

YEASALLE

2008

REVIEW

LASALLE

2008

YEAR IN REVIEW

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LASALLE 2008



The lifeblood of our College is the diversity of our students and the range of our staff. Our 2,300 students and over 400 staff represent over 40 nationalities. Having international students and colleagues coming to LASALLE brings huge benefits in terms of the diversity of cultures upon which our arts and education can flourish.

We are located at a possibly unique geographical, cultural and intellectual crossroads where the debate between artists from both eastern and western traditions can be turned into real art. We have fostered a vibrant learning environment that explores cultural identity in contemporary art practices.

The year 2008 was, in some senses, one of consolidation as we settled into our new home at McNally Street. The stunning design of the campus is a clear statement of who we are: a cutting-edge arts institution, rooted in Singapore and thus fusing eastern and western contemporary practices. In 2008, our campus was named “Building of the Year” by the Singapore Institute of Architects. It also received the President’s Design Award.

For the first time in the 24-year history of LASALLE, our students now have access to state-of-the-art facilities that promote excellence in practice-based learning and teaching. These include: a 500-seat auditorium; two ‘black box’ theatres for music, dance and drama performances; dance and music practice studios; 1,500 sq metres of museum-standard exhibition galleries; an animation studio; a film studio; and a library of books and multimedia resource items specifically chosen to support our unique range of programmes.

The academic year which began in August 2007 and ended in May 2008 also saw the graduation of the first cohorts of students completing our Diploma / Degree in Acting and Film, and our Masters course in Art Therapy. These programmes were developed by LASALLE and validated by The Open University (UK) and are the first and only such programmes offered in Singapore.

As an accredited and partner institution of The Open University, LASALLE is unique among arts institutions in Singapore. In terms of range, we offer over forty different awards, including Diplomas, Bachelor’s and Masters degrees. There is a common feature however: all our awards mark our graduates’ ability to practise their discipline at a professional level with the self-reflection and knowledge of the work-place that assists them in navigating the probable twists and turns of their subsequent careers. As a result they can expect rewarding and sustainable careers to the benefit of society as well as themselves. Our graduates of 2008 are already making an impact internationally with careers now underway not only in Singapore but also, for example, in London’s West End and Disneyland Hong Kong.

Validation by The Open University means that we have a UK-benchmarked stamp of quality for our programmes, and more importantly, being the developer and owner of our own curricula means that we are able continually to enhance our courses in response to changes in the needs of our partners in the creative industries of Singapore and beyond. To retain our Open University accreditation we undertake a detailed audit every five years. In the last quarter of 2008 the whole of LASALLE was involved in the first phase of this revalidation process; early 2009 will see its completion.

It is essential that we recruit students into our programmes with the academic ability to thrive within a thinking environment and also with the creative spark that can ignite the art form within which they will work. Our entry requirements are therefore stringent with all candidates being assessed individually by a portfolio interview or performance audition. To ensure a solid academic grounding, those with ‘O’ level certification take a Foundation Programme that prepares them for the greater focus and challenge of later stages in their Diploma or Degree courses. LASALLE also accepts ‘A’ level students who, if sufficiently skilled, can enter the more specialised world of Level 1 without passing through the Foundation Programme.

I would like to thank Mr Lee Suan Hiang, the CEO of Singapore’s National Arts Council, who held the position of interim President of LASALLE from February to September 2008. He came at a crucial time and saw the completion of the bulk of the building project that has brought us so spectacularly from Goodman Road to McNally Street at the heart of Singapore’s arts and culture district. I would also like to thank Mr Peter Seah, who became Chairman of the LASALLE Foundation Board in December 2007. His leadership, wisdom and vision are invaluable.

As we welcome 2009, our 25th year as a tertiary arts college, I wish to extend our most heartfelt gratitude to our benefactors – The Lee Foundation, Singapore Airlines, The Shaw Foundation, The US Embassy, Dr Winston Oh, and many other generous supporters who have encouraged us over the years, in our mission to develop the highest quality contemporary arts education for Singapore and the world. The policy of the Singapore Government in supporting tertiary arts education is enlightened; I am happy to report that LASALLE sees its role in turning this policy into living art as both a duty and an honour.

Professor Alastair Pearce
March 2009

DESIGN
COMMUNICATION

PRINT
MAKING

SCULPTURE

ANIMATION
ART

FILM

FASHION
TEXTILES

INTERIOR DESIGN PAINTING

FASHION
MANAGEMENT

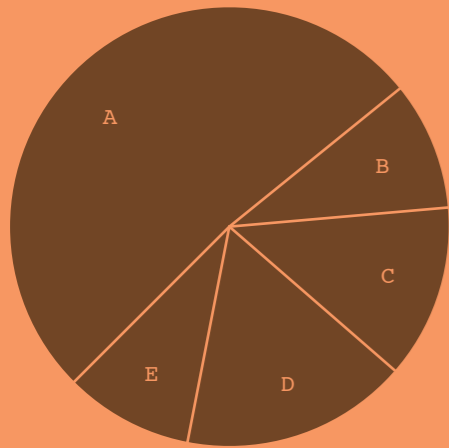
MUSIC
TECHNOLOGY

JAZZ

PRODUCT
DESIGN

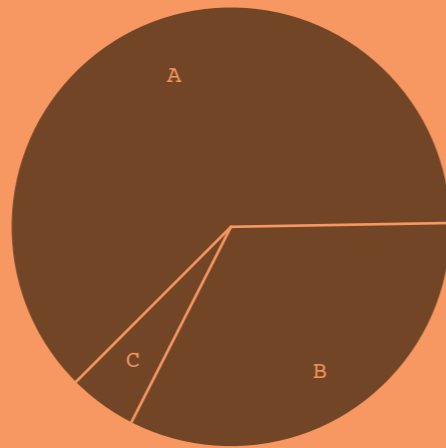
GRADUATES
BY FACULTY

A. DESIGN	399
B. FINE ARTS	74
C. MEDIA ARTS	100
D. PERFORMING ARTS	130
E. INTEGRATED STUDIES	72



GRADUATES
BY LEVEL OF ACHIEVEMENT

A. DIPLOMA	481
B. BACHELOR OF ARTS (HONOURS)	253
C. MASTERS	41



TOTAL STUDENT ENROLLMENT

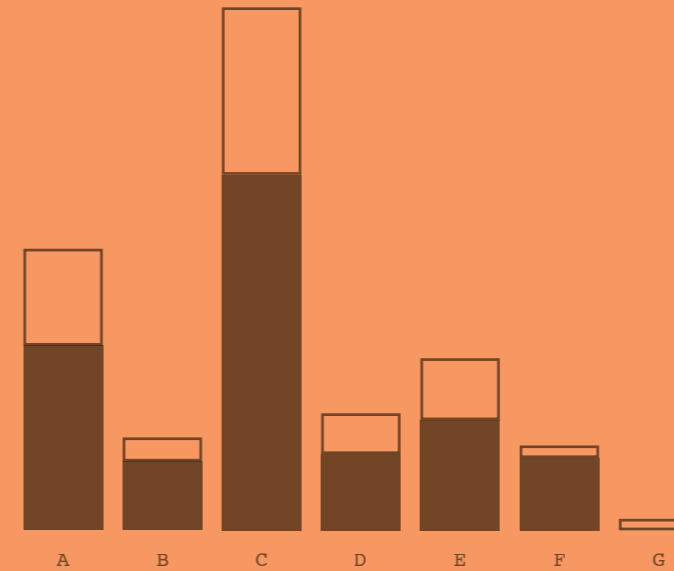
TOTAL STUDENT ENROLLMENT	2,237
for academic year 2008/09	

TOTAL STAFF STRENGTH

FULL-TIME STAFF	149
as at 31 December 2008	
PART-TIME STAFF	258
as at 31 December 2008	

ACADEMIC YEAR 08/09
STUDENT PROFILE

FACULTY/SCHOOL	LOCAL	INTERNATIONAL	TOTAL
A. FOUNDATION STUDIES	322	169	491
B. FINE ARTS	120	42	162
C. DESIGN	620	292	912
D. MEDIA ARTS	133	71	204
E. PERFORMING ARTS	192	108	300
F. INTEGRATED STUDIES	126	22	148
G. THE LEARNING CENTRE	0	20	20



COUNTRIES OF ORIGIN / RESIDENCE:
INTERNATIONAL STUDENTS WHO
ENROLLED IN ACADEMIC YEAR 08/09

AUSTRALIA	HONG KONG	NEW ZEALAND
AUSTRIA	INDIA	PHILIPPINES
BELGIUM	INDONESIA	SOUTH AFRICA
BRAZIL	IRAN	SERBIA
BRUNEI	IRELAND	SRI LANKA
CAMBODIA	JAPAN	SWEDEN
CANADA	JORDAN	SWITZERLAND
CHINA	KOREA	TAIWAN
CROATIA	MADAGASCAR	THAILAND
DENMARK	MALAYSIA	URUGUAY
ENGLAND	MALDIVES	USA
FRANCE	MYANMAR	VIETNAM
GERMANY	NORWAY	ZIMBABWE

ON MATTERS OF ART AND ITS ACADEME

Venka Purushothaman
Vice President (Academic)
& Provost



We train talented individuals to become successful artists, performers and designers.

This sense of purpose underscores LASALLE's commitment to education founded on age-old principles of learning through practice. At LASALLE, students who are committed to the creation of art undergo a rigorous and methodical pupilage of learning through practice. This distinguishes a LASALLE arts education from a conventional liberal arts education.

In keeping with the shifts of time and international teaching practices, LASALLE education celebrates the development of the professional artist, the inter-disciplinarity and integration of ideas across artistic media, the commitment to research through practice and the contribution to the creative industries in Singapore. Coupled with an international faculty and a robust international visiting artist programme, our student learning experience is at the leading edge of creative investigations.

SPHERES OF PRACTICE

The LASALLE academic framework is designed to provide our students the opportunity to experience the *sphere of vocation* – where our students learn through practice and hone skills in their creative practice to become field experts; the *sphere of the aesthete* – where critical and contextual knowledge adds vitality to the work that the students produce and participate in; and the *sphere of the profession* – where our students learn to become independent and confident professionals of the creative industries.

More importantly, the academic framework resonates with over-arching developments in the creative industries in Singapore providing the sector with both vocationally confident, thinking and innovating, graduates; thereby ensuring the value-chain for the creative industries is adequately supported. In testament to the success of our graduates, our 2008 graduate survey revealed that 80% of our students were employed in an area related to their area of study. Of these a growing number of graduates (20%) were embarking on an entrepreneurial drive forming their own businesses – built through lessons learnt in class.

QUALITY: COMPLIANCE AND ENHANCEMENT

The epistemologies surrounding the teaching and learning of practice-based arts is somewhat uncharted in the educational landscape of Singapore and its hinterland. Though varying stylisations of this exist, the support for practice-based arts education is underdeveloped.

In 2004 LASALLE consolidated its varying international degree programme partnerships under a single accreditation partner, The Open University, UK. This was purposeful for two reasons: First, the process of accreditation requires LASALLE to be able to demonstrate that it has the capacity, infrastructure and systems to be able to meet the stringent requirements of higher education. Secondly, in submitting itself to an extensive and exhaustive quality audit process, LASALLE subjects its programmes to Codes of Practice and subject benchmark statements developed by the UK Quality Assurance Agency for practice-based art, design, media, performing arts and allied arts programmes. Compliance to these codes ensures that LASALLE programmes remain comparable with established international practices.

... our graduates remain appropriately schooled and equipped to face the tectonic shifts of the 21st century.

LASALLE has developed its own core Quality Assurance activities that support its on-going investment in enhancing the student learning experience. First, all Faculties and Programmes undertake Annual Reviews of their programmes in compliance with codes of practice and secondly, LASALLE invests in External Examiners (subject specialists in practice-based arts from different corners of the world) to annually review the programme, its teaching and learning strategies and student assessment to ensure compliance with codes of practice. This has been most useful for the institution to gain significant confidence in the development and delivery of its own programmes.

It is important we continue to benchmark against the highest standards of academic practice and that LASALLE's Faculties continue to engage with emerging practices in arts education in the Asia-Pacific and other worldwide education system committed to practice-based education. This will ensure that our graduates remain appropriately schooled and equipped to face the tectonic shifts of the 21st century.

ART MATTERS

But the bottom-line is about art. For the LASALLE student, becoming an artist is an investment in honing oneself to become an instrument of ideas, to present new ways of seeing, questioning and engaging – to make the world a better place – in a fast muddling world. We seek to help them in this journey.

RESEARCH BY PRACTICE: A 21ST CENTURY APPROACH

Wolfgang Münch
Chair, Research Committee &
Dean, Faculty of Media Arts



All research starts with ideas. More than two decades after its humble beginnings, LASALLE can look back on a long tradition of practice-led research in art and design. The impressive list of successful LASALLE alumni, who were prominently involved in shaping Singapore's arts scene, attests to the institution's strength in providing an appropriate academic environment for the creation of novel ideas and new knowledge.

LASALLE values the professional practice of all full-time and part-time staff as one of its most important assets. Our unique college environment is formed by a faculty of Singaporean and international artists and educators, originating from more than 20 countries worldwide, many of whom are renowned experts in their areas and actively involved in exhibitions, conferences and performances. The incorporation of their respective expertise in course delivery closely relates teaching and learning to a broad range of theoretical and intellectual concerns in contemporary art and design practice.

Hence, students are constantly exposed to first-hand experience in current research practices, leading to the acquiring of a wide set of knowledge and skills by the time they graduate. These skills enable them to successfully adjust to the multi-faceted demands of the creative industries.

As a Singaporean institution for tertiary arts education, positioned at the crossroads of diverse cultures within a multi-ethnic society, LASALLE aims to add a distinctive Singaporean viewpoint to the ongoing debate on repositioning artistic practice in a post-industrialised society.

In the context of the fast growing economic, political and cultural importance of Asia, there is a need to redefine formerly familiar notions of "East and West", "Tradition and Contemporary", in relation to artistic practice in the 21st century. Singapore in particular, with ambitious plans for its future in a post-industrialised world, is in a prime position to take a lead role in this long overdue paradigm shift.

FACILITATING PRACTICE-LED RESEARCH

The main focus of LASALLE's Research Committee is to meet the complex demands for practice-led research in the context of tertiary arts education, and to identify areas of research in art-related content, technology and infrastructure, in which LASALLE should engage. The institutional framework for the facilitation of research encompasses various approaches, such as

- providing continuous support for faculty in their professional practice, ranging from professional leave for the realisation of particular projects to financial assistance of PhD studies,
- allocating of funds for art-related research deemed to strengthen LASALLE's reputation and recognition as an arts institution of international standing, and
- establishing strong links between tertiary education and research practice by encouraging research proposals arising from post-graduate studies.

LASALLE can look back on a long tradition of practice-led research in art and design.

Examples of successful research activities of LASALLE staff members conducted at international level include:

- LAMP (LASALLE Abilities Matching Profiler): a diagnostic tool for students to evaluate their abilities to aid them in selecting a degree programme; a conference paper was delivered to the Design Management Association, International Conference in Paris in April 2008
- SYNTFARM: a collaborative Media Arts initiative developed through a three-month Artist-in-Residence programme as part of the 2008 ISEA International Symposium on Electronic Arts in Singapore, presented at the National Museum of Singapore, 2008
- Cinema South International Film Festival 2008: an invitation to participate as filmmaker and to curate the South East Asian cinema programme at Sderot Cinematheque, June 2008, Israel
- A Cultural Language of Things: an essay submitted for the publication "Monitoring Scenography 2: Space and Truth", ZHdK Zurich / University of Vienna, Zurich 2009, as part of the PhD programme in scenography

Further to the over-arching aim of advancing knowledge in artistic practice through creative work, LASALLE has adopted a broader concept for practice-led research within an educational institution. This relates to the specific scholarship of educators, which is demonstrated in innovative approaches to teaching and learning.

The essential capacity to collate, communicate and disseminate knowledge and expertise to students, as well as to the wider community in Singapore, will increasingly be valued in LASALLE's research scheme.

Capitalising on best practices in generating manifold novel ideas, and on the unique opportunities that an integrated arts campus can offer, LASALLE aims to assume a significant role in Singapore for practice-led research in visual and performing arts, as well as in arts education in a global culture.



LASALLE aims to position itself to economically participate in the creative industries, and to produce a workforce that will power our efforts to grow our creative industries' share of GDP. The creative industries are among the fastest growing sectors in our economy today, with the performing arts, visual arts, design, and media arts playing an increasingly important role.

To accomplish this, LASALLE's management and faculty work closely with Singapore's Ministry of Education as well as partners from the creative industries to develop programmes of study that will prepare its students well for their future careers and help them realise their aspirations upon their graduation. Under the Ministry of Education Tuition Grant Scheme, Singaporeans & Permanent Residents are eligible for subsidised fees for a general foundation year followed by two years of more specialist study.

PATRON, LASALLE COLLEGE OF THE ARTS

Mr George Yeo
Minister for Foreign Affairs, Singapore

LASALLE FOUNDATION DIRECTORS*
(As at 31 December 2008)

Chairman
Mr Peter Seah
Chairman, Singapore Technologies Engineering Ltd

Deputy Chairman
Brother Paul Rogers
Principal, Catholic Junior College

Members
Professor Alastair Pearce (Ex-Officio Director)
President, LASALLE College of the Arts

Mr Edmund N S Tie
Executive Chairman, DTZ Debenham Tie Leung (SEA) Pte Ltd

Mr Winston Hodge
Director, Training & Development, Ministry of Education

Mr Sriven Naidu
Deputy Director, Higher Education Division, Ministry of Education

Mr Koh Seow Chuan
Founder-Senior Director, DP Architects Pte Ltd

Ms Kirtida Mekani
Director, CIS Agriferts Pte Ltd Singapore
Governor, United World College South-east Asia
Trustee, UWCSEA Foundation Ltd

Mr Robert Tomlin
Senior Advisor UBS Investment Bank

Mr Alain Vandenborre
President and Co-Founder
The Singapore Freeport Pte Ltd

Mr Lee Suan Hiang
CEO, National Arts Council
MICA Fellow (Creative Industries)
Ministry of Information, Communications and the Arts

* LASALLE operates under the aegis of LASALLE Foundation Limited

MANAGEMENT

MANAGEMENT

(As at March 2009)

Professor Alastair Pearce
President

Venka Purushothaman
Vice President (Academic) & Provost

Jane Allan
Dean, Faculty of Foundation Studies

Aubrey Mellor
Dean, Faculty of Performing Arts

Wolfgang Münch
Dean, Faculty of Media Arts

Milenko Prvacki
Dean, Faculty of Fine Arts
& Interim Director, Institute of Contemporary Arts Singapore

Chew Suyin
Head, School of Integrated Studies

Ruth Morgan
Director, The Learning Centre

Malar Nadeson
Director, The LASALLE Library

Pauline Chan
Director, Division of Academic Policy & Planning

Yvonne Choo
Director, Division of Corporate Communications

Kim Jeremiejczyk
Director, Division of Marketing

Fidelis Koh
Director, Division of Facilities

Grace Lam
Director, Division of Academic Administration

Paul Lee
Director of Infrastructure
Divisions of Information & Communications Technology & Facilities

Agnes Wan
Director, Division of Human Resources

CAMPUS

In June 2007, LASALLE College of the Arts moved to its new premises at 1 McNally Street. The new campus was seventy percent funded by the Singapore government, this investment being part of a strategic plan to develop the nation's creative industries and foster new talent. Four and a half years earlier in December 2002, an international architectural competition had been initiated, the winning design coming from RSP Architects Planners & Engineers.

The LASALLE new city campus design came from the belief that art students need to be inspired by their learning environment. The campus space should further encourage inter-disciplinary exchanges amongst the students. This would be the basis from which they could complete their development as professional art-makers.

The external black façade of aluminium and granite makes a bold opening statement; one that encapsulates LASALLE’s reputation and prominence as a cutting-edge arts institution.

In contrast to the straight-lined exterior, the open campus’ interior spaces resemble canyons eroded by the elements. The six internal blocks are made of faceted glass which all look in to a central “green” atrium. Multiple break-out spaces, sky bridges and other innovative uses of space allude to the creative process of art-making.

Even the alleyways that lead in from the street serve a meaningful purpose. Designed to weave freely through the campus, they are an invitation to an inquisitive public. All are welcome to enter and explore the world of creativity at LASALLE.

Since it was commissioned, the campus has already won two prestigious architectural awards. And as we look forward to greater achievements in the future, we can be sure that we have established an icon, of which we can be proud.

Awards

Building Of The Year awarded by Singapore Institute of Architects (2008)

Design Award – Institutional Projects awarded by Singapore Institute of Architects (2008)

President’s Design Award (2008)

Project Credits

Project Manager
Rider Levett Bucknall

Architectural Consultant
RSP Architects Planners and Engineers (Pte) Ltd

C & S Consultant
RSP Architects Planners and Engineers (Pte) Ltd

M & E Consultant
J Roger Preston Pte Ltd

Quantity Surveyor
WT Partnership

Glass Façade Consultant
Hugh Dutton Associates

Acoustic & AV Consultant
CCW Associates Pte Ltd

Theatre Consultant
Theatre Rigging Consultants Pte Ltd

Interior Designer
Simon Chrisandra Associates Pte Ltd

Main Contractor
Takenaka Corporation

Building Facts

1 hectare site in Singapore’s Arts, Culture, Learning and Entertainment District

35,000 sq metres gross floor area

6 organically shaped main blocks

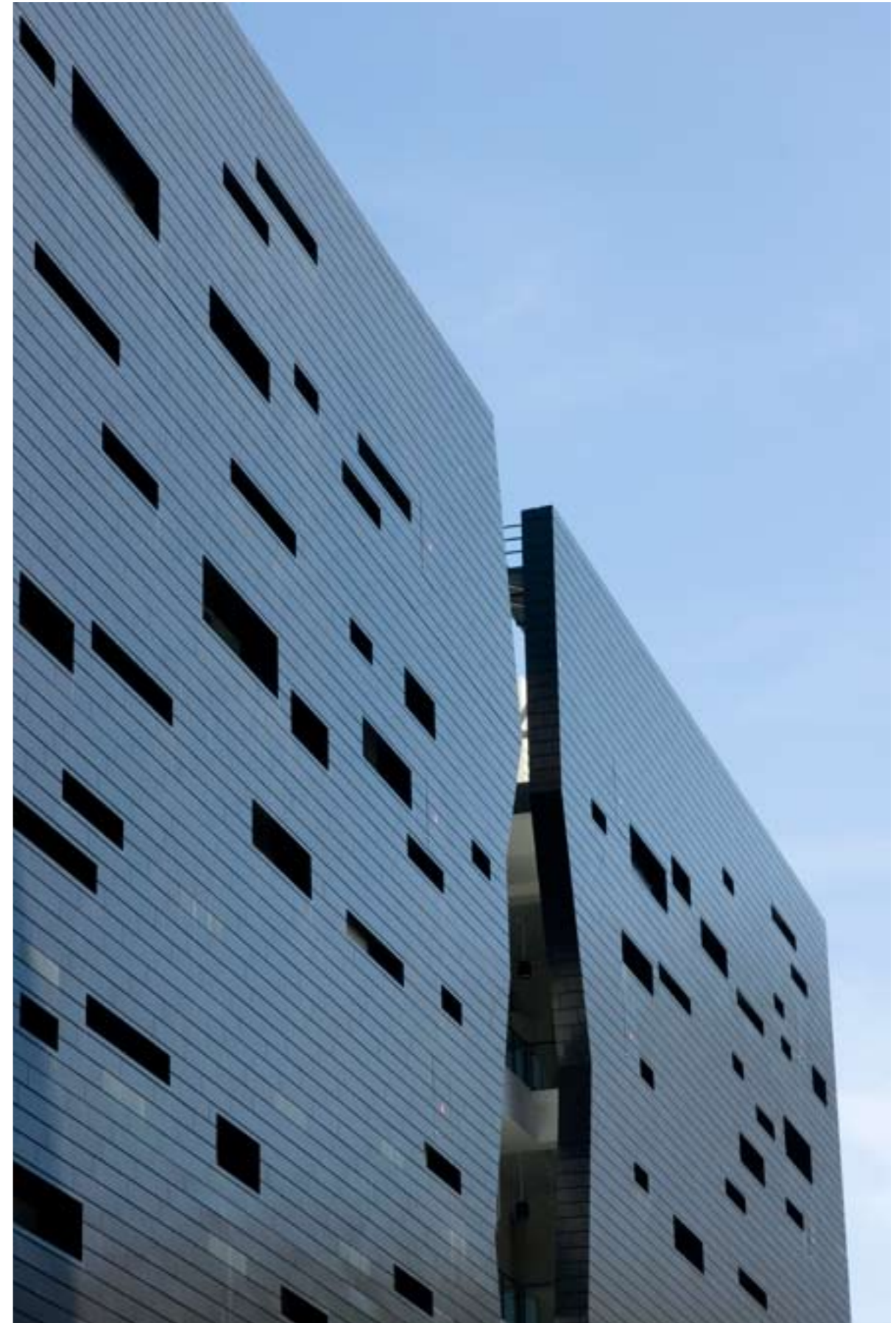
7 storeys (including 2 basement levels)

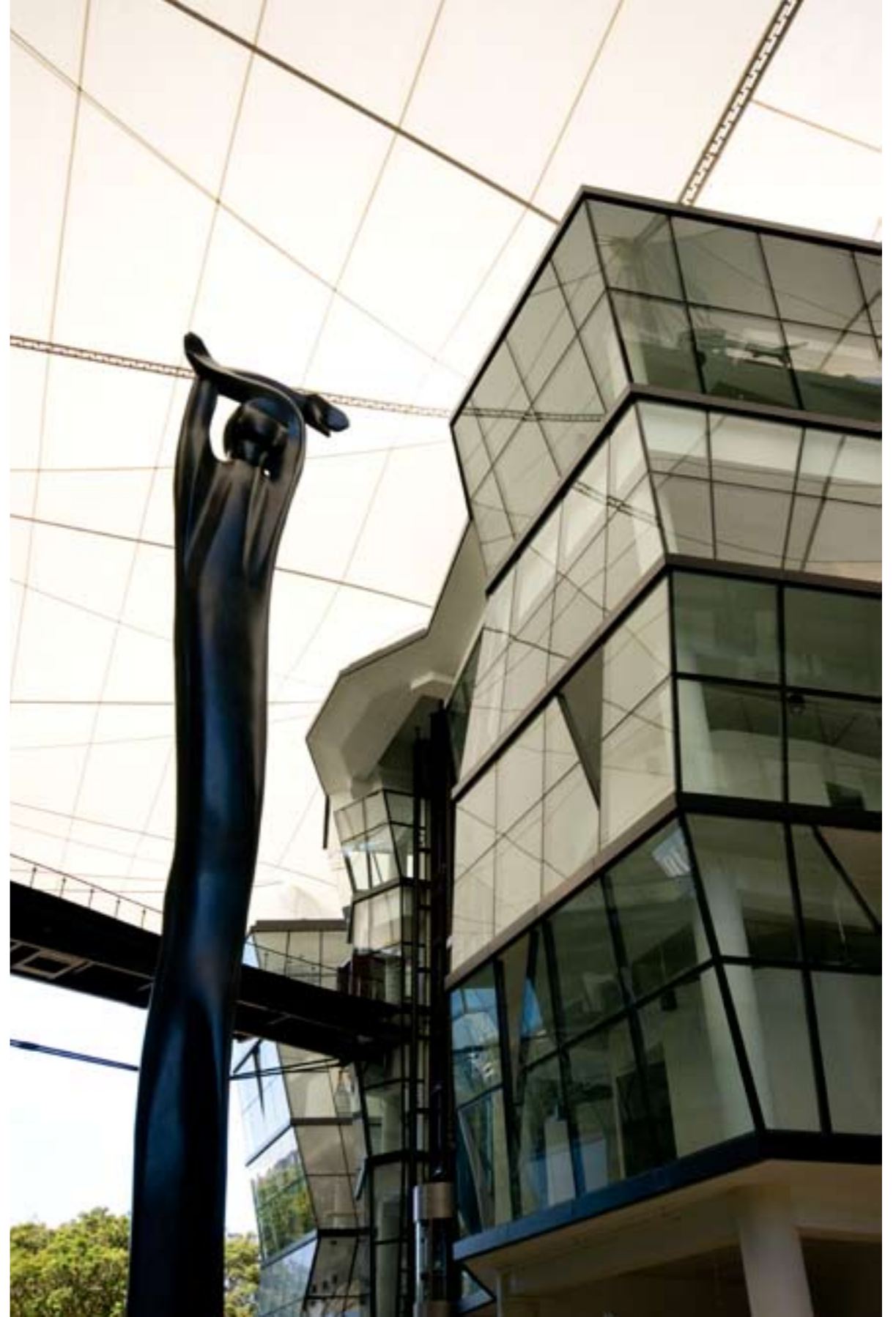
500-seat main auditorium – The Singapore Airlines Theatre

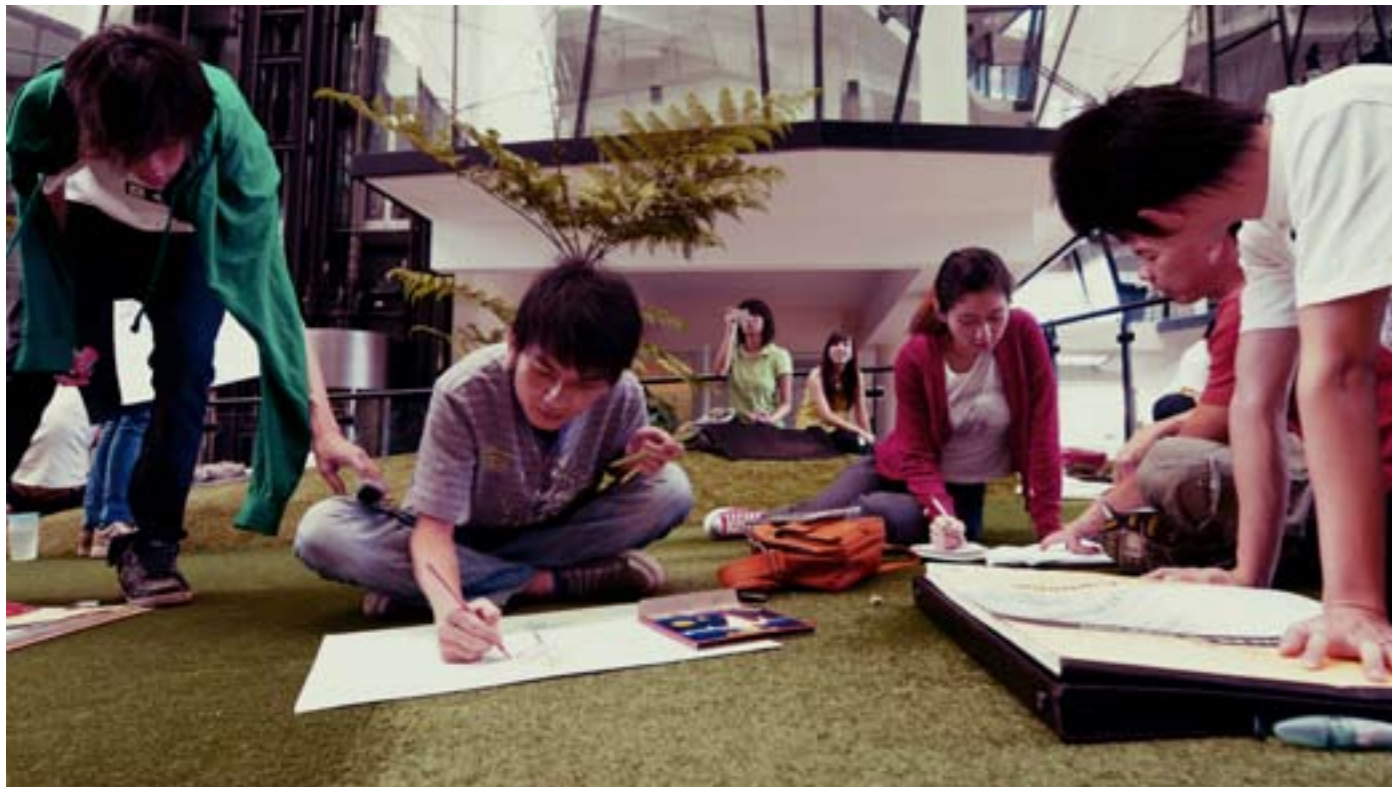
2 black box spaces

176 parking lots

1,500 sq metres of gallery and exhibition space









HIGHLIGHTS

Art lovers, theatre connoisseurs and anyone looking for a spot of entertainment were spoiled for choice in 2008. A host of public performances, exhibitions and screenings showcasing the talents and skills of LASALLE students and staff thrilled audiences both on and off campus. But the icing on the cake was when the College hosted one of the exhibition components for the International Symposium of Electronic Arts 2008, the world's premier media arts forum.

JANUARY

VIZ-A-VIZ-A-VIZUALIZE

Fine Arts Exhibition

The language of famous cartoonist George Herriman's eponymous character in the Krazy Kat comic strip inspired the title of this exhibition by the Faculty of Fine Arts. Artworks reflected the complex nature of comics and the relationship between static and moving images in this 19-day exhibition.

JOURNEY

Art Therapy Exhibition

Topics showcased in this 15-day exhibition took the visitor on a journey of human emotions and beyond. Grief, trauma, relocation, religion and hallucinations, as well as the use of tactile art materials among children with autism were some of the showcased research topics by MA Art Therapy candidates.



WHALE MUSIC

HIGHLIGHTS

MARCH

WHALE MUSIC

Play

A cast of nine graduating students performed in this one-act play written by Oscar®-winner, Anthony Minghella. The plot centres on the lives of five powerful women who come together for the duration of an unplanned pregnancy among them.

INTO THE WOODS

Musical Theatre Showcase

Graduating students performed in this five-day run of the multi-award-winning musical Into The Woods. The musical featured a plot that intertwined several well-known fairy tales by the Brothers Grimm including Little Red Riding Hood, Jack and the Beanstalk and Cinderella.

CLARK IN SARAJEVO

Play

This play written by Catherine Zimhdahl investigates the chaos of war through the eyes of a conscientious observer with great pathos, horror and humour. Guest Director Steven Rassios led graduating Acting students in this public performance.



CLARK IN SARAJEVO

APRIL

TRANSFORMS

Interactive Art Exhibition

As part of the practice-based learning journey, this four-day exhibition was staged to present the works of students from the Interactive Art programme.

BEOWULF JAM

Musical Theatre Showcase

Performing Arts Foundation students collaborated with Music Technology students to produce this lively public performance of Beowulf Jam, based on the ancient, epic tale Beowulf. The two-day run was directed by Life!Theatre award-winner Michael Corbidge.

INDUSTRY SHOWCASE

Acting, Musical Theatre

Presenting the graduating class from the Acting and Musical Theatre programmes, this special showcase was put together especially for prospective employers from the arts & entertainment industry.



INTO THE WOODS

HIGHLIGHTS

MAY

FLY WITH ME
Contemporary Dance Performance
Graduating Dance students performed the works of award-winning choreographers Mark Haim, Loretta Livingston, Ming-Lung Yang and Albert Tiong in this two-day contemporary dance extravaganza.

JUNE

DESIGN, FINE ARTS & MEDIA ARTS EXHIBITION
The campus was abuzz with art for over two weeks, displaying over 200 works of graduating students from the Advertising and Graphic Design, Interior and Product Design, Fashion Design, Fashion Management, Jewellery, Painting, Printmaking, Sculpture, Animation, Interactive Art and Video Art programmes.

THE PUTTNAM SCHOOL OF FILM PRESENTS
Film Screening
Graduating Film students showcased their collaborative thesis films in a week-long private screening at The Picturehouse. The four films were Missing, Tanjong Rhu, The Miracle and Toilet.

RESONANCE
Music Recital
Featuring classical, jazz and popular music solo and ensemble performances by graduating Diploma and Degree Music students.



TANJONG RHU



TRANSITION

JULY

TRANSITION
Digital Video Showcase
Transition - a digital video by Media Arts students Isabella Huang, Meryanche, Rachel Foo and Eunice Khoo - was selected to be part of a two-month digital video exhibition held at the National Museum of Singapore.



LUCID FIELDS

HIGHLIGHTS

AUGUST

LUCID FIELDS – International Symposium on Electronic Arts 2008 (ISEA 2008)
Visual Arts Exhibition
LASALLE was the host venue for ISEA 2008's Lucid Fields, an exhibition of media art works selected from the Swiss Artists-In-Labs residency programme funded by the Ministry of Culture in Switzerland. Seven media artists re-interpreted and questioned research about artificial intelligence, engineering, environmental science, human disease and biotechnology.

RIP IT UP
Concert
Contemporary music students played live 'freestyle' Japanese-inspired pop music at Rip It Up, a monthly performance held off-campus. The session at the Prince of Wales Pub featured emerging bands, solo artists and duos.

TRAVELOGUE
Visual Arts Exhibition
This ninth instalment of Travelogue ran for 10 days and showcased the artworks that "document" the experiences of six Fine Arts students in their sponsored travel to Cambodia, Germany, Hong Kong, Nepal, Thailand and Vietnam. This project is made possible annually by funds from Dr Winston Oh, a cardiologist consultant.



TRAVELOGUE

HIGHLIGHTS

SEPTEMBER

NO WONDER

Visual Arts Exhibition

The Faculty of Fine Arts put up an 18-day exhibition that played on the theme of the Singapore Biennale 2008: "Wonder". Exhibits included a rattan satellite dish hanging down the campus' sky bridge, as well as other multi-media artworks and performances.

FIVE WOMEN WEARING THE SAME DRESS

Play

Musical Theatre students starred in this wickedly funny play about five reluctant bridesmaids from different walks of life who bond at an ostentatious wedding reception in Knoxville, Tennessee. Natalie Henedige, a LASALLE theatre alumna, directed the play.

THE ODD COUPLE

Play

Visiting Director Paul Lucas led students in this adapted version of the Neil Simon Broadway comedy, *The Odd Couple*. The plot revolves around a pair of female roommates who are as different as night and day.

A DREAM PLAY

Play

Acting students staged Caryl Churchill's *A Dream Play*, a darkly comic and fantastic dive into the subconscious where "everything can happen, everything is possible and probable." Guest Director Casey Lim directed the students in the two-day run of this production.



THE ODD COUPLE



A DREAM PLAY

HIGHLIGHTS

OCTOBER

1,000 HANDS

Visual Arts Exhibition

Visual Studies Foundation students translated two-dimensional contour lines into three-dimensional structures in *1,000 Hands*, a 10-day exhibition using wires in the manipulation and exploration of form and volume.

SOLOS, DUETS AND THE VACANT HOUSE

Contemporary Dance Performance

Works by emerging choreographers and established artists were performed by Dance students in *Solos, Duets and The Vacant House*. The two-day showing which featured works by award-winning choreographers Loretta Livingston and Tammy Wong was part of the Esplanade's da:ns Festival 2008.

THE FEVER

Play

Acting students put up a five-day run of *The Fever*, an Obie Award-winning play that has also been made into a major motion picture starring Vanessa Redgrave.



THE FEVER

NOVEMBER

PERFORMATIVITY: TWO COATS OF PAINT

Visual Arts Exhibition

Khairuddin Hori, a Fine Arts alumnus mentored Fine Arts students in this week-long exhibition that centres on the theme of "destruction".

7734

Play

Theatre Arts, Visual Studies Foundation, Performing Arts Foundation, as well as Technical Theatre Arts students collaborated to produce this multi-sensory simulation of hell inspired by Dante's *Inferno*.

NUNSENSE

Musical Theatre Showcase

This three-day run of the award-winning musical comedy centres on the hilarious antics of the nuns of the Little Sisters of Hoboken Nunnery.

TROPICAL LAB

Visual Arts

International artists from countries including the USA, UK, Serbia, Thailand and Singapore participated in the first instalment of *Tropical Lab*, a fine arts workshop designed to spark artistic discourse on urban and rural spaces in the context of deeply-rooted cultures and traditions.



NUNSENSE

HIGHLIGHTS

NOVEMBER

THE LIFE OF GALILEO

Play

David Hare's new version of Bertolt Brecht's The Life of Galileo was a collaborative production by Acting, Classical Music and Technical Theatre Arts students. Guest Director Steven Rassios directed this play about the battle between reason and faith.

GREY MATTER – A COLLABORATION

Contemporary Dance Performance

Grey Matter was a class examination performance by Dance students. The programme consisted of eight contemporary dance pieces based on the idea of relationship in theme and structure. Music Technology students participated in the technical production aspects of the show.

LUCKY STIFF

Musical Theatre Showcase

Musical Theatre students performed to a full house in the five-day run of the musical Lucky Stiff, a murder-mystery farce with a tuneful score, well-oiled plot and happy ending. Reviewer Ng Yi-Sheng with online magazine, The Flying Inkpot was especially struck by the high quality of the production. He wrote, "I'm definitely planning to follow their production calendar in the future".

LEARNING

LASALLE equips its students to function as professional art-makers and leaders in the creative industries. Our curriculum champions a practice-based education in the arts - a balance between core disciplinary skills, professional practice and research. Besides learning the foundational aspects of art-making, students are challenged to re-examine old notions and explore new ideas through experimentation, inter-disciplinary collaboration and social engagement.



GREY MATTER – A COLLABORATION



THE LIFE OF GALILEO



LUCKY STIFF

INDUSTRY

Students at LASALLE have the opportunity to work on 'live' projects. These entail the development of a creative solution based on a project brief from an industry client, and seeing their creative concepts through the design-development process to final implementation in a real-life event.

The Project

Uniquely Singapore Clipper

The Client

Keppel Corporation

The Place

St Katharine's Dock, London, England

The Brief

To design an outstanding visual identity for the hull of the Singapore entrant in The Clipper Round the World Yacht Race 2007-08

The Designers

Rachel Goh and Daphne Leong
Advertising Design students

The Challenge

To set the Uniquely Singapore Clipper apart from the other competing entrants from ten international cities. One requirement for the design was to enhance Keppel Corporation's branding as a sponsor. The two design students came up with a red and white design with stylised stars to symbolise the versatility and energy of the people of Singapore; representative of how Singapore, as a little red dot on the atlas, is bursting onto the world stage in all aspects. Their efforts prompted Keppel Corporation to invite LASALLE students to design the next Clipper for the world race in 2009.

The Talk

The Clipper project was one of the most prestigious projects I've taken part in as a student at LASALLE. It was an opportunity to work with industry clients; it has not only boosted my portfolio but also put my name out there. < Daphne Leong, Designer >

The Keppel-LASALLE partnership is rooted in shared values - that of growing talent and achieving excellence. < Ms Wang Look Fung, GM, Group Corporate Communications, Keppel Corporation >



INDUSTRY

The Project

Girard-Perregaux Showcases

The Client

F J Benjamin (Singapore) Pte Ltd

The Place

Cortina Watch Couture Gallery,
Paragon Shopping Centre, Singapore

The Brief

To produce a showcase design for luxury watch brand Girard-Perregaux

The Designer

Eugene Lee, Interior Design student

The Challenge

To display Girard-Perregaux watches within a baroque-style pavilion built to exhibit sixteen of the world's most prestigious watch brands, including Girard-Perregaux. To gain fresh insight and ideas, the Luxury Division of F J Benjamin, local distributor of Girard-Perregaux, collaborated with LASALLE to hold a competition for its students. Eugene beat seventeen of his classmates and took home the first prize cash winnings of S\$1,000. The winning concept was chosen for its interpretation of the Girard-Perregaux brand and its 150-year history. To highlight this heritage, he produced two showcases that reflected the 19th century lifestyles of Girard-Perregaux founders, Constant Girard and his wife Marie Perregaux. The showcases were miniature sets of their personal study and dressing room. Each showcase held six to eight watches.

The Talk

I am pleased with the designs. They showed a great sense of creativity and had interesting out-of-the-box ideas. < Polly Sohn, client representative, Divisional CEO of F J Benjamin's Luxury Timepiece Division >



The Project

New National Day Whites

The Client

People's Action Party (PAP)

The Place

The Marina Floating Platform
Marina Bay, Singapore

The Brief

To design a new uniform for the PAP contingent at the Singapore National Day Parade 2008

The Designer

Mira Epriyanti, Fashion Design student

The Challenge

To produce a design for an all-white uniform design. The uniform had to be unisex and contemporary in look and feel. Mira drafted five initial designs before deciding on a uniform comprising a pair of white pants, tee shirt and cap treated with hints of red via stitching on the tee shirt collar and sleeves, and red piping on the cap. Mira introduced texture with the use of appliqué to feature the words "National Day Parade" on the tee shirt in white felt.

The Talk

The brief - white on white - was simple yet challenging. LASALLE pushed the envelope by subtly introducing red stitching and trimming. It was a creative and delightful way of observing and rejuvenating the all-white tradition. < Baey Yam Keng, client representative, Member of Parliament for Tanjong Pagar GRC >



JANE LEE, RAW CANVAS, 2008, ACRYLIC PAINT, MIXED MEDIA ON BOARD 935CM X 716CM X 10CM, AS EXHIBITED AT THE SINGAPORE BIENNALE 2008

IN THE COMPANY OF ART GIANTS

One-third of the homegrown artists invited to exhibit at the Singapore Biennale 2008 were LASALLE alumni. The four artists were Jane Lee, Joshua Yang, Tang Ling Nah and Shubigi Rao. The Biennale was open to the public from 11 September to 16 November 2008.

Other LASALLE alumni have also taken part in various Biennales across the world. They include Amanda Heng (7th Havana Biennale 2000 & 1st Singapore Biennale 2006), Jason Lim (52nd Venice Biennale 2007), Rizman Putra (1st Singapore Biennale 2006), Suzann Victor (49th Venice Biennale 2001 & 6th Havana Biennale 1997), Vincent Leow (52nd Venice Biennale 2007) and Zulkifl Mahmod (52nd Venice Biennale 2007).

THE WINSTON OH TRAVEL AWARD

It has been nearly a decade since consultant cardiologist Dr Winston Oh initiated the Winston Oh Travel Award. Since 1999, Dr Oh has extended his generosity to grant two separate awards that help send Fine Arts students on overseas trips to practise art. This allows for five students annually to venture around Asia, and two other students and one member of staff to do research in a European destination. During their travels, the students record their experiences, observations and reactions. Upon their return, awardees stage a joint exhibition of their travel-inspired art, that often include objects like sketchbooks from their journey, notes and reference photographs of their travels. Countries visited include Australia, Bhutan, Cambodia, China, Germany, Greece, Hong Kong, Hungary, India, Indonesia, Japan, Malaysia, Nepal, Romania, Serbia, South Korea, Taiwan, Thailand, The Czech Republic and The Netherlands.



THE "STORIES OF HOPE AND INSPIRATION" EXHIBITION BY STUDENTS TRAVELLED TO SEVERAL PUBLIC SPACES DURING BREAST CANCER AWARENESS MONTH

PUBLIC HEALTH EDUCATION THROUGH ART

During the national Breast Cancer Awareness Month in October 2008, the KK Women's and Children's Hospital collaborated with LASALLE's Fine Arts students to produce an art exhibition involving cancer survivors in the creation of sculptures depicting post-surgery torsos. The exhibition opened at the hospital and then travelled to two other venues in Singapore as part of their public education programme.

A group of seven female students from the Painting and Sculpture programmes worked on this project with their lecturer Zainudin Samsuri. They first met the volunteer "models" to talk them through the process and put them at ease. The students then met their art subjects in private to make the moulds of their torsos. The moulds were subsequently recast into epoxy, resulting in a series of sculptures presented in an array of colours including pink, the signature colour of the breast cancer awareness campaign.

Student Adele Hetherington, an Australian, says the fact that one in sixteen Singaporean women suffers from breast cancer drew her to the project, stating, "As artists, we can present some of the sensitivities of those suffering from it."

Concurrently, another LASALLE group: from our Art Therapy programme has been working closely with the hospital. Art therapy is a form of psychotherapy using art as a complementary therapy to improve the quality of life during stressful cancer treatments like chemotherapy. Lecturer Jessica Koh leads the weekly art therapy session at the hospital.



THE SINGAPORE AIRLINES THEATRE ALSO BOASTS A FLEXIBLE FORE-STAGE, ORCHESTRA PIT, FULL SCENERY FLYING FACILITIES AND DRESSING ROOMS.

NEW AUDITORIUM NAMED THE SINGAPORE AIRLINES THEATRE

Singapore Airlines has contributed over the years up to S\$15 million that went towards the construction of two campus buildings in LASALLE's first campus site at Goodman Road. The 500-seat auditorium at the new city campus has been named after Singapore Airlines in recognition of their long-standing support for the College. The theatre is Singapore's first mid-sized theatre, designed to host sophisticated performances. It is mainly used for the purposes of performance, teaching and learning.

WINNING COMMUNITY IDEA

Fine Arts student Ruben Pang (Level 1) won the national IDEAS@WORK contest organised by the Ministry of Information, Communications and the Arts. The competition for tertiary students was a call for innovative ideas that would help companies in the arts & heritage, design and media industries generate income. As our only entrant, Ruben beat contestants from twelve other tertiary institutions such as National University of Singapore, Nanyang Technological University, Singapore Management University and Temasek Polytechnic. During the festive season when trains run beyond midnight, Ruben wanted to use the Dhoby Ghaut interchange of Singapore's Mass Rapid Transit (MRT) System as an arts hub. His idea was to give late night revellers another venue for entertainment, thus creating an additional avenue for arts entrepreneurs to explore. Activities that he suggested included displays of paintings, art installations, film screenings and band performances.

ART OUTREACH TO PRISONS

Over the last seven years, staff members from the Faculty of Fine Arts have been bringing art education to inmates of the Singapore Prison Services through art workshops, talks and art competitions. This is LASALLE's way of supporting their "Yellow Ribbon Project" which aims to engage the community in giving ex-offenders a second chance at life.

In the pipeline are plans to conduct 2D and 3D art courses which award inmates a LASALLE certificate upon completion. These classes will teach inmates the practical and theoretical aspects of art. Those who successfully complete the course are eligible to apply to the College's Foundation programme, which would lead to a Diploma after three years of study.

LASALLE's library has also donated 100 books to serve as supplementary text and research materials to support art education among inmates.

PERMANENT ART IN NEW CIRCLE LINE

Earlier this year, Singapore's Land Transport Authority conducted a nation-wide call for the submission of artists' proposals to integrate art into the infrastructure of twenty-eight MRT stations in the upcoming Circle Line. Sixteen Lasallians were commissioned based on their reputation and portfolio. These included staff members: Erzan Adam, Gilles Massot, Hazel Lim, Jeremy Sharma, Salleh Japar, and Tan Kai Syng; and alumni: art collective Phunk Studio (comprising Alvin Tan, Jackson Tan, Melvin Chee and William Chan), Chua Chye Teck, Francis Ng, Kai Lam, Khiew Huey Chian and Tan Wee Lit. Another two alumni Jane Lee and Joshua Yang took part in an open competition for the same project and beat 148 other entries for the coveted S\$50,000 cash prize each.



THE LASALLE LIBRARY IS A POPULAR SPOT WHERE STUDENTS GATHER FOR ARTIST TALKS, DO RESEARCH AND ACCESS RARE PUBLICATIONS AND FILMS.

PARTNERS OF THE LASALLE LIBRARY

With the support of The Shaw Foundation, LASALLE's first library was set up in 1990 at its former campus. It was named The Shaw Library at the Goodman Road campus in 1998, in commemoration of the foundation's significant contributions to the development of the library. Through this funding, the foundation has helped the library build its collection of art books, recommended readings, expand its music collection and address the Y2K problem at the turn of the new millennium. Today, the library carries over 50,000 books and a 30,000 CD/AV collection.

Since 2006, another active partnership - with the US Embassy in Singapore - has enriched the library collection through the sponsorship of books published in the USA. Through this arrangement, the library has been able to acquire expensive out-of-print and exclusive art resources. To date they have supplied almost 400 titles to the library, with another 540 titles in the pipeline. The US Embassy has also brought many distinguished American artists to give talks to students, including arranging a workshop by The Glenn Miller Orchestra. The library has also benefited from its collaboration with the Goethe-Institut Singapore, and has hosted several exhibitions such as The German Photo Book Exhibition featuring over 170 books.

EXCELLENCE

2008 saw the introduction of the LASALLE Award for Academic Excellence, given to the top students who maintained First Class academic standing throughout their education at LASALLE and demonstrated sterling achievements as emerging practitioners in their respective creative fields.

LASALLE AWARD FOR ACADEMIC EXCELLENCE

The five recipients were:

Lim Guowen
BA (Hons) Graphic Design
First Class Honours
Faculty of Design

Tay Choon Kok
BA (Hons) Painting
First Class Honours
Faculty of Fine Arts

Boo Junfeng
BA (Hons) Film
First Class Honours
The Puttnam School of Film, Faculty of Media Arts

Rossana Hyland
BA (Hons) Musical Theatre
First Class Honours
Faculty of Performing Arts

Shubigi Rao
Master of Arts Fine Arts
Postgraduate Studies



The College also presented the inaugural McNally Award for Excellence in the Arts. The award is named after LASALLE's founder Brother Joseph McNally and is given out annually to the top student. The award recognises not only academic excellence but also outstanding artistic achievements and contributions to the creative profession.

MCNALLY AWARD FOR EXCELLENCE IN THE ARTS

Film graduate, Boo Junfeng was the first recipient of the McNally Award for Excellence in the Arts (2008).

His contributions to the film profession, prior to graduation include Best Film and Best Director, Silver Screen Awards, 21st Singapore International Film Festival (2008); Special Jury Prize, Silver Screen Awards, 20th Singapore International Film Festival (2007); Bronze Medal – BRNO SIXTEEN Short Films Festival, The Czech Republic (2006); Best Screenplay Nomination – Munich International Student Film Festival, Germany (2006); Best Film, Silver Screen Awards – 18th Singapore International Film Festival (2005); and Special Achievement, Silver Screen Awards – 18th Singapore International Film Festival (2005).

EXCELLENCE

BOO JUNFENG Film Director

Boo Junfeng is known to capture Singaporean cultural sensitivities and social undercurrents in an understated yet compelling manner, through works such as "The Changi Murals" (2006) and "Katong Fugue" (adaptation of a play by Alfian Sa'at, 2006). The latter received the Special Jury Prize at the 20th Singapore International Film Festival (SIFF) Silver Screen Awards 2007. This short film also entered into competition at the Clemont-Ferrand Short Film Festival – considered the 'Cannes' for short films. More recently, his LASALLE thesis film "Tanjong Rhu" (2008) made it to the Internationale Filmfestspiele Berlin, one of the top film festivals in the world.

"My first film "Un Retrato De Familia" (A Family Portrait) was shot in Spain. It made me realise how universal films can be, and that language is not a barrier at all," says 25-year-old Junfeng. It was filmed in 2003 during his diploma studies, at a local polytechnic, in a six-month exchange programme to the Escola Superior de Cinema i Audiovisuals de Catalunya (ESCAC) in Spain. The film caught the attention of the jury at the 18th SIFF Silver Screen Awards in 2005 where he received the awards for 'Best Film' and 'Special Achievement'.

Junfeng, who now works with Singapore's leading filmmaker Eric Khoo at Zhao Wei Films, is of the opinion that the local film industry is just about emerging. "We have individuals that are trying to make a name for themselves," he says. "If directing a feature film is a natural progression for short filmmakers, then there's hope because of the quality short films that we are seeing," he enthuses, adding that resource constraints is one of the main reasons for the dearth of full-length movie productions in Singapore.

"Cinema can be appreciated both as a collective experience in the dark of a theatre, as well as in the privacy of our own living rooms or bedrooms. I realise I have a very powerful medium at my disposal," he says. Junfeng gets his inspiration from real-life experiences, building on themes such as parent-child relationships, social norms and sexuality. His short films, as a result, become social commentaries.



Junfeng recognises his calling, and urges all budding filmmakers to experiment and try out different styles. He genuinely appreciates the community spirit among filmmakers in Singapore. One project he highlights is the film "Lucky 7", a collaboration between seven filmmakers in 2007. Each filmmaker was to produce a segment of film that continues the story told by the previous filmmaker. Junfeng's segment was the third in the series.

Many stories have been told, remarks the soft-spoken man, "No one should be able to stop you from telling them again if you're telling them differently through your own perspective. That way, subject material is no longer just a subject matter, but something much more personal."



LASALLE boasts an international cast of reputable and award-winning artists and educators whose creative practices span the breadth of professions from designers, painters, actors, playwrights, composers, directors and dancers to film producers, art critics, curators, and more. Collectively they fly the LASALLE flag at home and abroad, winning acclaim at major international exhibitions and festivals, including the Singapore, Venice and Sydney Biennales, as well as lending their unique voice to the development of contemporary art and design at international fora and symposia.

FACULTY OF FINE ARTS



BETTY SUSIARJO
Lecturer, Fine Arts

Betty Susiarjo is a practising artist who has staged exhibitions locally and internationally, often expressing the abstract. "I've always been interested by the idea of Time, and the notion of Time both in the abstract and physical form."

A LASALLE alumna herself, Betty carries on the College's tradition of teaching students to communicate their ideas and thoughts to the world through art. "Contemporary art is often misunderstood however," says Betty, "Students often have the wrong impression that it is art which does not look 'traditional' – it is essentially art that is produced now. There are issues in the world and we need to respond to that."

Indonesian-born Betty has strong views on the role of an artist. "My ethos is that art has to come from a positive energy or a pure spirit. It should go beyond the senses and be transcendental. That is why spirituality in art is important," she smiles.

"The idea of entropy, also the notion of particles going from order to chaos over time interests me, and is part of my own studies." Betty's 2003 site-specific installation at Farnham's Library Gardens in England, for example, depicts Time's effect on the elements and was voted audience favourite.

Betty studied fine arts at LASALLE from 1999 to 2002 graduating with a Diploma (President's Distinction). She went on to pursue a Bachelor of Arts (Hons) in Fine Arts at The Surrey Institute of Art and Design in England where she became intrigued by Robert Smithson's concept of Time. She also has a Masters in Fine Arts (with Distinction) from Winchester School of Art, England, as well as a teaching qualification in art and design. She taught art at public schools in England before returning to Singapore to lecture at LASALLE in August 2007.

LASALLE has stringent entry requirements. Besides good grades, each applicant must submit a portfolio of works. "We scrutinise students' portfolios to determine which level of study they should enrol into," says Betty. "Students have to demonstrate clearly the right attitude and determination before the College confirms their chosen specialisation."

"The development of transferable skills is an important focus of the programme," she says. Graduating with competencies in critical thinking, collaborative practice and focussed research, students can choose from a number of career paths – from artists and illustrators to teachers, curators, gallery/museum managers, and art consultants.

Says Betty, "Whatever it is, their creativity will stay; wherever they go, their creativity will make them special people. Once you are an artist, you will always be an artist, because artists are like nomads – you can go anywhere in order to communicate; your artist's mind will want to speak."

FACULTY OF DESIGN



LIONEL ROUDAUT
Programme Leader, Fashion Design

Lionel Roudaut has come a long way from the South of France to teach fashion design in Shanghai, Tokyo and now in Singapore where he hopes to play an instrumental role in building a vibrant fashion scene. His greatest challenge is, however, tackling students' preconception of "seeing the world through the Singapore perspective". He then steers them towards a global outlook.

"Through the years, I share with students what is involved in the fashion industry, which is a whole spectrum from creative processes to production and marketing. They also become aware of career choices," Lionel says, adding that graduating students do not necessarily end up working as fashion designers, but could land exciting jobs as buyers, fashion house assistants and creative executives in non-fashion industries.

Lionel's stints in a diverse range of fashion houses from haute couture and contemporary to commercialised labels make him ideally-positioned to imbibe within students the essential know how that will prepare them for the fashion stage. "They are taught to appreciate the environmental context of fashion design. It's important to know what is commercially viable and what is niche," he says, adding, "I teach them not just to be creative, but commercial as well."

Lionel himself has worked in the fashion capitals of the world for fifteen years, alongside renowned designers such as Marithée & François Girbaud, Jeremy Scott and John Galliano in Paris. He has also designed costumes for the National Opera of Paris, and stars like Björk and Kylie Minogue. The fashion enthusiast first graduated from high school in Nice, France with a Baccalaureate in French Literature & Art and then moved on to get a certification in fashion design and pattern cutting techniques from the Fashion Technical Institute in Paris, France.

Fashion students are encouraged to express their creativity through regular industry-focused workshops organised such as those with Swarovski Crystal and Shu Uemura in 2008, as well as internships with fashion companies. There was also a project to design an apparel line of jackets and caps for Mitsubishi cars.

Studying at LASALLE also offers opportunities to work on large scale, creative projects. Explains Lionel, "Within LASALLE itself, there are numerous inter-faculty collaborations where fashion students design costumes for their peers in Film and Performing Arts during major screen or stage productions."

An avid collector of pop iconography, Lionel takes great pleasure in revisiting the fashion, make-up and styles of the 1980s and 1940s. "I collect album covers of femme fatales such as Rita Hayworth, Madonna, Olivia Newton John and Marilyn Monroe," he says. And someday, Lionel hopes to produce his own hallmark design label. "It'll probably be hand-stitched jerseys," he smiles.



TIMOTHY O'DWYER
Programme Leader
School of Contemporary Music

Music to Timothy O'Dwyer is a journey of self-realisation. "For me, it's a search," says Timothy of his constant pursuit for music in his own voice.

This award-winning jazz saxophonist, composer and vocalist from Melbourne, Australia began his quest at the age of seven while tinkering with classical tunes at the piano. His father would play his vinyl record albums of 1930s Big Band Swing, and jazz soon got into his system.

Early in high school, Timothy decided that the sax was to be his personal grail. Today he is considered one of Australia's most innovative and accomplished alto sax players and composers, being involved in a wide range of activities from punk-rock, contemporary classical music, free jazz, and electro-acoustic music.

Other experimental artists he has had the privilege of collaborating with throughout the world include Max Nagl from Austria, Tobias Delius from The Netherlands and KK Null (aka Kazuyuki Kishino from Zena Geva) from Japan, creating a new and cutting-edge dialogue between punk rock, improvised music, contemporary classical, and free jazz.

After completing his Bachelor of Music (Jazz) from the Victorian College of the Arts (Melbourne University) in 1993, Timothy pursued post-graduate studies with improviser/visionary Evan Parker and improviser/composer Richard Barrett, whose influence on him was tremendous.

"My three main interests are jazz, improvised music and notated composition," says Timothy. Since 1994 he has composed notated scores for large-scale installation/ improvised concert works for Australia's leading contemporary music group ELISION Ensemble.

Timothy decided to take up a teaching position at LASALLE in Singapore as he felt the need to be involved in a growing jazz community in South-east Asia. "I was interested in developing a good jazz course, both from an academic and practical point of view that gave students practical skills to find work but also the conceptual and compositional skills to develop their own style."

Students specialising in jazz are given a good grounding in musicianship, taught to play an instrument well and to play within the jazz tradition. Not only do they require the basic skills to play jazz, they also need to develop conceptual thinking skills, their own voice and own way of playing.

As Singapore audiences become more receptive to contemporary music beyond mainstream tunes, Timothy believes that there are ample opportunities for jazz students to support themselves through gigs in bars, functions or touring circuits. "I hope that the musicians that come out of LASALLE have the artistic ability and skill to play in any situation," he says. "But that's not the only thing they can do. The original thing is to go and make their own music, produce their own album and get out of the country to perform."



CHRIS SHAW
Senior Lecturer/Pathway Coordinator
Animation Art

Where most teenage boys sweated away in gyms, Chris Shaw wiped his brow plucking oranges in Israel. He needed the money to see himself through art school. "At seventeen, I wanted to pursue an art degree but my parents didn't approve. When they cut off financial aid, I left home for Israel to work." A year later Chris returned to England with enough money in his pocket to enrol himself into art school.

Chris graduated with a Master of Arts from the National Centre of Computer Animation, Bournemouth University (UK) in 1993 and has since worked for a number of established production houses such as Walt Disney Animation and Universal Studios. He has contributed animation on various productions such as "Who Framed Roger Rabbit", "An American Tale II", "We're Back" and a long list of TV commercials.

Since heading the programme in January 2008, Chris has put in place a unique learning culture where students are free to question norms, express themselves, experiment and learn through directed self-discovery. Originally trained in graphic design, Chris stresses the importance of students acquiring skills in traditional art alongside technical studies for animation art.

His programme curriculum covers a variety of core disciplines such as life drawing, stop-motion, acting and traditional 2D, nurturing students to develop an eye for detail at every frame. "We constantly expose the students to a variety of styles and content, not just in animation but in other forms of art. Our objective is to encourage them to go beyond their comfort zone," he enthuses.

Chris envisions LASALLE to be an incubator, where students can give the fledgling animation art industry here a much-needed boost. "We intend to develop students across a range of animation-related skills to fuel and develop an entire industry," he says. Comprehensive skills are taught: from conceptualisation, scriptwriting, video production, multimedia design to post-production and professional development. "Through diversity and industry exposure, I encourage students to discover their niche and specialise in it," he adds.

Having close ties with top animators in industry, Chris regularly organises industry talks and Masterclasses for students to gain a deeper understanding of the industry and networking. One such visit was by David Sproxton of Aardman Animations ("Wallace & Gromit") and his business partner Luis Cook (director of "Pearce Sisters") who also graced the launch of a new animation art studio in October 2008. "When students meet and hear these people it often adds credibility to what we are teaching," says Chris.

Students also get to sharpen their skills by taking part in important regional conferences such as CGOverdrive and SIGGRAPH Asia. Within the College itself, students have the opportunity to partner with their peers from other disciplines. "Acting, dance, photography and fine arts lecturers and students have all given input to animation art students," explains Chris.

Looking back, Chris recalls being drawn to animation and inspired by watching a variety of styles and content. And what cartoon character would he like to be for a day? "Shrek!" he roars with laughter. "That's what my students call me anyway."



EDITH PODESTA
Programme Leader, Acting

Living and breathing theatre – that’s what Edith Podesta, Programme Leader for Acting, has been doing since she entered Australia’s National Institute of Dramatic Art (NIDA) as a tentative 18-year-old who had acted in only a few school plays. The fact that she had wandered into acting at all was something of a fluke. As she cheerfully recalls today, “One of my friends was going to audition for a school play and asked if I could come along to support her. I went along and they said, read this script – I got in!”

Edith now cannot imagine her life without theatre. When she’s not working with her Acting students or finding new ways for students across faculties to collaborate in, she’s soaking up all the performances and art offerings that Singapore has to offer. In any given week, she might be out and about at two or three shows, both local and international – anything from a wayang at a neighbourhood temple to an experimental theatre piece at the Esplanade.

Hailing from Sydney, Australia, Edith has worked in Australian theatre, television and film with a string of acting, directing and choreography credits to her name. To cite a few, she has devised and directed “Icarus On The Floor of Heaven” (NIDA Parade Theatre, 2004), performed in “Death in Venice” (directed by Jim Sharman at the Sydney Opera House, 2005) and choreographed “Dardanus” (directed by Justin Way for the Pinchgut Opera Company,

2005) and the 2005 MTV Awards, to name a few.

Moving into academia, Edith has inspired many students with her vast experience and exploratory techniques at institutes such as NIDA, Australian Theatre of the Deaf, Sydney Conservatorium of Music and Theatre Training and Research Program Singapore. In 2007, she moved to LASALLE to raise the bar in acting. And movement is at the core of this.

“The study of movement dynamics is an invaluable part of any actor’s training in helping to express and embody all aspects of the character,” she says. Edith believes strongly that movement gives the actor the confidence to be responsible for his or her use of time and space through physical, kinesthetic and sensory awareness.

“I see the actor as creator, interpreter and storyteller, both analytically and inventively,” she adds. For that to happen, Edith teaches a range of acting skills in her programme. It encompasses characterisation, devising, physical theatre, movement improvisation, element and animal work, archetypes, psychological gesture, impulse work and chance, among many others. “This trains the actor’s body to remain grounded while doing something extremely physical,” she says.

Her students learn a variety of techniques that will enable them to work as actors internationally. They learn to be versatile in terms of acquiring a full battery of theatre-related skills and experience – directing, producing, marketing and so on, not just acting. “We train them so they become in control of their careers,” Edith says.

Edith, who now calls Singapore her second home, says, “I love living here. Singapore is very much in touch with the global community; it’s amazing to be able to see the same performance here that someone in Australia or Europe, even in a place like Lithuania, has seen.”



URICH LAU
Part-time Lecturer, Drawing

Art and teaching are two passions that converge harmoniously in Urich Lau’s life. Even as a Visual Art student at LASALLE in 1997, he already knew that on top of practising art, he also wanted to instruct. “I love the interaction and passing on information to my students,” he enthused. “Teaching is also a self-learning exercise. As a teacher, I tend to do more research and explore different ways of presentation.”

Today an established international artist who has exhibited at prestigious events including the 2007 Pingyao International Photography Festival in Shanxi, China and the Fashion Drawing Biennale in Karuizawa, Japan, Urich also serves as part-time lecturer at LASALLE’s Faculty of Foundation Studies. As a practising visual artist, he works with photography, print, video art and installation art. The one-year Visual Studies Foundation programme that he teaches prepares ‘O’ level entrants and all other entrants who have no proper foundation in art for entry to Level 1 studies in the discipline of their choice. Students thus gain a better understanding of technical skills and creative processes. “

Like all part-time lecturers at LASALLE, Urich is an integral part of the College’s academic framework. Through his experience as a professional artist, he imparts invaluable experience and insight, which align what students learn in the classroom to the needs of the industry.

An innovative module within the Foundation programme is iStudies, which takes students out of the studio and into a more interactive environment. The impetus for the module is to aid students in acquiring a more holistic understanding of what they are taught in other academic areas. “There are no strict lesson plans with iStudies,” Urich explained. “I don’t really instruct. Instead, I serve more as a guide or mentor who tries to stimulate my charges to their creative capacity through more process-based activities. Because this creates more dialogue, I gain a better understanding of my students in the process.”

To keep them engaged and in touch with art in the real world, Urich encourages his students to visit art shows and research contemporary designs and artists to discover the role of the artist both in Singapore and internationally. “With the widespread use of the internet, we are so much more connected globally, more than ever. And for the students to be competitive they need to understand and access what’s out there in the real world so that they can find a place for themselves as an artist or art practitioner in it.”

Being a teacher, he emphasised, is much the same as practising art. He said, “It constantly pushes you to find out more about your subject, medium, ideas and art form, and how to put it into today’s context.”



HERMAN VAN EYKEN
Head, The Puttnam School of Film

Film writer, film producer, film director and film academic - Herman Van Eyken's achievements read like a blockbuster credit roll. Yet he is not content to sit still. "After being here for three years, I still think Singapore is at an early stage in film," he says.

The Belgian first became interested in moulding the local film industry upon learning of the lack of academic avenues in Singapore despite conducive policies to grow the art. In 2002, he joined a local polytechnic lecturing on film and media studies at Diploma level. However he felt that this was limiting; to grow talent, there had to be suitable undergraduate qualifications.

Herman graduated (magna cum laude) with Audio Visual Arts Masters in 1979 from the RITS national film school in Brussels, followed by three-year scholarship studies on film in Italy. On completion of his studies he returned to Belgium where over the next 15 years he directed more than 190 films ranging from interactive film media, creative documentaries and feature-length films such as "Achterland" (1994) and "L'amour en Suspens" (2000).

In 2005, Herman found himself setting up The Puttnam School of Film in LASALLE, realising his vision for a comprehensive undergraduate film curriculum. He was excited to teach in LASALLE, which he learnt was an arts college teaching a number of creative disciplines. Having access to various arts disciplines under one roof, thought Herman, was the right recipe in putting together a great film programme. "I am a man who needs challenges, that's why I am here," he says.

Herman wastes no time in shaping the learning curve - from the word "go" students begin to explore the art of filmmaking. After three years of undergraduate studies, they would have produced a minimum of twelve short films. "Within this holistic programme, they also find their niche," says Herman who spends time mentoring students to guide them in the development of their individual specialisations.

The programme includes Masterclass lectures by many industry experts such as renowned Chinese film director Wu Tian Ming and Academy Award-winning film producer Lord David Puttnam who is also Patron of the film school.

Herman has been a film buff for as long as he remembers. In Asian cinema, he is most moved by "Rashomon" (1951) directed by the legendary Akira Kurosawa, a landmark film set in feudal Japan exploring truth and human weakness. Expounding on the role of film as a social commentary, Herman declares, "If you don't have a story to tell, don't bother doing a film. Don't bore us!"

LASALLE has nurtured many of Singapore's leading contemporary art practitioners. Our alumni heroes include award-winning artists, designers, dance / music / theatre pioneers, respected arts educators, entrepreneurs and managers, and countless practitioners in allied areas of the creative industries.

ANG SHENG JIN
ART DIRECTOR
CLASS OF 2003 - DIPLOMA, COMMUNICATION DESIGN



Ang Sheng Jin graduated from LASALLE as the top student in 2003. The recipient of Singapore Press Holdings Art Diploma Scholarship went on to design dailies but soon discovered the wonder of advertising, flourishing in creativity and winning awards. The 29-year-old Senior Art Director with McCann Worldgroup has a trail of credits to his name, having won accolades from D&AD, One Show, Clio, Adfest, Spikes, Young Guns and Singapore Creative Circle Awards including the Best New Art Director Award in 2005. Sheng Jin also clinched three Gold Lion awards at Cannes International Advertising Festival in 2005, 2006 and 2008, helping Singapore to make its mark by winning gold in the inaugural Promo (2006) and Design (2008) categories.

Did you always know you would be an Adman?

I wanted to be an architect. After graduating with GCE 'A' Levels from St Andrew's Junior College, I did not manage to enrol into the NUS Architecture Faculty. However I received a Singapore Press Holdings (SPH) Art Diploma Scholarship for studies at LASALLE and decided to go for it. (I did not even start or finish my bond with SPH) As a requirement of the scholarship, I had to intern with SPH during my holidays. It was then that I started to learn the basics of advertising. And in my second year of studies, I did an internship with Crush Advertising and learnt more than ever there. I got lucky in 2002 at the Crowbar Awards (Student Creative Awards), walking home with twenty-three awards. Shortly after, even before I graduated, I got a job with 10AM Communications; the company helped me to settle my scholarship bond. Also in 2004, the Singapore Association of Advertising Agencies (4As) was kind enough to send me to FALLON Minneapolis for a month-long internship. The 2nd agency I joined was JWT, followed by McCann Worldgroup in 2008. I have no regrets in not pursuing architecture.

What is your approach to a creative challenge?

For me, a creative challenge does not start and stop with a blank piece of paper. My inspiration comes from galleries, books, fashion magazines and music. I mix and match to create something that is unique. The other thing I do is to put across a message in a simple, direct and unique way, be it in terms of art direction or messaging. It is important too, to understand and develop the passion for the product you are working with. If you can't love it, at least try to get into the mindset of the client.

Can you cite one project you found most challenging?

A project entitled "Fragile" for Crown Movers was my last most challenging project. Knowing that they transport a variety of objects, usually fragile and precious, I came up with an idea based on the common protective bubble wrap packaging. I had pictures of all kinds of furniture printed on the bubble wrap - tiny pictures, one on each bubble. In total there were 444 bubbles, and each had a miniature image - of a chair, a lampshade, a statue etc. This design caught the judges' eyes at the 2008 Cannes International Advertising Festival Awards, receiving gold in the Design Category.

Describe your education at LASALLE.

I received comprehensive training and education there. During the Foundation year, it was hands-on in everything; from fashion design to sculpture, and that helped us decide what we wanted to do. I liked the openness about the (Goodman Road) campus too; good for exchanging ideas among peers, sharing of different applications and getting useful feedback from lecturers. It has helped me in my present career in establishing the basics and foundation, and beyond, like how to apply fashion in design.

ELENA WANG
PERFORMING ARTIST
CLASS OF 2007 - BA (HONS) MUSICAL THEATRE



You have starred in a number of productions and in such short time.

I was lucky to be talent-spotted by Ivan Heng, Artistic Director of W!LD RICE (Singapore), along with performer and composer Dick Lee during my graduation showcase at LASALLE in 2007, which led me to be cast as Ivy in Beauty World held for the first time at the Esplanade Theatre. That was my break. From then on, I received more calls from directors asking me to take roles in productions such as Bella in Dick Lee's "12 to 12" in 2008, the concubine Nurhalisa in W!LD RICE's "Swordfish, Then The Concubine" at the Singapore Theatre Festival, and the lead-role of Snow White in "Snow White". It's been busy since it all began. I think everyday I'm truly blessed.

What is the most memorable role you have ever played?

It would have to be Asaka in "Once On This Island", a LASALLE production directed by Shaun Murphy. Asaka is a big woman with a big voice. When they were casting for this role, I wanted it so bad but I wasn't ready for it. I started to build up my vocals and tried to get into that loud personality while cramming ten hours of studies a day. Then, something clicked - while performing Asaka I came into my own.

Describe your education at LASALLE.

We learnt a range of skills that made us versatile. We had training in vocals, movement, acting and improvisation from lecturers, directors and choreographers from abroad. In dance, we learnt ballet, tap and jazz. Tap, not often taught elsewhere, was compulsory at LASALLE, which helped me get the role of Bella in the musical production "12 to 12".

What will be your next career move?

I'll be playing a villain queen in "Sleepless Town" by Toy Factory in February 2009. I'm looking forward to that as I've always longed to be a villain - being a damsel in distress requires more boundaries and less risk-taking. I am also at a crossroads now as I would like to do film but I chose to study musical theatre because I love to sing, act and dance. What I would like to do for sure is to travel and learn more about different theatre cultures and translate that knowledge back to my acting. My next ultimate goal is to strike out internationally.

Elena Wang is Singapore's latest star performer in theatre and musical productions. The talented singer, dancer and actress has assumed lead roles in major local productions such as "Beauty World", "12 to 12", "Swordfish, Then The Concubine" and "Snow White" earning critical acclaim for her talented, captivating and pitch-perfect performances. She has worked with Singapore's top directors and performers such as Dick Lee, Ivan Heng and Hossan Leong within the first year after graduating from LASALLE, and looks forward to contributing to the region's performing arts industry in a bigger way.

Describe your involvement in acting since you were young.

My family migrated to Perth, Western Australia when I was six. From the age of ten, I performed in many productions such as "The King and I", and "The Wizard of Oz", and was chosen to be part of the West Australian Opera as a child singer/actor. As a teen at St Hilda's High School, I was head of the Chorale and had the wonderful opportunity of leading the group to perform and compete with other countries in Eisteddfods - a Welsh festival of literature, music and performance.

ZULKIFLE MAHMUD
ARTIST
CLASS OF 1997 - DIPLOMA, VISUAL ARTS (SCULPTURE)



How do you use sound to create a sensorial effect?

An example of sculpted sound would be my work titled "Sonic Dome: An Empire of Thought", exhibited at the 52nd Venice Biennale in 2007. Inspired by Venice architecture, I constructed a sonic dome with 200 speakers suspended at a height of four metres above a daybed, deep blood-red, with a 30-minute soundscape that is initially hypnotic and then amplifies to thrust listeners out of their comfort zone. My message here is that you can listen to art and build your own "empire" through sound.

How did you begin to incorporate sound as part of installation art?

A Dutch artist in Norway showed me in 2000 how computer music can be synchronised with visuals. In the last two years, I've been concentrating on 'live' recordings of street sounds, shopping malls, construction piling and more. I am now exploring sound in a bigger way with analogue electronic devices and modified drum machines. I create new sounds from disassembling, rewiring and reconfiguring the circuit boards of battery-operated musical toys for children such as a kid's guitar, a talking parrot, an animal keyboard etc.

You were the chosen artist to design Singapore's F1 trophy. What were some inspirations?

I got my inspiration from the people behind the F1 scenes who made the event a reality. The steering wheel at the base represents the race, the twenty pewter panels represent the different people and organisations involved, and the tapered core carved from a solid billet signifies the strong foundation Singapore provides for such an event to happen.

Describe your education at LASALLE.

I learnt everything about art there during my Diploma studies in sculpture from 1994 to 1997, especially with two outstanding lecturers – Jason Lim and Vincent Leow. LASALLE had such a family atmosphere that it was even conducive for alumni to return frequently to the College. So I had the opportunity to collaborate with Zai Kuning, a multi-disciplinary artist, and Rifaat Hamzah, a poet, dramatist and sculptor. That opened doors to my career.

Zulkifle Mahmud is an acclaimed sound-media artist in Singapore's contemporary art scene, setting new frontiers. The 33-year-old is known for his multi-disciplinary approach and has exhibited in many countries including the 52nd Venice Biennale in Italy. Zulkifle's practice signals a more encompassing and expanded visual arts sensory experience. His notable initiatives include an industrial-inspired soundtrack in conjunction with an Antoni Tapies exhibition at the Singapore Art Museum and the first 24-hour sound art festival, Una Voce 2005, at The Substation (Singapore) where he is an Associate Artist. He is the owner of Luzart, and co-founder of Pink Art and Studio 19 art collectives.

Your multi-disciplinary work ranges from sculptures, installation, drawing, prints to sounds. Where have you exhibited?

I've had my work displayed in Thailand, Germany, Japan, Vietnam, Malaysia. I also completed artist-in-residence programmes in Norway (2001) and Finland (2004). In Singapore, the Swissotel Stamford has a permanent display of my "Stilt" series.

You have been described as being at the forefront of a generation of sound-media artists in Singapore's contemporary art development.

I don't quite like labels or definitions, so I just call myself an artist.

RACHEL-MARIE WONG
GAME DESIGNER
CLASS OF 2008 - BA (HONS) INTERACTIVE ART



What is one of the favourite interactive pieces that you created?

In 2007, I created an experimental interactive installation called "I Dream What I Want", using immersive virtual reality, as part of my Diploma graduation piece. It contains a built-in artificial intelligence (AI) programme that detects and responds to emotions. The main technology behind my art piece is known as Galvanic Skin Response (GSR) which is highly sensitive to emotions in people. While placing hands on the installation panels, the participant's emotions such as happiness, sadness, fear and anger are picked up and sent as feedback to my AI programme. In real-time, sets of emotive photographs are extracted and streamed from Flickr according to what my AI programme wants the participant to see and feel towards instead. Meaning, if the participant is happy, he may see a series of sad images.

What is it like to work as a game designer?

I am having a good time so far. You get to work with people who are just as passionate as you are about making games. You get to be creative all the time and there are not a lot of jobs that allow you to do that. I like to think that the major perk about being in a game industry especially in Ubisoft, is that I create epitomes of fun and engagement for next-generation games.

Describe your education in LASALLE.

Having majored in Interactive Art, I was exposed to various technologies that allowed me to bring creative approaches to my art. For example, in the first year, we worked on games and interfaces where we dabbled with computer technologies like design applications and game engines. In the second year, we learnt basic hardware programming and computer programming to develop interactive objects. The first few years involved a lot of teamwork, yet we were assessed individually. When I had to write my first thesis, I was initially overwhelmed. However, when I got around to it, I realised that the experience had taught me to think analytically, to explore theories related to the practice of media arts and technology, and to write down my thoughts. That helps me incredibly in my present job for writing design documents and reports.

What do you hope to do in the future?

I hope to be involved in AAA game titles that inspire me to be the best of myself albeit my greatest wish is to be someone who inspires people.

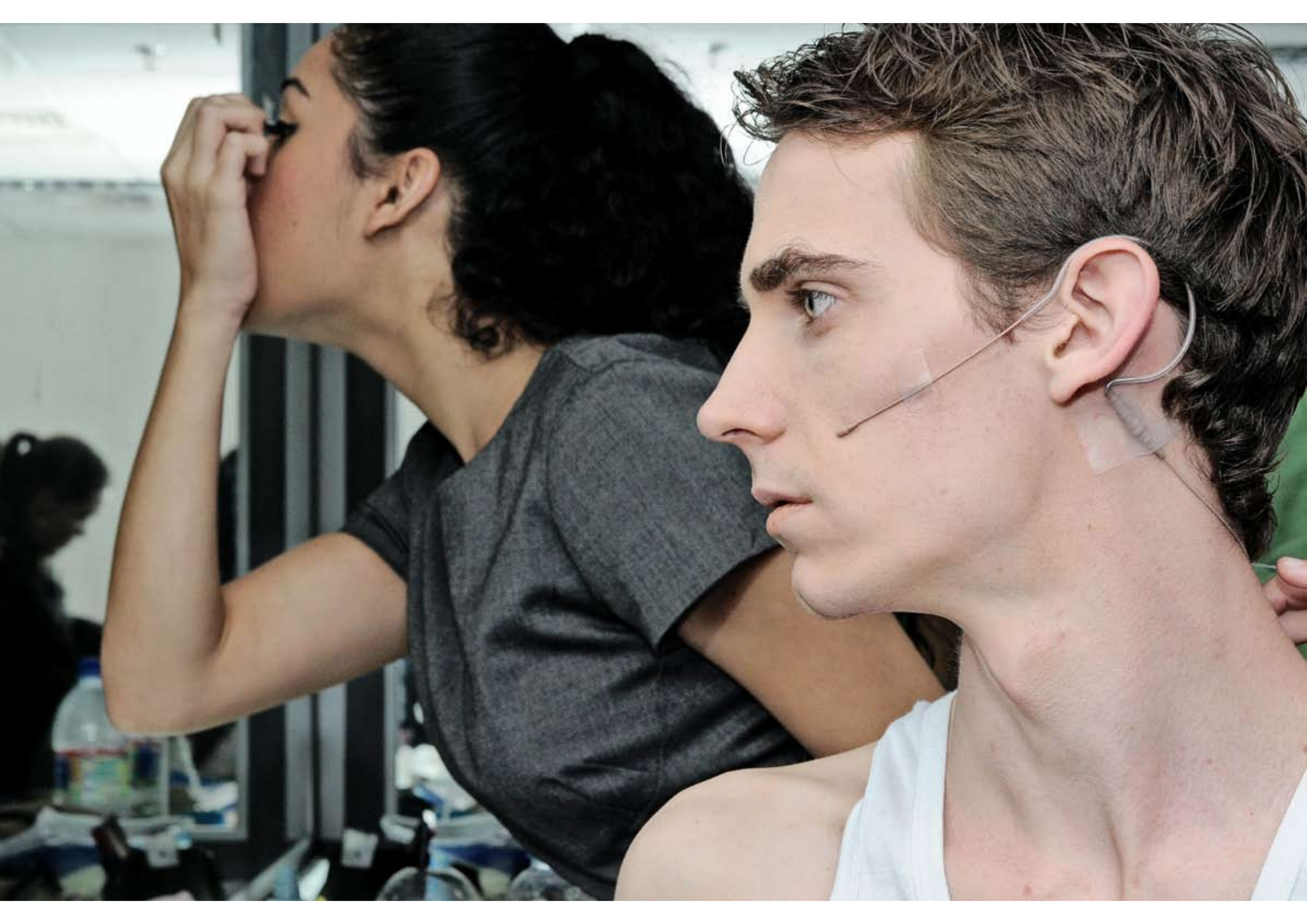
Interactive artist Rachel-Marie Wong, is a new but promising entrant to Singapore's growing game talent pool. During her final year in LASALLE, she secured an internship with the Singapore-MIT GAMBIT Game Lab in Cambridge, Massachusetts where she produced a Nintendo DS innovative puzzle game demo as part of a game research project for The Education Arcade. Right after her return from the USA in 2008, she joined Ubisoft Entertainment, a leading international game developer, as one of the pioneer game designers in their Singapore studio.

How did you first get into Interactive Art and what did you learn from the programme?

When I enrolled into LASALLE, I was introduced to various art cultures. Towards the end of my Foundation year, my mind was set on choosing Interactive Art since it gives me the freedom to explore all kinds of media technologies and create artworks that my audience can participate in. As early as the first year in Interactive Art, I created virtual mini-games with friends. As I progressed on through the programme, I was determined to make my artworks more interactive-based and explored deeply into immersive virtual reality.

DIPLOMA ANIMATION ART
DIPLOMA ARTS MANAGEMENT
DIPLOMA DESIGN COMMUNICATION
DIPLOMA DANCE
DIPLOMA FASHION COMMUNICATION
DIPLOMA FASHION DESIGN
DIPLOMA FASHION MANAGEMENT
DIPLOMA FASHION TEXTILES
DIPLOMA FILM
DIPLOMA FINE ARTS
DIPLOMA INTERACTIVE ART
DIPLOMA INTERIOR DESIGN
DIPLOMA MUSIC
DIPLOMA MUSIC TECHNOLOGY
DIPLOMA PRODUCT DESIGN
DIPLOMA TECHNICAL THEATRE ARTS
DIPLOMA THEATRE ARTS
DIPLOMA VIDEO ART
BA (HONS) ACTING
BA (HONS) ANIMATION ART
BA (HONS) ARTS MANAGEMENT
BA (HONS) DANCE
BA (HONS) DESIGN COMMUNICATION
BA (HONS) FASHION COMMUNICATION
BA (HONS) FASHION DESIGN
BA (HONS) FASHION MANAGEMENT
BA (HONS) FASHION TEXTILES
BA (HONS) FILM
BA (HONS) FINE ARTS
BA (HONS) INTERACTIVE ART
BA (HONS) INTERIOR DESIGN
BA (HONS) MUSIC
BA (HONS) MUSIC TECHNOLOGY
BA (HONS) MUSICAL THEATRE
BA (HONS) PRODUCT DESIGN
BA (HONS) TECHNICAL THEATRE ARTS
BA (HONS) THEATRE ARTS
BA (HONS) VIDEO ART
MASTER OF ARTS ART THERAPY
MASTER OF ARTS ARTS & CULTURAL MANAGEMENT
MASTER OF ARTS DESIGN
MASTER OF ARTS FINE ARTS























MILESTONES

1984

Brother Joseph McNally founds an arts centre with his own means at the premises of St Patrick's School to nurture creative excellence in painting, ceramics, sculpture and music. It is named the St Patrick's Arts Centre.

1985

St Patrick's Arts Centre starts a second campus at Telok Kurau where the School of Design and School of Drama are set up. Drama classes are held at Kallang Theatre. The centre is renamed "La Salle a college of the arts".

1986

Brother Joseph McNally becomes President of the College.

1987

Twenty-seven students graduate as some of the country's first Diploma holders in the creative arts.

1988

BG (NS) George Yeo, Singapore's then Minister of State for Finance and Minister of State for Foreign Affairs, becomes Patron of LASALLE.

1992

The new Mountbatten Campus at Goodman Road is officially opened by LASALLE Patron and Minister for Information and the Arts BG (NS) George Yeo, on 28 November. The new campus houses the Schools of Fine Art, Music and Drama while the School of Design remains at the Telok Kurau campus.

The institution is reorganised under the aegis of LASALLE Foundation Ltd. It becomes a public company limited by guarantee and a Board of Directors is formed to manage its operations.

1993

LASALLE is named "LASALLE-SIA College of the Arts" in recognition of Singapore Airlines' contribution of S\$15 million towards the construction of new buildings to unite its diverse activities and growing cohorts on one single campus.

1994

The first cohort of Bachelor of Fine Arts students graduate. The degree is conferred by RMIT University.

1995

Deputy Prime Minister (BG) Lee Hsien Loong opens the new buildings funded by Singapore Airlines at 90 Goodman Road on 18 August. The new buildings enable the College to bring its schools and students to a single location.

MILESTONES

1997

Brother Joseph McNally retires as President and is appointed President Emeritus of the College and Director of LASALLE Foundation Ltd.

1998

As a result of the Report, "Creative Singapore - A Renaissance Nation in the Knowledge Age", the Singapore Government decides to provide funding to upgrade the College. This is within the strategy of developing the arts in Singapore, enhancing Singapore's economic competitiveness and providing more career options to Singaporeans.

1999

The College receives funding for all its Diploma programmes following the Government's announcement to support tertiary arts education. Fees are lowered and Singaporean students are eligible for tuition grants from the Ministry of Education.

2000

The Government allows full-time Diploma students to use their parents' or siblings' Central Provident Fund (CPF) Ordinary Account to pay for their course fees.

2002

Founder, Brother Joseph McNally, passes away from heart failure while on a visit to his hometown in Ballintubber, Republic of Ireland.

2003

In line with the Singapore Government's plan to re-site the campus from Goodman Road to the Arts, Culture, Entertainment and Learning District in the city, the College undertakes the development of a new city campus on a one-hectare site bounded by Prinsep Street, Short Street and Albert Street.

2004

The College receives Accredited Institution status from The Open University (UK) which will validate its undergraduate and postgraduate degrees.

The site of the new city campus is blessed for construction work to commence.

The Institute of Contemporary Arts Singapore is established; dedicated to the exhibition and research of international and Asian contemporary art.

2005

The College celebrates the graduation of the first cohort of ninety-three students from the Open University-validated BA(Hons) and MA programmes developed and delivered by the College.

LASALLE Patron and Minister for Foreign Affairs BG (NS) George Yeo lays the foundation stone for the new city campus.

MILESTONES

2006

Academy Award-winning film producer, Lord David Puttnam launches The Puttnam School of Film. It will offer the first BA(Hons) Film programme in Singapore.

Minister for Education, Tharman Shanmugaratnam officiates as the guest-of-honour at the topping out ceremony of the new city campus.

2007

LASALLE moves to its new city campus at 1 McNally Street at the end of June. It is renamed "LASALLE College of the Arts".

BG (NS) George Yeo, College Patron and Minister for Foreign Affairs officiates at the ceremony for the unveiling of "Black Hole", a bronze reproduction of Brother Joseph McNally's sculpture of the same name, and opening of McNally Street on 30 November.

The pioneer batch of BA(Hons) Musical Theatre students graduate.

The main auditorium is named "The Singapore Airlines Theatre" as a symbol of the warm relations between LASALLE and Singapore Airlines that began in 1993.

2008

The pioneer batch of BA(Hons) Acting, BA(Hons) Film and MA Art Therapy students graduate.

The campus wins the prestigious "Building of the Year" award at the 9th Singapore Institute of Architects Design Awards. The campus receives a second architectural award - the President's Design Award.

A new animation studio is launched by David Sproxton and Luis Cook of Aardman Animations.

The College is involved in the revalidation of its programmes by The Open University.

GUESTS

A big thank you to distinguished visiting artists / lecturers who inspired and mentored our students in 2008

SINGAPORE

ANG Sheng Jin - Communication Design lecture
Bhaskar's Arts Academy - Performing Arts lecture
BOO Junfeng - Film lecture
David CHAN - Fine Arts lecture
CHAN Khang Wah - Music workshop
CHEW Tze Chuan - Film lecture
Richard CHUA - Performing Arts workshop
CHUNG Shih Hoh - Music workshop
Natalie HENNEDIGE - Performing Arts workshop
HO Tzu Nyen - Film lecture
KHALID AI Mklaafy - Visual Arts lecture
Kodak Singapore - Visual Arts workshop
Sun KOH - Film lecture
Stanley LAU - Communication Design lecture
LEE Wen - Performing Arts workshop
Casey LIM - Performing Arts workshop
Gerard LIM - Communication Design lecture
LIM Kay Tong - Film lecture
Lynn LOO - Visual Arts lecture
MARDHIAH Hayati bte Osman - Visual Arts lecture
Darren NG Tzer Huei - Music concert and workshop
Don NG - Film lecture
Jasmine NG - Film lecture
Little ONG - Communication Design lecture
Benson PHUA - Arts Management lecture
K RAJAGOPAL - Film lecture
Tania SNG - Film lecture
Adele TAN - Fine Arts lecture
Alvin TAN - Performing Arts workshop
Brian Gothong TAN - Film lecture
Desmond TAN - Visual Arts lecture
James TAN - Performing Arts lecture
TANG Wai Wah - Visual Arts lecture
T'ang Quartet - Music concert and workshop
TEO Yi-Ling - Film lecture
Adeline WONG - Music workshop
Audrey WONG - Arts Management lecture
WONG Chi Kong - Visual Arts lecture
Joanna WONG - Performing Arts lecture

INTERNATIONAL

Christie ALEXANDER - Fashion lecture
Ariel Ruiz i ALTABA - Fine Arts lecture
Alfredo AZUILIZAN - Fine Arts lecture
Fiona BAIRD - Performing Arts workshop

GUESTS

Graham BERRY - Arts Management lecture
Peter BIALOBRZESKI - Fine Arts lecture
Kevin CARRIGAN - Fashion lecture
Victoria CATTATONI - Fine Arts lecture
Daniel CHARNY - Interior and Product Design workshop
Amanda COLLIVER - Performing Arts workshop
Alan CRUICKSHANK - Fine Arts lecture
Alain FLEISCHER - Fine Arts lecture
Masaki FUJIHATA - Media Arts workshop
Alessandro FURLAN - Fine Arts lecture
Evan GAO Yuwen - Performing Arts workshop
GAO Yang - Music workshop
Dr Bill GILLHAM - Visual Arts lecture
Greg Lyons Quartet - Music concert and workshop
Andy HAMILTON - Music workshop
Yohan HAN - Visual Arts lecture
John HERBERT - Music workshop
Trent JANSEN - Visual Arts lecture and workshop
Jeremy Monteiro Quintet - Music concert and workshop
Lucas JODOGNE - Visual Arts workshop
Renate KANT - Art Conservation lecture
Deborah KELLY - Fine Arts lecture
Horst KIECHLE - Media Arts workshop
Barbara LEANE - Performing Arts workshop
Loretta LIVINGSTON - Performing Arts workshop
Logic - Music concert and workshop
Paul LUCAS - Performing Arts workshop
Dean LUNDQUIST - Performing Arts workshop
Joe MAGEE - Visual Arts lecture
Raka MAITRA - Performing Arts lecture
Ajeet MANSUKHANI - Media Arts workshop
Michael MARTIN - Visual Arts lecture
Colin MCDOWELL - Fashion lecture
Natalie MCLEOD - Fashion workshop
Mariano MONELIBANO - Media Arts workshop
Omar OLIVAS - Performing Arts workshop
Erin O'CONNOR - Fashion workshop
Brian O'REILLY - Music workshop
Bengt-Olov PALMQVIST - Music workshop
Dick POWELL - Interior and Product Design lecture
Lord David PUTTNAM - Film lecture
Odile RAINER - Fashion workshop
Steven RASSIOS - Performing Arts workshop
John ROMERIL - Performing Arts lecture
Dr Karl SCHUTZ - Arts Management lecture
Christina SERGEANT - Performing Arts workshop
Dr John SHARPLEY - Music workshop
Guy SHERWIN - Visual Arts lecture

Ben SLATER - Film lecture
Fredri SONDEREGGER - Music concert and workshop
Prof Yvonne SPIELMANN - Media Arts lecture
Paul SPYKER - Performing Arts workshop
Nicole STINTON - Performing Arts workshop
Beth Anne STONE - Art Therapy lecture
Patrick STOREY - Fine Arts workshop
Nigel SUMNER - Media Arts lecture
Paolo W. TAMBURELLA - Fine Arts lecture
Laura TAYLOR - Arts Management lecture
The British Council &
The Encounters Short Film Festival - Film screening
The Glenn Miller Orchestra - Music concert and workshop
Stephanie VERBRIGGHE - Fashion lecture
Victoria VESNA - Fine Arts lecture
WANG Chu Chiao - Visual Arts lecture
Patricia WELCH - Visual Arts lecture
Matthew WILLIAMSON - Fashion lecture
WONG Hoy Cheong - Fine Arts lecture
Andreas WOODS - Performing Arts workshop
WU Tian Ming - Film lecture

EXAMINERS

LASALLE programmes are validated by The Open University (UK) that has an international reputation for the quality and standards of the awards it validates. To retain accreditation status, LASALLE is required to meet exacting educational standards set by The Open University and comply with rigorous codes of practice in such areas as quality assurance, admissions, assessment and curriculum design. It also includes appointment of external examiners to be involved in the academic assessment process that leads to a validated award.

Fine Arts

Ms Elizabeth Harland (Chief)
Senior Lecturer
Director of MA Studies
University of Southampton. UK

Mr Donald Gore
Lecturer
Course Coordinator - Sculpture
RMIT. Australia

Media Arts

Prof Simon Biggs (Chief)
Research Professor in Art
Edinburgh College of Art. UK

Prof Simon Penny
Professor of Arts and Engineering
University of California, Irvine. USA

Film

Mr Roger Crittenden
Course Director, Fiction Direction
National Film and Television
School of Great Britain. UK

EXAMINERS

Design

FASHION DESIGN
FASHION MANAGEMENT
Mr Thomass Atkinson
Director of Studies in Fashion
(Head of Department)
University College for
the Creative Arts. UK

ADVERTISING DESIGN
GRAPHIC DESIGN
Mr Jeff Leak
Subject Leader
BA(Hons) Graphic Communication
Award Leader
BA(Hons) Design for Multimedia
University of Wolverhampton. UK

PRODUCT DESIGN
INTERIOR DESIGN
Prof Ian Pirie (Chief)
Vice Principal
Edinburgh College of Art. UK

DESIGN (MA)
Ms Penny Martin
Editor in Chief
SHOWstudio. UK

Performing Arts & Integrated studies

DANCE
Ms Mirella Bartrip
Vice Principal
LABAN. UK

ACTING
MUSICAL THEATRE
Mr Alex Taylor
Head of Voice and Course Director
for MA Professional Voice Practice
The Birmingham School of Acting
Birmingham City University. UK

THEATRE ARTS
TECHNICAL THEATRE ARTS
ARTS MANAGEMENT
Mr Peter Maccoby (Chief)
Senior Lecturer, Stage Management
Central School of Speech & Drama. UK

MUSIC TECHNOLOGY
JAZZ
Dr Robert Vincs
Lecturer in Music
Victorian College of the Arts
University of Melbourne. Australia

CLASSICAL MUSIC
POPULAR MUSIC
WORLD MUSIC
Prof Andy Arthurs
Head of Music and Sound
Creative Industries Faculty
Queensland University
of Technology. Australia

ART THERAPY (MA)
ARTS & CULTURAL MANAGEMENT (MA)
Dr Susan Hogan
University Reader in
Cultural Studies & Art Therapy
University of Derby. UK

ART HISTORY (MA)
Ms Bernice Donszelmann
Senior Lecturer / Art Theory
Chelsea College of Art & Design. UK

FASHION
COMMUNICATION

FASHION
DESIGN

THEATRE
ARTS

MUSICAL
THEATRE

ACTING

ART
THERAPY

ARTS
MANAGEMENT

DANCE

TECHNICAL
THEATRE

INTERACTIVE
ART

POPULAR
MUSIC

VIDEO
ART

LASALLE 2008

YEAR IN REVIEW

PRODUCTION

Division of Corporate Communications

PHOTO CREDITS

Image courtesy of the Singapore Tourism Board: Pg 14

Image of "Lucid Fields" courtesy of Swissnex Singapore: Pg 29

Image of "Uniquely Singapore Clipper" courtesy of Keppel Corporation Limited: Pg 34

Image of Girard-Perregaux showcase courtesy of VL Kong and PuristSPro.com: Pg 35

Image of "Raw Canvas" courtesy of Jane Lee: Pg 36

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LASALLE 2008



YEAR

LASALLE

REVIEW