



LASALLE COLLEGE
OF THE ARTS

YEAR IN
REVIEW
2013

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MESSAGE



FROM THE PRESIDENT

2013 has been an outstanding year that has seen LASALLE College of the Arts go from strength to strength in its activities and partnerships, and in its pursuit of academic excellence.

The year marked the completion of our first academic year in **partnership with Goldsmiths, University of London**, one of the world's most famous and renowned arts schools. This relationship brings enormous benefits to students and staff, enabling visits and exchanges, joint workshops and symposia, collaborative projects, and the sharing of innovative teaching techniques. We are also delighted that our distinguished Chairman, Mr Peter Seah has been awarded an Honorary Fellowship by Goldsmiths during a ceremony in London in December 2013.

International partnerships have developed apace, with students collaborating on increasing numbers of projects and field trips with their counterparts in universities and colleges overseas. We established the Asian Fashion Graduate Showcase in partnership with leading institutions in Seoul, Shanghai and Manila, and strengthened links with world-leading universities through activities including our seventh annual *Tropical Lab*. This two-week residential art camp attracted a record number of twenty-seven postgraduate student participants from major art schools and universities across the world, and culminated in a fascinating and powerful exhibition.

Our students have been invited this year to perform at international events including the Asia Pacific Bureau Theatre Schools' Festival in Ho Chi Minh City; to exhibit designs and artworks at the Asia Contemporary Art Show in Hong Kong, the Georgetown Festival and Tokyo Designers Week; and to screen work at film festivals in India, Estonia and South Africa. In Singapore, students performed at national events such as The Esplanade's *da:ns* Festival and exhibited at the ArtScience Museum, Audi Fashion Festival and Art Stage Singapore.

Increasingly, LASALLE is **partnering with public agencies to contribute to national initiatives** in innovative ways. This year, we worked with the Ministry of Education (MOE) to promote and enhance the Art Elective Programme for schools;

and to develop a new MA Artist Educator programme to support the enhancement of pedagogic practices and critical reflection by arts teachers. With MOE and the National Arts Council (NAC) we have established a Dance Talent Development Programme that provides intensive workshops and residencies for over 200 secondary school pupils with the aim to encourage more to take up educational pathways towards a career in professional dance. Also in collaboration with the NAC, we have established a Cultural Leaders' Lab providing seminars, masterclasses and international study trips to develop the skills and knowledge of a new generation of outstanding leaders for Singapore's arts and cultural sectors.

Partnerships with **Singapore's creative industries** have also blossomed. These have provided increased opportunities for our students to engage with leading arts and design professionals, to work on 'live' briefs and collaborative projects with companies, and to undertake work placements. Long-term industry friends and patrons such as **Lord David Puttnam** have strengthened their relationships with the College and increased their teaching inputs and mentorship of students. Lord Puttnam, whose films have won ten Oscars and twenty-five BAFTAs, has begun an ongoing series of lectures and masterclasses, some delivered on campus and some via live videoconferencing.

Lord Puttnam also presented an unforgettable two-hour overview of his life and career, illustrated with film clips, to a captivated audience of 500 in The Singapore Airlines Theatre as part of our **Public Lecture Series**. This provides a free platform for the community to hear from and to talk to major arts figures, and the series also included a mesmerizing lecture and performance by the award-winning multimedia collective The Light Surgeons.

Our public engagement, community outreach and social responsibility activities have never been stronger or more dynamic, with a long list of major projects and events. Many of these focus on changing people's aspirations and lives through art, from our courses in Singapore's prisons to projects with people with special needs such as autism and Down's syndrome. An interactive theatre performance engaging

youths-at-risk was staged at The Arts House in March 2013 and attended by guest-of-honour, Acting Minister for Social and Family Development Mr Chan Chun Sing; and a new Dare To Dream Scholarship to support students with special needs was officially launched by Minister for Foreign Affairs and Minister for Law, Mr K Shanmugam.

Our continual drive for excellence has included a range of cross-institutional measures to ensure LASALLE is at the forefront of global arts and design education. A new Division of Quality and Planning has been established together with a six-monthly internal quality review process covering all academic faculties and administrative areas. This has stimulated real enhancements to the student experience and the working life of the College, while a bold new research strategy this year provided funding to over twenty per cent of our academic staff to conduct research projects and undertake PhD studies.

The College's research outputs are growing impressively, this year including the launch of a new art journal *ISSUE*, led by Senior Fellow Milenko Prvacki; the publication of Dean of Fine Arts, Yvonne Spielmann's book for MIT Press on Japanese media arts *Hybrid Culture*; Provost Venka Purushothaman's book *The Art of Sukumar Bose: Reflections on South and Southeast Asia*; and invitations for staff to present keynote addresses and research papers in over a dozen countries from India and China to France and Brazil. Our academics have also been invited to exhibit and perform their professional creative practice across Asia, Europe, North and South America.

A number of our academics were featured artists and curators in the **Singapore Biennale 2013**, and in collaboration with the Biennale our Institute of Contemporary Arts Singapore mounted a major exhibition, *Lost to the Future: Contemporary Art from Central Asia*, featuring twelve artists from Kazakhstan, Kyrgyzstan, and Uzbekistan; as well as staging other notable events during the year including an exhibition of new work by Tang Da Wu.

Amongst a host of student awards this year, LASALLE won the top prize – Best of Show – for the third year in a row at the Crowbar Awards, and a student became the first ever recipient from a South-east Asian arts institution to win a leading Japanese art award in its 34-year history. Two of LASALLE's alumni won prestigious 2013 NAC Young Artist Awards and three others were selected as President's Young Talents 2013 and commissioned for a special exhibition at Singapore Art Museum, constituting half of the six artists represented.

The outstanding achievements of our students, our alumni and our staff are testament to **a unique College that has always been a vibrant hive of creativity**, inspiration and innovation. In 2013, with characteristic energy, excitement and vision, it has continued to move significantly onward and upward.

Professor Steve Dixon
April 2014

Our students' major collaboration with Community Chest to design Christmas tree ornaments for the 2013 Christmas ChariTrees at Marina Bay helped to raise S\$380,000 for charity; and our art therapy students have been working closely with a number of community groups. This includes providing specialised art therapy to terminally ill patients at Dover Park Hospice in a project culminating in a LASALLE exhibition of hand-painted plaster doves that was opened by the distinguished guest-of-honour, President Tony Tan Keng Yam.

The Minister for Communications and Industry, Dr Yaacob Ibrahim was our esteemed guest-of-honour presiding over the celebrations of **LASALLE's 27th Convocation** in September, and his speech was featured on TV and radio reports. The Convocation was a marvellous occasion preceded by a spectacular student dance and drumming performance. Members of our distinguished Board of Directors joined academics on the stage platform, and our Chairman, Mr Peter Seah, presented certificates to some 860 students.

As the College has matured over its thirty-year history and its reputation for excellence has grown, so too have our student numbers and in response **we have now opened an additional new campus nearby** at Winstedt Road that complements core teaching at our McNally Campus. This is a multi-disciplinary creative hub for students to carry out independent studio work and research within 5,000 square metres of fine art studios, design, fashion and textile workshops and photography labs. It also offers opportunities for increasing our engagement with both industry and the local community by providing an ideal venue to deliver short courses, community projects and industry collaborations.



LUNCHTIME CONCERTS

EXHIBITIONS

FILM
SHOWCASES

TALKS

PERFORMANCE

HIGHLIGHTS

RENOWNED ARTS PRACTITIONERS SHARE THEIR WISDOM AT LASALLE

The LASALLE Public Lecture Series, launched in 2012 by Professor Steve Dixon, continued in its second successful year to bring renowned filmmaker Lord David Puttnam and multimedia theatre pioneers The Light Surgeons to LASALLE.

Lord David Puttnam, the patron of The Puttnam School of Film at LASALLE, was the first speaker of the year on 19 February. He is known as the award-winning producer of films such as *The Mission*, *The Killing Fields*, *Local Hero*, *Chariots of Fire*, *Midnight Express*, *Bugsy Malone* and *Memphis Belle*, which have won him ten Oscars, twenty-five BAFTAs and a Palme D'Or at Cannes. In his lecture, he shared his cinematic journey with the public and students, touching on subjects such as balancing commercial value with the human touch in films and stressing the importance of belief in one's work.

Lord Puttnam also conducted a seminar for The Puttnam School of Film during his visit. He made an impression on first-year student Goh Wei Kiat who said, "Lord Puttnam suggested that filmmakers need to address what kind of a society we



Lord David Puttnam

want to be in, how it should be remembered, what kind of stories are to be told, and most importantly, how we want to help people."

Besides being the name behind the film school, Lord David Puttnam is the chairman of Atticus Education, an online education venture where he delivers film, moving images and production modules to university students across the world from his home in Skibbereen, Ireland. The Puttnam School of Film was one of the first film schools in the world to be a part of this programme. The pilot seminar organised across two time zones was held in late 2012 and became a regular feature in class in 2013. Lord Puttnam returned to LASALLE once more in October, to deliver an insightful seminar on creative partnerships in cinema.



The Light Surgeons, one of the pioneers of 'live' cinema performance experiences, were the next guests in the Public Lecture Series on 11 October. Using custom software, intricately designed screen spaces and explosive soundscapes, their cross-disciplinary practices have won widespread acclaim. The group's founder and creative director Christopher Thomas Allen lectured on the development of their groundbreaking career in the film and audio-visual industry, their artistic inspiration and innovation. The evening ended

with a 'live' audio-visual performance of *SuperEverything* (2011), a multiple-screen documentary filmed on location across Peninsular Malaysia that brings together a collection of Malaysia's cutting-edge musical and visual artists. Commissioned by British Council Malaysia, the documentary explores the relationship between identity, ritual and place across the landscape of Malaysia, and journeys through Malaysia's past to understand its present.



2013

HIGHLIGHTS

CHAIRMAN AWARDED GOLDSMITHS HONORARY FELLOWSHIP

LASALLE Chairman Mr Peter Seah was awarded an Honorary Fellowship from the College's partner institution Goldsmiths, University of London, in December 2013. "I am deeply honoured by this recognition by Goldsmiths, University of London, whose partnership with LASALLE contributes significantly to its objective to be a leading arts college in Asia," said Mr Seah. Mr Seah was instrumental in cementing the groundbreaking partnership between LASALLE and Goldsmiths in 2012, describing it as "the perfect marriage between two innovative arts colleges at the forefront of contemporary arts education". He is also Chairman of DBS Bank, the largest bank in South-east Asia. In 2012, he received the Distinguished Service Order from the President of Singapore.



LASALLE-NAC PARTNERSHIP TO ENHANCE LEADERSHIP IN ARTS SECTOR

The Cultural Leaders' Lab, designed and directed by Professor Ruth Bereson, Dean, Faculty for the Creative Industries, is a first-of-its-kind initiative for experienced arts managers and practitioners in Singapore to broaden their intellectual and professional horizons. The Lab is open to recipients of the National Arts Council (NAC) Cultural Fellowship, created in order to develop outstanding, committed individuals with over ten years' experience in the arts who have the potential to contribute as leaders in Singapore's arts and cultural sector.

The three-semester Lab includes a series of activities – conversations with thought leaders, seminars with renowned arts and cultural facilitators and international field trips to

Canada, the USA and Hong Kong. Participants will have the opportunity to engage with broad, far-reaching questions about the arts, their significance and their place in society and to undertake research projects.

The 2013/14 Fellows are Audrey Wong, Programme Leader, MA Arts and Cultural Management, LASALLE College of the Arts; Goh Su Lin, General Manager of the Intercultural Theatre Institute; Kok Heng Leun, Artistic Director of Drama Box; Natalie Hennedige, Artistic Director of Cake Theatrical Productions; Noor Effendy Ibrahim, Artistic Director of The Substation; and Quek Ling Kiong, Resident Conductor, Singapore Chinese Orchestra.



NEW ART EMERGES IN INAUGURAL PRESIDENT'S COLLABORATIVE PRIZE

Six students led by Jessica Gabrielli, a final-year Fine Arts student, were awarded the President's Collaborative Prize for their project *The Sound of Dancing Lights*, inspired by Rudolf Laban's concept of Space Harmony and Movement Analysis. The winning site-specific performance, staged on 16 August, combined a beautiful immersive sculptural installation with the dynamics of dance, light technology and sound art. The President's Collaborative Prize is a student competition with

a two-fold aim: to promote the creation of new art across disciplines and subject boundaries, and to encourage students to collaborate with students outside of their discipline. Said Professor Dixon in his opening remarks, "What's exciting and different about this initiative is that it not only promotes the creation of new art works, but also encourages students to collaborate with other students outside of their own discipline."



DREAM COME TRUE FOR BUDDING PHOTOGRAPHER

Twenty-year-old Isabelle Lim overcame the odds to become the first recipient of LASALLE's Dare to Dream Scholarship, which was launched in November to give financial aid to students with special needs. Isabelle was born with Nager Syndrome – a rare condition that affects the development of the face, hands and arms. Her physical disabilities have not stopped her from excelling in her studies and pursuing her dreams. Said the budding photographer, "The lecturers at LASALLE have showed a great sense of willingness and openness to support a student like me who has different needs. I believe they will challenge me to develop my passion and skills."

Isabelle's scholarship was officially presented to her by Mr K Shanmugam, Minister for Foreign Affairs and Minister for Law at the launch ceremony. It was made possible by an anonymous benefactor. Added Professor Dixon, "I am delighted that with the generous support of sponsors, students with special needs can flourish at LASALLE. It is our hope that we will be able to extend this support to more students in future."



FORWARD-THINKING PHILOSOPHY PLACES LASALLE AMONG WORLD'S BEST

LASALLE was named one of the "Best Art Schools in the World" by Spear's, a multi-award-winning luxury lifestyle media brand whose flagship magazine reaches out to 30,000 readers across Europe. Spear's was impressed with the institution's "forward-thinking philosophy" to reflect the collaborative and interactive nature of contemporary art practice, making it the first in Asia to provide numerous programmes, such as the MA in Art Therapy and the world's first MA in Asian

Art Histories that focuses on the modern and contemporary periods. Other colleges named in the list included California Institute of the Arts, The Slade School of Fine Arts, The Städelschule (Frankfurt), Tokyo University of the Arts, Rhode Island School of Design, The School of Visual Arts, New York, and LASALLE's partner institution Goldsmiths, University of London.

2013

"Practice-as-research is predicated on the idea of developing art as an innovative process, and it should be remembered that the process is often as, or more, important than the resulting product. The artist-researcher is at the intersection of – and breaks down barriers between – theory and practice, and combines creative doing with reflexive being."

- Professor Steve Dixon

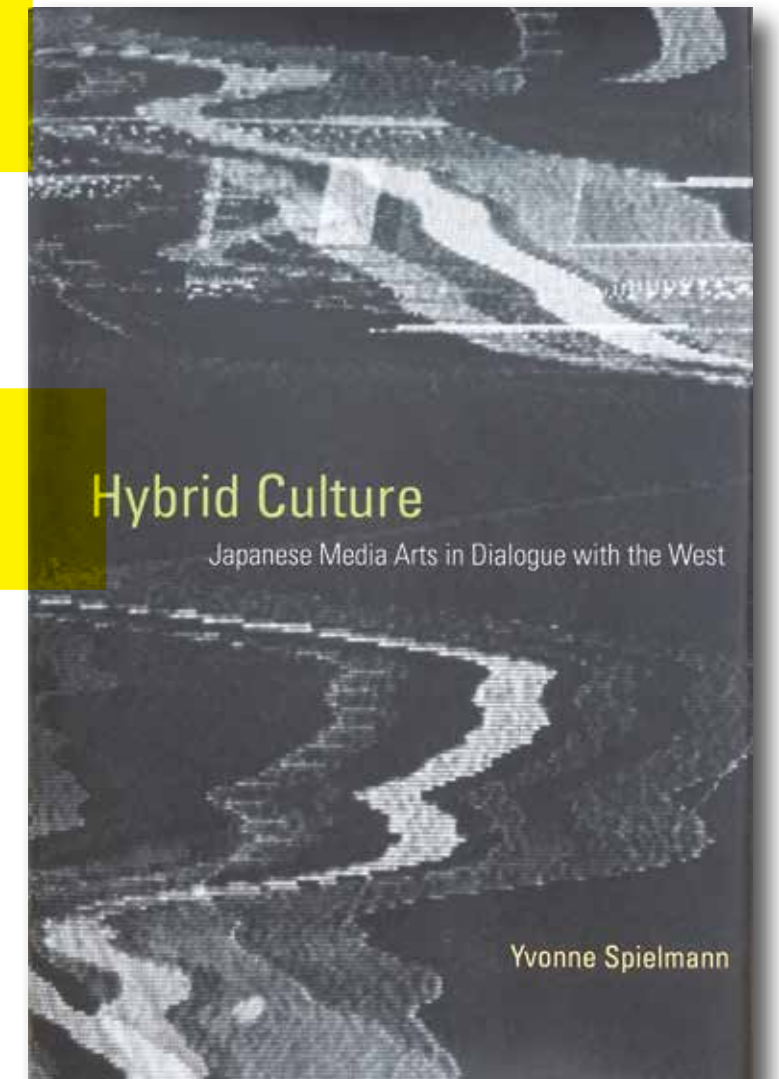
LASALLE's research strategy emphasises our desire to be a leading voice and driving force in the scholarship, practice and theory of art and design, not only in Singapore but also throughout Asia. During the year, several publications emerged that reflected practice-as-research: not just as a combination of creative practice *and* theoretical research, but rather a practice that *embodies* research.

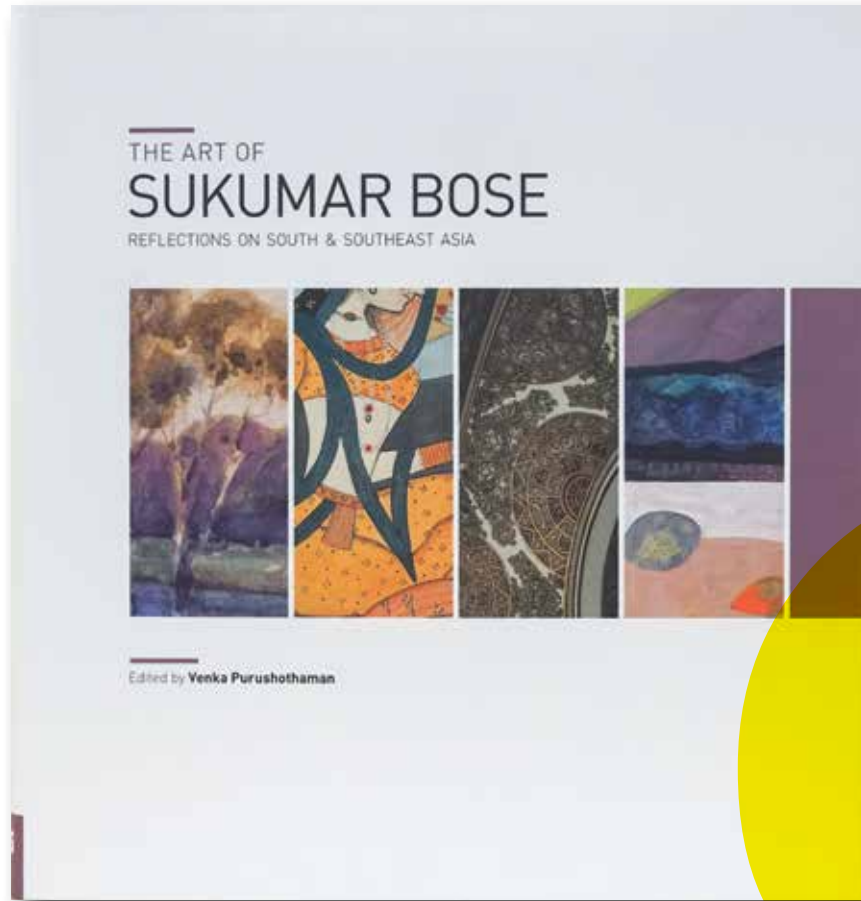
PUBLICATIONS



HYBRID CULTURE

In February, Fine Arts Dean Professor Yvonne Spielmann launched her book *Hybrid Culture: Japanese Media Arts in Dialogue with the West*, a pioneering study of contemporary creative practices in Japan under the influence of globalisation and technological advances. Said Professor Steve Dixon at the launch, "Never before have we seen artistic hybridity addressed with such clarity, force, cogency of argument and, crucially, empirical evidence. She has focused with precision on the specifics of Japan, its recent history and cultural exchanges, and on the particularities and idiosyncrasies of Japan's most pioneering media artists." Later in the year Professor Spielmann followed up with a second book, *Take It Or Leave It*, co-edited with Slavko Kacunko. This seminal anthology of texts and videos by Marcel Odenbach includes an essay by Professor Spielmann, *Here and There: From Africa*.



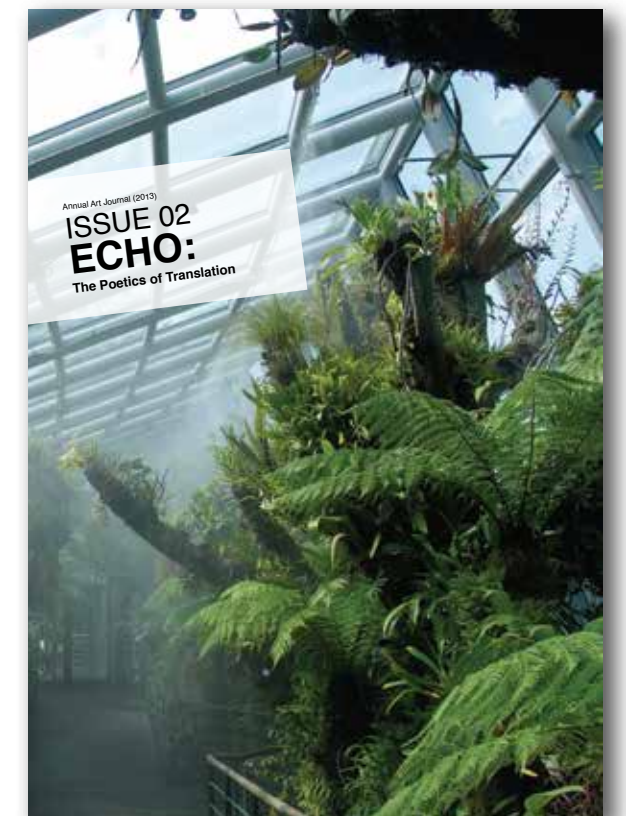


THE ART OF SUKUMAR BOSE

Provost Venka Purushothaman collaborated with the Bose Family Trust and Institute of Southeast Asian Studies, Singapore as editor and main essayist of the publication *The Art of Sukumar Bose: Reflections on South and Southeast Asia*. It commemorates the centenary of one of India's foremost artists Sukumar Bose (1912-1986), documenting his varied styles and techniques in the context of the changing political landscape of India. Said Singapore Deputy Prime Minister Tharman Shanmugaratnam in his foreword message, "A welcome addition to the growing interest and discourse of art in contemporary Asia.... This book feeds well into the larger enterprise of research and documentation of art of Asia." The book was launched in November with the opening of an exhibition of Bose's work at Indigo Blue Art.

ISSUE, ANNUAL ART JOURNAL

In 2013, LASALLE also published Singapore's first critical art journal entitled *ISSUE*. The journal is produced by Senior Fellow Milenko Prvacki in collaboration with a guest editor for each volume. Said Milenko, "We hope that *ISSUE* will act as an interdisciplinary tool to stimulate dialogue and collaboration between people working in the arts, not only in Asia but around the world." Each volume focuses on a specific issue through explorations and discussions across various art forms, projects, essays, exhibitions and interviews. *ISSUE 1* (2012) was edited by Dr Charles Merewether and contains essays on the topic of 'Land', while *ISSUE 2* (2013), edited by Provost Venka Purushothaman, explores the theme of 'Echo: The Poetics of Translation'.



RESEARCH COLLABORATIONS MEDIA LAB

Tinkering with technology is a spontaneous approach to art-making and creating an artist's own technological narratives.

- Andreas Schlegel



The Media Lab at LASALLE is a research lab that contributes to the global development of this field, and where our academics, students and guest artists explicitly seek to develop pioneering artworks and paradigms through a distinctive practice-as-research approach. It is headed by artist-educator Andreas Schlegel who talked to us about the lab.

The Media Lab at LASALLE is a **research-oriented and studio-based** environment. It exists to facilitate self-initiated projects by students, and allows for experimentation and tinkering with technology as an art medium.

Interestingly, most of the projects at the Media Lab are **interdisciplinary** (created in collaboration between students from various faculties at LASALLE).

The ultimate goal is to explore the use of technology in seeking **new forms of artistic expression** through practice-led research.

I am interested in the study of **interaction between people and computers**, in artistic and everyday life situations and with respect to this dialogue, the Media Lab plays an important part – in understanding what technology means in our lives, and using artistic projects to highlight its multifarious roles.

Students and staff use a **broad spectrum of technologies** to build their art projects through practice-led research. The results that emerge from this lab can be experimental and playful, yet relevant and accessible in today's world. Tinkering with technology is a spontaneous approach to art-making and creating an artist's own technological narratives.

CODED TRANSFORMATIONS (2013)

Exhibited at the College's Institute of Contemporary Arts Singapore, this show brought together a number of student and staff works with a strong focus on the process of transformation. The works explore software and emerging technologies in order to create dialogue between the digital and physical domains of art.



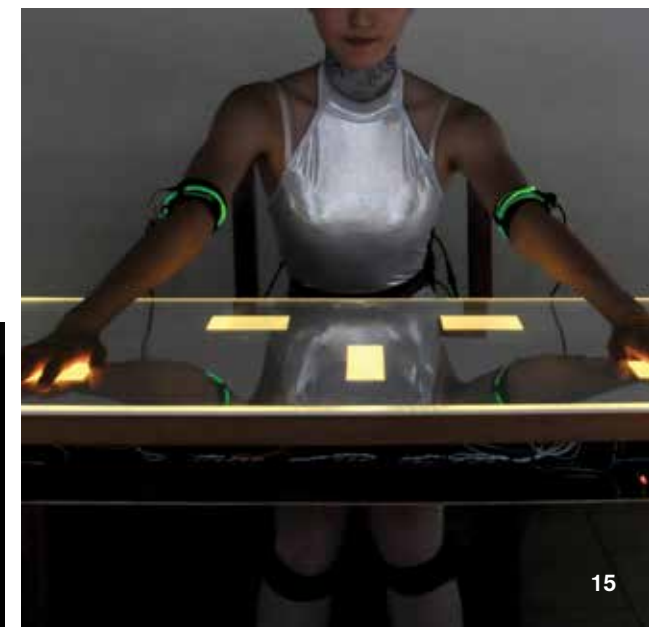
URBAN EXPLORATIONS (2012)

Through the retrieval of sound, colour, smell or merely discarded objects, a team of eight new media explorers used customised instruments to conduct various recordings and data collection. It was located within a travelling socio-political showcase by LASALLE, *Singapore Portraits*, which sought to paint a picture of what being Singaporean in the 21st century means. The show was staged in several heartland estates of Singapore in 2012 and again at *Reflections 2013*, a community arts festival by Republic Polytechnic.



INTERFACE (2013)

An interactive performance that engaged dancers and audience in a session of moving explorations and physical responses, to examine the meeting points between the physical and digital. The project was a follow-up on the use of technologies and techniques first attempted in another site-specific work, *Memory.Station* (2013) that involved students from Dance, Theatre and Interactive Art disciplines.



RESEARCH COLLABORATIONS TROPICAL LAB



The annual international art residency, *Tropical Lab*, returned for a seventh successful edition in July.

The intensive two-week residency is the brainchild of Senior Fellow Milenko Prvacki and offers a rare opportunity for Master's candidates from the world's top arts institutions to research, experiment and collaborate to create contemporary art in Singapore. The theme this year was 'Echo: The Poetics of Translation', exploring the space between the original and its repetition, and the ways in which translation connects two disparate works of art while simultaneously revealing the gap between them. Twenty-seven artists from around the world took part in the event, which culminated in an exhibition at LASALLE's Institute of Contemporary Arts Singapore. Participants came from Bandung Institute of Technology, Camberwell College of Arts, California Institute of the Arts, Chelsea College of Art, École d'art de Lausanne, Indonesia Institute of the Arts, Lucerne School of Art and Design, Massey University, Nagoya University of Arts and Sciences, Royal Academy of Arts (UK), RMIT Australia, RMIT Hong Kong, Sabanci University, Silpakorn University, Tokyo University of Arts, University of Plymouth, University of Southampton, Winchester School of Art and LASALLE.



7th tropical lab
singapore 2013



RESEARCH COLLABORATIONS INVESTIGATING URBAN CITIES

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AS A
MUSICAL
METAPHOR

BY
DR DARREN MOORE
PROGRAMME LEADER
SCHOOL OF
CONTEMPORARY MUSIC



The following essay by Dr Darren Moore was originally published in the second volume of *ISSUE* (2013). The volume commences with a provocation that Walter Benjamin compared translation to hearing an echo in the forest; and that the echo is not the original sound, and the copy not the original.¹

INTRODUCTION

¹ Introductory statement by Dr Charles Merewether at Tropical Lab 7, LASALLE

In his book *Music: A very short introduction*, Nicolas Cook comments on the relationship between music and metaphor stating:

In its patterns of similarity and difference, divergence and convergence, conflict and resolution, music has a generality that is inevitably distorted by the elaboration of any individual metaphor we use for it. Metaphors focus music. They give a specific expression to its latent qualities. But these latent qualities must in the first place be there in the music, in its patterns of similarity, divergence, and so on; otherwise the metaphor will be entirely unpersuasive. (1998: 121)

In describing the relationship between music and metaphor, Cook highlights the notation of music's potential for multiple interpretation by commenting that it is actually music's relationship with words that translate potential meaning in music: "music is pregnant with meaning; it does not just reflect verbal meaning. But words

function, so to speak, as music's midwife. Words transform latent meaning into actual meaning; they form the link between work and world." (Ibid.) We are bound by words in representing music with meaning.

This paper proposes the metaphor of the echo to represent the transmission process within musical traditions that connects the past with the present. The use of the term 'transmission' within a musicological or ethnomusicologist's context describes "the passing on of specific bodies of knowledge that underlie many music cultures" (Schippers, 2009: xvi). Transmission is an essential part of any tradition, musical or otherwise. Aubert (2007: 16) states that tradition "defines a transmission process, a chain joining the past to the present, as well as that 'which is transmitted' (traditum); in other words, it refers to a specific inheritance of a collective phenomenon." Transmission forms a framework for future cultural, and in this case, musical activity.

The transmission process is a necessary constituent in the relationship between music and tradition - one which has been a much debated theme in musicology and ethnomusicology. It is a relationship that is more often 'understood', remaining difficult to define. Aubert (ibid.) considers that the relationship between music and tradition "is complex, insofar as the term tradition is itself ambivalent." In much the same way music is transmitted within a tradition, tradition in itself an experiential phenomenon, making it difficult to determine the parameters that define it. The use of metaphor provides a method to put into words that which is difficult to express.



ADAPTATION AND RECONTEXTUALISATION

In a literal sense, an echo is a reflection of sound. It is a repetition, altered from the original source. What we hear is a representation, a copy. The degree that the copy differs from the source is determined by time, distance and medium. The further a sound travels in time, the less it represents the original. Mediums alter the nature of the sound, transforming elements into related but different forms. It can describe both the evolutionary and the devolutionary. My own practice can be seen as an amalgam of musical echoes from various sources; some strong, others faint rumblings. This has always been my aim as a practitioner to incorporate a multiplicity of influences to consolidate a personal syntax and a distinctive voice as a musician.

My recent doctoral work highlighted the transmission process through documenting the learning, adaptation and recontextualisation of new musical elements into an existing musical practice. Specifically, the doctorate centered on the incorporation of rhythmic elements from South Indian Carnatic music into my drum set performance practice framed within contemporary music-making situations, in particular jazz and improvised music forms. Carnatic music contains a highly sophisticated system for the organisation of rhythm. Carnatic percussion and scholar Trichy Sankaran states that:

Many music scholars consider India's rhythmic system to be the most highly developed in the world, particularly notable for its thorough and logical treatment of movement in time. There is perhaps no parallel to the cohesive way in which rhythms are organised in the Indian musical system as manifested in the art of Karnatak (South Indian Classical) drumming. The elaborate theory and astonishingly complex performance practice of Indian rhythms have become a major area of study for scholars and musicians from the West. (2010: xi)

The focus of the research was to observe the transmission process that occurred through learning Carnatic rhythms and applying them to the drum set. The transmission process was observed over a two-year period through analysing my drum set performances on two albums specifically recorded for the research. The first recording titled *Isolation Has Its Advantages* (2009) featured a Singapore-based quintet featuring myself on drum set, Tim O'Dwyer and Greg Lyons on saxophones, Andrew Lim on guitar and Tony Makarome on bass, framing my performance practice within a jazz/improvised music context. The second recording titled *Territorium* (2011) featured percussion and drum set improvisations between Carnatic percussionist Suresh Vaidyanathan and myself. *Territorium* framed my playing within a percussion duo setting that brought together drumming techniques from contemporary music styles such as jazz, funk and rock with Carnatic rhythms. The focus on 'audio-as-research' placed listening as the central method of transmission, highlighting the significance of the recordings as the primary vehicles to investigate my performance practice.

IMPROVISATION

Central to both albums was the element of improvisation, although within two different contexts. *Isolation Has Its Advantages* framed the improvisation within jazz style compositions; loosely following a head-solo-head format, which involves the statement of the main theme or melody followed by solos by the members of group on a cyclic form and ending with the reiteration of main theme. The focus within the ensemble was on playing the set compositions and using elements from the compositions as source material for the improvisations. The compositions were essentially vehicles for improvisation. Each member of the ensemble had a defined role to fulfill that was dictated by the compositional framework. For the drums, this meant being responsible for timekeeping duties whilst conversing rhythmically with the other members of the ensemble.

In contrast, *Territorium* offered a different playing environment based around improvisation as opposed to a compositional framework. The playing and form of each track was created extemporaneously around a common tempo or textural area. The roles that both myself and Vaidyanathan had throughout the recordings were not discussed beforehand, encouraging a high degree of interplay that oscillated between both soloistic and timekeeping functions. The absence of predetermined roles commonly inherent within a compositional framework allowed more freedom as a performer with the result being a rhythmic dialogue built around interaction. Individual tracks evolved by either member proposing an improvisational area at the beginning of the track, which was collectively explored and finally concluded. Each track was held together by

common elements, forming a cohesive trajectory. The use of repetition, permutation and development of thematic material was the central method used to create the improvisations. Using the echo metaphor once again, each track is akin to an echo; one that is born, incorporates the influences of the surrounding environment, evolves and eventually subsides.

With improvisation being a common element to both the jazz and Carnatic music tradition, it becomes an important bridge through which the transmission process can occur. Improvisation can be seen as the temporal manifestation of echoes - the real-time, stream of consciousness iteration of the past in the present. In this regard, the drum set playing on the recordings were reactions to what was happening in the presence offering a more accurate representation of how Carnatic rhythms had influenced my playing. This is in opposition to playing premeditated rhythmic patterns, which although might be impressive in their design and execution, do not represent the degree of influence the study of Carnatic rhythms has had on my playing. The focus on the extemporaneous creates a framework whereby the manifestation of learnt material could be perceived to flow into conscious insight.

What was interesting about observing this transmission process within my doctoral work was the way that the Carnatic rhythms manifested themselves within my playing. Through transcribing excerpts from both recordings and then codifying rhythmic elements into thematically related material, the analysis revealed a definite influence of Carnatic rhythms on my playing, in particular on *Territorium*. This occurred as a result of several factors; firstly, I had more time to internalise the Carnatic rhythms learnt during lessons throughout the research period by the time I had recorded *Territorium* and secondly, playing with a Carnatic music practitioner also led to Carnatic rhythms becoming a common syntax with which we conversed musically.

The echoes of the Carnatic tradition within my playing often manifested altered from their original form as a result of engaging with a different medium (myself) and context. As a general rule, the larger the Carnatic rhythmic element or design, the more probability that it

would contrast from its original form within my improvisations. The result is sometimes only an outline of the original form that does not adhere to the rules governing the rhythmic design. The rhythmic vocabulary found in the Carnatic tradition consists of smaller rhythmic cells that are combined to form larger rhythmic designs. The rules governing the Carnatic rhythms serve a similar function to grammar within language, aiding in the comprehension of what is being played and enabling an entry point into the musical conversation.

My method for adapting Carnatic rhythms to the drum set was to use them as rhythmic templates, providing a framework in which the content can be variable. The adaptation of Carnatic rhythms to the drum set opens up the possibility of an almost infinite amount of variations and permutations when combined with different sticking patterns, orchestrations around the drum set and varying contexts. The sum of all of these variables can sometimes lead to the rhythms being unrecognisable from a Carnatic context. As an example, when the Carnatic rhythms are played within a free jazz context, the deconstruction of time and pulse inherent in free jazz recontextualises the rhythms. As rhythms are defined by their relationship to a time cycle (Tala) in Carnatic music, the absence of a time cycle hence transforms the meaning of the rhythm.

MEDIUM

Just like its physical counterpart, the nature of a musical echo will change depending on the medium it is transmitted through. This can refer to the individual as medium or the transmission method as medium. In addition to the master-disciple learning method prevalent in the Carnatic tradition, there are many varied methods of transmitting Carnatic rhythms ranging from sound recordings, books, video recordings, interactive web-based platforms, live streaming and video communications. Due to the Internet it would

appear that we are in an age of unsurpassed access to musical materials and methods of learning, but is it effective? Does it supersede the traditional methods of transmission from master to student? Joseph Kerman in his book *Contemplating Music* comments that:

A music tradition does not maintain its 'life' or continuity by means of books or book-learning. It is transmitted at private lessons not so much by words as by body language, and not so much by precept as by example. Only exceptionally is this process broadcast into a semi-public arena, usually in a not very satisfactory form, at master classes where voyeurs and auditeurs strain to catch something of the intercourse between the master and pupil. The arcane sign-gesture-and-grunt system by which professionals communicate about interpretation at rehearsals is even less reducible to words or writing. It is not that there is any lack of thought about performance on the part of the musicians in the central tradition, then. There is a great deal, but it is not thought of a kind that is readily articulated in words. (1985: 196)

Although *Contemplating Music* was published in 1985 prior to the Internet entering the public domain, the argument put forth highlights the challenges in transmitting music tradition outside of the traditional master-student method and the importance of immersion and prolonged exposure to the environment in which the tradition exists. It is the elements that cannot be articulated into words that often define the tradition. From my own experience, receiving lessons from master Carnatic percussionists T.R. Sundaresan and Suresh Vaidyanathan proved extremely beneficial to my comprehension of Carnatic rhythms and their application. There are a number of books, DVDs and online material available in this area, but the feedback loop is one-way; there is no input from an external source guiding one in the accepted methods of the tradition.

Interestingly, Vaidyanathan conducts many lessons online with students from Europe, Japan and Australia from his home in Chennai, India. In addition to online lessons, which resolve the

RESEARCH COLLABORATIONS TROPICAL LAB



The annual *Tropical Lab* successful

The intensive two-week and offers a rare opportunity for institutions to research Singapore. The theme of the space between the connects two disparate them. Twenty-seven artists in an exhibition at LASA from Bandung Institute of the Arts, Chelsea College of Arts, Lucerne School of and Sciences, Royal Academy University, Silpakorn University of Southamp

issue of distance, almost all of the students come to study with Vaidyanathan in India to immerse themselves in the culture and tradition of Carnatic music. In particular, many travel to Chennai for the annual 'music season' which is a month long festival of Carnatic (and some Hindustani) classical music in December and January each year. This would suggest that although the web-based lessons are effective, the tradition one-to-one music lesson in the presence of the teacher is still preferred over other methods. Moreover, the immersion in the environment from which the tradition stems is still an important factor in the mastery of the tradition.

In conclusion, the transmission process in musical traditions creates a continuum of practices and belief systems that give birth to an ever-evolving body of musical styles and genres defined by the collective contributions of individual practitioners. In my own work, my interpretation of musical echoes from multifarious sources provides the opportunity for the continued evolution for myself as a musician, which in turn contributes back to the traditions which I borrow from.

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RESEARCH COLLABORATIONS INVESTIGATING URBAN CITIES

The Faculty of Design completed version 2.0 of its joint research project with Sangmyung University – *Linking Cities, Designing Experiences*.

The project, which began in 2011, involved students from both institutions to conduct a study of etymological and visual culture, culminating in a co-curated exhibition that was staged first in Seoul, and then in Singapore in February 2013. The project enabled students to reflect on the culture-space relationship differences between the two countries. They worked together to develop cross-cultural design proposals that encapsulated observations made in both cities. A research publication was also produced by the faculty in July.

The faculty also continued its *Neighbour Project* partnership with King Mongkut University of Technology (Thailand), Dasein Academy (Malaysia), and Binus University (Indonesia). Member schools take turns to host a workshop in their country each year. In 2013, Binus University hosted a workshop themed 'Textiles' that explored the visual language, heritage and social contexts of approaches to textiles-making in different cultures.



AROUND THE REGION

With Singapore's growing prominence as the fashion hub of Asia, AF/GS is a great step forward in promoting the best newcomers in contemporary Asian fashion.

- Nur Hidayah, Dean,
Faculty of Design

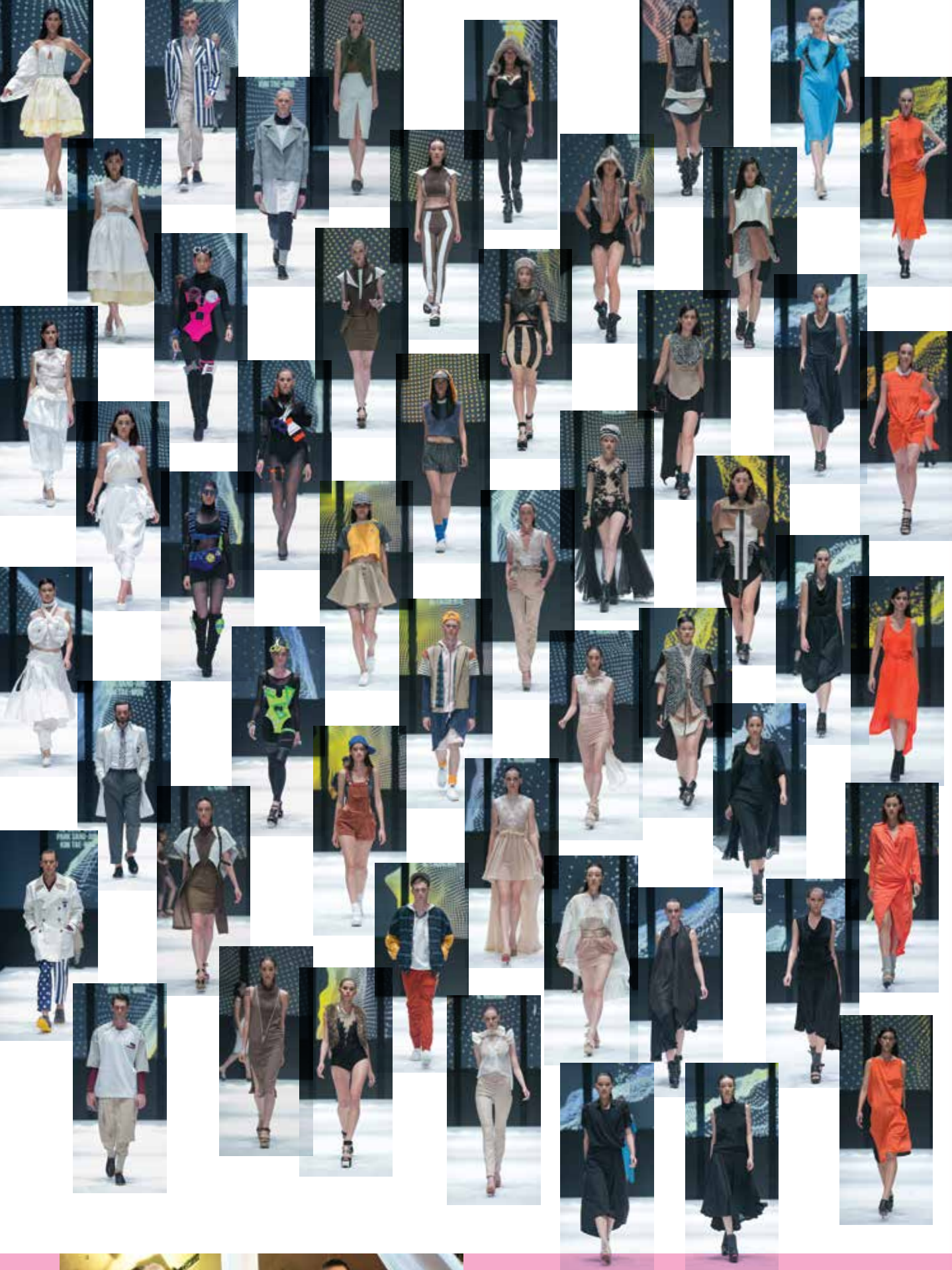
Following in the footsteps of the London Graduate Fashion Week, which has launched the careers of some of the most successful designers of our time such as Stella McCartney and Matthew Williamson, the Faculty of Design initiated an Asian platform for fashion graduates in the region. The Asian Fashion Graduate Showcase (AF/GS), held in May during The LASALLE Show 2013, saw the participation of three partner institutions from Seoul, Manila and Shanghai in a runway preview of more than 200 garments. "With Singapore's growing prominence as the fashion hub of Asia, AF/GS is a great step forward in promoting the best newcomers in contemporary Asian fashion," said Nur Hidayah, Dean, Faculty of Design. "We would like to thank our partners: Shanghai Zhuangyuan Culture Academy of Art Design, Sangmyung University (South Korea) and College of St Benilde (Manila) and hope that more international schools will participate in the upcoming years to benefit their graduates."



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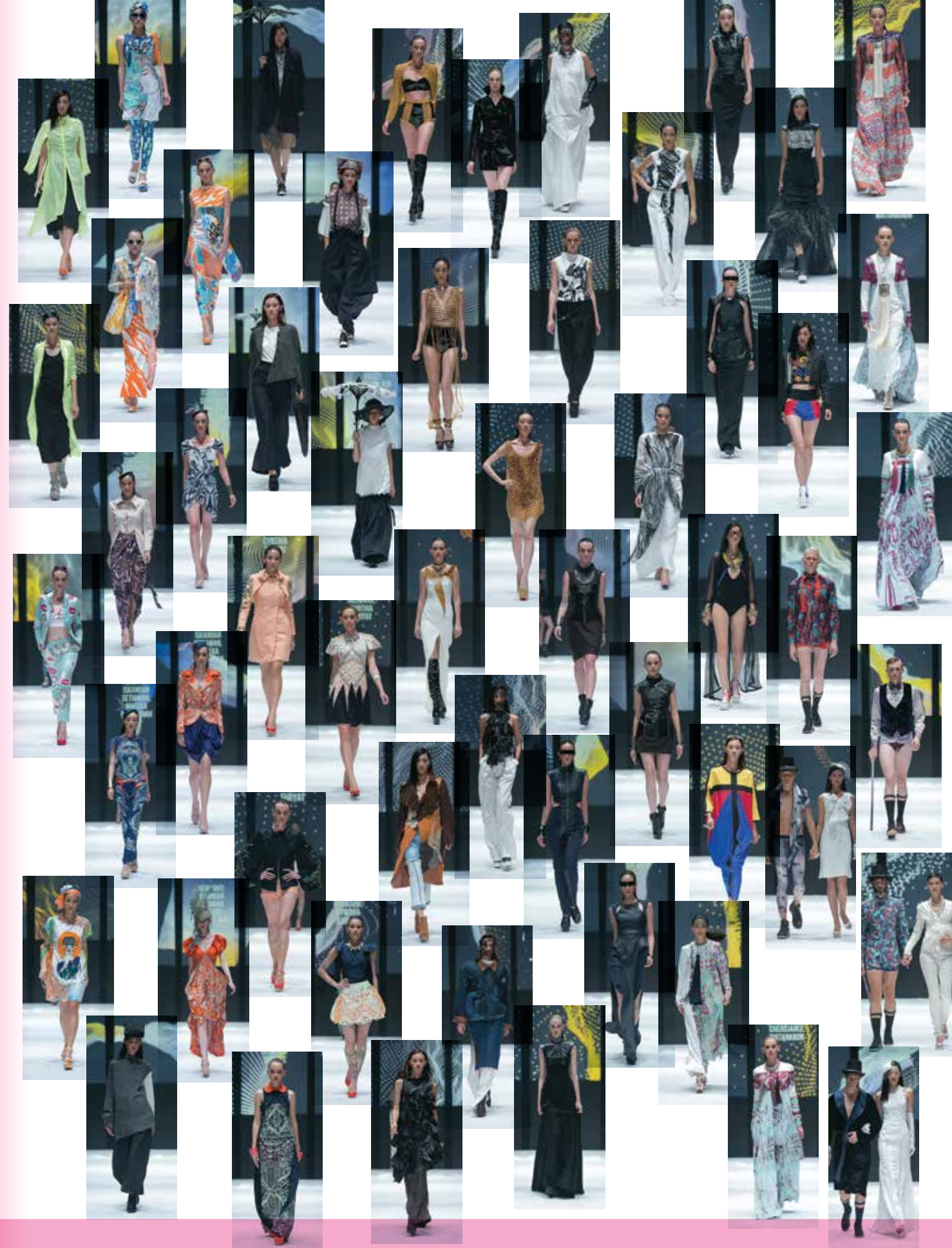
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Mirage

AF/GS also saw the premiere of *Mirage*, a fashion film showcasing the work of selected students from the BA(Hons) Fashion Design and Textiles programme. Directed by The Puttnam School of Film (PSoF) alumnus Boo Junfeng, the film's production crew comprised PSoF faculty and students alongside external professionals in key roles.



On working with Junfeng, student Cheng Chai Hong shared that, "Many people who have seen the fashion film comment on how beautiful and atmospheric it looks, and a large part of that can simply be attributed to the director's inspired choice of location. When choosing the Tanjong Pagar Railway Station, Boo Junfeng highlighted the architecture, lines, angles and

symmetry as the main draws of the location. Everything else – the mood, the theme, the colours – they simply fed off that energy and possibilities of the old railway station. All in all, working on the film in the key role of Line Producer meant I was uniquely placed to learn about the process of filmmaking on the job."

AROUND THE REGION



TOKYO DESIGNERS WEEK

A WEEK WITH THE BEST IN DESIGN

More than 100,000 people and fifty-four schools in ten days (26 October to 4 November) – Tokyo Designers Week ended on a high note for students from the Design Communication and Interior Design programmes. It was an eye-opener to be among the best in architecture, interior, product design, graphic design and art as well as to participate in the *Asia Awards School Exhibition*. Tokyo Designers Week started as Designers' Saturday in 1986 and was renamed Tokyo Designers Week in 1997, setting its venue continuously every autumn for twenty-eight years in the city of Tokyo. Since its inception more than 6,000 teams of students have taken part.



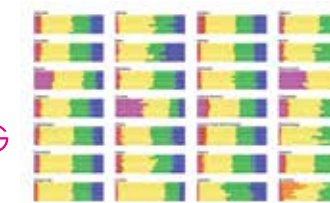
ARTISTIC SHIFTS IN GEORGE TOWN

At the George Town Festival 2013 in Penang, Malaysia, held from 7 June to 7 July, Fine Arts students put together an outstanding show that reflected a range of diverse and increasingly interdisciplinary artistic practices. Fine Arts student Victoria Aravindhan who sold her very first work said, "This was a huge stepping stone as an emerging artist." The 21-year-old was one of fourteen Fine Arts students whose works were on display at *Singapore House*, a pop-up space that housed a multi-disciplinary art and multi-brand artisan retail showcase at the festival. The Singapore contingent also included Fashion alumna Ling Wu and Design alumna Sarah Tang (of Sarah and Schooling). The month-long festival is one of Malaysia's key arts festivals that celebrates the culture and arts of South-east Asia, visited by over 200,000 festival-goers from all walks of life.



STUDENTS EXPERIENCE DIVERSE THEATRE PRACTICES IN ASIA-PACIFIC FESTIVAL

Fifteen students from the Acting and Technical & Production Management programmes spent an unforgettable week at the UNESCO-ITI Asia Pacific Bureau (APB) Theatre Schools Festival 2013 in September. The event hosted fifteen member schools from ten countries in Ho Chi Minh City, Vietnam. Established in 2009, the festival aims to foster collaboration, build professional connections and encourage sharing of knowledge and experience between theatre schools in the Asia-Pacific. The College has been participating in this annual festival since 2010 to give students greater exposure to diverse theatre practices as well as the rare opportunity to work with other theatre students and professionals from all over the region. The team from LASALLE was led by APB Advisory Board Member and Senior Fellow Professor Aubrey Mellor who said, "Asia-Pacific theatre schools have really come of age in the past eight years since the establishment of APB, and LASALLE's presence has always been highly regarded in the festival. This year our Technical & Production Management class single-handedly managed all the production-related needs of the festival, as well as for the opening and closing ceremony."



TRACKING HUMAN EMOTION THROUGH INTERACTIVE ART

The College had much to cheer about when Mithru Vigneshwara, a final year student in Interactive Art, had his work *Aleph of Emotions* accepted into the Arts Track category for the 8th International Conference on Tangible, Embedded and Embodied Interaction (TEI) slated to be held in February 2014. *Aleph of Emotions* is an artistic exploration of how people choose to emote online. It explores the observable patterns of global human emotions sourced from an online social medium, Twitter, and features an interactive camera-like device that reacts to a particular direction and focuses on a particular city. The information collected is then illustrated by way of colour-coded graphs according to country. TEI is dedicated to presenting the latest results in tangible, embedded, and embodied interaction. The works presented at TEI focus on physical interaction with computing technology and address design challenges, theories, experiences, systems, and new developments.

NEW POSSIBILITIES IN DEvised DANCE PERFORMANCE



The School of Dance collaborated with the School of Creative Arts at the University of Hertfordshire on 12 April, to give Dance students the rare experience of a networked 'live' devised performance. The project, called, *disDance 11054.80* involved two geographically separated dance teams (in Cardiff, UK and in Singapore) interacting, connecting and performing within a structure and sound framework created by choreographer Heidi Saarinen (on the Cardiff side). The performances were connected using the Live Interactive Multimedia Performance Toolkit (LIMPT) system devised and programmed by Professor Ian Willcock, Senior Lecturer in Interactive Media, University of Hertfordshire. Programme Leader Melissa Quek devised the performance at the Singapore end.

BEYOND CAMPUS

EXPERIMENTAL PRACTICES EXHIBITED

LASALLE was among some 100 commercial galleries that took part in Art Stage 2013 with an exhibition entitled *INTERPLAY*. Curated by Dr Charles Merewether and Joleen Loh, it presented the works of three BA(Hons) Fine Arts students exploring the mobility of contemporary practices as they intersect and play off the use of other media or conventions of practice. The exhibition offered a snapshot of some experimental practices taking place at the College. Over 40,500 visitors visited the third edition of the curated art fair themed 'We are Asia'.



LUKE HENG

Luke Heng's paintings are shaped by a sense of meditation about the very approach to the practice itself. His work aspires toward monochrome painting if only to disrupt its purity of surface with subtle modulations of colour and appearance of gaps, lines and distinct breaks in the surface.



BRADLEY FOISSET

Bradley Foisset explores the constructed dichotomy between man and nature. His recent work employs materials that are taken from the land and rivers of Singapore that are being eroded and destroyed.



HILMI JOHANDI

Hilmi Johandi explores the differences and relations between painting and film by way of their hybridisation, an interplay through which he examines representation and medium.

SPOTLIGHT: RIZMAN PUTRA

At another end of the fair, Fine Arts alumnus Rizman Putra drew much attention with his tongue-in-cheek performance of *The Reinvention Of Sports For Jaded Individuals* for the Singapore Platform's 'I Am An Artist. Now What?'. Since 1997, Rizman has been actively working in performative experimentation, crossing between different genres including poetry, photography, video, music, burlesque, and dance. His list of achievements include Royal Melbourne Institute of Technology's Most Outstanding Award 2002-2003, JCCI Singapore Foundation Arts Award 2005 (as part of collective Kill Your Television of which he is co-founder), a member of The Artists Village group, and frontman for indie music group Tiramisu. Rizman has performed and exhibited his works in Australia, Germany, Indonesia, Italy, Japan, Korea, Malaysia, Taiwan, UK and Vietnam. In 2005 he was one of four artists selected for the President's Young Talents Exhibition. He exhibited in the Fukuoka Asian Art Triennale 2005 and inaugural Singapore Biennale 2006.



BEYOND CAMPUS

LASALLIANS GO PUBLIC IN ART PROJECT AT SCOTTS SQUARE

In 2013, LASALLE continued its successful public art partnership with Wheelock Properties, *The Art of Living*. This long-term collaboration encompasses various disciplines including design, fine arts and media arts – and exhibits some of the finest works from LASALLE’s student body at different levels as well as faculty and alumni.



The Art of Celebration in August commemorated Singapore’s National Day with a spectacular installation by Media Arts alumnus Ryf Zaini. Titled *UNITED 65*, the work comprised 100 red umbrellas suspended in a formation that cascaded down to one point. The installation begins to spin when a viewer stands beneath the lowest umbrella – suggesting that it only takes the one person or a small group to make a difference for the many.



The Art Of Greening exhibition in May celebrated a significant national milestone – fifty years of greening Singapore. To reflect Singapore’s rich and colourful biodiversity, the team created a ‘green’ sculpture made of 8,000 hand-painted bamboo sticks. Alumnus artist Steven Lim, who came up with the concept, said he was inspired by an unforgettable image of the Pacific Ocean he once chanced upon during his travels in the USA.



The Art of Giving was launched in December, in celebration of the year-end season of giving. In keeping with the Singapore Biennale theme ‘If The World Changed’, students and alumni were asked to imagine what gifts in the future would be like. They created a range of fourteen delightful wearable art and lifestyle gift items for the show, including a bell-shaped skirt that works as a lampshade when it is not worn and a tangram puzzle that transforms into vases. Each one-of-a-kind artwork was up for sale, with proceeds going to the LASALLE Student Project Fund. Serene Lin’s hand screen printed *Bak Chang* (rice dumpling) cushions inspired by nostalgia, childhood places, toys and candy was voted the most popular item. For her win, Wheelock Properties donated S\$10,000 to her selected charity, MILK (Mainly I Love Kids), supporting disadvantaged children.

AWAKENINGS: TOWARDS THE DEVELOPMENT OF PROFESSIONAL YOUNG DANCERS

LASALLE took part once again in The Esplanade’s annual *da:ns* Festival with *Awakenings*, a series of five dance pieces that saw the Level 3 Diploma and BA(Hons) students come together as a company. The festival provided students with the valuable opportunity to work with international and local artists in an industry-leading venue, supported by professional staff and crew. “Each year, the *da:ns* Festival has been a platform to introduce our new ‘company’ of dancers to a larger viewing audience,” said Melissa Quek, Programme Leader. “The students gain exposure to different creative and performance styles.”



CROWBAR AWARDS: BEST OF SHOW FOR THIRD CONSECUTIVE YEAR

LASALLE came up tops again at the Crowbar Awards 2013 with Design Communication student Lim De Neng bagging Best of Show and Best of Advertising for his advertising campaign titled *Ceasefire* comprising a microsite, web banner and case film. *Ceasefire* explores the idea of leveraging copyright enforcement to help people in need remove harmful or hurtful images from the internet. In addition to these two trophies, De Neng also won four Gold and two Bronze awards.



Link to
Ceasefire film

The Crowbar Awards, organised by the Association of Accredited Advertising Agents Singapore (4As), is an annual platform for emerging young creatives to showcase their best works and to learn from their peers. The College’s bag of awards also included the following: Silver Award (Interactive: Websites & Microsites), Silver Award (Film: Experimental Film or Animation), Bronze Award (Design: Editorial Publication), Bronze Award (Advertising: Integrated Campaign) and Bronze Award (Advertising: Cinematography).



The Real Loss by Lim De Neng, a print advertising concept exploring the issue of gambling addiction. It won three Gold awards in Advertising and one Bronze award in Design.

Throw a stone in the creative industries in Singapore, and you'll most likely hit a LASALLian. An impressive feat, for a College just turning thirty. From humble beginnings as a small arts centre located in the former St Patrick's School – offering full-time diploma studies in just four areas of study: painting, ceramics, sculpture and music – LASALLE has grown to become a leading force in Singapore's creative industries.

The measure of any educational institution is in the success of its alumni. You'll find members of the LASALLE family helming international design agencies, museums and galleries, exhibiting in the various Biennales, creating eye-popping special effects in Hollywood blockbusters such as *Thor: The Dark World*, and dazzling audiences on stage from The Esplanade to the West End. We count among our numbers Cultural Medallion and Young Artist Award recipients, Singapore Youth Award winners, and even a Cannes and Golden Horse award-winning film producer.

Every year, our alumni continue to scale new heights, push boundaries, and make their mark in Singapore's arts and design scene. We couldn't be prouder of them.



Young Artist Award

Zul Othman

The National Arts Council Singapore Young Artist Award 2013 was presented to two of LASALLE's Fine Arts alumni, Zaki Razak and Zul Othman (ZERO). Introduced in 1992, the award is accorded to young artists aged thirty-five years and below who have shown promise of artistic excellence in their chosen field.

Zaki, who graduated in 2011 with a Master of Fine Arts, is known for his rich artistic practice spanning the fields of street art, graphic design, performance art, writing, installation art and education. His most recent performance-installation piece *Revising Art: The Ten Year Series* was commissioned for the President's Young Talents 2013 exhibition at Singapore Art Museum. His residencies include The Substation's Associate Artist Research Programme (2012–2014) and the Land Foundation Artist Residency in Chiang Mai, Thailand (2006).

Zul holds a BA(Hons) Fine Arts in Painting from LASALLE. Better known by his artist moniker ZERO, he is recognised as one of the leading catalysts of modern street art in Singapore. He is the founder of RSCLS, an artist collective that seeks to evolve urban art. With RSCLS, ZERO launched the SOLIDARITY 21 movement in 2013, creating networks between practitioners of street and graffiti art in twenty-one countries in East and South-east Asia through cultural exchanges and symposia. His work has been exhibited at numerous public and private institutions in Singapore as well as New York, Istanbul, Shanghai and Kuala Lumpur.



Zaki Razak

Singapore Biennale 2013

LASALLians proved they were more than equal to the daunting task of taking on a changing world in Singapore Biennale 2013. From celebrated young filmmaker Boo Junfeng to Cultural Medallion recipient Lee Wen, sixteen alumni presented a breathtaking range of works revolving around the central topic of 'If The World Changed' in the fourth edition of this landmark art event, while three alumni helped shape the exhibition as curators.

Singapore Biennale 2013 was organised by the Singapore Art Museum. It is the country's pre-eminent platform for international dialogue in contemporary art, and places Singapore's artists within a global context.

LASALLians who exhibited at Singapore Biennale 2013

- Ahmad Abu Bakar
- Sookoon Ang
- Boo Junfeng
- Erica Lai
- Ulrich Lau
- Lee Wen
- Lim Shing Ee
- Hazel Lim
- Kumari Nahappan
- Ng Joon Kiat
- Angie Seah
- Jeremy Sharma
- Shirley Soh
- Speak Cryptic
- Tay Bee Aye
- Suzann Victor

Curators

- Fairuz Iman Ismail
- Khairuddin Hori
- Seng Yu Jin



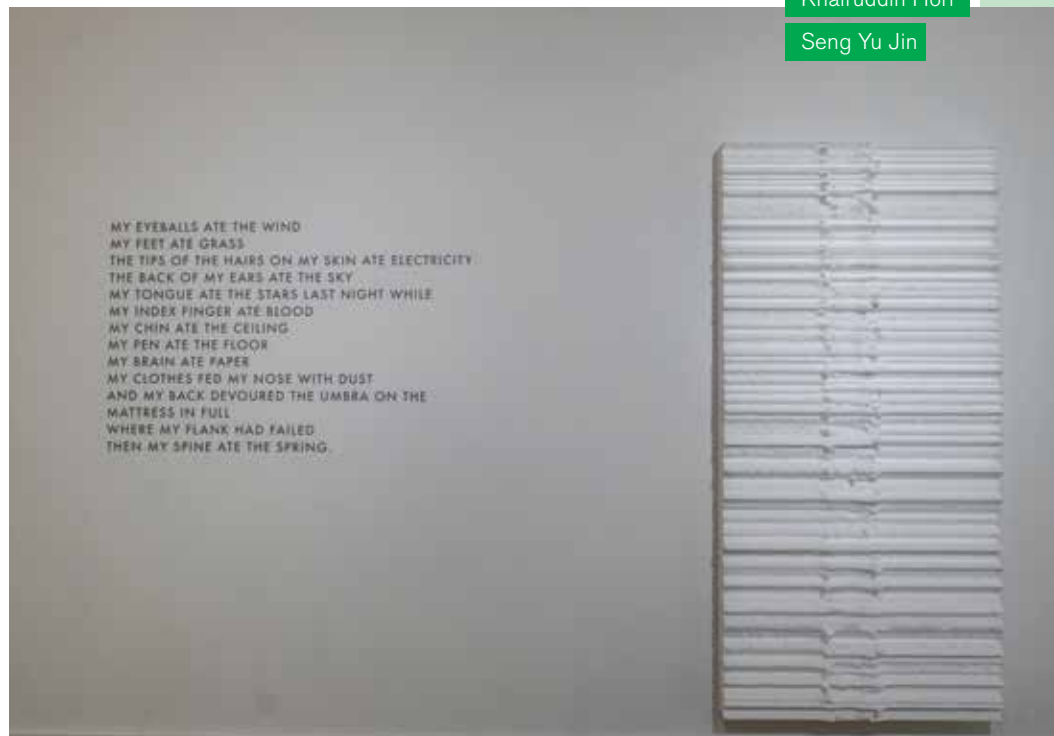
Lim Shing Ee and Kazunori Takeishi, *Mangrove* (2013)



Speak Cryptic, *Fenomena* (2013)



Kumari Nahappan, *Anahata* (2013)



Jeremy Sharma, *Terra Sensa-Lovell* (2013)



Ulrich Lau, *The End of Art Report* (2013)



Angie Seah, *Conducting Memories* (2013)



Shirley Soh, *Seeing (from) the Other* (2013)



Suzann Victor, *Rainbow Circle* (2013)



Hazel Lim, *A Botanical and Wildlife Survey - Singapore* (2013)



Erica Lai, *The Old Man and the Sea* (2013)



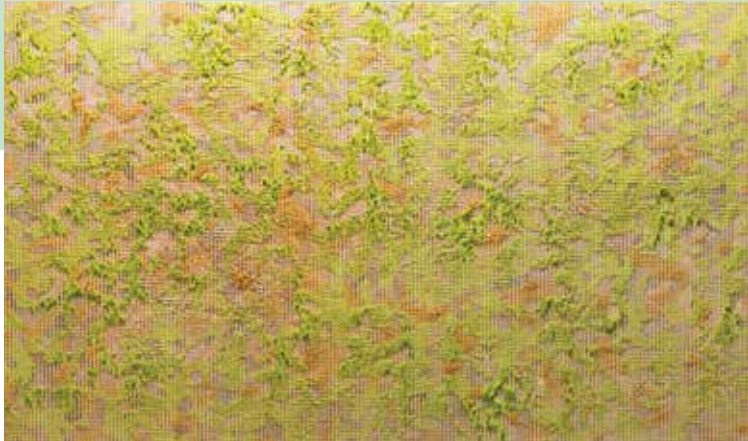
Ahmad Abu Bakar, *Telok Blangah* (2013)



Tay Bee Aye, *Knot, Play, Rest* (2013)



Sookoon Ang, *Exorcise Me* (2013)



Ng Joon Kiat, *Lit Cities* (2013)



Lee Wen, *COSMOS, Currencies OfferingS Move Over Sky* (2013)



Boo Junfeng, *Happy and Free* (2013)

President's Young Talents Exhibition



Boo Junfeng, *Mirror* (2013)

LASALLE alumni Boo Junfeng, Ryf Zaini and Zaki Razak were among six artists invited to produce works for the President's Young Talents Exhibition 2013, Singapore's premier commissioning platform featuring the country's most promising artists under the age of thirty-five. The works presented were *Mirror* by Boo Junfeng, *Revising Art: The Ten Year Series* by Zaki Razak and *Unveil the Curtain to the Window with No Ledge* by Ryf Zaini. In addition, Boo Junfeng was named joint-winner of the Credit Suisse Commissioning Award, and was given S\$25,000 towards his presentation of a work at Singapore Biennale 2013.



Zaki Razak, *Revising Art: The Ten Year Series* (2013)



Ryf Zaini, *Unveil the Curtain to the Window with No Ledge* (2013)



Art Therapy Touches Lives



Mrs Laurence Vandenborre

In the wake of Super Typhoon Haiyan, The Red Pencil Humanitarian Mission, an international art therapy foundation founded by alumna Mrs Laurence Vandenborre, joined the Singapore Red Cross disaster relief team in the Philippines to give aid to survivors of the disaster. Through the work of the Red Pencil, hundreds of children in the Ormoc district expressed their emotions through drawing at art therapy workshops. "They have lost their homes, some even their loved ones. But when you put a crayon in a child's hand, suddenly their eyes light up. Children may not have the vocabulary to express emotions but we can see their inner world through pictures," said Laurence, who completed her MA Art Therapy in 2007.

The Red Pencil is the sponsor of the full-time art therapy service to aid healing in children at KK Women's and Children's Hospital in Singapore, made possible by its donor, KOP Properties. It also delivers art therapy services in fifteen family centres and homes for children from low income and challenging families. As The Red Pencil's educational partner, LASALLE's MA Art Therapy programme has worked with The Red Pencil's art therapists to conduct workshops for staff and parents in Movement for the Intellectually Disabled of Singapore (MINDS) schools, as well as organise a major community event involving sixty children from MINDS. In Singapore, The Red Pencil has received the charity status of Institute of Public Character, allowing more Singaporeans to benefit from art therapy.

Dancing for Miss World 2013

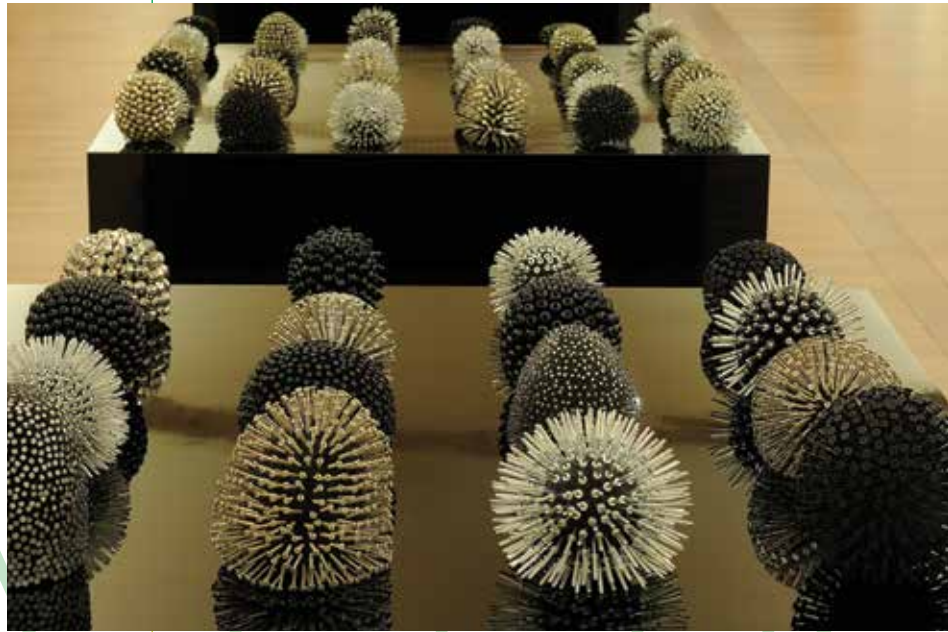


Gianti Giadi (left)

Dance alumna Gianti Giadi's very own Gigi Dance Company graced television screens worldwide as the opening act of Miss World Finals 2013 held in Bali. Gianti specially choreographed a dance for the occasion, an enchanting fusion of traditional and contemporary movements to showcase Indonesian culture to an international audience. "I was thrilled to receive this opportunity," said Gianti. "It definitely opened new doors for the company and we have been receiving many bookings for international cultural events. I am slowly changing the mindset of Indonesians by showing them that dance can be a career." 28-year-old Gianti also runs Gigi Art of Dance School in Jakarta, opened in 2009, which offers classes in traditional and contemporary dance. In a mere matter of four years, the school now has over 600 students enrolled. "At LASALLE, I gained experience working with different choreographers and dancers from all over the world. I felt fully equipped to start my business in Indonesia, knowing I have my LASALLE training and discipline."

On Invitation: At Espace Louis Vuitton

Four alumni from the Faculty of Fine Arts, Donna Ong, Genevieve Chua, Jane Lee and Ng Joon Kiat, held a group exhibition at Espace Louis Vuitton Singapore from April to September 2013. Titled *Landscape Memories*, the exhibition was the first solely devoted to Singaporean artists at Louis Vuitton's iconic building in Marina Bay Sands. The artists' works, ranging from found objects to sculpture and video art, explored the theme of 'landscape' in a metaphorical sense – delving into how physical spaces become symbolic of our memories, emotions and perceptions of the world around us.



Donna Ong, *Landscape Portraits (In A Beautiful Place Nearby)* (2009)



Genevieve Chua, *She Was Here Before No.3* (2012)



Jane Lee, *Déjà Vu* (2013)



Ng Joon Kiat, *Green Series: Nature, Borders, Space* (2013)

Singapore Short Film Awards



The Putnam School of Film alumna and first-time documentary filmmaker Joy Lee took home Best Documentary at the Singapore Short Film Awards (SSFA) 2013 for *That's WICKED!*, her graduation short film project, which charts the Singapore beatboxing scene. The ten-minute documentary was also nominated for Best Editing at the SSFA. It had its world premiere at the International Documentary Film Festival 2012 in Amsterdam and has been screened at other festivals including ChopShots 2012 in Jakarta, and The Substation's First Take screening in March 2013.

The Straits Times Life! Theatre Awards

Musical Theatre alumna Seong Hui Xuan was named Best Supporting Actress at The Straits Times Life! Theatre Awards 2013 for her role as a ditzy stewardess in Dream Academy's production of Stephen Sondheim's Broadway classic *Company*. "I'm very surprised," said the young starlet. "I wasn't expecting to win. I was just very happy to be nominated and given recognition for my work. The journey has been pretty great... I've been given some great opportunities. At the end of the day, it's doing what you love. There can be no other way."



Best of The Substation's First Takes

The works of two alumni from The Putnam School of Film, Wu Linfeng's *Double Happiness* and Joy Lee's *That's WICKED!* were presented at The Substation's Best of First Take 2013 – the best films from The Substation's popular monthly screening of new local short films, and a platform for filmmakers and anyone interested in filmmaking to meet, exchange ideas and show their work. Linfeng's film was inspired by his background, growing up in an atypical single-parent Chinese family in the United States. Gisli Snaer, Head of The Putnam School of Film, said, "While *That's Wicked!* and *Double Happiness* have traveled quite extensively to international festivals such as International Documentary Film Festival Amsterdam and Munich International Student Film Festival, nothing beats the rousing reception on the home ground! We are extremely proud of the students' achievements."



Singapore Youth Award

Music alumnus, drummer and percussionist Riduan Zalani was presented the Singapore Youth Award 2013 by Deputy Prime Minister Teo Chee Hean in a ceremony at the Istana. A passionate ambassador for Malay traditional music, Riduan consistently pushes boundaries to create new blends of modern and traditional Malay music. He has represented Singapore in renowned music festivals round the world including Moomba Festival and World of Music, Arts and Dance (WOMAD). In 2011 he co-founded NADI, a traditional Malay music band comprising twenty-seven volunteer youth members; he was awarded the Goh Chok Tong Promise Award in 2006 and the Singapore National Day Silver Award in 2009 for his achievements in putting Malay music on the world stage.

ILO ILO

Breaking new ground

Arts Management alumna Yuni Hadi walked the red carpet at the 2013 Golden Horse Awards in Taipei, Taiwan when Anthony Chen's debut feature film *Ilo Ilo*, which she co-produced, took home an unprecedented four trophies including Best Film.

Earlier in the year, *Ilo Ilo* met with warm acclaim at the Cannes Film Festival where it received a fifteen-minute standing ovation. It made history by becoming the first Singaporean feature film to win an award at Cannes – the prestigious Camera d'Or for best debut feature film.

The film has gone on to a streak of wins at film festivals round the world, in countries from the United Kingdom and Australia to Hungary, Kazakhstan and India.



Yuni Hadi

BA(Hons) Arts Management (2005)
MA Arts & Cultural Management (2007)

Long before the phenomenal success of *Ilo Ilo* catapulted her to new heights, Yuni Hadi had made a name for herself in Singapore with her tireless work promoting independent Singapore films. She spent four years building the film programme at The Substation Centre for the Arts, created several milestone projects such as the annual Fly-by-Night Video Challenge and the Singapore Short Film Festival, and currently helms Objectifs Films, a Singapore-based international film distributor. She is next set to take on the role of Executive Director of the newly revived Singapore International Film Festival.

Yuni took some time out of her busy schedule to share with us her thoughts on *Ilo Ilo*'s success and her role as the film's co-producer.

I met Anthony Chen when we started to distribute his short films through Objectifs Films. He was clearly a very focused person and talented filmmaker. When the chance came to work with Anthony on his first film, I took it as an opportunity to learn something new.

Working on *Ilo Ilo* has been a very rewarding experience. Working with an international sales company with an Academy Award and Cannes track record challenged us to think through things in a different way – especially how to stand out in festivals. But on some other aspects such as the film's title, we felt we had to trust our gut feel. The partnership certainly got us to understand the business of filmmaking at an international level much better.

As a co-producer my role was to support the creative vision of the filmmaker, to have the film reach its full potential. I think that understanding the psychology and the motivation of an artist is really important. In more mature industries, a producer often is the one developing the project from start. But in Singapore and many parts of South-east Asia, filmmakers act as writer-directors so the project begins from them. It's a different working process altogether.

The success of *Ilo Ilo* helped set Singapore films in the international market as serious contenders and has made critics, buyers and festivals interested in what's coming up next from Singapore.

I want Singaporeans to continue to watch more local films. One of the outcomes of *Ilo Ilo* is that many people who had not watched a local film before started going to the cinemas, some with their families and some with their domestic helpers.

Before *Ilo Ilo*, there were other successful Singapore films that have helped open doors for us. These include Glen Goei's *Forever Fever*, the first (and only) Singapore film to be distributed by Miramax Films, and the selection of films by Eric Khoo, Ho Tzu Nyen and my fellow alumnus Boo Junfeng in the Cannes Film Festival. I certainly hope the awards that *Ilo Ilo* has won will open up new opportunities for other Singapore filmmakers. I don't think anyone goes into a filmmaking project thinking that it will win all these awards. You just work on it the best way you know how.

On the future of local film

We're living in a time of change when we get to participate in the unknown, a time when the advanced marketing platforms on the internet makes it easier for local filmmakers to reach an international audience. But it also means there's more competition.

On funding

Fundraising for films is still very challenging in Singapore as commercial companies measure the returns on the same level as buying advertising space for their product and it's hard to compete with that if you aren't making a straight-out slapstick comedy with television stars.

Advice to young arts managers

Be brave and try as many roles as possible to find your career niche. As a student, I took on many jobs and internships with galleries, museums and other arts institutions.



COM-MUNITY

ART CHANGES LIVES

Artists-in-Schools: Documenting wildlife of Singapore

Fine Arts lecturer Hazel Lim was invited to collaborate with the Singapore Biennale 2013 to organise an event under its Artists-in-Schools initiative. For her project titled *A Botanical and Wildlife Survey – Singapore*, Hazel worked with 150 students from five secondary schools to explore how modern living has affected the habitats of local flora and fauna. With the help of National Parks Board, participating students were led on expeditions to help them gather material for their drawings of insects, wildlife and plants life in Singapore. Said Hazel, "Through documenting the current living species that we have in our limited natural reserves and parks, this project helps us question our attitudes towards our natural habitats and wildlife, how their existence or the lack thereof speaks of the history and memory of our land, and thereby also addresses the delicate balance between the natural and the constructed landscape." The process culminated in an exhibition at the Peranakan Museum comprising drawings on porcelain plates, journal entries, sketches and photographs, and an art workshop for the public.



Benefits of Art Therapy showcased at World Mental Health Day

LASALLE was privileged to play host to the World Mental Health Day Carnival, organised by the Institute of Mental Health and Singapore Association for Mental Health. MA Art Therapy students volunteered at the event and also showcased *Voices Through Art*, an exhibition of artworks that came out of four art therapy sessions with an addiction treatment facility to draw awareness to addictions and mental health. "The MA Art Therapy programme welcomed the opportunity to engage in this annual project, as it provided the first community project and client contact for the first year students. It served as a strategic transition from lecture-based learning to actual clinical work," said Ron Lay, Programme Leader, MA Art Therapy. He added, "Art therapy is increasingly gaining wider acceptance in Singapore as a form of psychotherapy. With art therapy, you don't have to express your emotions in words – you can creatively and visually express how you feel about potentially difficult feelings, experiences and topics."



The Kizuna Project: Friendship mission to disaster region

Students from the Faculty of Design took part in the Kizuna Project, a youth project with Asia-Oceania and North America organised by the government of Japan. The project is part of Japan's reconstruction plans aimed at promoting global understanding of Japan's revival efforts in response to the Great East Japan Earthquake. Under this project, approximately 9,000 youths from the Asia-Oceania region had the opportunity to take part in a ten-day trip to Japan where they visited the disaster-stricken Ibaraki prefecture and learned about recovery efforts in the region. "The visit to Japan was truly an eye-opener for our students. They gained not only a greater appreciation of Japanese culture but also of the Japanese people's sensitivity to their surroundings, environment and others around them, that helped them grow as artists and as individuals," said Ginette Chittick, Programme Leader, Diploma in Fashion.



Art therapy explores taboo topic of hospice care

The MA Art Therapy Programme partnered with Dover Park Hospice to present a unique art exhibition, *Hospice is...* comprising art contributions from people from all walks of life, including many who attended hands-on sessions at LASALLE to express their thoughts on end-of-life care through art. The objective of the project was to raise awareness of the often-misunderstood subject of hospice and palliative care, offering the public a fresh perspective on a topic commonly regarded as taboo. At the hands-on sessions, the public got to work with a wide selection of art materials for creating their art on ceramic dove figurines, and to register to be selected for the exhibition. The exhibition was launched by the President of Singapore, Mr Tony Tan Keng Yam on 3 October.



Faculty hosts Arts Manifesto Roundtable

On 27 November, the Faculty for the Creative Industries organised *The Arts Manifesto Roundtable* to discuss the recently published *Arts Manifesto* (April 2013). The six-point manifesto was presented by a group of arts practitioners to the public and quickly garnered over 1,000 signatures in support. Four panelists, Braema Mathiaparanam, Dr Terence Chong, Janice Koh and Lee Wei Fen, shared a diversity of views on the process, content, methods and efficacy of the Manifesto. Over fifty participants, drawn from students and faculty, as well as members of the arts community and the public attended the Roundtable, moderated by Provost Venka Purushothaman. The event was organised as part of INTERACTIONS, a lecture series by the Arts Management programme that brings in practitioners and professionals from the arts and business world to share their knowledge and expertise.

To:

The People

A MANIFESTO FOR THE ARTS

(I) PREAMBLE

In this we believe: That our life as a people should engage, embrace and involve culture and the arts more fully, more deeply and essentially. This is based on the view that living the good life in human society entails that emotional, intellectual and spiritual fulfillment and not material and financial gain alone, and such fulfillment should have a pivotal and central place in the hearts and minds of people.

Art epitomizes the irrepressible human need for the immaterial things that matter; love, friendship, home, family, ideals and the pursuit of knowledge and goodness.

Culture, of which the arts are the highest expression, is but a collective means of making meaning, of telling stories, of imagining and then believing what is real, who we are, what we are doing here and why. Our culture reflects us; how we see the world and how the world sees us.

AND THUS FOLLOWS:

(II) THE MANIFESTO

1. Do not attempt to define Art for others

Art has no necessary and sufficient. What is artistically necessary and sufficient for one person or community may not be so for another.

2. Art is fundamental

Art is not a luxury to be enjoyed only when our other needs are met but is fundamental at all times to our being fully human. Learning about, appreciating and participating in art is primary, not secondary, to both our humanity and to the advancement of society. Art provides literacy that enables us to read, interpret and critique life with philosophical vocabularies, thus giving us insight and understanding to life. Exposure to art is the right of every child and access to art the right of every adult.

3. Art unifies and divides

Art draws us together and reveals universal truths. However, art can also unveil differences and contradictions. We should not just celebrate the former while demonising the latter. Art provides the canvas on which our diversity can be expressed and encountered, and our differences debated and appreciated. It is this process of conflict and contest of ideas that offers us alternatives.

4. Art is about possibilities

Art not only allows us to examine our way of life and to make sense of it but also to question, and to transform ourselves. It allows us to imagine new possibilities and to evolve or even re-make our culture. Art-making requires independent thinking, freedom of expression, risk-taking and experimentation. Art has no enemies except ignorance and prejudice.

5. Art can be challenged but not censored

Everyone has a right to be delighted by, indifferent to or repulsed by art. But no one has the right to deny another the right to decide for his or her self.

6. Art is political

Art comes from and speaks to life. It therefore should inform all aspects of policy and politics that affect our lives. Art enables perspectives and offers alternatives, keeps us uncertain and doubtful to our benefit, and warns us of the hazards of moral certainty.

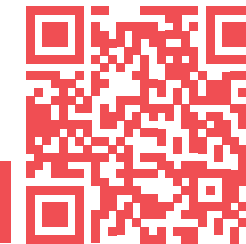
Art is the seat of the aesthetic experience, but it is also an element of the human engagement with landscape, architecture, ritual and many other social and cultural formations.

Sincerely,

[Your name]

LASALLE appointed to run MOE-NAC dance programme for schools

The School of Dance worked with the Ministry of Education and National Arts Council of Singapore to develop and manage a new Dance Talent Development Programme for Secondary 3 students. The programme aims to cultivate a life-long passion for dance and to provide students with access to quality training by professional dance companies and established local practitioners. The pioneer batch of 200 students took part in workshops held over three days at LASALLE in June, where they learned about diverse dance forms and what a dance career involves. Of these, thirty-eight students were selected for a three-month attachment with a professional dance company of their choice, spending thirty hours in intensive training. In the final phase of the programme, these students came together at LASALLE to consolidate their learning and devise their own dance pieces, culminating in a graduation recital in March 2014. By 2016, about 800 students are expected to have gone through the programme.



Watch a video on the Dance Talent Development Programme



"Being part of the inaugural Dance Talent Development Programme was a gratifying experience for me," said Nikki Chee, a first year Diploma in Dance student. "I mentored secondary school students who took part in the programme and served as Assistant Stage Manager for their hour-long graduation recital. As a dance undergraduate, I was happy to learn about the behind-the-scenes work for a dance performance in a theatre. Working with different people, from the students to professional dancers, was an enriching personal experience for me."

Teaching broadcast media in an unconventional classroom

Over two sessions in December, a basic video-editing course was delivered by lecturer Khalid Almkhlaafy to inmates at Tanah Merah Prison (Prison School). The course contributed towards participants' qualification for the National Youth Achievement Award. The class size was over forty, all with no previous experience of video editing. "By the end of the course, all of them were able to produce a short three-minute edited video that incorporated motion graphics and text, as well as video effects and a soundtrack," said Khalid, who is the Programme Leader for LASALLE's Diploma in Broadcast Media. Following the course, several students were chosen to put their newly acquired skills into practice by creating motivational short films. "As an educator for over twenty years, this course is one of the most satisfying I have taught," added Khalid.



Design certificate course to help inmates upgrade skills

The Faculty of Design successfully conducted two fifteen-week certificate courses for female inmates in the Changi Women's Prison with basic design skills that they can use to find employment upon release. Said Nur Hidayah, Dean, Faculty of Design, "The course will now be undergoing review for a more advanced programme. Take up has been positive, and the inmates have found it beneficial." This programme follows the successful implementation of a certificate course by the Faculty of Fine Arts for male inmates, launched in 2009.

i-AM 2013

Festival for social causes

The annual i-AM Festival returned for another successful edition from Feb-Mar 2013. Events were conceptualised and organised by students from the Arts Management programme, who handled every aspect from fund-raising to managing artists and networking with industry partners. The class was divided into teams that chose a cause to champion. Here are some highlights.

Stride with Pride

In this dance event, the event team comprising Louise Olivia Meech, Charlotte Heijnen, Melissa Wong and Chou Zi Yan aimed to challenge perceptions and shed insight on the difficulties that physically disabled individuals face every day. The performance, *Stride with Pride*, featured Chelsea Fairclough, a wheelchair-bound teenager who creates abstract paintings using her electric wheelchair. She was supported on stage by students from the School of Dance as well as performers from the D'Passion Wheelchair Dance Group.



i'm(perfect)

i'm(perfect) was a theatre project conceptualised and organised by the project team of Akanksha Raja, Leah Sim, Yunique Carcelline, Tamanna Sushil Daswani and Hazelin Noor, who worked with BA(Hons) Theatre+Performance Level 3 student Fairuz Atiqah as director, in collaboration with Buds Youth Theatre. The performance employed drama as a mirror to reflect life and the reality of social issues, particularly among youths. Members of the audience were invited onstage to step into the characters' shoes and challenged to examine negative body issues that could be perceived in a more positive light.



Artism

The team of Christine Fernando, Tessa Wong and Sharleen Chiu wanted to raise awareness of Autism Spectrum Disorder in this collaboration with Pathlight School, bringing together artists with autism to exhibit and sell their artworks at LASALLE in a showcase entitled *Artism*. Said Sharleen who acted as Marketing & PR Manager for the project, "It is our sincere hope that this exhibition will give youth with autism the confidence to pursue their passion and to continue to develop their talent... This exhibition highlights artistic talents and capabilities that some of us might possess but never explored."



Jean-Sebastien Choo, *CRACK'D ME* (2012)

Tree Tunes: Music for the Forests

Students Melissa Abbas, Natasha Zainal, Shafiqah Othman and Sakinah Abdullah aimed to raise environmental awareness through a concert at Gardens by the Bay. They came up with the idea of *Tree Tunes*, featuring established and emerging local bands whose names and songs are inspired by nature, such as Plainsunset, The Sam Willows, Windtree, For This Cycle and Seyra. To heighten support for the conservation of forests in Singapore, the team also organised Plant-A-Tree Day in conjunction with the concert.



Better Ending Series: The Problem is You!

Joyce Tan, Geraldine Ho and Ong Yu Xin formed an 'arts management company' to collaborate with local director and playwright Peggy Ferroa to produce a devised play with the interactive element of audience intervention. The audience was encouraged by a facilitator to come up with constructive scenarios addressing the character's plight as an unmarried pregnant teenager, which were then played out by the actors. Youths and families from various homes under the care of the Ministry of Social and Family Development were invited to the performance, and many were actively engaged in the scenarios designed to provoke thought and discussion on social issues faced by at-risk youths.

PROFILE

TK Quek

"I support artists because I believe that the most important person in the art ecosystem, the centre of it all, is the maker of the art. Without the artist, there could be no collectors, no museums, no art schools – nothing."



Helping hand from strangers Art book raises funds for students in need

Four years on from his successful first volume of *30 Art Friends*, art collector TK Quek has produced a second volume, *30 Art Friends 2*. Featuring ninety essays written by thirty contributors from Singapore, Malaysia and the Philippines, the book lovingly details their individual journeys of art collecting and their passion for South-east Asian modern and contemporary art.

Proceeds from sales of the book, which features forewords by Prime Minister Lee Hsien Loong of Singapore, Prime Minister Najib Razak of Malaysia and President Benigno Aquino of the Philippines, go towards supporting students of art colleges and young emerging artists in the three countries. In Singapore, the funds raised will benefit deserving and talented art students from LASALLE.

An architect by training, Mr Quek has always had a passion for art and a talent for drawing. "I became an architect almost by default. I wanted to enroll in art school, but in the end, I didn't have the funds to pursue art. Architecture was a way for me to achieve success through my love for drawing."

The *30 Art Friends* project was first conceived through Mr Quek's desire to chronicle his own journey of collecting close to 100 artworks, which he hoped to pass down to his children and grandchildren. However, as he worked on the first book, a realisation dawned on him. "I told my friends: we must not be selfish. There is a need to help good, deserving students, and there are many students who can barely afford school, let alone convince their parents that art school is worth it.

"Somewhere in the Library of Congress, there is a copy of *30 Art Friends*."

"I support artists because I believe that the most important person in the art ecosystem, the centre of it all, is the maker of the art. Without the artist, there could be no collectors, no museums, no art schools – nothing."

His efforts paid off as proceeds from sales of the first book helped raise about S\$100,000 in scholarship funds for several arts institutions, including LASALLE. In October 2013 Mr Quek met with scholarship and bursary beneficiaries from LASALLE. There were seven in total. "They were so overwhelmed at the support from total strangers. The joy on their faces made it all worthwhile for me."

Success of Book 2

30 Art Friends 2 has been warmly received by the art community, with brisk sales from Mr Quek's office in Mosque Street. "I haven't even sent it out to bookstores yet!" Mr Quek shares. "It has been selling solely through good word of mouth and press coverage. With support from Christie's, there will be launch events for the book in Malaysia and the Philippines later this year."

Mr Quek's parting words of wisdom to the students? Pay it forward. "When you become successful, help others," he said. "That is something I hope to impart to all the students. Hopefully, one day, they will become great painters themselves, and give something back."

"I was exhilarated to receive the 30 Art Friends Scholarship and very grateful for the financial support. I have learned so much here at LASALLE. My education here has pushed me to explore new ideas and take on new projects that I would not have the chance to do otherwise."

- How Sok Hwee, BA(Hons)
Design Communication,
Level 3

The Journey of 30 Art Friends

A framed edition of *30 Art Friends* hangs proudly on a wall of Mr Quek's office, flanked by two letters – one signed by Prime Minister of Singapore, Mr Lee Hsien Loong, and the other by no less than President Barack Obama of the United States of America.

"When I told Professor Tommy Koh I was going to send a book to President Obama, he gently remarked that I could be wasting my time. I didn't tell him I had already sent it!" Mr Quek laughs. "We were both so surprised when I received his letter of thanks. The White House asked me for the second book as well. So somewhere in the Library of Congress, there is a copy of *30 Art Friends*."

He recalls with fondness his two-year labour of love producing *30 Art Friends 2*. "My wife would ask me why I was still working at 4am."

The stories from both books have left their impression on him. "Each collector chose three paintings of theirs to be featured, and the essays are written by them. All are very personal stories. There was one collector who shared that he saw a painting as a young boy, but his father did not buy it and it went to someone else. Thirty-five years later, he finally bought that painting himself. These are stories you will not find anywhere else."

"The 30 Art Friends Bursary award has been such a blessing. With the bursary to help pay my tuition fees, it lessens the financial burden on my family and myself. I can concentrate on my studies and afford to buy art supplies. My experience at LASALLE has been wonderful. I've learned to be versatile through exploring various subjects from 2D to 3D, drawings and Photoshop; I've learned to be a thinker and approach my artwork from new angles."

- Siti Nur Syazwani Bte Ismadi,
BA(Hons) Fine Arts, Level 3

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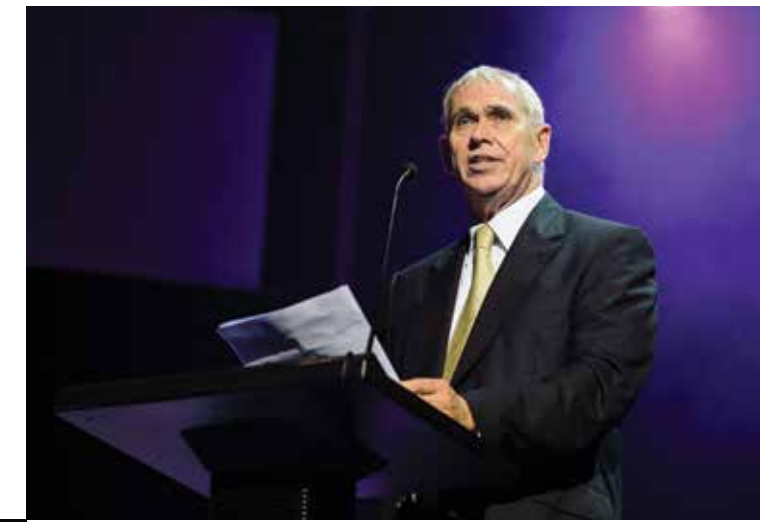
- Ngee Ann Kongsi
- Tan Chay Bing Education Fund
- Embassy of the United States of America, Singapore
- Esun International Pte Ltd
- Bharat and Kirtida Mekani
- Peter Seah Lim Huat
- The Lions Community Service Foundation
- Winston Oh Pte Ltd
- Julia Oh
- BinjaiTree
- Noel Gifts International Ltd
- B & W Airconditioning Services Pte Ltd
- Lee Foundation
- Hong Ye Group Pte Ltd
- Kan Shook Wah
- Adrian Tan
- DP Architects Pte Ltd
- Ramo Industries Pte Ltd
- Tan Chin Tuan Foundation
- Italian Cultural Institute
- KPMG LLP
- Professor Steve Dixon
- Sengkang Trading Enterprise
- Adefuin Maria Sheila Carasig
- Ng Leong Boh Raymond
- Excel Hydro – Pneumatics (S) Pte Ltd
- Giorel Aron Castro
- Neo Li Han
- Ramesh Narayanan
- Sharl Leong Lai Nang
- Tang Kai Ju
- Wu Ying Xin
- Yi Wai
- Presence Paris
- Freeflow Productions
- ROYCE' Confect International Pte Ltd
- Perrier & Vittel
- Singapore Airlines Limited
- Esplanade – Theatres On The Bay
- Art Friend (BBC) Pte Ltd
- Basheer Graphic Books
- Central Narcotics Bureau
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- Equest International (S) Pte Ltd
- Nestle Singapore Pte Ltd
- Overjoyed
- Popular Book Co (Pte) Ltd
- The Network Hub Pte Ltd

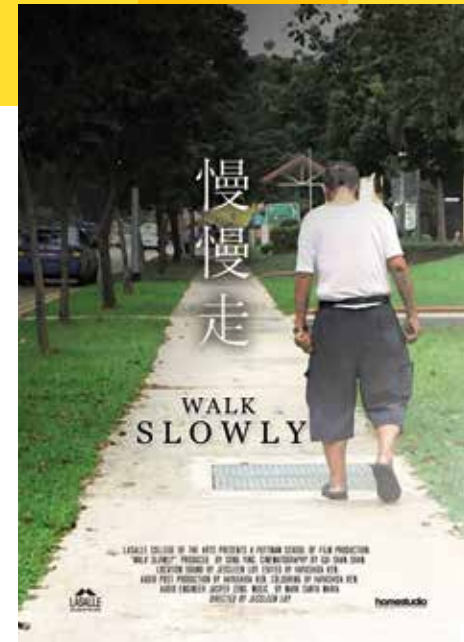
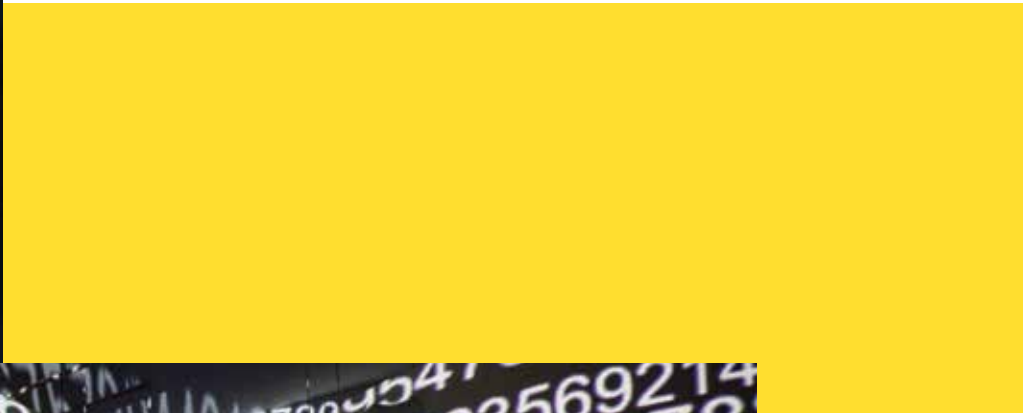
THE LASALLE SHOW 2013

THE LASALLE SHOW 2013

March to June 2013

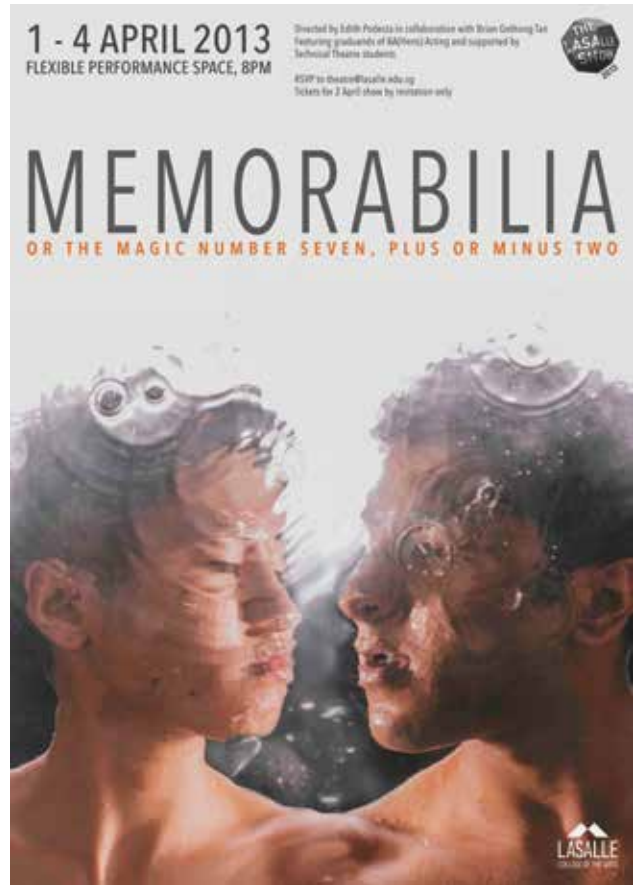
The LASALLE Show 2013 casts an all-encompassing spotlight on over 900 works by graduands from the Diploma, Bachelor of Arts (Honours), and Master of Arts programmes. Showcasing the best and the brightest in contemporary works from Design, Fine Arts, Film, Media Arts, Dance, Music, Theatre, Art Therapy, and Arts Management, The LASALLE Show 2013 marks the grand finale of an education in creativity and excellence.





MEDIA ARTS





PERFORMING ARTS

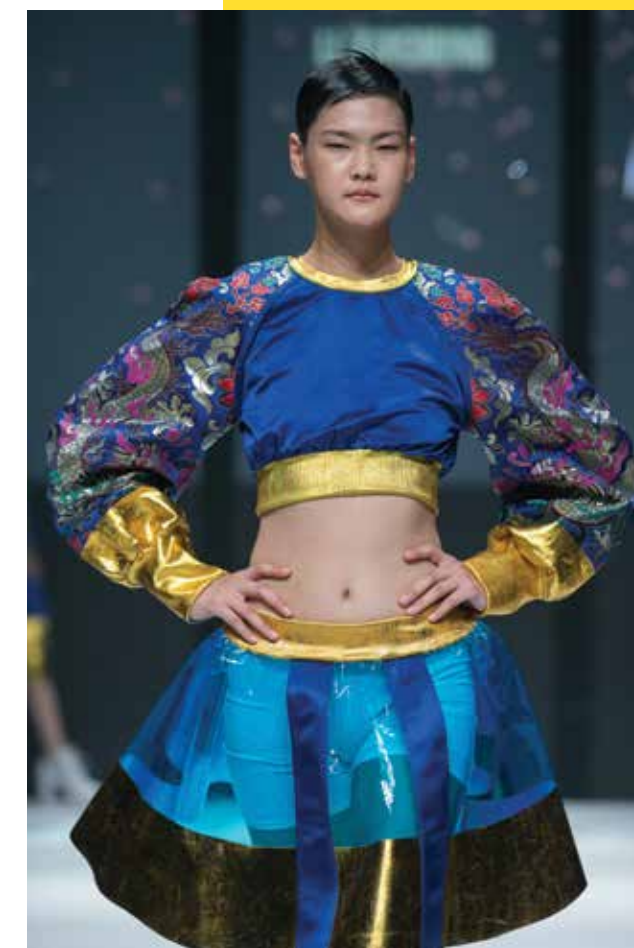
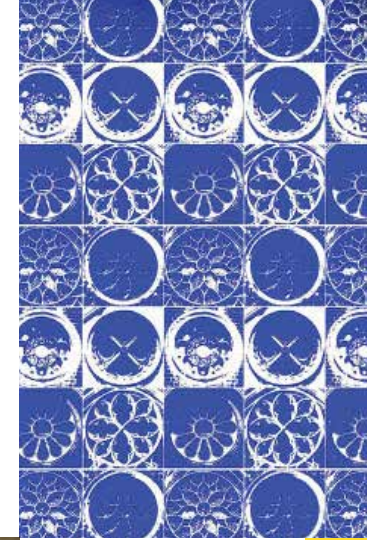




FINE ARTS



DESIGN





CREATIVE INDUSTRIES

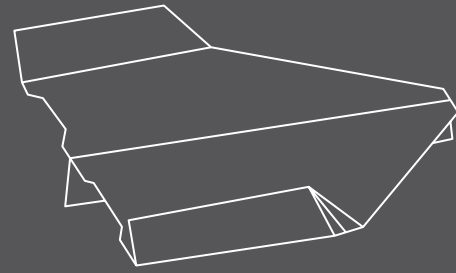


i-AM

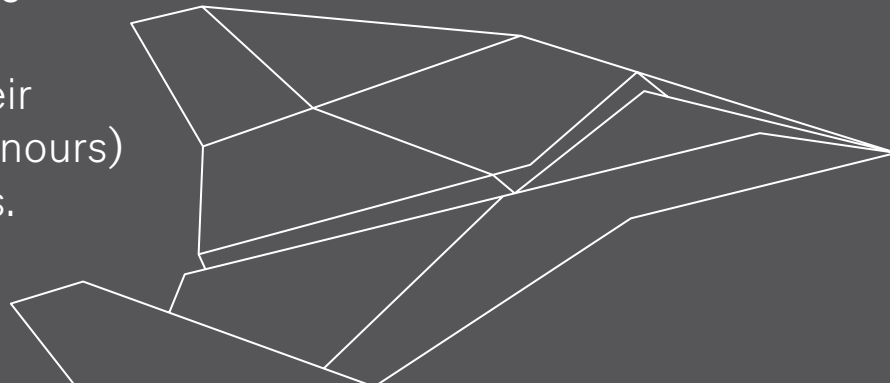
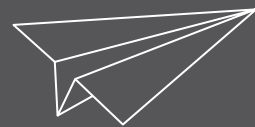


27TH LASALLE CONVOCATION 2013

LASALLE AWARD FOR ACADEMIC EXCELLENCE



Eleven outstanding graduates received the LASALLE Award for Academic Excellence. The award is given to outstanding students who maintained high academic standing throughout their education at LASALLE and demonstrated achievement in their respective creative fields. In 2013, a total of 862 graduates received their Diploma, Bachelor of Arts (Honours) and Master of Arts certificates.



DIPLOMA AWARD WINNERS

Faculty for the Creative Industries
Diploma in Arts Management

Wong Si Ying Tessa Ann

Faculty of Design
Diploma in Fashion Media
and Industries

Yurike Stella Lionita

Faculty of Fine Arts
Diploma in Fine Arts

Claire Abigail Mason

Faculty of Media Arts
Diploma in Animation Art

Teo KiKi

Faculty of Performing Arts
Diploma in Dance

Lim Ming Zhi

BA(HONS) AWARD WINNERS

Faculty for the Creative Industries
BA(Hons) Arts Management

Koh Yun Jing

Faculty of Design
BA(Hons) Design
Communication

Zheng Meisi Ella

Faculty of Fine Arts
BA(Hons) Fine Arts

Bradley James Foisset



Faculty of Media Arts
BA(Hons) Animation Art

Shamine Athena King

Faculty of Performing Arts
BA(Hons) Musical Theatre

Vanessa Ellen Powell

MA AWARD WINNER

Faculty for the Creative Industries
MA Art Therapy

Priscilla Francisca Tham

"The time I spent in LASALLE training in art therapy brought about both professional and personal development. It was a time of intense learning, but also healing and transformation. I gained lifelong friendship from the most inspiring people, and I can also look to them for professional support."

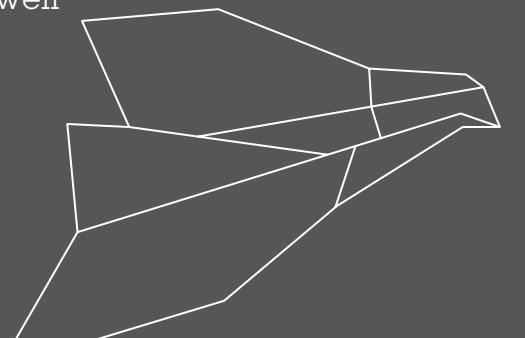
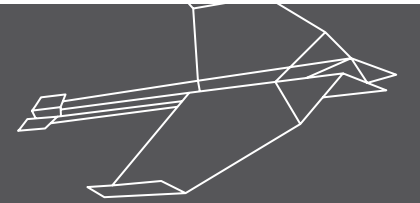
- Priscilla Francisca Tham

"It feels great to graduate with a Goldsmiths-validated degree. I have benefited greatly from the awesome culture at LASALLE, the creative energy from all my classmates and the fantastic lecturers."

- Zheng Meisi Ella

"LASALLE has given me a strong and reliable range of skills that will allow me to grow and flourish as a performer. At the moment I'm working as a performing artist in Universal Studios Singapore – after that, who knows? The world is my oyster!"

-Vanessa Ellen Powell





2013 AWARDS CONFERRED

- Acting**
BA(Hons)
- Animation Art**
Diploma, BA(Hons)
- Arts Management**
Diploma, BA(Hons)
- Arts & Cultural Management**
Master of Arts
- Art History**
Master of Arts
- Art Therapy**
Master of Arts
- Dance**
Diploma, BA(Hons)
- Design Communication**
Diploma, BA(Hons)
- Fashion Design & Textiles**
Diploma, BA(Hons)
- Fashion Media & Industries**
Diploma, BA(Hons)
- Film**
Diploma, BA(Hons)
- Fine Arts**
Diploma, BA(Hons)
- Interactive Art**
BA(Hons)
- Interior Design**
Diploma, BA(Hons)
- Music (Classical Performance)**
Diploma, BA(Hons)
- Music (Composition)**
Diploma, BA(Hons)
- Music (Jazz Performance)**
Diploma, BA(Hons)
- Music (Music Technology)**
Diploma, BA(Hons)
- Music (Popular Music Performance)**
Diploma, BA(Hons)
- Musical Theatre**
BA(Hons)
- Product Design**
Diploma, BA(Hons)
- Technical Theatre**
Diploma, BA(Hons)
- Theatre and Performance**
Diploma, BA(Hons)
- Video Art**
Diploma, BA(Hons)

THE MCNALLY AWARD FOR EXCELLENCE IN THE ARTS

SHAMINE ATHENA KING



With no prior background in animation, Shamine Athena King, 22, entered LASALLE three years ago aspiring simply to find out "how Disney does it".

Graduating as the top student of the year, she wowed the audience at Convocation 2013 with her inspiring and honest speech, and screened a short animated film specially produced for the occasion. As the top student, Shamine walked away with the College's most prestigious honour, the McNally Award for Excellence in the Arts, named after the school's founder, Brother Joseph McNally.

Shamine is well known online for her personal creative work. She has a following of over 20,000 subscribers on the world's largest art community website deviantART.com. Her portfolio includes numerous professional commissions including magazine covers, children's book illustrations and a commission from gaming heavyweight UbiSoft to design and produce posters for their best-selling game *Assassin's Creed*.

HER GRADUATION SPEECH

Good afternoon everyone. My name is Shamine King, and I have been asked to say a few words about my experience here at LASALLE.

Unfortunately, I am not an acting student – I'm an animator, which means I'm used to drawing cartoon characters to do the talking for me, and therefore I have a treat at the end that we can all relate to.

I joined the Animation course at LASALLE College of the Arts in 2010. Right from the beginning I expected a challenge; working at twelve frames per second I would be crazy to expect anything less. I had never attended an animation course before, and had never attempted animating anything prior to coming here. My expectations and motivations were pretty basic: "I want to know how Disney does it", and that was about it. I never seriously considered animation as a possibility for work, nor did I give much thought into what I would do after graduating. All I expected to learn was how to make a character move from point A to B.

What I received was so much more. Yes, I learned how to move characters around, but I also attended drawing lessons, acting classes, and even got to meet experts within the industry. We received hands-on experience in experimental animation techniques that are rarely taught, if at all, in other colleges, such as animating on a whiteboard, paper-folding animations, stop-motion animation, and clay-mation.

We received crash-courses in landscape design and drawing – one-point, two-point, three-point, and even fish-eye perspective – techniques for elaborate panning shots, anatomy classes and life-drawing classes to assist with character development and design, colour theory, rigorous homework exercises from our drawing teacher.

We also received the chance to experiment with both 3D and 2D animation within the first year, before choosing our specialisation in the second year. Many colleges around the world no longer offer 2D animation as a major. As someone raised on Disney films as a child, I was ecstatic that the LASALLE programme not only offered it, but taught it as a specialisation.

Master classes are another rare opportunity that sets animation at LASALLE apart from other colleges. Few courses present their students with the opportunity to not only meet the experts within the industry, but to learn from them as well. At the cost of a six-day school week, we had the unique opportunity to familiarise ourselves with the standards of work expected in the games, special effects, and animation industry – to learn from the masters, and to make new connections. Among the companies that attended these master classes were big names in the Animation industry; Double Negative, LucasArts and LucasFilm, and UbiSoft; well worth a few hours of our weekend, I think.

LASALLE doesn't spoon-feed you; the teachers don't hold your hand every step of the way, but neither do they completely abandon you. I prefer to think of it as... throwing you into the deep end of the pool, and watching you flail around for a while, before tossing you a line. Some of us learn to swim, while others need the life-float; we are trusted with the opportunity to



develop and expand artistically both with and without the teachers' direct attention.

While college life took some getting used to after a strict (and more organised) high school upbringing, I found myself enjoying this method of teaching. It allows you room to develop not just artistically, but to mature on an individual level as well. The teachers give you just enough room to take what they teach you in class and apply it to your entire spectrum of work, training you to seize opportunities yourself, and to recognise your own potential. Those of us properly motivated by the numerous projects and workloads, master classes and industry standards do not need hand-holding; LASALLE instilled me with the sense that I could make it on my own, using the arsenal of skills they have taught me.

I entered LASALLE a bratty teenager fresh out of high school, piercings in my ears, black makeup on my eyes, and a bad attitude. I'm leaving with... well, I've still got the piercings and the black makeup, but the unhealthy ego has been thoroughly smashed to pieces by the rigorous course, a bit like my back from the workload. I am leaving with the sense that I achieved something here – I matured, my artistic skills improved visibly; I went into LASALLE expecting to move a character from point A to B, but I leave with a veritable "toolbox" of skills I can apply to a plethora of jobs within the industry.

And finally, LASALLE taught me that it's not just the art that's important, but also what you want to say with it. I leave with a sense that what I produce has the ability to positively influence people on a deeper, more personal level; even if it is just a simple, stand-alone picture, it can say so much more if a little thought is involved in the process.

I despise cheesy one-liners, so I will refrain from the old "I can change the world" jargon we've all heard a dozen times, but LASALLE *has* instilled me with the sense that I have the power to get a message across to *at least* someone out there. Young children love to watch animation, their parents might accompany them to the theatres, and there is a growing audience of young adults who still enjoy animation. It takes just brightening one person's day with my art to make the process feel worthwhile; you need only change one person's mind to get the ball rolling.

In conclusion, I would like to do things a little differently. It seemed a shame to spend three years in a rigorous animation course, only to stand here delivering a speech alone. Therefore, I have prepared a short animatic, using my original characters from my final-year major, that sums up my experience at LASALLE better than any words could.

I think my fellow graduands will all relate to it.

Thank you.

STATISTICS

TOTAL GRADUATES: 862

2013 GRADUATES BY LEVEL OF ACHIEVEMENT



BA(Hons) graduates comprise 421 Goldsmiths graduates and 14 Open University graduates

EXTERNAL EXAMINERS

FOR GOLDSMITHS-VALIDATED PROGRAMMES

FACULTY FOR THE CREATIVE INDUSTRIES

ARTS MANAGEMENT

Arts & Cultural Management (MA)

Mrs Vicky Woollard

Ex-Head of Department for Culture, Languages and Translation, Centre Head for Cultural Policy and Management and Programme Director for MA Culture, Policy and Management Pathways Programme, City University London, UK

ART THERAPY (MA)

Dr Janek Dubowski

Subject Leader, Arts Therapies, Principal Lecturer, University of Roehampton

FACULTY OF DESIGN

DESIGN COMMUNICATION

Mr Simon Davis

Principal Lecturer & Programme Leader Graphic Design & Illustration
Faculty of the Arts, University of Cumbria, UK

INTERIOR DESIGN

Ms Ro Spankie

Course Leader BA(Hons) Interior Architecture
Department of Architecture School of Architecture and Built Environment
University of Westminster, UK

PRODUCT DESIGN

Dr Gordon Hush

Head of Product Design
Glasgow School of Art, UK

FASHION DESIGN & TEXTILES

FASHION MEDIA & INDUSTRIES

Ms Susan Jenkyn-Jones

Director of Quality Academic
International Fashion Academy, Paris & Shanghai

FACULTY OF FINE ARTS

ASIAN ART HISTORIES (MA)

Dr Katie Hill

Director, Office of Contemporary Chinese Art
Consultant Lecturer and Course Leader, Modern and Contemporary Chinese Art
Sotheby's Institute of Art, London, UK
Also External Examiner for OU-Validated Art History (MA)

FINE ARTS

Ms Rebecca Fortnum

Reader & Pathway Leader (MA Fine Art)
Camberwell College of Art
University of the Arts London, UK

FACULTY OF MEDIA ARTS

ANIMATION ART

Dr Sally Jane Norman

Professor of Performance Technologies
Director, Attenborough Centre for the Creative Arts
Also External Examiner for OU-Validated Interactive Art and Video Art

FILM

Mr Philip Shingler

Lecturer, University College Falmouth, UK

FACULTY OF PERFORMING ARTS

MUSIC

Dr Robert Ellis-Geiger

Assistant Professor
School of Creative Media
City University of Hong Kong, Hong Kong, SAR

THEATRE AND PERFORMANCE

ACTING

MUSICAL THEATRE

Dr Joel Anderson

Course Leader, Theatre Studies (Performance and the City)
Central School of Speech and Drama, UK

DANCE

Mr Tony Thatcher

Programme Leader, MA Choreography/Subject Convenor Chorography
Trinity Laban Conservatoire of Music and Dance, UK

FOR OU-VALIDATED PROGRAMMES

TECHNICAL THEATRE

Dr Nicholas Geoffrey Hunt

Head of School
Design, Management and Technical Arts
Rose Bruford College



TRANSFERABLE SKILLS: THE BUSINESS OF ART INSURANCE

The role of an arts manager is perhaps the most varied of all. As a business development underwriter for AXA Art Insurance Singapore, BA(Hons) Arts Management graduate Umar Mukhtar bin Abdul Razak's typical day at work includes developing insurance products to protect works of art and artistic assets, and advising clients on risk assessment and management of art materials. "LASALLE enabled me to explore many opportunities to experience the creative industries. Through my final year dissertation, I connected with one of the underwriters at AXA. I was invited to start at AXA immediately after graduation," says Umar.

"Studying Arts Management at LASALLE has taught me to constantly ask questions and seek out the answers at every turn. It has moulded me into a careful problem solver, sharpened my work ethic and my professional skills."

SINGAPORE'S FIRST ART THERAPY COLLECTIVE



9°

shift

The MA Art Therapy graduating class of 2013 has established 9°shift (www.9degreeshift.com), Singapore's first art therapy collective. The collective aims to further its members' research and practice while raising awareness of art therapy in Singapore. Said Ong Theng Choo, "Art therapy is still a small albeit growing community in Singapore. Forming this collective allows us to support each other and better promote art therapy."

Together, they have organised exhibitions and outreach projects at The Arts House and Gardens by the Bay, with plans to hold an annual event advocating the benefits not only of art therapy but also of art making for general mental wellness. "Our latest dream is to set up a mobile art therapy vehicle to bring art therapy into community settings, offering a convenient service to families, shelters, homes, corporate companies and more," shares Theng Choo.

IN CONVERSATION

WITH

CHRIS

SHAW

JEFFREY

SAY

TONY

KNIGHT

There's never a dull moment for a LASALLE student. From industry collaborations to overseas study trips, show-stopping blockbuster performances to public art events, life at LASALLE extends far beyond the four walls of the classroom – encouraging interdisciplinary interaction, real-world application and a holistic approach to contemporary arts education.

We caught up with Programme Leaders Chris Shaw (Diploma and BA(Hons) Animation), Tony Knight (BA(Hons) Musical Theatre) and Jeffrey Say (MA Asian Art Histories), who spoke with us about some of 2013's most memorable projects.

24-HOUR COMICS DAY

...to give the students a well-rounded boot camp in story development that also enables them to experience real industry expectations of working under pressure and within the boundary of a brief.

The Singapore chapter of 24 Hour Comics Day came to LASALLE for the first time ever on Saturday, 5 October 2013. LASALLE's Animation students joined professionals and peers in the event to complete twenty-four pages of comics in twenty-four hours. Chris Shaw, Programme Leader of Animation worked with the organisers to pull out all stops in making this special collaboration a national event attended by more than 150 people. He encouraged students across all levels, from Diploma to BA(Hons), to take part in the challenge which simulates the art of making comics in a real life scenario.

Q. Tell us about the annual 24 Hour Comics Day.

This annual event is a creative marathon that has taken place around the world since 2004. In Singapore, the challenge only began more recently in 2010 with a small group of writers and artists. It originally attracted a hardcore group of die-hard comic fans and artists, but has been growing steadily. This year we attracted the largest turnout since the challenge began in Singapore – ranging in age from sixteen to sixty-two years. The event started at noon, ran overnight and concluded at noon on Sunday, 6 October.

Q. Why was this event significant to learning and teaching?

A twenty-four page comic book might sound easy, but it requires story development, draft page layout, finished art, lettering and necessary colouring – and participants had to do it all within the time period of twenty-four hours.

The focus of the challenge for us was to give the students a well-rounded boot camp in story development that also enables them to experience real industry expectations of working under pressure and within the boundary of a brief. Taking part in a challenge like this is good training. The nice thing about it is it's not strongly competitive, even though there are winners. The whole process is encouraging and the participants and organisers take time to appreciate everyone's time and effort. There is a very strong sense of solidarity.

Q. How did the students fare in the challenge?

Well, for the first two hours, everyone was still smiling... feverishly planning out their twenty-four pages, drafting out the layout and planning the storyboard action. There was little time for conversation as all heads were down and page after page was drafted out as small thumbnail-sized sketches. The initial challenge for them was to get the entire narrative planned out before concentrating on specific illustrations.

This challenge is really interesting because it is an even playing field. Students were working under the same parameters as more established and experienced local artists, and it was their chance to prove to themselves what they could achieve in just twenty-four hours. They were ultimately rewarded with a euphoric sense of self-achievement, and a great piece of work for their portfolio.

Winners of the challenge were chosen through popular vote, with votes cast by their fellow participants. One of our students, Teo KiKi (Diploma Level 3), emerged in first place. It was a great moment for her.

Q. What was some of the feedback you received?

Teo KiKi, winner of the challenge, said, "The 24 Hour Comics Day provided us with a great opportunity to produce work within a given time constraint that fully demonstrates our artistic ability. Not only that, it is a good supplement to our portfolio and a chance to get involved in the art community beyond the bounds of college curriculum."

All the students were tired but happy at the end of the challenge. One student shared with me, "It seemed like an impossible task when we started, but nearly all of us managed to finish it and we honestly surprised ourselves. Definitely doing it again next year."

Another student said, "The challenge demanded a great deal of tenacity and cogency in order for us to clearly articulate our ideas in our comics. It was exciting and I am glad to be given an opportunity that puts me to the test."

The next Singapore 24 Hour Comics Day will be on Saturday 4 October 2014.



HANOI STUDY TRIP

The study trip has contributed to our knowledge of Vietnamese contemporary art in ways that would not be evident from textbooks alone but only by engaging with the art scene on the ground.

The MA Asian Art Histories programme at LASALLE is the only postgraduate programme that focusses on South-east Asian modern and contemporary art. One of the major highlights of the three-semester curriculum is the overseas study trip. In 2013, the class of six students, accompanied by two lecturers and a guide, visited the capital city of Hanoi, Vietnam to deepen their knowledge of the contemporary practices of that region.

Q. What does the annual study trip entail?

The study trip is an opportunity for students to better understand how the cultural and social environment of a country shapes its art production. Guided tours are organised to artists' studios, art spaces, art institutions, museums and galleries. In addition, students have opportunities to network with local artists, collectors, curators and galleries. Such contacts are extremely useful to the students in terms of future introductions, collaborations and exchanges.

The programme was launched in 2010. The first study trip was to the vibrant city of Yogyakarta in Indonesia in 2011, and the students benefited greatly from their first-hand contact with local artists, curators and collectors. I chose Hanoi this time because it has a vibrant contemporary art scene and to provide an opportunity for students to visit places in a country where tourists would not normally go to, and which you can only access with the help of a guide. The cost of the study trip, including airfare and accommodation, is included in the programme fee.

Q. What were some of these limited-access places?

We were very privileged to have the chance to visit Salon Natasha, an iconic art space in Vietnam, run by Dr Natalia Kraevskaia. Dr Kraevskaia is the widow of the late prominent contemporary artist Vu Dan Tan who founded Salon Natasha (based in their home). Salon Natasha provided Hanoi's artists with a much needed cultural space in the post-Doi Moi period (early 1990s). It was a time of great social upheaval and economic reform in Vietnam.

Although now closed as an art space, Salon Natasha's walls remain filled with many signature works by Vu Dan Tan. Dr Kraevskaia gave a talk on Vietnam's contemporary art scene, censorship issues and Salon Natasha's role in promoting contemporary art in Vietnam during the early Doi Moi period.

We also visited Nha San Studio which is a Muong minority ethnic house built on stilts formerly located in the mountains of Hoa Binh province. Here, the first generation of Vietnamese avant-garde artists including Nguyen Minh Thanh, Truong Tan, Nguyen Quanh Huy, Le Vu and many more, were nurtured and given the chance to experiment with their art. Nha San is one of the capital's most active and longest-running spaces for installation and performance art and is an important alternative artist-led, non-profit experimental space. It is run by artist and activist Tran Luong and antique restorer Nguyen Manh Duc.

We also visited the homes and studios of artists – Nguyen The Son, Le Quang Ha and Bui Cong Khanh in the Bat Trang ceramic village. Another important stop was the Goethe Institut, which opened in Hanoi in 1997 and since then has been instrumental in promoting cultural interaction between the two countries. The institute has sponsored several contemporary art exhibitions with a view to encourage new perspectives and provide opportunities to those who have been under-represented in the local art scene, like women artists.

Q. What dialogue and research topics came out of this trip?

The study trip has contributed to our knowledge of Vietnamese contemporary art in a couple of important ways, something that would not be evident from textbooks alone but only by engaging with the art scene on the ground and through dialogue with curators and artists.

One of these is the schism that exists between so-called 'official' art endorsed by the state, which largely panders to conservative tastes, and 'unofficial' art which encompasses experimental art forms, such as performance art and installation art, which are sometimes critical of the state and which, at times, is forced underground to avoid censorship or persecution. Many artists have found performances and videos to be a more convenient medium – portable, harder to censor and easier to share within and out of the country.

Q. Why is the MA Asian Art Histories programme at LASALLE unique? Why 'histories'?

It is unique because it is the only taught MA programme in the world that focusses on South-east Asian modern and contemporary art. The plural 'histories' is used to emphasise the distinctiveness of the programme – that it is a departure from the linear and homogeneous discipline that characterises the Western tradition.

'Histories' is used to reflect the diverse histories, cultures and practices of the Asian region which present a unique opportunity for students to critically engage with questions and issues relating to notions of identity, tradition, ethnicity, community and aesthetics that are specific to an Asian context. The curriculum of the programme represents the diversity of historical contexts, cultural specificities, post-colonial experiences and artistic practices of the region.

Q. In your opinion, is there a lack of expertise in modern and contemporary Asian art?

South-east Asia, which the programme is increasingly focussing on, is still an emerging field although it has been gaining a lot of interest from western museums and in the art market. The National Gallery Singapore, which focuses on modern South-east Asian art, is slated to open in 2015. Because of all these developments, I would expect that scholarship and expertise in the visual arts of the South-east Asian region will concurrently increase.



GYPSY THE MUSICAL

The actual practice of getting up there every night and taking huge risks in front of a 'live' audience, yet in a safe environment such as LASALLE, helps develop the students' confidence as well as performance skills in a way that no amount of workshops and classes can achieve.

Each year, LASALLE's Musical Theatre programme presents a major work from the rich and diverse world of musical theatre. This production, known as the 'Grad Musical', is one of the most thrilling and exciting productions in our calendar: not only due to the choice of production but also because it allows for all three levels of Musical Theatre students to come together and collaborate in performance. Programme Leader Tony Knight talks passionately about the Grad Musical as the highlight of curriculum.

Q. Tell us about the annual Grad Musical.

It is of vital importance that the students are exposed to and experience 'classical' works such as *GYPSY*. These works are 'classics' for a reason, and each offers unique ways to further develop the students' talent and skills, as well as expand their imaginative and creative resources, and appreciation and knowledge of the art form at its finest. The performances are the ultimate test, which can be wildly different and challenging each night, yet if successful can also be extremely thrilling and rewarding both for the performers as well as the audience.

Q. How difficult was *GYPSY* to produce?

GYPSY is a notoriously difficult musical to produce. This is mainly because it is epic in its range of locations and time span, its numerous characters of different ages and backgrounds, dynamic and variable music styles, and length. Running at nearly three hours long of non-stop high-octane action, making it one of the longest pre-1960s Broadway musicals, *GYPSY* demanded a fair amount of pre-production.

The process began in the previous academic year, and included securing the services of some of the professional artists whose expertise was deemed essential to the production. Foremost among these was Nikki Snelson, an American Broadway artist, who agreed to come to LASALLE as part of the Musical Theatre's 'Artist-in Residence' programme, taking on the role of choreographer and co-director for *GYPSY*.

Production commenced in the first part of the second semester in 2013. Gradually, over the course of the seven-week rehearsal period each scene and song of *GYPSY* was closely examined, created and detailed. From the intense and thorough rehearsal period we advanced to the equally intense technical rehearsals, in which all aspects of the production started to really come together. This was a very long and difficult process, as there are so many disparate elements, any one of which going wrong can create a domino effect, resulting in more and more delays.

Q. How does the experience help the students grow as performers and artists?

One of the primary goals of the course is to produce students who are 'triple threats': proficient and skilled in singing, dancing and acting. *GYPSY* offered the students the opportunity to develop and apply all they have learned in these three essential areas.

In following the professional practice of producing a work of musical theatre from 'page to stage', from the rehearsal room to technical rehearsals and performances, we are preparing them to work collaboratively and successfully in the world of professional theatre.

The actual practice of getting up there every night and taking huge risks in front of a 'live' audience, yet in a safe environment such as LASALLE, helps develop the students' confidence as well as performance skills in a way that no amount of workshops and classes can achieve.

Q. How is the Musical Theatre programme at LASALLE different from similar programmes in the West?

Considering the particular and specialised demands of the world of professional musical theatre, as well as the primary training outcome of producing actors who are 'triple threats', LASALLE's Musical Theatre programme follows and complements similar courses found throughout the world. There are, however, a couple of elements that make this course unique and different from the others.

Firstly, this is a BA(Hons) course, and the only one in the Asia-Pacific region that offers a degree at that level in Musical Theatre. Considering the demands and pressures of the modern world, it is increasingly becoming important to obtain higher degree qualification in order to be employed and become financially secure and independent.

LASALLE's Musical Theatre programme is also unique due to its place in this growing part of the world. What makes the Musical Theatre course special is quite simply being in Singapore itself. It is a hub for numerous professional activities, including an ever-increasing diverse and high standard of performing arts. Singapore is a modern meta-city, central to the South-east Asia region. It is a very exciting time to be in Singapore.

I would like to take this opportunity to thank the US Embassy for their ongoing sponsorship and support of the programme, which has enabled us to produce American musicals every year since 2009 and provided our students with a valuable learning platform.



Tony Knight



National & International Exhibitions

1st Prize
10 Jan – 1 Feb

Coded Transformations
10 Jan – 3 Feb

Disappearing Moon | Genevieve Chua and Emma Critchley
17 Jan – 7 Feb

PARALLAX Between_Borders: Singapore_China
14 – 27 Feb

inside the subject by Angie Seah and Mohamed Riduan
8 – 24 Feb

The Art Incubator 4
14 Feb – 3 Mar

Shifting between Surfaces
15 Feb – 6 Mar

blah: A National Conversation
13 – 24 Mar

Situationist Bon Gun by Tang Da Wu
14 Mar – 9 Apr

The Retrospectacle of S Raoul by Shubigi Rao
21 Mar – 11 Apr

Theo.do.lites
17 Apr – 12 May

Cut-in-Space
17 Apr – 12 May

Ayano Hattori: Intimate Strangers
18 Apr – 5 May

Side-glance
18 Apr – 9 May

MOE Art Elective Programme
4 – 17 Jul

ILLUMINATIONS: Taiwanese Media Art Exhibition
25 Jul – 15 Aug

1 Dimensional Society
25 Jul – 14 Aug

Pennangalanamania!
14 – 28 Aug

Daam Hua Reconfiguring Contemporary Art: From a Korean Perspective
21 Aug – 18 Sep

Kult: Unbreakable
22 Aug – 22 Sep

British Council Presents Dressing the Screen: The Rise of Fashion Film
27 Sep – 16 Oct

ANITYA: Omnia Mutantur
24 – 28 Sep

Dystopian Urbanity
24 Sep – 16 Oct

Night as Mine
2 – 30 Oct

Have You Eaten?
2 – 16 Oct

Hospice is...
3 – 10 Oct

The Show Must Go On
3 – 30 Oct

Lost to the Future: Contemporary Art from Central Asia
24 Oct – 10 Dec

Settling
30 Oct – 1 Dec

The Artists Village SHOW
27 Nov – 10 Dec

LASALLE Faculty Exhibitions

Between: Uncovering the New Asian Fashion Narratives, Faculty of Design
10 – 13 Jan

BUSY BODIES, Faculty for the Creative Industries
10 – 17 Jan

Life Carnival, Faculty of Fine Arts
10 – 20 Jan

Garam Masala, Faculty of Design, Product Design
21 Jan – 13 Feb

Through These Eyes, Faculty of Performing Arts
30 Jan – 21 Feb

Visualising: The Value of the City, Faculty of Design in collaboration with Sangmyung University, South Korea
22 Feb – 15 Mar

Artism, Faculty for Creative Industries, i-AM Festival 2013
28 Feb – 8 Mar

TRANSMISSION: A Journey, Faculty of Media Arts
20 – 31 Mar

100% Linen (Edition 1), Faculty of Fine Arts
28 Mar – 9 Apr

The Dandy: New Aesthetics in Singapore Menswear, Faculty of Design
4 – 11 Apr

Magic Bullet, Faculty of Fine Arts
25 Apr – 9 May

Creating Together, Faculty of Fine Arts in collaboration with Sabanci University, Turkey
17 Apr – 9 May

Workshop Exhibition 2013, Faculty for the Creative Industries
18 Apr – 5 May

The LASALLE Show Exhibition 2013
23 May – 6 Jun

Tropical Lab 7–Echo: The Poetics of Translation
6 – 14 Aug

Belfry's Wall; Voices, Faculty of Fine Arts
23 – 29 Aug

The Proof Is in the Pudding!, Faculty of Design
4 – 18 Sep

The Winston Oh Travel Award 2013, Faculty of Fine Arts
4 – 25 Sep

Exit Through the Gift Shop, Faculty of Design
10 – 17 Oct

Fashion Bomb – A Vision for Fashion, Faculty of Design
17 – 24 Oct

Come Closer, Faculty of Design
10 – 17 Oct

Silent Giraffe, Faculty of Fine Arts
8 – 21 Nov

*COS*MO: The Constant Self-recording Mode*, Faculty of Fine Arts
7 – 24 Nov

Publications

The Retrospectacle of S Raoul
Ayano Hattori

Lost to the Future: Contemporary Art from Central Asia
GLOSSARY 1
Side-Glance

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Institute of Contemporary Arts Singapore

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In 2013, the Institute of Contemporary Arts Singapore (ICAS) continued to work closely with local and regional artists, with members of our art-school community and the global art world at large. Under the directorship of Dr Charles Merewether until July and Bala Starr from November, ICAS produced fifty-four exhibitions, a mix of curated exhibitions along with exhibitions that featured the new work of academic staff, students and alumni.

Highlights include *Situationist Bon Gun* by influential senior artist Tang Da Wu. Tang Da Wu founded The Artists Village, an artist-collective that has during its history challenged the boundaries of artistic practice in Singapore. *The Artists Village SHOW*, presented late in the year, engaged new as well as longstanding members of The Artists Village in a self-curated exhibition that explored the concept of 'to show'.

We remain committed to presenting the work of young and emerging artists, and in 2013 presented the fourth annual exhibition of the research of The Art Incubator residents. Artists Ang Soo Koon, Mintio, and Bani Haykal had recently returned from their residencies in South-east Asia.

The groundbreaking exhibition *Lost to the Future: Contemporary Art from Central Asia* presented contemporary art practices from Kazakhstan, Kyrgyzstan and Uzbekistan for the first time in Singapore. This ambitious exhibition was a collaborative project of the Singapore Biennale 2013. It featured works by artists including Almagul Menlibayeva, Saodat Ismailova, Vyacheslav Akhunov and Erbossyn Meldibekov among others.

Other significant group exhibitions of 2013 included *Theo.do.lites*, featuring artists from Asia and Europe curated by Kent Chan and Silke Schmickl. A key academic partnership was realised in *Visualising: The Value of the City*, curated by staff of the Faculty of Design at LASALLE and Sangmyung University, South Korea. The seventh edition of *Tropical Lab*, the brainchild of Senior Fellow Milenko Prvacki and this year titled 'Echo: The Poetics of Translation', saw twenty-seven Master's students from art schools including Columbia University, California Institute of the Arts, Indonesia Institute of the Arts, Silpakorn University, and Central Saint Martins, London, work together in the field and in the galleries at ICAS.

Partnerships and collaborations enabled ICAS to build audiences and introduce new practices to the city. Key partners in 2013 included the Singapore International Foundation-British Council Artist-in-Residence Exchange program, The Art Incubator, the Ministry of Education, and the Singapore Biennale.

Tang Da Wu is a central figure in the development of contemporary art in Singapore. *Situationist Bon Gun* presents new work by Tang and is a reflection of his artistic and personal experiences since returning to Singapore from London in 1988. The exhibition title is a play on the Hainanese expression 'pom gang' for foolishness. The title also refers to the avant-garde art practices of the Situationist International that reached their height during the May 1968 protests in Paris.



Rape of Sembawang (2013)
mixed media installation
dimensions variable



池 Brother's Pool (2013)
rocks, mirror, lights,
steel panels, water, glass
dimensions variable



Situationist Bon Gun by Tang Da Wu

15 Mar – 10 Apr

宴 Banquet (2013)
steel table and chairs, glass,
tablecloth, umbrella, rock, wine
dimensions variable





blah: A National Conversation is a group exhibition featuring new works by alumni of the Faculty of Fine Arts at LASALLE: Denise Jillian Tan, Fyerool Darma, Mohamad Riduan, Rubin Hashim and Shah Rizzal, curated by Fyerool Darma and Rubin Hashim. The expression 'blah' is suggestive of blabbering while, phonetically, 'be-lah' is slang in the Malay language, used to tell someone to go away or leave instantly. The conceptual underpinning of the exhibition is inspired by the casual yet sometimes politically charged nature of conversations that take place at local neighbourhood coffee shops. These coffee shops are where people gather to unwind and vent without having to worry about saying a little too much, a concern that is exaggerated in a country like Singapore. This exhibition presents works across various media aiming to critically address issues that arise from the conversations within this coffee shop setting.

The Retrospectacle of S Raoul by Shubigi Rao

22 Mar – 11 Apr



The Retrospectacle of S Raoul is part-biographical account, part-retelling of the works of the last decade by the erstwhile scientist, theorist, archaeologist and scapegoat S Raoul. It includes his pseudo-scientific theories of the last decade, from an archaeological reconstruction of Singapore after its extinction based on a study of its potsherds, to Raoul's neuro-scientific study of the deranging effects of art, and a previously unknown work – the creation of the immortal jellyfish, turritopsis nutricula. S Raoul was a mentor and patron to Shubigi Rao, who eventually became his biographer.

blah: A National Conversation

14 – 24 Mar



Theo.do.lites

18 Apr – 12 May



A

Spanning three galleries, the exhibition draws upon contemporary art practices in three countries of Central Asia: Kazakhstan, Kyrgyzstan and Uzbekistan. Each of these three countries is in different states of re-formation, following the collapse of the Soviet Union in 1989. Different legacies associated with the events post-collapse continue to inform if not shape the present and immediate future of the region. It has taken a long time, almost a quarter of a century, to disentangle the legacy of the past from today and the possibility of new beginnings. The artists present dynamic practices that engage with the changes taking place in each of their countries. *Lost to the Future* comprises twelve artists' work in various media such as installation, sculpture, film and video, photography and painting.



Alexander Schellow
Nero (2011–13)
mixed media installation
dimensions variable

A theodolite is an optical instrument consisting of a small mounted telescope rotatable in horizontal and vertical planes, used to measure angles in surveying, astronomy, meteorology and navigation.

Curated by Kent Chan and Silke Schmickl, *Theo.do.lites* examines the project of modernity through artistic explorations of site-specific urban and rural realities in Asia and Europe, in the context of their conjoined yet deferred histories. With an emphasis on the moving image, *Theo.do.lites* reflects on these changes and presents the work of fourteen contemporary artists from both continents, offering a new appreciation of creative documentary aesthetics.



Georgy Tryakin-Bukharov
Mustang (2003)
mixed media (wood and metal)
250 x 250 x 80cm

Lost to the Future: Contemporary Art from Central Asia

25 Oct – 10 Dec

Almagul Menlibayeva
The Observer (2010)
Duratrans print
91 x 122cm



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MILLESTONES

JOURNEY TOWARDS EXCELLENCE

1984

Brother Joseph McNally establishes the St Patrick's Arts Centre, offering a diploma education in Painting, Ceramics, Sculpture and Music.

1987

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

1993

An agreement is formalised with Australia's RMIT University for its Bachelor's Degree in Fine Arts to be awarded to graduates of the College's Fine Arts programme.

1994

The first cohort of Bachelor of Fine Arts degree students graduate, with degrees conferred by RMIT.

1998

Dr Tony Tan, Deputy Prime Minister and Minister for Defence, announces the government's plans to upgrade Singapore's arts institutions. With the upgrade, the College receives financial support from the Ministry of Education.

2004

The College is awarded Accredited Institution status by the Open University, UK. With this, the College is now able to offer degrees designed and developed in Singapore to support the creative industries in Singapore.

LASALLE launches its first MA programme, MA Fine Arts, as well as Asia's first BA(Hons) Musical Theatre programme.

2005

The first cohort of students graduate with BA(Hons) and MA degrees developed by LASALLE and validated by The Open University, UK.

2006

The Putnam School of Film is launched by Academy Award-winning film producer, Lord David Putnam. It offers the first BA(Hons) Film programme in Singapore.

LASALLE launches the MA Art Therapy programme, the first of its kind in South-east Asia.

2010

LASALLE launches the MA Asian Art Histories programme, the first of its kind worldwide.

2011

The College is awarded both EduTrust and Enhanced Registration by the Council for Private Education.

2012

In February, Prime Minister Lee Hsien Loong presides over the ceremony to mark LASALLE's historic partnership with Goldsmiths, University of London, to launch fourteen publicly-funded undergraduate arts degree programmes.



LASALLE launches the Public Lecture Series with the aim of creating a platform for distinguished and future-looking leaders to engage with the arts community in Singapore.

LASALLE Senior Fellow and former Dean of Fine Arts Milenko Prvacki is awarded Singapore's highest arts accolade, the Cultural Medallion.

2013

The Faculty of Design launches the Asian Fashion Graduate Showcase in partnership with prestigious institutions from Shanghai, Seoul and Manila as a platform to promote the best new talent in contemporary Asian fashion design.

The first cohort of students graduate with BA(Hons) and MA degrees developed by LASALLE and validated by Goldsmiths, University of London.

LASALLE introduces the MA Artist Educator programme; the College now offers a range of 30 programmes (Diploma, BA(Hons), MA).

LASALLE launches the Cultural Leaders' Lab in partnership with the National Arts Council to develop Singapore's new generation of arts leaders.

THE CAMPUS

1985

The St Patrick's facility is complemented by a second campus at Telok Kurau to cater to increasing enrolment. The institution is renamed LASALLE College of the Arts.

1986

LASALLE's first gallery, the Earl Lu Gallery, is inaugurated. It quickly establishes itself as a leading venue for contemporary art and art discourse.

1988

Minister of State for Finance and Foreign Affairs Mr George Yeo becomes the Patron of LASALLE.

1992

The Goodman Road campus is opened, housing the Schools of Fine Art, Music and Drama.



1993

Singapore Airlines contributes S\$15 million to the construction of new buildings to unite the College's diverse activities under one campus. The College is renamed LASALLE-SIA College of the Arts.

2003

The College undertakes development of a new city campus that will grow to accommodate over 2600 students in 30-plus programmes.

2004

The Earl Lu Gallery is re-named Institute of Contemporary Arts Singapore, dedicated to exhibition and research activities of international and Asian contemporary art.

2007

LASALLE moves to its new city campus at 1 McNally Street. The Institution is re-branded LASALLE College of the Arts.



2008

The campus wins two architectural awards: the prestigious Building of the Year award at the 9th Singapore Institute of Architects' Design Awards, and the President's Design Award.

2009

The College celebrates the Official Opening of the city campus. It also receives its third architectural award, the PUSH Award 2009 conferred by the Singapore Institute of Architects.

2011

The Ngee Ann Kongsi Library, named in recognition of the organisation's generous donation to the College, is officially opened by Finance Minister Mr Tharman Shanmugaratnam.

2013

Additional school premises are acquired; 5,000 sq metres of studios and workshop spaces at Winstedt Campus will complement core teaching at McNally Campus.

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AS AT 31ST MARCH 2014

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