhibition (2009). Snauwaert was an NTU CCA Singapore Curator-in-Residence in 2015.

## Singapore Chapter Collaborators

**Louise Neo** (Singapore) is a botanical researcher and the co-author of *Wayside Flowers of Singapore*, a full-colour guidebook that showcases the diversity of wildflowers in Singapore and interesting facts about each species. Neo is a contributor to Urban Forest ([uforest.org](http://uforest.org)), a non-profit online platform that aims to provide an accessible and convenient identification guide to the diversity of plants in Singapore and the region.

**Teo Siyang** (Singapore) is a full-time data analyst with a biology degree, and the founder of Urban Forest ([uforest.org](http://uforest.org)), which aims to provide information about the diversity of plants in Singapore. The platform was built on the belief that the first step in conservation is enabling people to identify the nature around them so they can foster a deeper connection with it.

References for the Singapore Chapter:  
Joseph Samy, M. Sugumaran & Kate L.W. Lee, ed. K.M. Wong, *100 Useful Herbs of Malaysia and Singapore*, Singapore: Marshall Cavendish, 2014.  
Plant Resources of Tropical Africa (Prota4U), <https://www.prota4u.org/database/>  
Plant Resources of Southeast Asia (PROSEA), <https://www.prota4u.org/prosea/>





## Jef Geys

*Een dag, een nacht, een dag...*, (*Day and Night and Day...*), 2002, 36 hrs.

1 December 2018 – 3 March 2019

NTU Centre for Contemporary Art Singapore

Running daily on loop in The Single Screen

Variously described as the “ultimate film” and an “anti-film,” *Een dag, een nacht, een dag...*, (*Day and Night and Day...*) is a 36-hour-long projection of a compilation of thousands of photographs from Jef Geys’s archive. Photography and the archive feature heavily in the artist’s practice, which concentrates on the connection between art and everyday life. In 1998, Geys published *Al de zwart-wit foto’s tot 1998* (*All the Black-and-White Photographs until 1998*), a 5-centimetre thick volume containing approximately 40,000 photographs produced between the mid-1950s and 1998, in random order and in the form of contact prints. The photographs, which presented a wide range of subjects and abstained from

selection or interpretation, presented an inventory of the artist’s life, and speaks to the importance of photography to Geys as a means to record, collect, and document life. In 2002, Geys extended this book project through the film *Een dag, een nacht, een dag...*, (*Day and Night and Day...*), which was presented at Documenta11 at Kassel in 2002. It illustrates a similar approach to photography as the ultimate medium to represent the vernacular, and offers an archive that oscillates between the private and the public, art and the everyday. Though the film will be hardly seen in its entirety, its dramatic sequence of pictures emphasises the flow of time.



Bottom Left: Jef Geys, *Day and Night and Day and...*, 2002, Installationsansicht Bawag Foundation, photo: Oliver Otensschläger  
All others: Jef Geys, *Day and Night and Day and...*, 2002, Royal Museums of Fine Arts of Belgium, Brussels, photo: J. Geleyns

## Film Screening Programme

Saturday, 2 March 2019 | 4.00 – 6.30pm  
The Single Screen, Block 43 Malan Road

**Margaret Tait**, *Garden Pieces*, 1998, 11 min 30 sec

Filmmaker-poet Margaret Tait's last film *Garden Pieces* is a triptych of "film-poems" composed around the theme of the garden. *Garden Pieces* is a vibrant, experimental film that utilises live action shots and hand-painted elements to draw upon the wanderings of daily life and the search for fleeting moments of presence, dropping a myopic intensification of experience in favour of an exuberant engagement with the world.

**Margaret Tait** (Scotland, 1918–1999) was a Scottish filmmaker and poet who is known for her body of work combining poetry, portraiture, music, ethnography, and animation. Tait made more than 30 films in her life, which have been screened at international film festivals and venues.

**Uriel Orlow**, *The Crown Against Mafavuke*, 2016, 18 min 45 sec

*The Crown Against Mafavuke* is based on a South African trial from 1940. Mafavuke Ngcobo was a traditional herbalist who was accused by the local white medical establishment of "untraditional behaviour." The film explores the ideological and commercial confrontation between two different yet intertwining medicinal traditions and their uses of plants, with slippages across gender and race that further questions notions of purity and origination. The re-imagined court case is filmed at the Palace of Justice in Pretoria, where the Rivonia trial was held that sent Mandela and his fellow accused to the Robben Island prison.

**Uriel Orlow** (Switzerland/United Kingdom) is a Swiss artist based in London. Orlow's practice is research-based, process-oriented, and multi-disciplinary, including film, photography, drawing, and sound. His work is concerned with spatial manifestations of memory, and looks to the botanical world as a stage for politics at large.

**Jef Cornelis**, *Kunst Als Kritiek. Wanneer is Kunst Wel Kritiek? 4. Wanneer de Kunstenaar in alle Ernst Speelt. (Art as Criticism. When is Art Criticism? 4. When the artist is in all seriousness.)*, 1973, 4 min 47 sec

This film is part of a series of short sketches thematically focusing on the question, "When is Art Criticism?" developed for the BRT (Belgian Radio and Television) broadcast network. For this fourth episode, it proposes an answer: "When the artist is toying around in all seriousness." It highlights the Belgian artist Jef Geys, whose approach is best described by the phrase "Many a true word is spoken in jest." In Geys's statement, framed as a public announcement, the artist uses the programme's broadcasting time as a publicity stunt, revealing the mechanisms of the medium of television. In a lengthy word of thanks, the extensive media bureaucracy is stripped of its front, mentioning the relative cost of the programme and the broadcasting time.

Part of the BRT television series "Openbaar Kunstbezit" ("Public Art Heritage"). A second version was adapted for the NOS, a Dutch radio and television broadcast network.

**Jef Cornelis**, *De Kunst van het Verkopen (The Art of Sales)*, 1974, 24 min 45 sec

This television programme, developed for the BRT, investigates the relationship and interaction between art and advertising with slight ironic overtones. In advertising, art of past and present is associated with the "higher," more refined way of life. Cornelis shows the artist Jef Geys working on a portrait assignment, corresponding with some marketing experts who are working on a bicycle campaign. Part of the BRT television series "Hoe: techniek in de Kunst?" ("How: technique in Art?").

**Jef Cornelis** (Belgium) worked as executor, director, and scriptwriter for the BRT, the Dutch-language Belgian public broadcasting corporation (1963–98), producing an impressive body of work comprising of over 200 titles. Cornelis, as a radical TV director, often served as a provocateur, a cultural critic, and a negotiator of the arts, whose work is generally considered ground breaking, artistically and cultural-historically. His films have been featured in solo exhibitions at many art institutions.

**Inge Godelaine**, *7 x Jef Geys*, 2014, 27 min

*7 x Jef Geys* is a documentary film by independent filmmaker Inge Godelaine, who worked for many years with Geys. The film interviews seven people who each have a different relationship with the artist—Yves Gevaert, Mia Checkers, Hugo Crieckemans, Greta Meert, curator Dirk Snauwaert, daughter Nina Geys, and Joris Note—creating a unique portrait of the artist through the people who knew him.

**Inge Godelaine**, *Villa Wintermans*, 2009, 50 min

Inge Godelaine travelled to São Paulo 18 years after Jef Geys created his architectural intervention *Villa Wintermans* for the 1991 São Paulo Biennale. Replicating a Flemish modernist villa of the cigar manufacturer Wintermans from Balen that was later used as a school, *Villa Wintermans* was one of the most complex public projects Geys completed. In this film, Godelaine searches for the remnants of the Villa which have vanished or rotted away, and interviews some of the schoolchildren then about their experience with the donated building. The documentary is an echo of a forgotten artistic deed, and the eventual disappearance of art and architecture.

**Inge Godelaine** (Belgium) is an independent filmmaker who worked for many years with Jef Geys on his projects, and realised a number of reports and documentaries on the artist. Apart from artist portraits or narrative films about art, she also produces short animated films in which she uses the moving image as if it were pencil and paper. In her oeuvre, Godelaine works with various mediums and disciplines in order to translate her stories through images, unfolding a visual language that is sometimes cryptic, ironic or humorous.



**Jef Geys**  
***Quadra Medicinale Singapore***  
1 December 2018 – 3 March 2019  
NTU Centre for Contemporary Art Singapore

Unless otherwise stated, all programmes take place at NTU CCA Singapore and are free. For updates please visit [ntu.ccasingapore.org](http://ntu.ccasingapore.org).

## Public and Education Programmes

Wednesday, 28 November 2018 | 7.00 – 8.30pm  
The Single Screen, Block 43 Malan Road

**Behind the Scenes** with curator **Dirk Snauwaert**, WIELS Contemporary Art Centre, Brussels and **Nina Geys**, daughter of Jef Geys (both Belgium); moderated by **Ute Meta Bauer** (Germany/Singapore), Founding Director, NTU CCA Singapore and Professor, School of Art, Design and Media, NTU

An introduction to the life and work of Jef Geys, an artist and educator who had, for a large part of his life, produced works and engaged with educational experimentation in the arts that are intimately connected to his locality, yet addresses universal modes of being and living.

Saturday, 1 December 2018 | 4.00 – 5.30pm  
The Exhibition Hall, Block 43 Malan Road

**Exhibition Tour** with **Dirk Snauwaert**, **Ute Meta Bauer** and *Quadra Medicinale Singapore* collaborators **Louise Neo** and **Teo Siyang** (both Singapore)

Saturday, 15 December 2018 | 3.00 – 5.30pm  
Various locations around Gillman Barracks  
(Meeting point: Block 43 Malan Road)  
Workshop fee: \$15

Registration required via Peatix:  
[foragingatgillmanbarracks.peatix.com](http://foragingatgillmanbarracks.peatix.com)

**Workshop: Foraging at Gillman Barracks**  
with urban farmer and nature educator **Alexius Yeo**

Join this interactive walk in search of edible plants around NTU CCA Singapore and discover the rich edible resources growing around us. Learn how to find edible plants to add to your next home-made salad and be surprised by the many grasses that are commonly used in traditional medicine. Be astonished by the vast amounts of food growing around you, silently and unexpectedly.

**Alexius Yeo** (Singapore) is the Director of Carbon InQ, a local company that teaches agriculture-based experiential learning programmes at schools and firms. He is also Founder of Project 33,

a family-initiated farming movement uniting neighbourhoods through community farming, cooking, educational activities, as well as the practice of “sharing first” that involves sharing a portion of what one grows and owns with the community.



Courtesy of Carbon InQ

Tuesday, 8 January 2019 | 7.00 – 8.30pm  
The Single Screen, Block 43 Malan Road

**Talk: *Toward a Practice of Institutional Critique***  
by artist **Judy Freya Sibayan**

Judy Freya Sibayan looks back on 45 years of artmaking, with the first 20 years as the basis of her work of Institutional Critique. Taking the subject position of the “ex-centric” (the inside-outsider), she parodies the institution of art. It is here she is able to gain agency by enacting auto-critiques of the institution to which she belongs. She has done parodic performances of the gallery (*Scapular Gallery Nomad*, 1997–2002), the museum (*Museum of Mental Objects*, 2002–07), the art archive (*The Community Archives*, 2010), and the art consultancy (*Performance Art Consultancy: Life, Art, Criticality*, 2018) to name a few. The talk will be followed by a discussion between Sibayan and curators **Ute Meta Bauer** and **Khim Ong**.

**Judy Freya Sibayan** (Philippines) is a conceptual artist who lives and works in Manila. She taught at De La Salle University for three decades and has exhibited and performed in museums and galleries worldwide. Former Director of the erstwhile Contemporary Art Museum of the Philippines, she has been the *Museum of Mental Objects* since 2002, a life-long parodic performance. She is also co-founding editor and publisher of the online *Ctrl+P Journal of Contemporary Art* and the author of *The Hypertext HerMe(s)*.

Saturday, 12 January 2019 | 3.00 – 5.30pm  
The Exhibition Hall, Block 43 Malan Road and NTU  
Community Herb Garden. Programme will start at NTU  
CCA Singapore, transportation provided.

Registration required via Peatix: [medicinalherbs.peatix.com](https://www.peatix.com/venue/medicinalherbs)  
\*This programme will be conducted in Mandarin

**Exhibition (de)Tour: Medicinal Herbs** by Ng Kim Chuan  
(Singapore), gardener, NTU Community Herb Garden;  
with introduction of *Quadra Medicinale Singapore* by  
**Khim Ong** (Singapore), Deputy Director, Curatorial  
Programmes, NTU CCA Singapore

In conceptualising *Quadra Medicinale* (2009), Jef Geys asked local collaborators to identify plants that grew on the street, and to research their potential medicinal or beneficial properties. The NTU Community Herb Garden is dedicated to the cultivation of such plants and is home to more than 300 species of tropical plants and herbs with medicinal properties. Ng Kim Chuan founded the Garden in 2009, together with a small group of volunteers comprising of staff, students, and members of the public, to serve as a charitable resource of medicinal herbs for the poor and the needy. Ng will give a tour of the Garden, with the assistance of Lee Jin Long, NTU student, and share his knowledge and work surrounding these medicinal herbs, especially as alternative treatments for cancer and chronic illnesses.

Tuesday, 19 February 2019 | 7.00 – 8.30pm  
The Single Screen, Block 43 Malan Road

**Exhibition (de)Tour: SuperNature: Finding Magic and Meaning in the Natural History Drawings from the William Farquhar Collection** by writer and curator Marcus Ng

Ethnobotany—the study and use of plants in human culture—has long been practised in Southeast Asia. In the early 1800s, William Farquhar, the first British Resident and Commandant of colonial Singapore commissioned a collection of 477 watercolours—a testament to the knowledge, application, and reverence people had about plants in the 19th century. In this talk, Marcus Ng delves into the natural and cultural histories of some of these plants and look at their usages, which range from the mundane to the magical.

Marcus Ng (Singapore) is an independent researcher, writer, and curator, with a particular interest in natural history. His research focuses on the way in which biodiversity has shaped the nature of places and its inhabitants. He is the curator of two concurrent exhibitions at the National Museum of Singapore featuring the William Farquhar Collection of Natural History Drawings, *Desire and Danger* (2016–18) and *Magic and Menace* (2018–ongoing).

Saturday, 23 February 2019 | 3.00 – 3.45pm  
The Exhibition Hall, Block 43 Malan Road

**Exhibition Tour by Khim Ong**

Tuesday, 26 February 2019 | 7.00 – 8.30pm  
The Single Screen, Block 43 Malan Road

**Exhibition (de)Tour: The Wonders of Weeds**  
by Dr Shawn Kaihekulani Yamauchi Lum, botanist,  
Senior Lecturer, Asian School of the Environment, NTU,  
and President of Nature Society, Singapore

“Weeds” are not a group of related plants (like “orchids” or “gingers” or “palms”), nor are they plants with shared physical characteristics (like “trees” or “shrubs”). Although weeds defy easy definition, their name suggests something unwanted or out of place. Many, however, are quite beautiful and merit closer examination and appreciation. This talk will explore different aspects of weeds – what they are, their place in the human psyche, their fascinating life histories – and their inextricable link to human existence.

Shawn Kaihekulani Yamauchi Lum (United States/Singapore) helped form the Nature Society (Singapore) Plant Group with the intention of promoting an interest in plants and plant conservation as part of a broader effort to promote Singapore’s natural heritage. He is a strong advocate of public participation in nature discovery and monitoring, and believes that our quality of life is made better by becoming acquainted with the beautiful and diverse living world around us.

Saturday, 2 March 2019 | 10.00am – 1.00pm  
Meeting point: Block 43 Malan Road

Registration required via Peatix: [wondersofnature.peatix.com](https://www.peatix.com/venue/wondersofnature)

**Workshop: Weeds, Wildflowers, and the Wonders of Nature** by Nature Society (Singapore)

Nature reserves and parks are often thought of as places to seek out beautiful and interesting plants. It may surprise us that fascinating and useful plants can actually be found all around us – many people call them weeds. In this workshop, participants will look for “weeds,” see where they grow, and identify them. We will search for information on their ecology, their broader distributions, and their various uses. Come prepared to spend a day learning about amazing plants that we see (and more often than not, overlook) every day. We may discover that our neighbourhoods are richer and more beautiful than they already are.

The Nature Society (Singapore) (NSS) has been an active member of Singapore civil society for over 60 years. It functions as an activity, advocacy, and outreach group, while delivering the scientific data needed to monitor the state of local wildlife to manage, protect, and promote it. NSS works with the conviction that a Singapore with thriving nature is a better Singapore for people and for wildlife.