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MESSAGE FROM THE PRESIDENT



2012 has been a truly historic year for LASALLE College of the Arts. In February, Prime Minister Lee Hsien Loong visited the campus and delivered an inspiring speech to all our staff and students on the future of arts education in Singapore. He confirmed the country's commitment to supporting the arts and spoke passionately about the central role it plays in a gracious society. He then announced that for the first time in the country's history, Singaporean citizens and permanent residents enrolling on practice-based arts and design BA(Hons) programmes at LASALLE would receive Ministry of Education funding, in line with students at universities.

The Prime Minister, together with the Minister for Information, Communications and the Arts, Yaacob Ibrahim, also witnessed the signing of a formal partnership between LASALLE and one of the world's most elite arts universities, Goldsmiths, University of London. Through the agreement, Goldsmiths will validate and assure the quality of our BA(Hons) and MA degree programmes for five years, undertake collaborative projects, and share best practices including new innovations in teaching and learning, and staff and student exchanges.

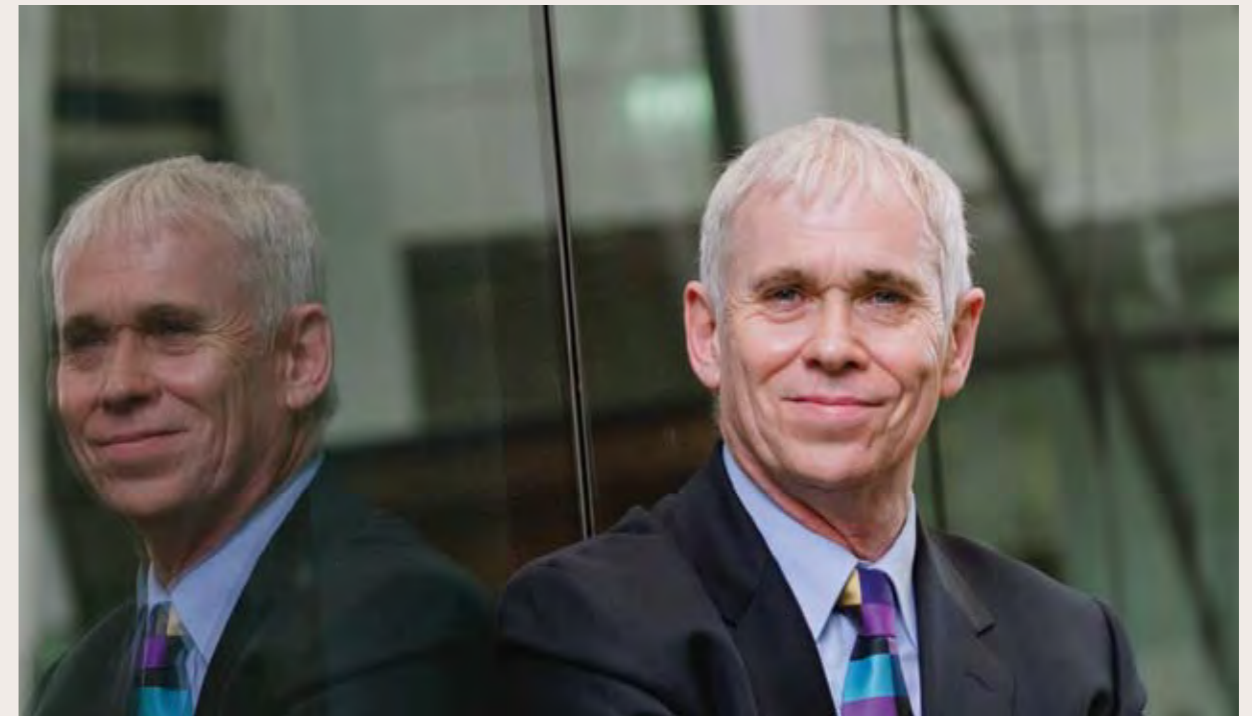
Goldsmiths is also providing mentorship and support for the development of an increasingly dynamic research culture at LASALLE that will foster significant new scholarship in Asian arts and design, and new knowledge and innovation through practice-based research. Our Board of Directors approved an ambitious new research strategy in April 2012 and a series of staff research workshops and symposia have been staged with speakers from both institutions. The college also hosted a number of symposia including the launch of the Asia-Pacific Network for Cultural Education and Research (ANCER), a symposium on Asian Art Histories, and a forum on 'Shaping Arts Festivals.'

Both the college's research and its academic management have been boosted by the appointment this year of three new Deans of Faculty, Dr Amanda

Morris (Performing Arts) is an experienced theatre director, academic and researcher who won a BAFTA for her work combining theatre and new media. Professor Ruth Bereson (Creative Industries) is a leading commentator on arts management and cultural policy, whose books include works on artistic integrity and social responsibility, and on opera. Professor Yvonne Spielmann (Fine Arts) is a distinguished scholar of video and media arts who has led many internationally funded research projects and published award-winning books including *Video: The Reflexive Medium* (2008) and this year, *Hybrid Culture* (2012).

Our pursuit of academic, creative and research excellence continues, and it has reached new heights in 2012, one of LASALLE's most historic years.

2012 has been a year of considerable achievements for staff, students and alumni. One of our longest-serving academics, the renowned painter Milenko Prvacki won Singapore's highest arts honour, the 2012 Cultural Medallion, while our alumni Genevieve Chua, Tan Wee Lit and Zhuo Zihao each received the Young Artist Award in their respective fields. Among a host of medals won by students, the college was the highest placed institution at both the Singapore Crowbar Awards and the prestigious Design and Art Direction (D&AD) Awards in London. Students were also invited to collaborate on a growing number of industry initiatives including being official education partner for 100% Design Singapore and Darpan Bengali Film Festival; and creating projects with ArtScience Museum, DFS Galleria, Orchard Road Business Association, and Land Transport Authority.



The college's international partnerships continue to blossom, from Europe to Malaysia, Japan and South Korea, while closer to home, our outreach and community engagement work grows apace. This includes our continuing commitment to providing certificate courses in Singapore's prisons, which this year for the first time included the women's prison at Changi. Another special outreach project, *Singapore Portraits*, travelled to five heartland communities with a unique roadshow combining a theatre production, a documentary film and an art exhibition. Led by Rashid Saini and created by staff from across faculties, its fascinating exploration of local-foreigner relations drew high praise, including from Acting Minister for Culture, Community and Youth, Lawrence Wong, guest-of-honour at its premiere.

The Minister for Education, Heng Swee Keat was our esteemed guest-of-honour presiding over the celebrations of LASALLE's 26th Convocation. This was a joyous occasion preceded by an exuberant student drumming performance. Members of our distinguished Board of Directors were able to participate, and our Chairman Peter Seah presented certificates to some 950 graduating students. I would like to thank the Board, and the college's many other benefactors and sponsors for their continued commitment to LASALLE and their exceptional guidance and support.

The range and quality of creative work on display at the college goes from strength to strength, including some thrilling collaborations between students and staff from different faculties. Decode: Recode involved fine art, dance, music, theatre and media staff and students in a four-hour multimedia art performance that was telecast to a 'live' audience in the UK; and

students from animation, music theatre and technical theatre conceived an extraordinary performance in The Singapore Airlines Theatre, creating complex 'live' sound and vocal effects to bring animations vividly to life.

The seven galleries of our Institute of Contemporary Arts Singapore were busier than ever before, staging almost fifty exhibitions of both student work and professional artists from across Asia. Highlights include a review of over thirty years of Milenko Prvacki's work; an exhibition on the theme of 'Land' created by twenty-six visiting international postgraduates during our annual *Tropical Lab* residency project (led by Milenko); and *Encounter*, a major collaboration with the Royal Academy in London featuring some of the finest UK and Asian contemporary artists.

A new initiative, the LASALLE Public Lecture Series was launched this year to provide a platform for legendary figures from the arts to share their reflections on their lives and work with the Singaporean public. The series began with visionary theatre and opera director Robert Wilson, followed by one of the world's greatest sculptors, Richard Wilson. Each spent over two hours recounting and illustrating their artistic approaches, methods and careers with inspiring and mesmerizing effect to packed audiences in our Singapore Airlines Theatre.

Our pursuit of academic, creative and research excellence continues, and it has reached new heights in 2012, one of LASALLE's most historic years.

PROFESSOR STEVE DIXON
APRIL 2013



HIGHLIGHTS



Artists Of The Year

CONGRATULATIONS TO
CHEVALIER MILENKO PRVACKI!

LASALLE'S SENIOR FELLOW
AND FORMER DEAN OF
FACULTY OF FINE ARTS
RECEIVED THE HIGHEST ARTS
ACCOLADE IN SINGAPORE –
THE PRESTIGIOUS CULTURAL
MEDALLION AWARD. THE
CEREMONY WAS HELD AT THE
ISTANA ON 17 OCTOBER.



Milenko first came to Singapore in the 1980s and has nurtured generations of artists in the fine arts. In 1994 he was invited by LASALLE Founder Brother Joseph McNally to teach at the college where he later served as Dean of Fine Arts from 2004 to 2010.

Besides contributing on numerous arts committees and panels, he has also served as a consultant in the strategic planning panel of the Renaissance City Strategic Plan and the Marina Bay Advisory Committee. Milenko is actively involved in developing an arts rehabilitation programme at the Singapore Prisons.

Milenko is a Singapore citizen, originally from the former Yugoslavia. In November, the Institute of Contemporary Arts Singapore at LASALLE staged a survey of his works from 1979 to 2012.

YOUNG ARTISTS RECOGNISED

Concurrently on the night of the Cultural Medallion Award ceremony, the Young Artist Award was bestowed on three of LASALLE's alumni – Genevieve Chua, Tan Wee Lit, Zhuo Zihao as well as lecturer Zizi Azah. Introduced in 1992, the Young Artist Award is accorded to young artists aged thirty-five years and below, who have shown promise of artistic excellence in the fields of literary arts, performing arts, visual arts and film.



GENEVIEVE CHUA
(AWARD FOR VISUAL ARTS CATEGORY)

Genevieve Chua is a Diploma in Fine Arts graduate of LASALLE. She has exhibited extensively with works spanning a variety of mediums – from drawing to photography, multi-media and installation art. Genevieve has participated in renowned shows like the Singapore Biennale 2011 and the M1 Singapore Fringe Festival 2009. She has also been invited to residency programmes abroad (Royal College of Art, London; Gyeonggi Creation Centre, Gyeonggi; The Banff Centre, Calgary) and to exhibit in museums, festivals and galleries in Singapore, Hong Kong, South Korea, Malaysia and Australia. Her body of work is recognised by its investigation into the fear of the unknown. In 2012, the prolific artist produced her *Ultrasound Series*, *Bruised Horizons*, *She Was Here Before*, *Watching A Tree Fall* and, *It Eludes Me, But*.



TAN WEE LIT
(AWARD FOR VISUAL ARTS CATEGORY)

Tan Wee Lit is an international artist and educator. He has participated in many exhibitions abroad including *Identities vs Globalisation* in Bangkok and Berlin, featuring artists from all Southeast Asian countries (2004), *Emerging Illinois Artists* (McLean County Arts Center, USA, 2007), the 5th *Evergreen Outdoor Sculpture Biennial* (Evergreen Museum Johns Hopkins University, USA, 2008), *Contemporary Urban Asian Art Trail* (Blackburn Museum and Gallery, UK, 2008) and *The Same Rain, The Same Wind* (Chiangmai University, Thailand, 2012). His first solo exhibition was at the Museum of Contemporary Art Chicago in 2008. In Singapore, his public works include a two-storey artwork situated within the new MRT Circle Line and an outdoor sculpture in the heart of the financial district, Raffles Place. He received his BA(Hons) Fine Arts from LASALLE in 2003 and Masters from The School of Art Institute of Chicago in 2008.



ZIZI AZAH
(AWARD FOR THEATRE CATEGORY)

LASALLE lecturer, artistic director of Teater Ekamatra and playwright Zizi Azah is experienced in all aspects of theatre. With a heart for nurturing the next generation of theatre practitioners, Zizi is active in community work and runs her own mentorship programme for playwrights. The prolific playwright earned a nomination for 'Best Script' in the Life! Theatre Awards for her first play, *How Did the Cat get So Fat?* (2007). Her later works include *Above Us Only Sky* (2008), *Suap* (2009) and *Heart(h)* (2010). She directed *Nadirah* which was nominated 'Best Production of the Year' at The Straits Times Life! Theatre Awards 2010. In 2011, Zizi was the only Singaporean sponsored by the National Arts Council to attend the 5th Annual Playwright's Retreat at La MaMa Umbria. Her recent works include *Not Counted* (2012) which wrestles with various inequalities in Singapore.



ZHUO ZIHAO
(AWARD FOR DANCE CATEGORY)

Zhuo Zihao, LASALLE's Diploma in Dance graduate of 2002, is well-known as the lead dancer of T.H.E Dance Company. He has been invited to perform in numerous overseas festivals including Guangdong Modern Dance Festival, as well as residencies in Hong Kong and Australia. He co-choreographed *Within.Without* for the M1 Singapore Fringe Festival in 2009. In 2010, he ventured into experimental dance and 3D technology in his innovative work *Contemplation*. During the Singapore Arts Festival in 2011, Zihao co-choreographed one of the acts *In the Middle*. Zihao also trains students under ITE's co-curricular programme. In 2007, he was awarded an arts bursary by the National Arts Council to pursue a Dance degree at the Hong Kong Academy for Performing Arts.

BEST OF SHOW (AGAIN) CROWBAR AWARDS

For the second year running, LASALLE won the most number of medals at the Crowbar Awards in 2012. With a total college score of forty-four medals, Design Communication students stole the limelight by taking home ten gold, ten silver and twenty-four bronze medals. The dynamic duo of Uni Lee and Neville Hew snagged 'Best of Show', 'Best of Advertising' and 'Best of Interactive' for their submission titled *DHL FriendExpress*, while David Goh took 'Best of Design' for his project, *Ethics for a Starving Designer*. All three winners were final-year students from the BA(Hons) Design Communication programme. Students from the Fashion Design & Textiles, Product Design and Animation Art programmes made an inaugural appearance this year. Between them, they bagged another two gold, two silver and six bronze medals.



BEST OF SHOW D&AD, LONDON

LASALLE made waves for Singapore once again, this time in London, at the Design & Art Direction (D&AD) Student Awards. Nine teams from the BA(Hons) Design Communication programme were crowned 'Best of Year' for their design pitches for famous brands like Aviva Open, Microsoft, Interbrand, Pitch & Sync, Boots, Pentagram and Little White Lies, minting the college's top spot among all participating schools from Asia. In terms of global ranking among schools, LASALLE ranked second place, tied with one other Europe-based college. The D&AD Awards are keenly watched by the industry and award-winners are regarded as the cream of the crop among fresh graduates.

FOR AVIVA OPEN ADVERTISING BRIEF

Uni Lee, Marcus Yuen

FOR INTERBRAND OPEN BRIEF

Uni Lee, Marcus Yuen

FOR MICROSOFT ADVERTISING BRIEF

Uni Lee, Marcus Yuen, Yeo Yong Peng,

Allan Zhang, Neville Hew

FOR PITCH & SYNC ADVERTISING BRIEF

Kooichi Chee, Andry Suryadi Wijaya

FOR BOOTS INTEGRATED COMMUNICATION BRIEF

Allan Zhang, Sunwoo Jin Young, Soomin Kim

FOR PENTAGRAM GRAPHIC DESIGN BRIEF

Germaine Chen, Muhammad Reza, Jolene Siow,

Devin Japiter, Judith Lee

FOR AVIVA OPEN ADVERTISING BRIEF

Allan Zhang, Ezra Tadeo Adhitya

FOR LITTLE WHITE LIES ILLUSTRATION BRIEF

Michael Santosa

FOR LITTLE WHITE LIES ILLUSTRATION BRIEF

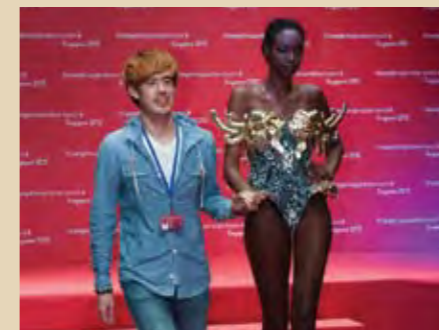
Ivan Law, Izzat Rahmat, Donna Lamsyah,

Yun Ru Tan, Chae Park



BEST POP SINGER SUN SILK ACADEMY FANTASIA

Music student Seah Hui Xian was crowned the inaugural champion of the Sun Silk Academy Fantasia competition, a television reality-show that puts contestants through nine weekly sing-offs and daily regimes of intensive training. At the announcement of her victory, an anonymous sponsor contacted the college to offer her a scholarship to fund her final year of studies at LASALLE. Head of LASALLE's School of Contemporary Music, Timothy O'Dwyer said, "Hui Xian is one of our stand-out vocalists with a bright future. A seemingly shy girl off-stage, she has continuously brought strong performances to our practice stage over the past academic years." Her victory prize includes a two-year singing contract and an album recording with Ocean Butterflies Music.



BEST DESIGN TRIUMPH INSPIRATION AWARD

Fashion student Josiah Chua won first place in the Singapore leg of the Triumph Inspiration Award for his couture lingerie garment called *Punkcelain*. His dramatic strapless maillot was made of dye-processed denim embellished with ornate oriental detail. The judges lauded his ingenious integration of punk street style and traditional Chinese motifs. Josiah went on to represent Singapore in the international competition held in Shanghai. The Triumph Inspiration Award is an annual competition for students from all over the world to design distinctive lingerie showpieces for each year's theme. This year's theme was 'Dragons and Butterflies'.



BEST INTERIOR DESIGNS NIPPON YOUNG DESIGNER AWARD

Three Interior Design students excelled as the top young designers in the Nippon Young Designer Award challenge to redefine spaces for more eco-friendly living. The award recipients were Yeo Shao Jie, Robert Chow Song Ling and Lani Diana. Launched in 2008, the Nippon Young Designer Award aims to inspire students to be more innovative and to motivate them to a higher degree of professionalism. The event also provides a platform for young budding designers to interact with the local creative industries.



BEST DESIGN CONCEPT IN INNOVATION DFA STUDENT AWARD

Sunwoo Jin Young, known simply as Jay to her friends, received the Hong Kong-based Design For Asia Student Award in December. The annual event is organised by the Hong Kong Design Centre to recognise an individual student or team of students in the region who produce innovative designs. Jay's entry titled *Daily Korean* is an interactive tool for learners to master basic spoken and written Korean. A student from India also received the award. Together, they beat eleven other contenders from the region to the accolade.

The CULTURE at LASALLE encapsulates the college's purpose, values and ambitions, and its founder Brother Joseph McNally first instilled its abiding precepts of inclusivity and empowerment. Today, LASALLE's culture also embodies energy, engagement, positivity and critical reflection that enables students to develop and hone high-level skills, understandings and creativity. A caring, supportive and dynamic learning environment is coupled with a strong aspirational ethos in arts and design practice and research. The culture stimulates and sustains high levels of creative ambition, confidence, freedom and innovation, and encourages both students and staff to reach their highest possible potential.



COLOUR EXQUISITELY BOLD

Fashion student Nguyen Phan Ha Anh was among the top three winners of the Colour Solutions International (CSI) Award. Her winning entry titled *Exquisitely Bold* received commendations on its daring and elegant colour palette that exudes a youthful and fresh outlook. Ha Anh who aspires to be a textile designer said, "The CSI Award is truly a wonderful opportunity for me to challenge myself, showcase my work and gain recognition. Many thanks to the Society of Dyers and Colourists for holding such a valuable competition for students!" Leading brands such as Abercrombie & Fitch, Adidas and Nike turn to CSI for textile colour options and solutions.



DECODING TURING'S CODE

In celebration of the centenary of mathematician, logician and computer scientist Alan Turing's birth and his exceptional achievements in the fields of computer science and artificial intelligence, the University of Salford in UK organised a 24-hour 'live' telematics event on 23 March. The event was called *Decode/Recode*, making reference to his important contributions to code-breaking during World War II. More than thirty institutions from around the world participated in this worldwide 'live' digital media performance. For LASALLE's performance, Professor Steve Dixon, staff from the Faculty for the Creative Industries, Faculty of Media Arts, Faculty of Performing Arts and Institute of Contemporary Arts Singapore, as well as students collaborated to perform the rite of 'eating an apple and thinking of death'. <http://decoderecode.tumblr.com/>



THE PUTTNAM SCHOOL OF FILM MAKES ITS MARK

During the 22nd European Union Film Festival (EUFF), LASALLE's Puttnam School of Film (PSOF) students had the opportunity to showcase fifteen home-grown films alongside EUFF's key selections. The short films covered subject matters close to Singaporeans' hearts – from housing and foreign-worker policies, to the fantastical and unreal. The screenings ran from 10 to 20 May at Golden Village VivoCity.

In September, Head of PSOF Gisli Snaer was spotted at the Darpan Bengali Film Festival as one of the festival's discussion panel members. As the official film school partner, PSOF was commissioned to produce the festival's promotional trailers and posters for screening at The Cathay cinema. Additionally, the students organised a seminar 'Global Cinema, Local Eye' with a focus on how Bengali cinema has influenced contemporary filmmaking. It was open to all film students in Singapore.



BUDDING MUSICIANS AT ESPLANADE WATERFRONT THEATRE

In May, Level 2 BA(Hons) Music students performed original compositions as well as their own renditions of popular songs to a roaring crowd at the outdoor theatre situated along the Esplanade waterfront. Entertaining the audience with their Jazz and Pop repertoire were Benjamin Thia, Han Nay Lwin Lwin, Hendry Gemi, Anson Fung, Janette, Alicia Soh, Mohamad Izzat Bin Abdul Manan and Mohamed Arif Bin Zulkipli.



GOING FOR GOLD

LASALLE celebrated its validation partnership with Goldsmiths, University of London in February. Singapore Prime Minister, Mr Lee Hsien Loong was present to grace the occasion. He announced that the government would subsidise fees for the second and third year of studies in fourteen Goldsmiths-validated BA(Hons) programmes offered from August 2012. Only Singaporean citizens and permanent residents may apply.

The programmes are: Design Communication, Fashion Design and Textiles, Fashion Media and Industries, Interior Design, Product Design, Fine Arts, Animation Art, Film, Acting, Dance, Music, Musical Theatre, Theatre+Performance and Arts Management.

At the celebrations ceremony, Mr Peter Seah, Chairman of LASALLE said, "Singapore needs to continually enhance our education system. We are glad that the government is giving the best possible opportunities for local talent who want to excel in art and design. Partnering with Goldsmiths, University of London is not only in the best interests of the college but also in the best interests of Singapore in developing the next generation of arts and cultural leaders."

Goldsmiths also validates LASALLE's Master of Arts in Fine Arts, Art Therapy, Arts & Cultural Management and Asian Art Histories.





CHAIRMAN CONFERRED THE DISTINGUISHED SERVICE ORDER

Mr Peter Seah was conferred The Distinguished Service Order 2012 (Darjah Utama Bakti Cemerlang) by the President of Singapore, Dr Tony Tan Keng Yam in August. The award recognises him as having played a critical role in the transformation of Singapore's banking and financial sector into a world-class hub. Besides serving as the Chairman of LASALLE, Mr Seah is concurrently the Chairman of DBS Group Holdings Ltd and Singapore Health Services Pte Ltd. The Distinguished Service Order was instituted in 1968 and the Order may be awarded to any person who has performed within Singapore any act or series of acts constituting distinguished conduct.



INTERACTIONS SERIES

The School of Arts Management's Interactions series of public lectures took on a different but provocatively interesting character on 16 February when it organised a forum featuring a panel of speakers, rather than a lecture. A Critical Divide? A Forum on Arts Criticism Today was convened by Dr Robert Liew, and featured panellists Chang Tou Liang, Edith Podesta, Tara Tan and Matthew Lyon.

In December, the series hosted another panel discussion on the subject of Shaping Arts Festivals: Whose Role Is It? It provided a timely forum for critical debate as the government had been reviewing the Singapore Arts Festival. The panel of festival experts included Graham Berry (Board Member of The Substation), Chew Boon Leong (Journalist, Lianhe Zaobao), Goh Ching Lee (Executive & Artistic Director of CultureLink), Janice Koh (Nominated Member of Parliament representing the arts), and Audrey Wong (Programme Leader, MA Arts & Cultural Management Programme at LASALLE).

Open to the public, the series brings together practitioners and professionals from the arts and business worlds to share their knowledge and expertise.

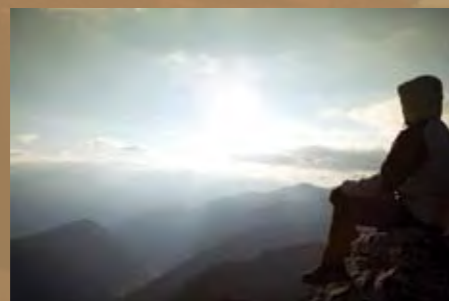


KIDDIES LEARN ANIMATION AT LASALLE

In November, the Animation Art programme partnered with Kindernomics to run an intensive two-day workshop, Kindermation, held during the school holidays for children aged five to ten. Under the guidance of our teaching staff, the Animation students took on an active role in mentoring the young participants who each got to create a little original animation storyboard and clip. This collaboration provided a fantastic opportunity for the Animation students to apply their skills in a 'live' project. Programme Leader, Chris Shaw, revealed that this was one of many industry projects arranged by the faculty and it was the first time the students had the pleasure of working with kids.

JOURNEY INTO THE UNFAMILIAR

The Winston Oh Travel Award has enabled fine arts students to expand their artistic journey through travel for the last thirteen years. The 2012 practice award recipients of this annual grant were Luke Heng, Jessica Gabrielli, Bradley Foisset, Karen Heng Gonzales and Chen Shitong, while the research award recipients were Hedda Roterud Amundsen and Joshua Chan Lui. The college is grateful to Dr Winston Oh, an artist himself, for initiating this grant to support students in their formative years of art education, making it possible for them to experience new environments and cultures. An exhibition of their works inspired by their journeys of discovery and sensations was held from 25 August to 7 September.



LIGHT MEETS ASIA

i-Light Marina Bay was a sustainable light art event from 9 March to 1 April that showcased a range of dynamic light art installations along the 3.5-kilometre Marina Bay Waterfront Promenade. Themed 'Light Meets Asia', the event attracted over 100 art proposals from the region. Among the thirty-one works exhibited were three installations by Lasallians. Our student-lecturer team led by Andreas Schlegel exhibited *The River*, an acrylic LED lights installation, while an octopus-like light sculpture *5quid* was presented by Media Arts alumnus Ryf Zaini. Zulkifl Mahmod, visual arts alumnus, contributed his work of giant sound-scaped deck chairs called *Deck Journey*. *The River* also got selected for the Art Gallery in Siggraph Asia 2012.

M

MID-AUTUMN IN THE CITY

In September, first-year visual arts students designed eco-friendly lanterns that lit up the public walkway at Marina Bay during the Mid-Autumn Festival. The students were invited by integrated resort operator Marina Bay Sands to design lanterns for their carnival and to specifically highlight the need to conserve the environment. Using only recycled materials such as aluminum cans, plastic bottles, foam blocks and old magazines, the students created unconventional lanterns inspired by folktales told during the Mid-Autumn Festival. The two most popular lanterns determined by the highest number of Facebook 'likes' on the official contest page were *Oriental Bliss* and *Lotus Moon*. A panel of judges selected from LASALLE, Marina Bay Sands and World Wide Fund For Nature determined the third winning entry *Dragonball*.



Dragonball by Caethrin Unjoto and Rachel Lee.



Oriental Bliss by Adelyn Tan.



Lotus Moon by Dexter Chua, Jovenn Fraser Ng, Clay Loke and Syndi Yiu.



THE ANCER NETWORK

The inaugural meeting of the Asia Pacific Network for Cultural Education and Research (ANCER) was held in LASALLE on 15 May. Participants from Australia, Hong Kong, Indonesia, Philippines, Taiwan, Thailand and United Arab Emirates attended the two-day meeting.

ANCER is a LASALLE initiative established with the aim of facilitating collaboration between educators and researchers in the arts and cultural management field across the Asia Pacific region. It also aims to fill gaps in terms of research and teaching for the creative industries within the region. Another goal is to eventually publish research papers or reports useful for the creative industries, government agencies and community organisations.

Roundtable discussions covered topics such as collaboration as a teaching pedagogy and country papers on the cultural education frameworks in Europe, Hong Kong, Australia and Singapore. For the Arts Management students, the meet provided a dialogue with Dr Doug Borwick (President, Association of Arts Administration Educators, USA) and Dr Cristina Ortega (President, European Network of Cultural Administration Training Centers) to discuss their research papers and projects.

OVER THE MOONS

The college was delighted to have BA(Hons) Fine Arts alumna Kane Phang (graduated 2011) stage a solo exhibition *Artificial Moons III* at TriSpace which is a gallery dedicated to showcasing emerging artists. *Artificial Moons III* is a video installation that explores the human desire and the ensuing emotional void. It questions how the void might be enlarged as we dwell in the city where we are less connected with natural, healing elements. Other young artists supported during the year include Wayne Lim, Derrick Ng and Lucinda Law.



KANE PHANG
Artificial Moons III
2012
Video Installation



PUBLIC LECTURE SERIES

The LASALLE Public Lecture Series is an initiative by President Professor Steve Dixon with the aim of creating a platform for distinguished and future-looking leaders to engage with the arts community in Singapore.

The series opened on the evening of 27 March with world-renowned theatre director, Robert Wilson. Wilson spoke on his experience in creative collaborations and articulated his approach to the making of experimental work. Since the late 1960s, Wilson's productions have shaped the look of theatre and opera. Through his signature use of light, his investigation into the structure of a simple movement, and the classical rigor of his scenic design, he has continuously articulated the force and originality of his vision. His practice is firmly rooted in the fine arts and his drawings, furniture designs and installations have been exhibited in museums and galleries internationally.



The second speaker in this series was critically-acclaimed sculptor and installation artist, Richard Wilson. He is known for his art installations that intervene with architectural space and draw heavily on elements of engineering and construction for inspiration. His most renowned work, *20:50* (1987) is an illusion that renders a room upside-down by positioning a reservoir of highly reflective used sump oil in a space. This installation is now permanently displayed in the Saatchi Gallery, London.

The 2013 line-up includes award-winning British film producer Lord David Puttnam (February 2013). With thirty years of filmmaking experience under his belt, Lord Puttnam appears to have found the magic script to any successful film. His films such as *The Mission*, *The Killing Fields*, *Local Hero*, *Chariots of Fire*, *Midnight Express*, *Bugsy Malone* and *Memphis Belle* have won him ten Oscars, twenty-five BAFTAs and a Palme d'Or at Cannes. Today, the 71-year-old is one of the leading creative leaders in the world. In addition to the recognition for his film works, Lord Puttnam has garnered stellar accolades including a knighthood in 1995 and an appointment to the House of Lords in 1997.

During their visits, the artists also conduct masterclasses for students and staff.



THE ASEAN QUARTER

On the occasion of the twenty-eighth anniversary of the Faculty of Fine Arts, an exhibition of works by faculty members was staged at the Sabanci University (Istanbul) from 26 March to 20 April. The exhibition titled *Nine + 1*, served as a benchmark for artistic practices in Singapore and Southeast Asia, as well as a platform to discuss trends in using craft and indigenous art materials in contemporary art from this part of the world. Participating artists were Salleh Japar (co-curator), Adeline Kueh, Hazel Lim, Gilles Massot, Milenko Prvacki, Hilary Schwartz, Jeremy Sharma, Betty Susiarjo (co-curator) and Ian Woo.



HAZEL LIM
40 x 5
2009
Silver paper
(detail)



RUDI MANTOFANI
The Earth and The World
(2009 - 2012)
Painted aluminium

ROYAL ACADEMY IN ASIA

In September, the Institute of Contemporary Arts Singapore presented a show titled *Encounter: The Royal Academy in Asia*, an exhibition featuring 100 works of art in a wide variety of media by twenty-three Royal Academicians and twenty-four prominent artists from across Asia. The exhibition entered into the spirit of engagement with the international art community and the general public by inviting these artists to exhibit side-by-side. The aim of *Encounter* is to provide a platform for creative dialogue amongst practitioners and their specialised media, which range from painting, sculpture, installation to photography and video.

Participating Royal Academicians included Tracey Emin, Tony Cragg, Antony Gormley, Richard Long and Richard Wilson. Singaporean artists included Ian Woo, who is also a lecturer in the Faculty of Fine Arts, Zhao Renhui, Ho Tzu Nyen, and LASALLE alumni Ng Joon Kiat, Donna Ong and Om Mee Ai.

See pg 86 for more artworks.



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SINGAPORE PORTRAITS

Although LASALLE's artist-teachers Rashid Saini, Elizabeth de Roza, Andreas Schlegel and Khalid Al Mkhlaafy come from different cultural backgrounds, they were keen to work together to investigate social integration issues that were hotly debated on the ground this year. The result was *Singapore Portraits*, a three-part roving art show launched on 28 September by Mr Lawrence Wong, then Senior Minister of State, Ministry of Education & Ministry of Information, Communications and the Arts.

The show consisted of a twenty-minute documentary *Singapore Dialogues* (led by Khalid Al Mkhlaafy), a full-length play *One Green Bird* (devised by Elizabeth de Roza) and an interactive art installation *Urban Exploration Singapore* (led by Andreas Schlegel). Thereafter, the show travelled to five heartland venues – Boon Lay, Toa Payoh, Woodlands, Marine Parade and Bedok, in order to reach out to the communities there.

It was an ambitious but fulfilling outreach effort given the limited resources and time. The project was initiated and driven by lecturer Rashid Saini who maintains, "If we do not try to understand the new immigrants, it would be difficult to move forward together as a nation."



One Green Bird
led by Elizabeth de Roza



Urban Exploration Singapore
led by Andreas Schlegel

The project allowed some sixty volunteers and art practitioners to flourish through their respective roles as video artists, actors, directors, writers, venue managers, designers, sound and light professionals and researchers. It was supported by the Lee Foundation, National Arts Council, National Archives of Singapore, National Heritage Board, National Library Board, Sony, Bukit View Secondary School and town councils of the outreach locations.



SOUNDTRACK: THE PERFORMANCE

SOUNDTRACK is a new and exciting collaboration between three different creative programmes in LASALLE – Musical Theatre, Technical Theatre and Animation Art. The project involved teams comprising students from all three programmes in creating short animated films that were then presented with a 'live' soundtrack. The Musical Theatre students provided voices for characters, while the Technical Theatre and Animation Art students provided Foley soundscapes and other complimentary sound effects.

Said Programme Leader Tony Knight (Musical Theatre), "It is a very challenging and yet rewarding project, demanding that the students work creatively, innovatively and collaboratively, as well as gaining respect and understanding of the amount of artistic detail that goes into creating an animated film."

"It was hard at first, having to stretch our creativity to work with the Musical Theatre and Technical Theatre students to find the right sounds to suit our animation piece. I learnt new skills and also made new friends through this project – an amazing experience!" said Samantha Sim from the Animation Art programme.



TROPICAL LAB IN ITS SIXTH YEAR

The sixth edition of LASALLE's international art workshop *Tropical Lab* saw twenty-six Masters candidates living and creating together for ten days in Singapore. Their mission was to explore the theme of 'Land' and to create works for an exhibition at the end of the workshop.

The participants came from leading arts institutions like Royal Academy of Arts, Columbia University, California Institute of the Arts, Lucerne School of Art and Design, Nagoya University of Arts and Sciences and Central Academy of Fine Art, China.

The success of *Tropical Lab* was largely due to its experiential methodology that challenges participants from different cultures to conceptualise and create a themed artwork within a short span of time. Research activities included visits to artists' studios, cultural tours, a Land Transport Authority MRT construction site tour, a visit to sustainable farms, and a trip to off-shore island Pulau Ubin to visit Chek Jawa, a coastal haven yet untouched by redevelopment. Artworks created during the workshop were exhibited from 8 to 15 August in the Institute of Contemporary Arts Singapore. For the first time since its inception, *Tropical Lab* expanded its fine arts focus to include other arts disciplines.

THE JOURNEY:

<http://youtu.be/KWhwDkvtCzk>

THE ARTISTS:

http://youtu.be/WXl6_uyWorc

THE EXHIBITION:

<http://youtu.be/XvoZyh7PfiA>



THEATRE POW-WOW IN TAIWAN

Theatre students participated for the fourth year in the Asia Pacific Bureau Drama Schools Festival organised by the UNESCO International Theatre Institute Asia Pacific Bureau (APB) of Theatre Schools. Senior Fellow Aubrey Mellor and lecturer Aole Miller led a team of six students to the annual festival held this year at the Taipei National University of the Arts (31 August to 4 September).

LASALLE was the only school out of twenty-two from the Asia-Pacific to present a newly-created original work by student Marie Lee that reflected both Asian and European techniques. Titled *Serangoon Sunset*, the play used Noh Theatre structures to develop themes of displacement, land shortage and loyalty. The play offered roles to students from Diploma (Performance) and BA(Hons) Acting, Musical Theatre and Theatre+Performance. The event included elements from Kalaripayattu combat, European stage combat, Chinese folk songs, Kurt Weil's compositions as well as new music from a student of LASALLE's School of Contemporary Music.

In 2010, the LASALLE team presented a production of *Lorca's Blood Wedding* in Peru, which highlighted LASALLE's unique actor-training pedagogy; and this was much acclaimed, especially by the Taiwan and Japanese schools. In 2011, the students deconstructed a section of the Sanskrit classic *Shakuntala* and took it to the festival in Delhi, which proved a talking point – being the only piece incorporating new technology. The next APB theatre student festival will be in September 2013 in Quy Nhon, Vietnam.



URBAN DESIGNS : PUBLIC ART

The Urban Redevelopment Authority engaged students from the BA(Hons) Interior Design programme to create works of art to serve as public outdoor benches. This project was part of a community initiative to engage the public through arts and to add vibrancy to the Marina Bay area during the National Day celebrations. Students worked in teams and were given three months to conceptualise and come up with a design proposal. Out of over sixty proposals submitted, the ten best designs were shortlisted for fabrication. The prototypes were manufactured with funding from co-sponsors and were displayed along the Marina Bay Waterfront Promenade in August.

Said Programme Leader Ang Xin Wei, "This was a significant community project. Students had to examine every aspect of their commission from choosing the right weather-proof materials to fund-raising and production. One group went as far as Indonesia to fabricate their design. I'm very proud of them."

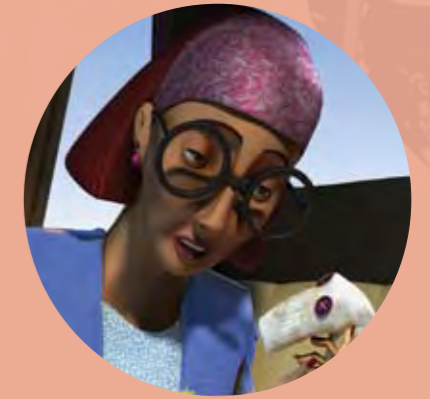


VITRA'S PANTON CHAIR REINTERPRETED

BA(Hons) Interior Design student, Jermaine Loh was ecstatic to win a once-in-a-lifetime opportunity to visit the Swiss headquarters of iconic furniture brand Vitra, and to attend a summer workshop at the amazing country estate cultural institution of Domaine de Boisbuchet in France. This was all made possible with her innovative reinterpretation of the Panton Chair.

On her return, Jermaine reported that it was a truly worthwhile experience, "I learnt so much! I had hands-on experience in prototyping and worked on developing a tour experience for visitors at Domaine de Boisbuchet. On campus I saw architectural works by artists like Tadao Ando and Frank Gehry, and had the chance to dialogue with the Vitra designers. It was an unforgettable experience!"

The summer attachment is the coveted grand prize awarded once a year to the winner of Vitra's design competition for young designers in Singapore, co-organised by SPACE Furniture and DesignSingapore Council.



VERY SHORT FILMS

At the Very Short International Film Festival in May this year, Animation Art students Nafisah Mohamed and Jude Gayan were shortlisted as finalists for their work, *Simply Irresistible*. The two-minute animation film tells the story of a free-spirited girl who desires a companion but is caught up in a humdrum working routine. The Very Short International Film Festival is a competition where aspiring filmmakers can enter films of three minutes or less. The best entries selected are screened globally each May.



WARHOL INSPIRES

Hard work and creativity won four students the opportunity to exhibit their Warhol-inspired artworks in the ArtScience Museum's *15 Minutes Eternal* exhibition of works by pop artist Andy Warhol. The exhibition ran from 17 March to 12 August.

Family Portrait by Uni Lee, Siti Khadija Khalid, Wee Ho Gai and Marcus Yuen from BA(Hons) Design Communication won first prize. It was picked from thirty-six art project proposals submitted by students. The judges consisted of representatives from ArtScience Museum, The Andy Warhol Museum in Pittsburgh and the college. *Family Portrait* is an installation that reflects on the first-world dilemma of advanced technology eroding the quality of human relationships, an idea evocative of Warhol's penchant for speaking the truth about modern society. This is LASALLE's second project under its partnership with the ArtScience Museum to provide young artists with opportunities to flourish.

EMPOWERING WOMEN

In July, Dean Nur Hidayah and lecturer Jessica Chua of the Faculty of Design developed and spearheaded a meaningful project to conduct a certificate course in Basic Design at the Changi Women's Prison. Through imparting design skills to inmates who have an interest in art and design, the two academicians hope to empower these women with skills upgrading so that they may have more job options in future when released. In the twelve-week long course, students were taught basic design fundamentals such as hands-on crafting and production, basic visualisation and basic design software skills. With great pride, the Faculty of Design awarded ten successful students of the pioneer cohort with their Basic Design certificate.



X'MAS ON ORCHARD ROAD

The Faculty of Design was invited by The Orchard Road Business Association to create merchandise designs for its Christmas campaign to liven up Singapore's most famous shopping street – Orchard Road. Students were given a brief to incorporate the campaign's Christmas tree, heart and dove motifs in their designs for exclusive tote bags and t-shirts. The six who were finally selected were Devina Azharia, Mah Pei Ying, Wu Xin Yi, Jun Yi Pang, Kwok Jiahui and Cai Sufang from BA(Hons) Design Communication. Their limited edition designs went into production and hit the Christmas Gift Shops located at Tang Plaza and Ngee Ann City in November.

In the same month, Wheelock Properties collaborated with LASALLE to present *The Art of Living*, an exhibition that featured twelve one-of-a-kind 'gifts' celebrating the Christmas spirit of gift-giving. The artworks were created by students from the Design Communication programme and were exhibited at Scotts Square till 20 December. The student team of Mah Pei Ying and Tam Wai Hong won the award of \$5,000 for their colourful artwork, *Cannibear*, which was made of everyday objects like empty drinking cans. In addition, the duo also nominated children's charity Club Rainbow to receive a \$10,000 donation from Wheelock Properties.

Senior Fellow Milenko Prvacki commented on the collaboration, "It was a wonderful opportunity for our students to be creative and to translate the knowledge learnt in class into reality. Besides providing a platform to showcase some of the finest emerging artists in Singapore, the project also aimed to give back to the less privileged during the festive season."



Christmas merchandise by Design students revealed at the campaign launch.



Cannibear by Mah Pei Ying & Tam Wai Hong

Also part of *The Art of Living* project, a separate installation at Scotts Square showcased over 200 wire-art pieces in the form of footwear and gift boxes designed and hand-sculpted by visual arts students.



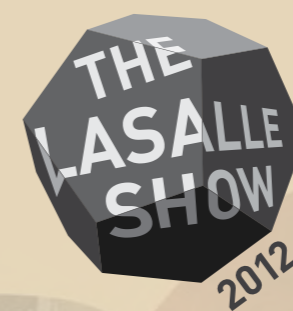


YELLOW RIBBONS FOR YOUTH

Fine Arts student and co-founder of youth-help group Beacon of Life, Kim Whye Kee initiated a youth outreach project to encourage wayward kids to express their emotions through art. The art project was part of the Yellow Ribbon Project's rehabilitation efforts for twenty residents of the Singapore Boys' Home. Whye Kee took time out of his busy school schedule to impart basic sculpting and woodworking skills. The result was a wall of hand-sculpted symbols that was displayed at the Singapore Art Museum in September. The idea behind the project was to get the boys to make woodblock carvings that represent their quest for strength, courage, desire and self-respect. Whye Kee shared, "My primary objective is to let the boys know that there are options in life. Not all is lost; they can still fulfil their dreams."

ZEITGEIST 2012

Having spent three or more years at LASALLE learning, practising, experimenting and collaborating, LASALLE's final-year cohort presented their final and grandest showcase – *The LASALLE Show 2012*. Held from March to June annually, this showcase presented the best of their works in fine arts, animation, film, theatre, dance, design, fashion, arts management and art therapy. Potential employers were invited to attend a range of recitals, performances, film screenings and exhibitions to discover this next generation of emerging artists and designers.



29 FEB - 9 MAR
I-AM FESTIVAL 2012
BA(Hons) Arts Management

20 - 24 MAR
THE BOYS FROM SYRACUSE
BA(Hons) Musical Theatre,
Theatre+Performance

30 - 31 MAR
ABSTRACTION
Diploma/BA(Hons) Interactive Art,
Theatre+Performance, Acting

31 MAR - 4 APR
MIDDLETOWN
Diploma/BA(Hons) Acting, Technical Theatre,
Theatre+Performance

13 - 14 APR
UNLEASHED – TRIPTYCH
BA(Hons) Dance, Music Technology, Acting,
Technical Theatre

20 - 21 APR
UNLEASHED – BALLAD OF
THE RED QUEEN
BA(Hons) Dance, Music Technology, Acting,
Technical Theatre, Classical Performance

20 - 21 APR
UNLEASHED – VARIABLE KISMET
BA(Hons) Dance, Music Technology, Acting,
Technical Theatre

27 - 28 APR
12 ARROWS
Diploma/BA(Hons) Dance,
Music Technology

22 MAY
AVANT PREMIERE
BA(Hons) Film

23 - 24 MAY
CO-LAB
Diploma/BA(Hons) Music

25 MAY - 7 JUN
THE LASALLE SHOW 2012
EXHIBITION
Diploma/BA(Hons)/MA

25 MAY - 7 JUN
PICTURE LOCK
Diploma/BA(Hons) Film

28 MAY
RE-GENERATION
BA(Hons) Fashion Design



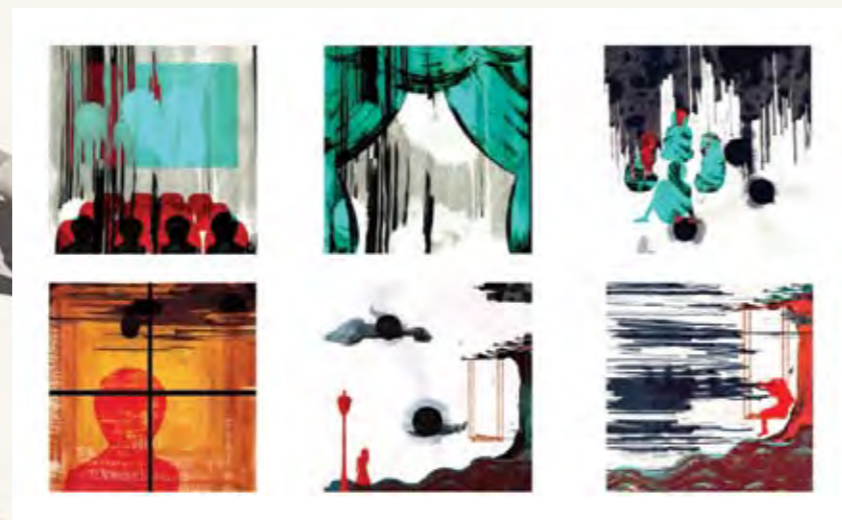
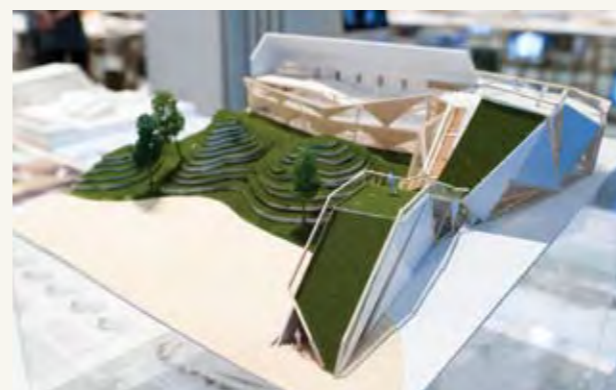
Studying at LASALLE is about using the art process itself to discover more about ourselves, and to help define who we are ... or indeed, who we might aspire to be.

PROFESSOR STEVE DIXON





Design







Fine Arts



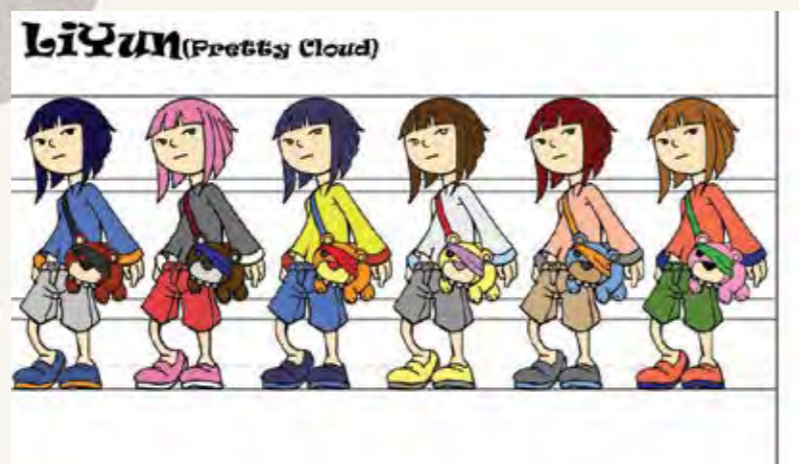
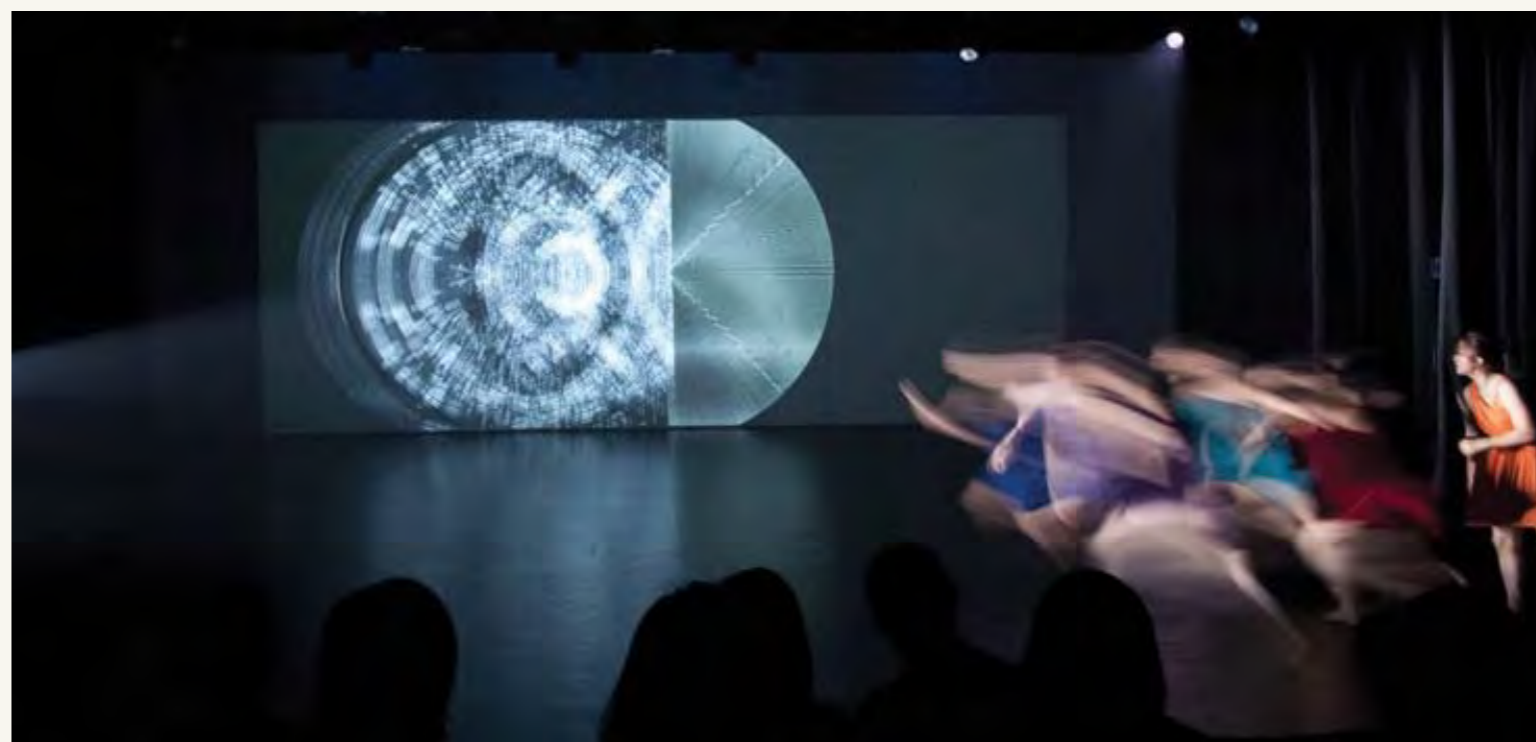


Performing Arts





Media Arts





Creative Industries



i-AM 2012



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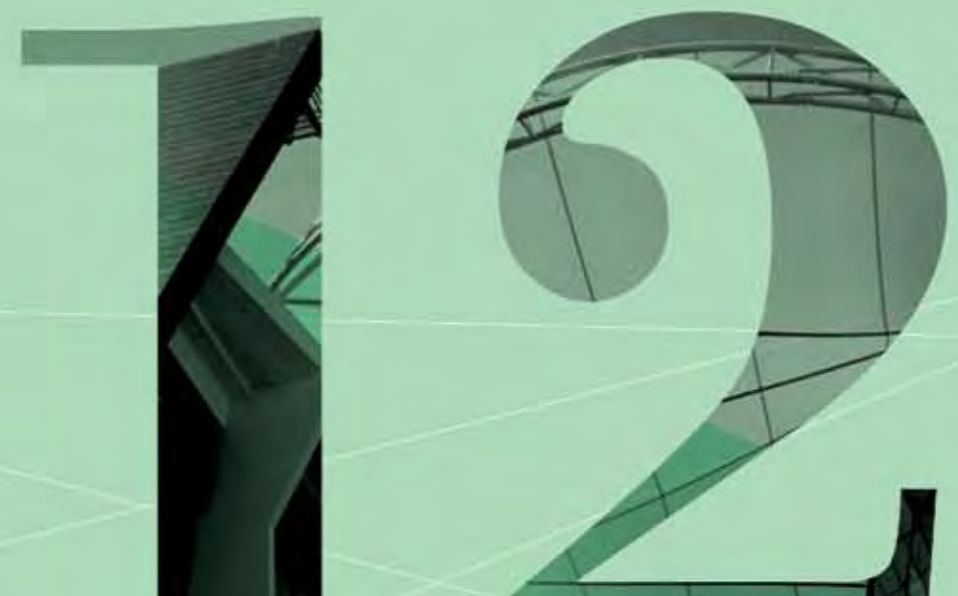
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PERSPECTIVE



ADVENTURE



INTO THE FUTURE AS THE WORLD
WAS ABOUT TO END IN 2012

By Venka Purushothaman, Provost



*The inter-disciplinary
focus is vital as the art
making process today is
far more sophisticated
and complex.*

Arts higher education in Southeast Asia remains a sleepy enterprise trapped within geographies and neo-colonialist cultural formulations. This fecund region of fast emerging economies has a deep and ancient history of arts and cultural development that is still alive and vibrant; and it continues to brand a collection of nations and states. But the development of the arts continues to be plagued, well into the 21st century, by debates about preservation and promotion of the traditional arts against the development and promotion of contemporary arts that are demonstratively having an alignment with economic development and an emerging affluent and mobile society.

The preservation and sustenance of the traditional arts and crafts have found the twin agents of change – globalisation and internationalisation as an opportunity to continue their sustained production and circulation. There are numerous examples of this and, both, globalisation and internationalisation have been used as tools of cultural policies in rising economies in Asia.

Whilst internationalisation has been useful, for example, here I am reminded of the way Indonesian gamelan music found its way into the musical compositions of many globally; globalisation, on

the other hand, has reduced Asian arts to brands, embellishments and consumables where they play to highlight the flow of cultures within cities and here I am reminded of the intoxicatingly MTV-styled popular music of Asia.

In another twist, as institutionalised world economies face the darkest hour, nation-states are increasingly closing ranks to support and protect their economies – through the embrace of community participation and engagement. The National Arts Council has implemented a five-year National Traditional Arts Plan, which sets aside S\$23 million to support the traditional arts. This type of participatory politics in countries like Singapore has seen a resuscitation of the traditional arts, which serves as a compass of locatedness for a fast consumerising society.

With an increasingly well-educated and confident population asserting its presence in the global platform, artists in Southeast Asia are finding new ways to express their sense of being by revisiting their history and tradition. The past locked in the treachery of a dichotomous binary – propositioned as cultural value that is taught, institutionalised and venerated – is undeniably under siege by the epochal shifts in time. The dichotomy (where tradition is history, religion, genealogy and cultural preservation

whilst contemporary arts is speed, contemporaneity, technology and the self-developed creative enterprise) is fast dissolving.

INVESTING IN THE NEW

LASALLE's pedagogy sees the traditional as an engine to the contemporary. From first-year performing arts students being taught the Indonesian gamelan to contemporary dance students being drilled into classical ballet techniques to visual artists honed in traditional drawing skills, one would explicitly experience our commitment to setting the foundation right. But there is no blind adherence and emulation of established critical-aesthetic orthodoxy found in arts higher education worldwide.

We do more than that.

We seek to advance new forms of the arts that embrace history, tradition and the contemporary through collaboration across art forms, genres, technologies and ideologies. The purpose is to foster a new vocabulary of inclusionary practices that speak for a new generation of art makers who are rooted in place but global in ideas.

Hence, investing in the new.

We are mindful that the new does not exist; yet it is the acme of contemporary art. It is in the making, incidental, sudden, and epiphanic. But the process of getting to the emergence of the new is to foster conversations amongst academic colleagues around new things we have read, seen, experienced and discovering and how these can become engines for the making of the contemporary.

We detect the potential for the contemporary through aesthetic and critical hypotheses that serve to provide us with a series of piers to discover the emerging new. To remain at the forefront of critical inquiry of the contemporary, we increasingly embed in our curriculum the difficult terrain of inter-disciplinarity: a highly intense hothousing environment that conjures new possibilities through the tough negotiation of ideas, play with aesthetics and exchange of artistic vocabularies.



Abstraction (2012),
a magical installation-
performance piece by
students of Interactive Art,
Theatre+Performance and Acting.

*The purpose is to foster
a new vocabulary of
inclusionary practices that
speak for a new generation
of art makers.*

Through facilitation we engage in an extreme sport of articulating the contemporary. The inter-disciplinary focus is vital as the art making process today is far more sophisticated and complex, and artists need to work across different genres and media to find the vocabulary, or new vocabularies, that will help express their work.

Inter-disciplinarity is a creative process of making; it is not a freestanding hermetic outcome. More importantly, inter-disciplinary projects produce many transferrable skills such as group work, team building, working with the unknown, working across cultures, etc. which allow these to be applied in the creative industries that requires versatile and nimble professionals who can run with the curve ball that is thrown at them.

A case in point is the magical installation-performance piece, *Abstraction* based on a devised play by Théâtre de Complicité. Performed by students of Interactive Art, Theatre+Performance and Acting in 2012, the work and relationship between the mathematical genius Srinivasa Ramanujan and G.H. Hardy came alive. The students were challenged to negotiate their take on themes of spirituality, logic, and passion through technology and performance resulting in a powerful adventure into the new and delighting audiences with the seamless integration of technology, performance, text and people.

In another instance, LASALLE's School of Contemporary Music presented *Sonorous Duration* (2012) "to render visible what is unseen and to make audible, what cannot be heard through different plains of intensities and vibrations" through a dialogue between installation art practice and experimental



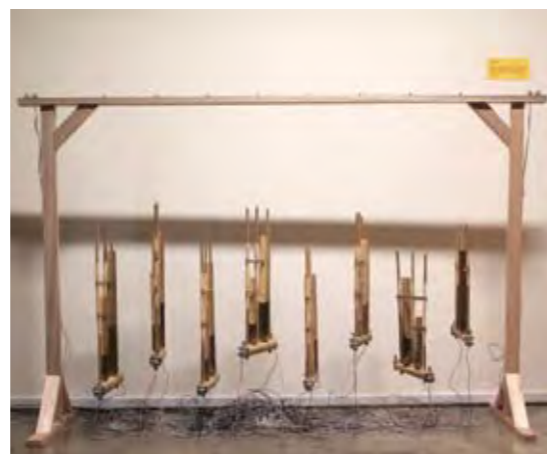
Sonorous Duration (2012), renders visible and audible what is unseen and unheard.

music performance. In this event, music staff and installation artists from Singapore and around the world, presented works using material objects, customised software, multimedia and sound interventions to inquire into the relationship between art and sound. The event presented an inebriating mood for aesthetic manipulation resulting in some pretty mind-boggling but highly intellectual mastery.

Line Array (2012), an installation project by LASALLE's Media Lab 'Alumni-in-Residency' programme (alumni: Dhiya Muhammad and Darrick Ma), was a play on the traditional Javanese instrument, Angklung. In this installation, the artist as researcher engaged with the opportunity to discover alternative approaches to creating sounds from Angklungs through a range of electronic pulses generated from algorithms. This work was part of an exhibition *KLUNG! Contemporary Interpretations of Angklung* and intended to locate the identity of the instrument into today's music through design and technology.

Such inter-disciplinary works engage with the student-artist of today: who is multi-focal in thought, technological, transnational in communication, and expediently broad-based in action. Hence, the traditional practice of teaching, nurturing and developing a reflective artistic leader has to be re-thought, or for that matter, dismembered so that we can develop new methods of engaging, communicating and creating new knowledge.

In actual fact, we want to excite in student-artists an interest in reading, thinking and research; and making connections across art forms and with life; develop their curiosity and imagination. The college is committed to contemporary artistic practices and we remain vigilant in ensuring that the volatility of the creative process is adequately supported by emergent discourses in art, culture and society. Thinking outside of the terror of late 20th century's postmodern stranglehold on art, we want to develop



Line Array (2012), a range of electronic pulses generated from algorithms.

a platform that opens the field wide open to a new world of adventures in research, knowledge and possibilities.

As the old world was about to end in 2012, LASALLE ventured further off the beaten track of arts higher education into a trail of setting new frameworks for enhancing new knowledge production through research; working with a new academic partner to develop transnational and transcultural projects between London and Singapore to unravel old dichotomies and entrenched orthodoxies; and, create new bridges for experimentation in art making.

The old world has ended; but we are still here.

This is only possible because of the unrelenting capability and stoic capacity of the staff of LASALLE to withstand change and be subjected to instrumentalist scrutiny and to remain explorers of the contemporary world: this, in the avowed faith that the student-artists of LASALLE, just like their educators, will be fearless torchbearers who confront the new.

MEET THE DEANS OF LASALLE

There are five faculties in LASALLE. Together they offer a full range of diplomas, degrees and postgraduate studies in contemporary arts. The Deans and their outstanding international faculty are committed to providing an immersive learning experience for students to foster high-level skills and to prepare them for sustainable careers in the arts. Let's hear from the Deans, reflecting on progress made in 2012 and the academic foci in the coming year.



NUR HIDAYAH
DEAN
FACULTY
OF DESIGN

2012 marked an exciting and successful year for the **Faculty of Design**. The Design Communication programme garnered a total of nine 'Best of the Year' awards at the D&AD Student Awards 2012 making LASALLE the top Asia-Pacific design institution and second in international ranking amongst participating schools. On top of this, at the Crowbar Awards 2012 the faculty brought home ten gold, ten silver and twenty-four bronze awards. LASALLE emerged as number one in ranking at the medal tally with a total of fifty-seven points including the 'Best of Advertising', 'Best of Interactive' and 'Best of Design' medals. The award showcase is a regional platform for emerging young creatives to compete in.

As part of the strategic plans to increase the faculty's profile through industry collaborations and institutional partnerships, we have developed different projects with key industry partners and academic institutions. These projects provide a more cohesive experiential learning for our students.

The design programmes also garnered much media and public interest through participation in a wide

range of industry projects, community outreach programmes and through its successful wins at regional and international design competitions. Some of these projects included 'live' briefs with Urban Redevelopment Authority of Singapore, NOEL Gifts, the Peranakan Museum, ArtScience Museum, Singapore Furniture Industries Council, Swarovski, SCAPE and Nippon Paint amongst others. The 'live' projects component across programmes in the faculty has been an important vehicle for forging links with industry partners. The faculty also developed exchange projects with reputable academic institutions to dialogue and collaborate on specific practice-based research topics within the region.

The advent of the creative economy is transforming the way we live, work and play. This economy presents us with new opportunities to use design as a tool to assist and lead in making everyday living inclusive. Some of the issues surrounding social, cultural and economical growth will inform the pedagogical development of programmes across the faculty.

Moving forward, the faculty will focus academic pursuits around the notion of rethinking the way we look at design and its utilitarian roles in everyday life and the environment that we live in. This ideology will underpin the ambition and strategic plans for the faculty through fostering a multi-dimensional and pervasive learning environment that offers both curricular and co-curricular design projects faculty wide.



WOLFGANG MUENCH
DEAN
FACULTY
OF MEDIA ARTS

During the year 2012, the main concern of the **Faculty of Media Arts** was to further refine course delivery across all programmes. The introduction of new diplomas in Animation and Broadcast Media in 2011 has allowed the implementation of a focused educational approach that caters to the complex demands of the local and international creative media industries.

Joint projects with other programmes at LASALLE have assumed an increasingly prominent role in course delivery. Students from the faculty took part in more than fifteen cross-disciplinary projects that were initiated by the respective programme teams. Such projects require students to apply their specific knowledge outside their immediate subject areas, to clearly communicate ideas to peers from different subject areas, and to learn how to compromise without abandoning the core values of their initial concepts.

Maintaining close relationships with the creative industries continued to be most significant for all programmes. During 2012, more than thirty-five visiting artists and professionals from the local and international creative industries shared their expertise on campus. Of particular benefit were the more than fifty masterclasses and seminars with topics ranging from the very practical to highly conceptual. They not only provide students with the occasion to receive first-hand expertise from industry professionals and visiting artists, but also serve as a networking opportunity with potential future employers in a rather informal manner, and assured that the programmes and staff remain current with developments in the creative industries.

Programmes in the faculty continued to initiate a significant number of projects in close collaboration with the creative industries. Such external collaborations provide students with valuable

experience of working on 'live' projects, and included industry partners like Channel NewsAsia, Canon, Nikon, Moleskin, Kindernomics, and the Singapore Campus Magazine. Students also participated in projects with community partners such as the Ministry of Health and KK Women's and Children's Hospital in Singapore, and were involved in the realisation of an interactive artwork for the 2012 Singapore i-Light Festival under the direction of the faculty's Media Lab. Furthermore, the faculty organised *Singapore Portraits*, a practice-as-research project concerned with cultural identity and foreign-local relations. Produced by staff and students, it encompassed a video documentary, a theatre play and an interactive art installation, and was presented at LASALLE as well as at several venues in the Singapore heartlands.

As a result of this exciting and challenging learning environment, staff and students can proudly look back on significant achievements for 2012. Students were invited to present their works as part of the official selection at film festivals in Singapore, Nottingham, Munich, Amsterdam and Moscow, and at the Animation Festival in Athens. Their works were accepted to the Siggraph Asia 2012 Conference, shortlisted for the 14th TBS Digicon competition, awarded at the Global Entrepreneurship Week Video Competition, won second prize at the Singapore National Breast Cancer Awareness Video Competition, and collected six bronze medals at the 2012 Crowbar Awards. And The Putnam School of Film was announced as the official film school partner for the 22nd European Film Festival Singapore, where fifteen final-year thesis films were screened prior to the main festival movies.

The faculty's teaching and learning environment, conceptualised and constantly refined by highly committed, dedicated and experienced staff, is demanding throughout the years of studies. However, and most importantly, it serves its purpose: graduates from the faculty's programmes were able to secure employment at renowned local and international companies such as Lucas Film, Double Negative, Zhao Wei Films, Discovery Channel, HBO Asia, AMX Audiophiles, and Infinite Frameworks.



DR AMANDA MORRIS
DEAN
FACULTY OF
PERFORMING ARTS

I arrived in Singapore to take up my new position as Dean of **Faculty of Performing Arts** at LASALLE in January 2012 and immediately found myself caught up in preparations to support several visiting artists from different overseas countries. Alain Timar, theatre director from Avignon, was directing the Acting students in a production of *No Exit*. The renowned American theatre director and designer, Robert Wilson, was yet to come to the college to give a public lecture and masterclasses. And there were many other visiting artists from Singapore, the local region and internationally working across Dance, Music and Theatre. The faculty was lively with conversations in the corridors and physical expression of ideas in the studios, with staff and students mingling with visiting artists, all bringing diverse perspectives to their performance and production work.

It was the prospect of this lively engagement with practice-based teaching with a focus on developing emerging contemporary artists that had brought me to LASALLE and to Singapore. The opportunity to work in an integrated arts campus and to collaborate with other faculties in Fine Arts, Design, Media Arts and Creative Industries was highly attractive.

I came to the college with academic expertise in literature and drama and professional experience in theatre production and direction. My research has particularly focused on the application of drama to interactive new media. I have led large collaborative teams to produce successful research projects, which have won international awards including a British Academy Award. I see many opportunities at LASALLE for collaboration between students, staff and professional artists, and I will be encouraging collaboration across faculties on teaching projects and productions, with the profession, industry and community and on research projects.

The future for the Faculty of Performing Arts is bright, with extremely dedicated teaching staff, high student satisfaction, alumni gaining work consistently in the industry, many international and regional professionals keen to work with the faculty, and performance activities of an excellent standard. The faculty has the potential to grow its student numbers within existing programmes and we plan to develop exciting new undergraduate programmes in entertainment design and production, music pedagogy and to develop a postgraduate community through new Masters programmes. The faculty is already well regarded in the Southeast Asian region, and is on the verge of transforming into a leading hub internationally with a reputation for innovative teaching, practice and research in intercultural and contemporary performance.



PROFESSOR RUTH BERESON
DEAN
FACULTY FOR THE
CREATIVE INDUSTRIES

I was delighted to be invited to join LASALLE in September 2012 as Dean of the **Faculty for the Creative Industries**. I have known this institution for many years ever since I first met Brother Joseph McNally in London at the International Conference on Arts and Cultural Management in 2005 when I was still a student. He told me of this innovative arts school that he had started way across the world and he was at the conference to find out about a new academic discipline, Arts Management, which was what I had been studying.

Over the years I have carefully watched LASALLE develop and grow into the stellar institution that it is now today. My background is both based in practice and academia and having worked in Research 1

institutions over the past decade I felt it was time to contribute to an arts school which has at its core a prophesied emphasis on the creation of excellent art work and the capacity to contribute to the research surrounding it. The Faculty for the Creative Industries is an exciting challenge as within it we find a diverse ecology of the way the arts are enabled. From our short courses in all art forms, to helping potential students grasp the language skills they need to pursue further studies in the field, to the foundation studies in visual studies which most LASALLE students encounter in a common first-year curriculum and unique undergraduate Arts Management offerings, these stepping stones to a comprehensive and applied understanding of the arts are a crucial way in which the faculty contributes to the education of young artists and the world in which they will be working.

In addition, our post-graduate courses in Art Therapy and Arts Management contribute to the increasingly professionalised arts environment of Singapore and offer intensive study of their respective disciplines, with hands-on and theoretical knowledge of their field. The research these students will be undertaking will contribute not only to their own development but to that of Singapore as a whole.

There is never a dull moment in this diverse faculty which hosts an energetic round of activities from public lecture series, to exhibitions at LASALLE and within the wider community. I was particularly impressed with the visual studies foundation classes award-winning lantern festival contributions and their spectacular installation at the Marina Bay Sands. Our art therapists and arts managers are enabling the arts to connect with many communities and our short courses engage many in what we know to be vital, an interactive engagement with the arts.

My vision for this faculty is to build upon our many assets, grounded in excellent teaching staff and to develop our research capacity by fostering inquiry, with innovation at our core so as to remain relevant and vital contributors to the arts in Singapore and abroad for years to come.



PROFESSOR
YVONNE SPIELMANN
DEAN
FACULTY
OF FINE ARTS

I joined LASALLE as the Dean of the **Faculty of Fine Arts** in December 2012. My academic interest is in research in contemporary arts, culture and media with a focus on dialogue between Asian/Eastern and European/Western theories and creative practices.

I believe that the understanding and discussion of the diversity of aesthetics and cultures, histories and identities in the Asia-Pacific region has to be rebalanced in relation to the scope of globally networked communication.

Because the global art markets and related discourses of arts and culture set the tone of our contemporaneity by equally embracing East and West, past and present, in response we need to rethink concepts of identity, tradition, and cultural practices with regard to the specific location and context wherein these works, tendencies and quotidian practices are by and large conceived and presented.

When ideas, concepts and aesthetics of artworks travel to be shown and reviewed at art exhibitions, fairs, and festivals worldwide, we need to provide the artists, curators, critics and scholars with thorough understanding of the context where these cultural products come from.

In addressing these contemporary demands and challenges, the vision for education and training of students and staff in the Faculty of Fine Arts is targeting a well-balanced interplay of contextual knowledge and practical-aesthetical skills.

My aspiration for the Faculty of Fine Arts is to train multiple skills that bridge both: theory and practice, local and global contexts. To meet the targets, we provide cutting-edge training in studio practice with subject foci in all relevant areas of future-oriented

Fine Arts such as painting, printing, photography, installation, video.

At the same time, we stress the apprehension of contextual knowledge by fostering practice-based and collaborative research and by educating students in Asian art histories. In this perspective, we will make our graduates fit for future careers in the constantly changing art world.



HYPHENATED



CREATING NEW ART BY TRANSCENDING TRADITIONAL SUBJECT BOUNDARIES



Wayang Kulit

The collaborative nature within LASALLE is one of its strengths as a contemporary arts institution allowing young artists opportunities to question existing art forms and then to create new art. It pushes individuals to look deeper within themselves and outwardly to evaluate the views and art-making of students from other spheres of practice. This is one of the college's six core values.

One such platform in the Faculty of Performing Arts is the annual Intercultural Asian Performance Project, which runs for a whole semester, exposing students to five specific traditional forms: Dikir Barat, Cantonese Xiqu, Kathakali, Wayang Kulit and Noh Theatre. The project asks students to learn aspects of these traditional forms and interpret them from the perspective of a contemporary performer.

The five forms were chosen as they provide the students with specific techniques and skills needed in performance-making. The project started with **Dikir Barat**, a musical form native to the Malay Peninsula, which involves the performers singing in groups. The verses are mostly satirical, sarcastic, or simply humorous in a call and response structure. The group members clap and perform rhythmic body

movements, which bring energy to the performance. Using the elements of a Greek chorus structure, this year's Dikir Barat project explored ensemble singing through the Greek myth, *Narcissus*, set in contemporary Singapore.

The second form taught in the series was **Cantonese Opera (Xiqu)**. A traditional and highly presentational style of performance essentially musical and choreographed, Xiqu is one of the major categories in Chinese opera. The various characters are categorised by archetypes; each with

particular formalised speech and movement techniques and distinctive make-up and costume style. Using various elements such as water sleeves, sword fighting and horsewhips, the students adapted Shakespeare's *Hamlet* in Cantonese Xiqu to highlight the relevance of cross-cultural approaches in performance-making.

To push the young performers to investigate further possible cross-overs, students were taught the traditional Indian dance drama **Kathakali**. This is an extremely colourful and energetic form with a complex system of dance, music, acting, with a highly developed hand-gestures vocabulary (mudras) and enhanced facial expressions. Using these systems and conventions in Kathakali, students presented an adaptation of the Chinese classic *Journey to the West*.

The fourth form in the series was **Wayang Kulit**, a type of shadow puppet play performed around the Indo-Malayan archipelago. Wayang Kulit is an important vehicle of culture and entertainment, serving as a carrier of myths, morality plays and religious experience combined into one. To revisit the notion of ensemble work and folk theatre, students adapted the popular Singapore myth *The Legend of Bukit Merah*, to forge a narrative link between characters' dialogue and episodes.

The last form that the students were exposed to was **Noh**, a serious and restrained dance drama from Japan. Rather than being actors or "representers" in the Western sense, Noh performers are simply storytellers who use their visual



Cantonese Opera (Xiqu)

appearances and their movements to suggest the essence of their tale rather than to enact it. Little "happens" in a Noh drama, and the total effect is less that of a present action than of a simile or metaphor made visual. Keeping to the conditions and route of a choreographed Shimai dance, this performance explored the representation of the iconic image of the cherry blossoms as a passage of time through stop-motion edits.

"Exposure to these traditional forms creates opportunities for the students to immerse themselves in a unique range of theatrical expressions," explains Dr Amanda Morris, Dean, Faculty of Performing Arts. "Crucial to the learning process is the provision of a platform for students to ask questions and focus on how their learning of these forms might provide a means of understanding their own developing sensitivity as a contemporary performer."

The Programme Leader for Theatre+Performance, Elizabeth de Roza, provides the overall direction for the project, which she says adopts an anthropological model (*Negotiating Cultures*, Eugenio Barba and

INTRODUCING THE MASTER ARTISTS

MRS JOANNA WONG (Cultural Medallion recipient 1981 – Chinese Opera)

Masterclass in Cantonese Xiqu
Born in Penang where she first started learning Chinese Opera, Joanna Wong became a Singapore citizen after she moved to Singapore to pursue her studies at the University of Singapore. With her husband Leslie, Mrs Wong founded Chinese Theatre Circle, a non-profit professional Cantonese opera company, in 1981. Joanna is considered the person who not only revived Cantonese opera in Singapore, but also elevated this traditional form to a level, which is regarded as a respectable artistic form and not simply street entertainment for festive occasions. One of her most memorable productions was *Warriors of the Yang Family*, staged in 1999, featuring a cast and crew of 200, the largest Chinese opera staged in Singapore. In 2001, Joanna starred in a new Cantonese opera in a role, which was specially written for her, *The First Woman Emperor Wu Ze Tian*. The opera was revived in January 2013 in a fresh production to mark her retirement from the stage.

JOKO SUSILO

Masterclass in Wayang Kulit

Joko Susilo was born in the village of Mojopuro in Central Java, Indonesia. His father came from a Dalang family and had studied shadow puppetry at the Kraton Kasunanan, Solo. When he was only three his father began to take him to his performances and he acquired so much knowledge of Wayang stories, characters and gamelan melodies that he was able to perform his first all-night Wayang Kulit play when he was ten. In 1982 Joko graduated from high school and enrolled in the tertiary institution of Sekolah Tinggi Seni Indonesia to study the art of shadow puppetry. He became a lecturer in 1987 but continued to perform all-night Wayang Kulit plays until 1993. He completed his doctorate at Otago University in 2000.



Kathakali

the *Intercultural Debate*, Ian Watson. 2002) to highlight the following three aspects:

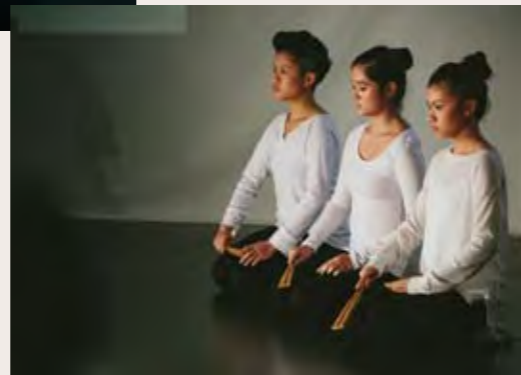
- The performer's personality, her/his sensitivity, artistic intelligence, social persona: those characteristics, which render the individual performer unique.
- The particularity of the scenic tradition and the historical-cultural context through which the performer's unique personality manifests itself.
- The uses of the body-mind according to extra-daily techniques in which transcultural recurring principles can be found.

Masters of each of the traditional performance forms were invited to be guest artists at LASALLE to teach the students from the diploma and degree levels in Acting, Theatre, Dance and Performance. This provided a meaningful exchange between the young contemporary artists and Masters. These processes can sometimes create tension particularly when a body engages in a form that is alienating – where extremities are pushed – and the search for meaning goes beyond superficial understanding of the form. The project calls for an intricate interweaving of various cultures.

This collaborative model also teaches students skills such as team work and working with artists from other cultures, forms and disciplines. The relevance of exposing the students to the project is evident in their independent work. One such example is *Serangoon Sunset*, helmed by the students from



Noh



Crucial to the learning process is the provision of a platform for students to ask questions and focus on how their learning of these forms might provide a means of understanding their own developing sensitivity as a contemporary performer.

the Theatre+Performance programme in collaboration with students from the Acting and Musical Theatre programmes. Using influences from both European techniques and Noh Theatre structures, students wrote, devised and directed the performance with minimal supervision. This was successfully presented at the 2012 Asia Pacific Bureau Drama Schools Festival.

The annual Intercultural Asian Performance Project has set in motion a momentum in performance-making at LASALLE, stemming from intercultural exploration. In addition, the faculty used the photographic and video documentation of the project over the past few years to mount an exhibition called *Through These Eyes* at LASALLE's Institute of Contemporary Arts Singapore to review its work in this area and begin a public conversation about the importance of engaging students in intercultural arts.

LASALLE VALUES...

THE ABILITY
OF ART TO COMMUNICATE
ACROSS CULTURES AND
GEOGRAPHY

THE POWER
OF EDUCATION AND RESEARCH
TO ENLIGHTEN THE INDIVIDUAL
AND SOCIETY

THE PREPARATION
OF GRADUATES FOR SUSTAINED
EMPLOYMENT

THE DISCIPLINED
FREEDOM OF ARTISTS

THE COMMUNICATION
OF TRUTH BEYOND WORDS

NAJIB SOIMAN

Masterclass in Dikir Barat

Najib Soiman is currently an arts educator and a freelance theatre practitioner. In 1993 his first foray into the arts was to perform Dikir Barat with the group Kelana Purba. Since 2003, he has worked for a myriad of theatrical performances, locally and overseas. Najib is also a regular in the Singapore Arts Festival as a playwright, director and performer. He was the President of Teater Ekamatra from 2006 to 2007 and Artistic Director of Panggung ARTS from 2008 to 2009. He was awarded 'Best Actor' at the ST Life! Theatre Awards 2009 for his heartbreaking role as a photographer detained without trial in the play *Gemuk Girls* by The Necessary Stage, and in 2010 he was nominated Best Actor for his performance in a wordless theatre piece *The Comedy of the Tragic Goats* by Cake Theatrical Productions.

CHIKAGE TERAI

KANZE SCHOOL OF NOH

Masterclass in Noh Theatre

Chikage Terai is a Noh performer belonging to the Kanze School. Her first performance was a Shimai (short Noh dance with fan) when she was only three years old. At the age of sixteen years, she performed the role of Shite (the hero or heroine) in the Noh play *Tsunemasa*. She studied at the Tokyo National University of Fine Arts and Music and in the Graduate School of Music, where she holds a Masters in Noh Theatre. Founded during the Edo era, the Kanze School was then the leading style and strength of the four major schools and even today it has the most performers of all performance groups and schools.

SRI KALAMANDALAM BIJU BHASKAR'S ARTS ACADEMY

Masterclass in Kathakali

The Kathakali Troupe of Bhaskar's Arts Academy was formed in 2002, consisting of principal dancers trained in India. It is now the only group of its kind outside India, promoting this unique art form from Kerala, South India. It has developed under the artistic direction of K P Bhaskar, whose vision is also to produce innovative, cross-cultural productions to expand the repertoire of Kathakali and appeal to new audiences in a cosmopolitan age. As part of the Singapore Arts Festival in 2004, the troupe presented a full-night production of *The Killing of Dussassana* in the outdoor event Maha Mela held in the Little India area. The troupe toured Chennai and Trivandrum in India with great success in 2004 and is slated for more overseas tours.



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CONVOCATION

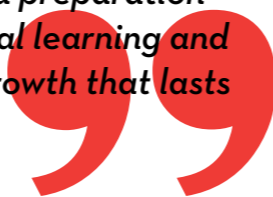
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26TH LASALLE CONVOCATION

26 SEPTEMBER 2012



Higher education isn't just a way to get ahead in the world, but a preparation for continual learning and personal growth that lasts a lifetime.



PROFESSOR STEVE DIXON



EXCELLENCE

LASALLE AWARDS FOR ACADEMIC EXCELLENCE



950 graduates received their Diploma, Bachelor of Arts and Master of Arts certificates this year. Twelve outstanding graduates received the LASALLE Awards for Academic Excellence: five Diploma, five BA(Hons) and two Masters. These awards are given to outstanding students who maintained high academic standing throughout their education at LASALLE and demonstrated achievement in their respective creative fields.

DIPLOMA
FACULTY FOR
THE CREATIVE INDUSTRIES
Dheesha Remesh
Diploma in Arts Management

FACULTY OF FINE ARTS
Jessica Angelique Gabrielli
Diploma in Fine Arts

FACULTY OF MEDIA ARTS
Shamine Athena King
Diploma in Animation Art

FACULTY OF PERFORMING ARTS
Cherilyn Woo Xiuli
Diploma in Theatre+Performance

FACULTY OF DESIGN
Adeline Yeo Xiuyun
Diploma in Interior Design

BA(HONS)
FACULTY FOR
THE CREATIVE INDUSTRIES
Debrah Jiang Minyi
BA(Hons) Arts Management

FACULTY OF FINE ARTS
Shen Xin
BA(Hons) Fine Arts

FACULTY OF MEDIA ARTS
Jeremy Christopher
Chua Shao Yong
BA(Hons) Film

FACULTY OF PERFORMING ARTS
Chad Leonard O'Brien
BA(Hons) Acting

FACULTY OF DESIGN
Marcus Yuen Wen Han
BA(Hons) Design Communication

MASTER OF ARTS
FACULTY FOR
THE CREATIVE INDUSTRIES
Siow Tze Tjuin
Master of Arts in Art Therapy

FACULTY OF FINE ARTS
Donna Ong Mei Ch'ing
Master of Arts in Fine Arts

THE MCNALLY AWARD FOR EXCELLENCE IN THE ARTS MARCUS YUEN WEN HAN



Marcus was crowned the student of the year for his outstanding achievements both academically as well as distinctive artistic achievements. Even before graduation, 24-year-old Marcus had established his creative prowess. He won three 'Best of Year' awards at the prestigious international D&AD Student Awards 2012; and also bagged three Gold, two Silver and three Bronze medals for his entries at the advertising industry's high-profile Crowbar Awards 2012. His wins have helped LASALLE clinch top school in Asia, and number two spot on the international map.

Citing a strong support system as one of the factors that contributed to his achievements Marcus remarked, "My parents and family members have always been very supportive of my decision to

study and build a career in the arts. The arts have become a lifestyle for me and not just a job. I cannot imagine myself doing anything else."

Said his Programme Leader Jocelyn Sim, "With his positive attitude, Marcus is never complacent in learning about the various intricacies of the ever-changing environment of the advertising industry. This was evident when he won the opportunity of a lifetime to exhibit alongside the famous artworks of iconic pop artist Andy Warhol at the ArtScience Museum at Marina Bay Sands."

Marcus's ability to conceive new and innovative strategic ideas earned him much recognition, so much so that BBH Asia Pacific offered him a job during his last semester at LASALLE.

2012 AWARDS CONFERRED

DIPLOMA

Animation Art
Arts Management
Dance
Design Communication
Fashion Communication
Fashion Design
Fashion Management
Fashion Textiles
Film
Fine Arts
Interactive Art
Interior Design
Music (Classical Performance)
Music (Composition)
Music (Jazz Performance)
Music (Music Technology)
Music (Popular Music Performance)
Product Design
Technical Theatre
Theatre+Performance
Video Art

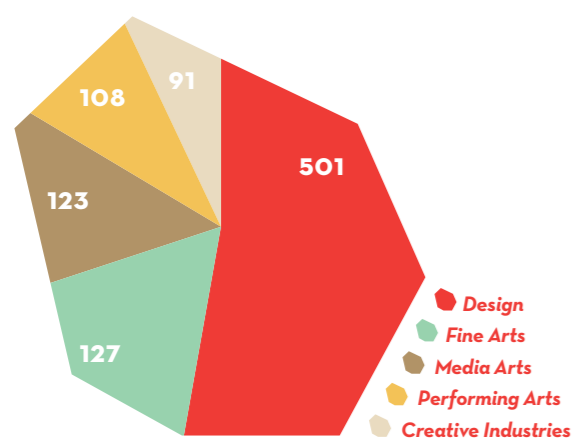
BACHELOR OF ARTS (HONS)

Acting
Animation Art
Arts Management
Dance
Design Communication
Fashion Communication
Fashion Design
Fashion Management
Fashion Textiles
Film
Fine Arts
Interactive Art
Interior Design
Music (Classical Performance)
Music (Composition)
Music (Jazz Performance)
Music (Music Technology)
Music (Popular Music Performance)
Musical Theatre
Product Design
Technical Theatre
Theatre+Performance

MASTERS

Arts & Cultural Management
Art Therapy
Art History
Asian Art Histories
Fine Arts

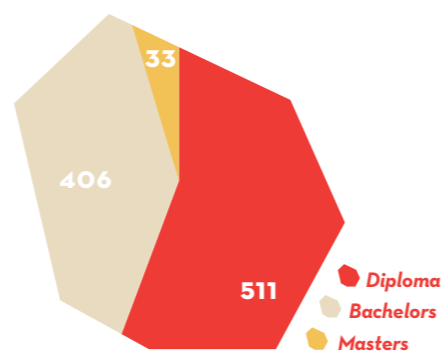
GRADUATES BY FACULTY



TOTAL NUMBER OF GRADUATES



GRADUATES BY LEVEL OF ACHIEVEMENT



EXTERNAL EXAMINERS

FOR OU-VALIDATED PROGRAMMES

FACULTY OF FINE ARTS

Art History (MA)
Asian Art Histories (MA)
DR KATIE HILL
Consultant Lecturer and
Online Faculty
Sotheby's Institute of Art, London. UK

Fine Arts
MS REBECCA FORTNUM
Reader & Pathway leader
(MA Fine Art)
Camberwell College of Art
University of the Arts London. UK

FACULTY OF DESIGN

Design Communication
MR SIMON DAVIES
Programme Leader Graphic Design
& Illustration
Faculty of the Arts
University of Cumbria. UK

Fashion
MS GILL SANDFORD
Deputy Dean
Cardiff School of Creative and
Cultural Industries
University of Glamorgan. UK

Interior Design
MS RO SPANKIE
Senior Lecturer
School of Architecture and Built
Environment
University of Westminster. UK

Product Design
DR GORDON HUSH
Head of Product Design & Design
Innovation Programme Leader
Glasgow School of Art. UK

FACULTY OF MEDIA ARTS

Animation Art
Interactive Art
Video Art
DR SALLY JANE NORMAN
Professor of Performance
Technologies
Director, Attenborough Centre for
the Creative Arts
University of Sussex. UK

Film
MR BRIAN DUNNIGAN
Head of Screenwriting
Course Leader MA Screenwriting
The London Film School. UK

FACULTY OF PERFORMING ARTS

Acting
Musical Theatre
Theatre+Performance
DR NICK PHILLIPS
Head of Acting & Community Drama
Liverpool Institute for
Performing Arts. UK

Classical Performance
Composition
Jazz Performance
Music Technology
Popular Music Performance
DR ROBERT ELLIS-GEIGER
Assistant Professor
School of Creative Media
City University of Hong Kong.
Hong Kong, SAR

Dance
MS KATE LAWRENCE
Lecturer, Performance
School of Creative Studies
and Media
Bangor University, UK

Technical Theatre
DR NICK HUNT
Head of School
Design, Management and
Technical Arts
Rose Bruford College. UK

FACULTY FOR THE CREATIVE INDUSTRIES

Arts Management
Arts and Cultural Management (MA)
MRS VICKY WOOLLARD
Consultant and researcher in and
for UK museums and the arts
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 JILL WESTWOOD
Lecturer in Art Psychotherapy &
Placement Coordinator
Goldsmiths College
University of London. UK



A/BUZZ



THE INGÉNU



I LOVE FILM – THERE IS SOMETHING SO ROMANTIC ABOUT BEING IMMORTALISED IN FILM. BUT I LOVE, LOVE THEATRE FOR THE TIME AND INTENSITY IT DEMANDS.

of speaking too quickly or mumbling but my performance improved dramatically over time through actor training exercises such as use of phonetics, breath training, training the articulators.”

Shu An’s versatility in working across mediums – from stage to screen to web television – is one of her strongest features. At nineteen she was talent-spotted to star in the feature film *Becoming Royston*.

She has since played a variety of roles on television – AXN Asia Channel’s *The Kitchen Musical*, sketch show *Random Island* and Chinese drama *Fatefully Yours*. She even hosted her own online makeup guru channel, *Tried and Tested*, to the tune of 1.3 million views on clicknetwork.tv.

“I love film – there is something so romantic about being immortalised in film. But I love, love theatre for the time and intensity it demands,” she says.

Shu An first leapt into the theatre scene with Ho Tzu Nyen’s *The King Lear Project: A Trilogy* (2008), an abstract take on Shakespeare which won accolades at the prestigious Kunsten Festival des Arts in Brussels and the Singapore Arts Festival.

And the spotlight loves her back. In 2012, Shu An landed the plump lead role of *Seeker* in Resorts World Sentosa’s theatrical magic show, *Incanto*. She performs beside magician Joe Labero, a three-time recipient of the prestigious Merlin award, and an international cast of 50 actors, acrobats and dancers.

With the face and poise of a star, Shu An has been given a role to act alongside hot celebrities George Young and Shane Mardjuki in a new web drama called *Get Social* to air in 2013. Her dream role would be to play an iconic female character: “A Singaporean Audrey Hepburn, or a powerhouse like Oprah Winfrey. But I would love to play the tough girl in action films, and do my own stunts!”

JOURNEY INTO THE UNKNOWN

Few people would wander into the wilderness from the safety of the concrete jungle – but visual artist Genevieve Chua would.

Her penchant for the uncanny echoes in her work, where she often negotiates the line between the ordinary and supernatural. A group of girls photographed like a fleeting pack of wolves. Giant, dead trees shrouded in ivy and weeds. The basement of a shopping mall embedded in the bowels of a riverbed.

“I’ve always been interested in this invisible barrier that exists between society and Nature.” says Genevieve, whose works have been shown in solo and group exhibitions like ArtHK 2011, National Museum of Singapore, Gillman Barracks, Hiroshima MOCA in Japan, and Goeurn Museum of Art in South Korea.

Her latest series *Ultrasound* (2012), which was presented by top Southeast Asian gallery Valentine Willie, imagined a vision of an urban metropolis submerged under Nature’s tsunamic roar. Large six-foot tall canvases of once-familiar images of shopping malls nestle, womb-like, into screen prints of darkened river bed. The expansive, swirling pools threaten to swallow you whole.

There is a strange otherness, or otherworldliness, that is imbued in her work. They often portray solitary, seemingly abandoned landscapes, like the giant dead trees in *After The Flood* (2010), yet her creations speak volumes, toying with notions of presence and absence, the visible and invisible.

“I see my art as being more like a research process, creating small projects that fall under the mandala of a larger theme. The making of many small narratives that make up a grander one,” she says. This journey of searching and seeking was planted when she was studying at LASALLE, she recalls.

First trained as a watercolour artist when she was thirteen, Genevieve’s current artistic trajectory began



I’VE ALWAYS BEEN INTERESTED IN THIS INVISIBLE BARRIER THAT EXISTS BETWEEN SOCIETY AND NATURE.

under the tutelage of LASALLE’s fine art teachers like Dr Ian Woo, Khiew Huey Chian and Ernest Chan. “I was always encouraged to question my work at LASALLE. Is the work complete? And of course, it was never completely complete. It was then when I realised that this exploration could be the essence of my artistic process, a way to drive my direction,” she says.

She creates using a range of mediums and tools – from photography to the web, from metal casting to screen printing. The exploration has also taken her all over the world, where she has been awarded residencies hosted by Royal College of Art, London, CCC Shizuoka in Japan and was part of the BMW Young Asian Artist Series in Singapore Tyler Print Institute. In 2012, she received the Young Artist Award, one of the highest national art awards given by Singapore to recognise promising young artists.

Despite the accolades, Genevieve remains grounded. Comfortable ground for her would be the uncomfortable for some: she prefers wandering in the fringes of society, bringing back with her portraits of us, for us to see ourselves. Lit, perhaps, in a slightly different light than we previously imagined.

MARIEL REYES

BA(Hons) Musical Theatre 2007

The bubbly children's TV host was chosen as cast in local film *Singapore Dreaming*, which was the first in Singapore to receive an IFFPA-recognised international feature film award and a recipient of the Montblanc New Screenwriters Award. She also played the role of 'Dorothy' in *The Wizard of Oz* staged at Drama Centre, National Library of Singapore. She is now in New York City pursuing her acting career.

RIZMAN PUTRA

BA(Hons) Fine Art 2007

SHARDA HARRISON

BA(Hons) Acting 2009

Sharda appeared in three Singapore Arts Festival shows: short film *once upon/dance* by freestate productions, *Kanjoo* by HuM theatre, and *Dream Country* helmed by Marion d'cruz. Also acted in a cross-cultural performance *Crossings* which premiered in Singapore and Rijeka (Croatia), and *decimal points 5.7* directed by Rizman. He is well regarded as a visual/performance artist, band frontman, theatre performer and now director.

CRISPIAN CHAN

BA(Hons) Acting 2008

Played the role of 'Jack' in *Pangdemonium's* adaptation of *Swimming With Sharks*, a 1994 American comedy drama film and starred alongside Adrian Pang, Janice Koh and George Young. He is represented by FLY Entertainment.

ERIN BRUCE

BA(Hons) Musical Theatre 2008

Yet another act under her belt as she performed in the European production of *Shout! The Mod Musical* on a cruise liner. Her portfolio includes parts in productions worldwide – *A Chorus Line* (New South Wales), *Crazy For You* (London Palladium) and *Honk!* (Edinburgh Fringe Festival).

DANIELLE O'MALLEY

BA(Hons) Musical Theatre 2008

Spotted at the Sydney Opera House for her ensemble cast role in award-winning Broadway musical *South Pacific*. She has also performed as a lead vocalist in countless corporate shows throughout Singapore and Australia.

RAYANN CONDY

BA(Hons) Acting 2008

PAYAN J SINGH

BA(Hons) Acting 2009

The two artistic directors of Skinned Knee Productions had great individual and collaborative successes. Highlights included productions such as the very successful *Sonnets for an Old Century* for i-AM Festival 2012, and *Improv Comedy* performances by their troupe *The Little Friendly Giants*. Individually, Rayann directed *Goh Boon Teck's Purple* and was Artistic Director for the theatrical magic show *Incanto*. Pavan's individual successes included a major role in Sangeeta Nambiar's feature film *A Gran Plan* which has won numerous film festival awards, and a main role in local Okto TV production *Superforce*, the highest rated catch-up TV programme to date.

AMANDA TEE

BA(Hons) Acting 2009

Worked with the Singapore Repertory Theatre in productions such as *A Midsummer Night's Dream*, *Fried Rice Paradise* and *Macbeth*. She was also part of Esplanade's musical *National Broadway Company* presented during its tenth anniversary celebrations. Also hosted two sports programmes on Starhub and was invited to New York in 2012 as part of a creative learning initiative called *Richard's Rampage* presented by the Kevin Spacey Foundation.

LEZ ANN CHONG

BA(Hons) Acting 2009

Starred in local short film *Porn Masala* – one of the three shorts in *Sex.Violence*. *Family Values* by Ken Kwek; and landed the lead role in award-winning Malaysian short film *Sanzaru* by Adam Sinclair, which went viral. She is now a co-host for Astro Supersport TV show alongside renowned journalist/sportscaster Jason Dasey.

REBECCA SPYKERMEN

BA(Hons) Musical Theatre 2009

Starred in her first lead role as 'Viola' in *Twelfth Night* by Singapore Repertory Theatre; in *Pangdemonium's Spring Awakening* as 'Ilse', and in *Purple* by Toy Factory as 'Susan'. She was also in New York for the International Emmy Awards, having been a part of the musical TV series *The Kitchen Musical*.

ZAC TYLER

BA(Hons) Musical Theatre 2009

In the Adelaide Fringe 2012, he directed and produced *Unspoken Language*, a cocktail of music, dance and visual art at the award-winning Queen's Theatre. He is working on a one-man cabaret piece to perform in more festivals worldwide.

SEONG HUI XUAN

BA(Hons) Musical Theatre 2010

Played the role of 'April' in *Dream Academy Productions'* adaptation of Stephen Sondheim's *Company* and 'Anne' in *Wild Rice's La Cage aux Folles*. She also teaches piano and drama and loves devised work and writing.

CASSIE THOMSON

BA(Hons) Musical Theatre 2010

Sang and danced as one of Disney's favourite characters 'Belle' at Hong Kong Disneyland alongside iconic Disney characters in *The Golden Mickeys*.

CARLA DUNAREANU

BA(Hons) Acting 2011

Moved to Manila and debuted in her first movie entitled *The Bride And The Lover* by Regal Entertainment. She also landed a regular radio gig on Magic 89.9FM, the Philippines' top English radio station.

ERWIN SHAH ISMAIL

BA(Hons) Acting 2011

Charmed audiences at The Edinburgh Festival Fringe in a children's play *Our Island*; portrayed 'Jeremiah' in the 2012 reproduction of Jean Tay's award-winning play *Boom*, and starred in a local three-man play, *Bedok Reservoir*, that addresses a dark side of Singapore not openly discussed. He was also part of the musical TV series *The Kitchen Musical*, broadcast across Asia.

KRISTY GRIFFIN

BA(Hons) Musical Theatre 2011

Dazzled the crowd at Universal Studios Singapore as the well-loved cartoon character 'Betty Boop'. She also appeared in Bellepoque's operetta *Another Murder on the Orient Express*.

MATILDA CHUA

BA(Hons) Musical Theatre 2011

RAYANN CONDY

BA(Hons) Acting 2008

Matilda stepped into the shoes of 'Mademoisella' in local theatre company Toy Factory's updated version of *Purple*, directed by Rayann.

RAYVE TAY

BA(Hons) Musical Theatre 2010

Became the first ever Singaporean participant at the Robert Wilson Watermill International Summer Program in New York where he worked with the likes of Robert Wilson, Mikhail Baryshnikov, AJ Weissbard and Desi Santiago. Apart from starring in musicals *Spring Awakening* and *National Broadway Company* (in Singapore), he also worked with award-winning Swedish director-performance artist Charlotte Engelkes in developing and presenting the piece *Very Wagnerian Night*.

RACHEL MARLEY

BA(Hons) Musical Theatre 2011

Spotted as part of the vivacious cast in local theatre company *Pangdemonium's* adaptation of *Spring Awakening*, one of the best Broadway musicals ever written.

TOM RAGEN

BA(Hons) Musical Theatre 2011

As well as working as a singer, dancer and host at Universal Studios Singapore in *Monster Rock!* and *Hollywood Dreams Parade*, he appeared in Bellepoque's production of *Another Murder on the Orient Express*. He was also a featured vocalist at the grand opening of Resorts World Sentosa.

MINA ELLEN KAYE

BA(Hons) Musical Theatre 2012

Performed in *Dream Academy Productions'* adaptation of the Tony Award-winning musical *Company*. She was already a regular on their sets (e.g. *Into The Woods*) even before graduation.

JOAVIEN NG

Diploma in Contemporary

Dance 1997

Collaborated with artist Choy Ka Fai in a 'muscle memory' dance experiment *Notion: Dance Fiction*, and performed solo in a *LIFE performance* portraying snippets of life encounters in an artificially constructed world. Both dance sequences were held at Esplanade.

ZHUO ZIHAO

Diploma in Dance 2002

Received the Young Artist Award 2012. His co-founded company, T.H.E Dance Company restaged *As It Fades* at the Kuala Lumpur Performing Arts Centre, Beijing Modern Dance Festival and Oriente Occidente in Italy. He also performed with the company in a production titled *Silences We Are Familiar With* at Esplanade's da:ns Fest.

GIANTI GIADI (GIGI)

BA(Hons) Dance 2008

Returned to the limelight with a new choreographed work *a presentation in pursuit of beauty* that won 'Most Popular Work' at the Sprouts All Stars National Competition presented by National Arts Council. She founded a dance school, GIGI Art of Dance in Jakarta soon after graduation.

KHAIRUL SHAHRIN

Diploma in Dance 2011

BA(Hons) Dance 2012

The inspiring dancer and choreographer was hand-picked by the National Arts Council to represent Singapore in *Asian Culture Road* organised by the Ministry of Culture in South Korea; performed in a festival in Jogja International Performing Art Festival, presenting a piece titled *Path* and took part in the Sprouts All Stars National Competition.

INCH CHUA

Diploma in Arts

Management 2010

The singer-songwriter, who has launched several digital albums, was in Los Angeles on and off for the past year for various projects. She was also cast in the 2012 Kuo Pao Kun Festival adaptation of *Lao Jiu*.

EUGENE YIP

BA(Hons) Music 2010

A full-time musician with homegrown band MICappella. The versatile and bilingual rock group emerged second place in a Chinese singing competition, The Sing-Off China that was broadcast on Shenzhen Satellite TV.

EUGENIA YIP

BA(Hons) Music 2011

The singer-songwriter of electro-pop duo Riot In Magenta has performed in music festivals in Indonesia and at the Mosaic Music Festival in Singapore. She is also the lead singer of The Beatroots, an energetic pop, rock and acoustic live band that plays weekly at the Beer Market, Timbre (Gillman Barracks) and Timbre (Arts House).

ALICIA SOH

BA(Hons) Music 2012

Swinging between sweet acoustic sounds and hard metal, she chose to be a full-time musician upon graduation. She plays keyboard for band Ammarah and performs with jazz guitarist Amos Tadete weekly at Timbre (The Substation) and Bungy Bar.

DAVID STEVANOV

BA(Hons) Advertising Design

2009

Became the youngest jury member in the prestigious D&AD Awards. He was also named by leading Campaign magazine as one of Asia's most awarded art directors of the year. His portfolio includes work on Ogilvy & Mather accounts like Coke, The Economist, Faber Castell and CIMB Bank.

ZULKIFLE MAHMUD

Diploma in Visual Art 1997

Singapore's first sound artist invited to showcase at the 52nd Venice Biennale in 2007. The Associate Artist with The Substation also participated in i-Light Marina Bay 2012 with his light installation, *Deck Journey*. He held a sound-art performance titled *Imaginary City*, Granada during his residency at The Unifiedfield art space in Granada, as well as in Madrid and Valencia.

TAN WEE LIT

BA(Hons) Fine Arts 2002

The prolific sculptor received the National Young Artist Award 2012 recognising his distinctive practice locally and internationally. He is the Head of the Faculty of Visual Arts at The School Of The Arts.

JEREMY HIAH

KAI LAM

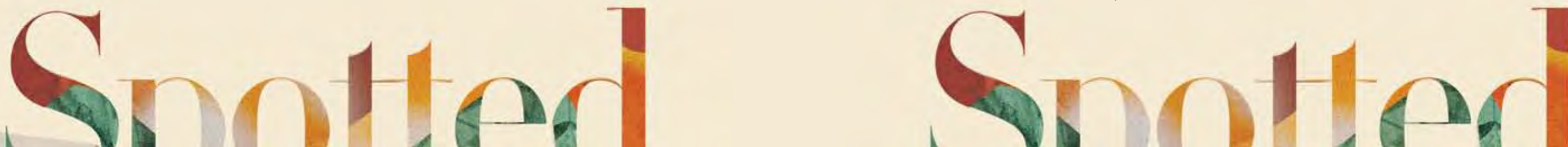
BA(Hons) Fine Arts 2002

Taking art out of the studios and into the streets of Singapore, Jeremy and Kai Lam performed *You, And Then Me*, a multi-disciplinary performance at an old housing board estate.

GENEVIEVE CHUA

BA(Hons) Fine Arts 2004

The 2012 Young Artist Award recipient exhibited half a dozen new works during the year. After almost eight years working with a variety of artistic medium she returned to painting with a solo exhibition of twelve works in *Birthing Ground Not A Sound*.



ANA PRVACKI
MA Fine Arts 2005

Collaborated with renowned art director Shane Valentino to present her project *The Greeting Committee Reports* at one of the biggest international shows in art, dOCUMENTA(13) in Kassel, Germany.

JANE LEE
BA(Hons) Fine Arts 2005

Known for her bold colours and tactile canvasses, she is one of Singapore's more notable contemporary artists. A recipient of the Singapore Art Prize in 2007, she has exhibited at biennales, museums and commercial galleries. This year, she was represented in New York by Sundaram Tagore Gallery, as well as in Hong Kong by Osage Gallery.

BRUCE QUEK
Diploma in Fine Arts 2006

Exhibited his artwork *Hall of Mirrors* in *The Singapore Show: Future Proof*, Singapore Art Museum.

CHUA CHIN CHIN
Diploma in Fine Arts 2006

Exhibited a collection of paintings, drawings and small-scale installations in *Faces, Hands, Feet & Little Things* at The Substation, Singapore.

JEREMY SHARMA
MA Fine Arts 2006

His series of work titled *The Massive* (2006), which is part of Singapore Art Museum's contemporary art collection, was featured in *Panorama: Recent Art* from Southeast Asia. The exhibition charted some of the urgent issues related to contemporary art-making in Asia today. He also had a solo exhibition *Apropos: Jeremy Chua* at the Institute of Contemporary Arts Singapore, LASALLE.

KHAIRUDDIN HORI
MA Fine Arts 2006

The Senior Curator at the Singapore Art Museum co-curated *The Singapore Show: Future Proof*, an annual show that presents artworks from young artists whose innovative and unique practices have generated attention and accolades in various art circles.

LEE WEN
MA Fine Arts 2006

The Cultural Medallion recipient is one of Singapore's most internationally recognised contemporary artists. In 2012, Singapore Art Museum presented his works in an exhibition titled *Lucid Dreams in the Reverie of the Real*, celebrating his two-and-a-half decade long artistic career.

TOH HUN PING
BA(Hons) Media Art 2006

To encourage broader discussion on the purpose and impact of visual and multimedia art, he showcased *The Same Rain Same Wind* (2012) alongside Milenko Prvacki, Tan Wee Lit and Jeremy Sharma with internationally renowned artists at Chiang Mai University.

RYF ZAINI
BA(Hons) Interactive Art 2007

Invited to showcase his light installation *5quid* at i-Light Marina Bay 2012, Asia's first and only sustainable light art festival. He was also commissioned to stage *Look No Further*, a site-specific installation for *The Singapore Show: Future Proof*, Singapore Art Museum.

YE SHUFANG
MA Fine Arts 1998

Assistant Director of Education and Outreach at The National Art Gallery. Her artwork, *Exercises in Shape* was featured among a hundred favourite artworks of 2011 in the Bazaar Art (China) magazine January 2012 issue.

JYING TAN
BA Fine Arts 2010

ISABELLA DESJEUX
MA Fine Arts 2010
Invited to exhibit in the show *Occupy Tiong Bahru* with their in-home installations as part of an annual arts walkabout event by OH! Open House. The art spaces were rooms in Singapore's first public housing board flats built in the 1930s.

MELISSA TAN
BA(Hons) Fine Arts 2011

One of the youngest artists invited to exhibit in *The Singapore Show: Future Proof*, Singapore Art Museum.

MICHAEL TIMOTHY
BA(Hons) Fine Arts 2011

His exhibition *Looking for Space*, came out of an independent art incubation programme for seven young emerging artists supported by the National Arts Council.

SHAH RIZZAL
BA(Hons) Fine Arts 2011

Exhibited *This is Home*, his graduation thesis work in *The Singapore Show: Future Proof*, Singapore Art Museum.

DONNA ONG
MA Fine Arts 2012

The Singapore Show: Future Proof exhibited her artwork *Crystal City* (2009) - an installation using bottles to frame a miniature skyline of a glass city, which she later donated to Singapore Art Museum.

CHUA SENG YEW
BA(Hons) Film 2010

As his second directed short film, *The Red Veil* was voted by The Substation's audience to appear in the institution's 'Best of First Take Sunday' special screening in December.

JAMES KHOO
SARAVANAN SAM
TARINI SINGH
BA(Hons) Film 2011

Hentak Kaki written by James Khoo and produced by Tarini Singh with the original idea from Saravanan Sam bagged the 'Best Performance' award at the 3rd Singapore Short Film Awards in March. A month earlier it had been screened at Next Reel International Film Festival presented by New York University's Tisch School of the Arts, in Singapore.

SARAVANAN SAM
BA(Hons) Film 2011

Awarded with 'Best Editing' at the 3rd Singapore Short Film Awards for his film, *Wild Dogs*, a documentary on Singapore's happiest street buskers.

KEN TAN ZHENG WEI
NAFISAH MOHAMED
BA(Hons) Animation Art 2012

Specialising in 3D animation, Ken and Nafisah landed coveted jobs as Matchmove Artists at the Singapore office of Double Negative, Europe's largest provider of visual effects for film.

JONATHAN CHUA
NADIA SO
BA(Hons) Animation Art 2012

The 2D specialists are engaged by Double Negative, Singapore as Rotoscope Artists trace over footage, frame by frame, for use in live-action and animated films.



MILS
By Sunny Lim (class of 2008)

Contemporary alternative menswear label. Inspired by asymmetry and soft structured lines, Sunny's debut collection was an instant hit when it was launched. It was the only local label invited to show at the 2012 Mercedes Benz Fashion Week.

2012
— Launched the label's first Spring/ Summer 12 collection in February.

— Presented Spring/ Summer 2012 collection at the Mercedes Benz Fashion Week in Sydney in April.

— Presented Spring/ Summer 2012 collection at the Audi Fashion Festival 2012 and BLUEPRINT trade event, part of the Asia Fashion Exchange Singapore in May.

— Presented Spring/ Summer 2012 collection at Tokyo Fashion Week as part of the Wut Berlin Showroom in October.



MASH-UP
By Daniela Monasterios Tan, Nathanael Ng, Shaf Amis'abudin (class of 2009)

Fun street-wear label inspired by everything from ethnic heritage and pop culture to cinematography. The label is born out of the trio's common love for music, partying and fashion.

2012
— Launched debut Spring/Summer 2012 collection 'Totemania' at the Audi Fashion Festival 2012, Asia Fashion Exchange Singapore in May.

— Launched Autumn/ Winter 2012/13 'Atlanta Goes To Atlantis' collection in September.

— Collaborated with Lomography to design a one-of-a-kind La Sardina camera for the La Sardina Wardrobe Exhibition in October.

— Expanded to Kuala Lumpur with Parkamaya fashion mall as stockist in December.

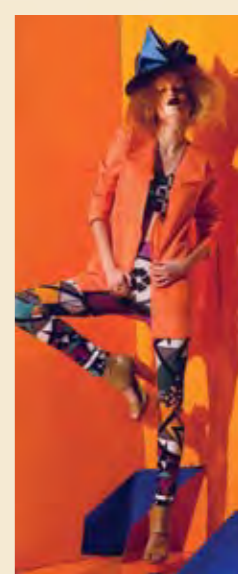


LIONEARL
By Lionel Low (class of 2009) with Hariz Lim

Launched in April as a fashion line for the futuristic independent woman with heavy influences from urban architecture. The label has been worn by Mediacorp celebrities and contestants in Asia's Next Top Model, a reality TV show produced by former super model Tyra Banks.

2012
— Presented Spring/ Summer 2012/13 collection at the Audi Fashion Festival 2012, Asia Fashion Exchange Singapore in May.

— Launched Autumn/ Winter 2012/13 collection in September.



L'ILE AUX ASHBY
By Rayson Tan (class of 2005)

Started as a hobby, Rayson's passion for fashion design led him to start exclusive accessories label L'ile aux Ashby. His masterpieces have been featured in fashion magazines such as VOGUE, VOGUE Italia, Glamour UK, Surface Asia, W Korea and Highsnobette.com.

2012
— Only Singaporean label to participate in Born Designers 2012 showcase in France held in January.

— Participated in Seoul Fashion Week in April.

— Presented new Pre-Spring'12 collection 'Prodigy Of Colours' at BLUEPRINT tradeshow, Asia Fashion Exchange Singapore in May.



SATURDAY
By Daniel Loh (class of 2009) & Nic Wong (class of 2001)

Launched in 2009, this laidback chic womenswear label has achieved international renown in just three years. The duo have taken part in various international shows and is now stocked in major cities such as Singapore, Kuala Lumpur, New York, San Diego, Canada and London.

2012
— Launched Fall/ Winter 2012 collection at the Audi Fashion Festival 2012 and BLUEPRINT trade event, part of the Asia Fashion Exchange Singapore in May.

— Presented Spring/ Summer 2013 collection at TRANOI during Paris Fashion Week in September.

— Presented Fall/ Winter 2012 collection at Future Fashion Now, Asia's first pre-order fashion portal, in October.

— Opened first flagship store at Wheelock Place in December.



MILENKO PRVACKI
Construction Site
2001
Oil on linen

MILENKO PRVACKI
Building
2006
Oil on linen



JEREMY SHARMA
Pantheon
2012
Oil, beeswax and
magazine

ICA SS

INSTITUTE OF
CONTEMPORARY
ARTS SINGAPORE



Singapore and Tokyo titled *Videologue*; a collaborative fashion design project between the Faculty of Design and Curtin University called *3 ROOMS: Object Design and the Body*; an exhibition of artists who attended LASALLE's experimental creative lab, *Tropical Lab*; and multimedia works by recipients of The Winston Oh Travel Award.

East is West: Three Women Artists was an exhibition held in January, of three women now living in Berlin: Mariana Vassileva from Bulgaria, Nezaket Ekici from Turkey and Almagul Menlibayeva from

Kazakhstan. Together, they explore the figure of the woman as subject in regard to both cultural and gender differences with their respective countries of origin and tacitly the influence on their current practice living in Europe. It was held in January in Earl Lu Gallery, with new blinds installed in the gallery to make it more amenable to showing projections. There was also a performance by Nezaket Ekici and a discussion panel with the artists.

REPOSITION: Art Merdeka! was a solo exhibition by prominent Indonesian artist S. Teddy D. in ICA Gallery 1 representing twenty of his sculptural and installation pieces as well as some drawings. While this represents only a portion of his overall practice, this selection exemplified the playfulness and humour of his approach. To a certain degree, there is a Dada-esque quality to his humour mixed with the local or vernacular.

Chinese Bible was an exhibition by Yang Zhichao presented at Praxis Space in April. Here, he presented an extraordinary installation of over two thousand personal diaries that he had collected in China over three years. Some of them, which viewers could read, shed light on the daily life of Chinese citizens and the degree to which many wrote under the influence of Maoist ideological thought. Installed as a wall, there was a sense of the work being read as a monumental testament to an era.

Apropos: Jeremy Sharma featured work chosen from his studio representing his practice over the past two years. Seven lines of exploration were identified as characterising Sharma's investigation into the practice

of the medium. Sharma is a teaching member of the Faculty of Fine Arts.

Encounter: The Royal Academy in Asia was a collaboration with the Royal Academy in London, a challenging and exciting venture held across all seven ICAS galleries in September. ICAS was largely responsible for the selection of the twenty-three artists from Asia and a catalogue was produced in which I contributed an essay on participating artists from Asia.

Milenko Prvacki: A Survey, 1979 - 2012, spanning ICA Gallery 1 & 2 and TriSpace, was a survey exhibition of Milenko Prvacki held in October with some 100 works produced between 1979 and 2012. Prvacki has been part of LASALLE since he arrived from Serbia eighteen years ago. As former Dean of the Faculty of Fine Arts and now a Senior Fellow, it was fitting that he was awarded the Cultural Medallion in 2012. This will lead to a publication of his work to be edited by me and will be published in 2013.

3 ROOMS: Object Design and the Body was held in three ICAS spaces in November organised by Emily Wills, Programme Leader for Fashion Design and Textiles with Anne Farren of Curtin University. The exhibition showed three Australian-based designers and a number of design students from both campuses. Inspired by the three artists, these students exhibited their own designs.

Rhythm Section was held in ICA Gallery 1, TriSpace and Earl Lu Gallery. Since the beginning of European modernism, the concept of rhythm has a recurrent significance to art practice. The concept of rhythm is not only a sequence of signs but also a sequence of actions - it is a structuring category that controls the conscious perception and reception of art. This group exhibition is about the centrality of rhythm in contemporary art practice and features works in various mediums and disciplines by artists from across Europe and Asia.

In 2013, ICAS will have an exciting exhibition programme. ICAS will co-present some exhibitions for the Singapore Biennale 2013. It will stage several major shows including a solo exhibition by local contemporary art figure, Tang Da Wu, and several emerging and mid-career artists such as Ayano Hattori and Shubigi Rao, respectively.

DR CHARLES MEREWETHER
DIRECTOR, ICAS

EXTERNAL EXHIBITIONS

CUT THRU: A View on 21st Century Thai Art
11 JAN - 7 FEB

Guest curated by Loredana Pazzini-Paracciani
Angkrit Ajchariyasophon, Chulayarnnon Siriphol, Chusak Srikwan, Nawapol Thamrongrattanarit, Piyatat Hemmatat, Preeyachanok Ketsuwan, Ruangsak Anuwatwimon, Vichaya Mukdamanee, and Tawan Wattuya

East is West: Three Women Artists
14 JAN - 15 FEB

Nezaket Ekici, Almagul Menlibayeva, Mariana Vassileva

Transpaper
20 JAN - 8 FEB

Anh Tran and Irene Febry

Something About Seeing
20 JAN - 14 FEB

Wayne Lim and Derrick Ng

Videologue: Beijing - Singapore - Tokyo
20 JAN - 15 FEB

Guest curated by Ulrich Lau and Cheng Guangfeng
Lim Shengen, and Teow Yue Han, Han Tao, Li Ning, Shen Shaomin, and Tetsugo Hyakutake, Ulrich Lau, Cheng Guangfeng

Hong Kong Intervention
23 FEB - 18 MAR

Sun Yuan and Peng Yu

One Perfect Complex
23 FEB - 18 MAR

Lucinda Law

Foodjects
9 - 18 MAR

Ruptures and Revival: Cambodian Photography in the Last Decade
9 MAR - 1 APR

Guest curated by Zhuang Wubin
Heng Ravuth, Heng Sinit, Khvay Samnang, Lim Sokchan Lina, Mak Remissa, Sovan Philong, and Vandy Rattana

Artificial Moons III
30 MAR - 22 APR

Kane Phang

REPOSITION: Art Merdeka!
30 MAR - 26 APR

S. Teddy D.

Din Hubbub
5 APR

anGie seah, bani haykal, and Mohamad Riduan

WIRES
12 APR - 5 MAY

Chia Ming Chien

Apropos: Jeremy Sharma
12 APR - 11 MAY

Chinese Bible: Yang Zhichao
18 APR - 11 MAY



01

**EAST IS WEST:
THREE WOMEN
ARTISTS**
14 JAN – 15 FEB



02

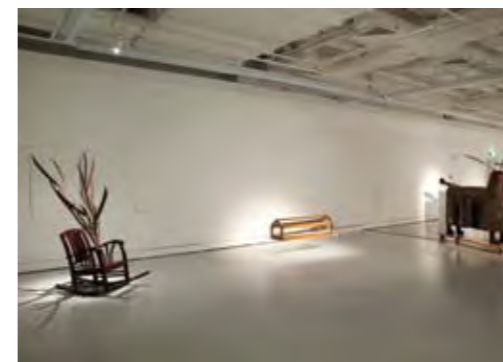


03

- 01 **ALMAGUL MENLIBAYEVA**
The Aral Beach 2
2011
Duratrans print in lightbox
Image courtesy of Priska C
Juschka Fine Art
- 02 **MARIANA VASSILEVA**
Toro
2008
Video
Image courtesy of
DNA Galerie
- 03 **NEZAKET EKICI**
Atropos
2006
Performance documentation,
presented at "Double Bind",
DNA Galerie. Photo by
Stefan Erhard



**REPOSITION:
ART MERDEKA!**
30 MAR – 26 APR



Rhythm Section
6 AUG – 2 SEP

Sofia Arvaniti, Liang Chen, Elisabeth Eberle, Fotini Gouseti, Gonghong Huang, Oleksiy Koval, Yuliia Koval, Peng Li, Zhanhao Li, Kuros Nekouian, Stefan Schessl, Xiao Tang, Petros Sianos, Veronika Wenger, and Shih Yun Yeo

Encounter: The Royal Academy in Asia
13 SEP – 21 OCT

Phyllida Barlow, Tony Bevan, Olwyn Bowey, Chen Chieh-Jen, Tiffany Chung, Eileen Cooper, Tony Cragg, Michael Craig-Martin, Richard Deacon, Tacita Dean, Dinh Q. Le, Tracey Emin, Antony Gormley, Nigel Hall, FX Harsono, Ho Tzu Nyen, Gary Hume, Paul Huxley, Albert Irvin, Chihiro Kabata, Kim Jongku, Christopher Le Brun, Jose Legaspi, Michael Lin, Liu Xiaodong, Richard Long, Lani Maestro, Rudi Mantofani, Lisa Milroy, Ng Joon Kiat, Om Mee Ai, Donna Ong, Cornelia Parker, Grayson Perry, Fiona Rae, Jenny Saville, Hiraki Sawa, Sopheap Pich, Sudsiri Pui-Ock, Udomsak Krisanamis, Gillian Wearing, Richard Wilson, Ian Woo, Tintin Wulia, Sun Xun, Yee I-Lann, and Zhao Renhui

Milenko Prvacki: A Survey, 1979 - 2012
1 NOV – 5 DEC

FOLD
7 NOV – 18 DEC
Rajinder Singh

Kei Takemura
8 NOV – 9 DEC

FACULTY EXHIBITIONS

though we be but human
(Faculty for the Creative Industries)
26 JAN – 5 FEB

Drawing Relations
(Faculty of Fine Arts)
20 – 27 JAN

Best of Design
(Faculty of Design)
28 – 29 FEB

Pens & Needles
(Faculty of Design)
17 FEB – 1 MAR

Beyond Limits
(Faculty of Fine Arts)
23 FEB – 2 MAR

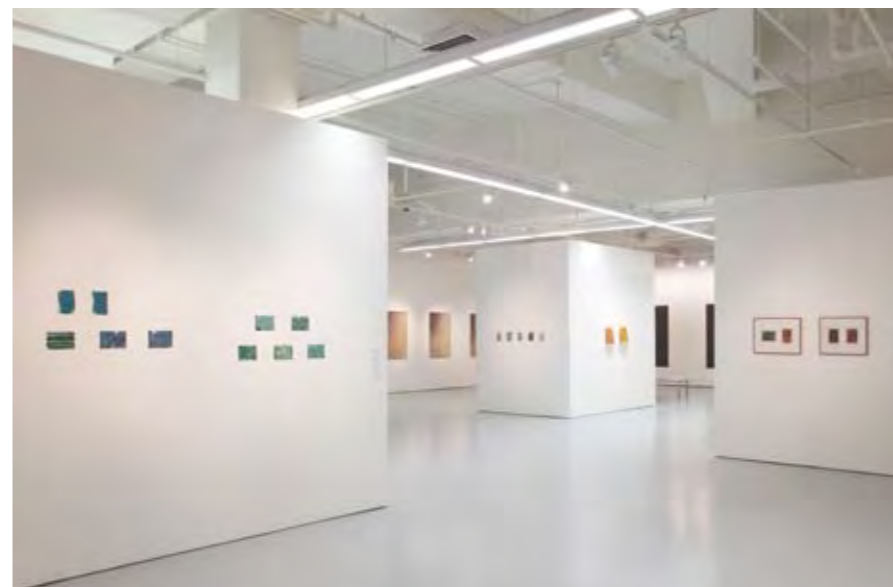
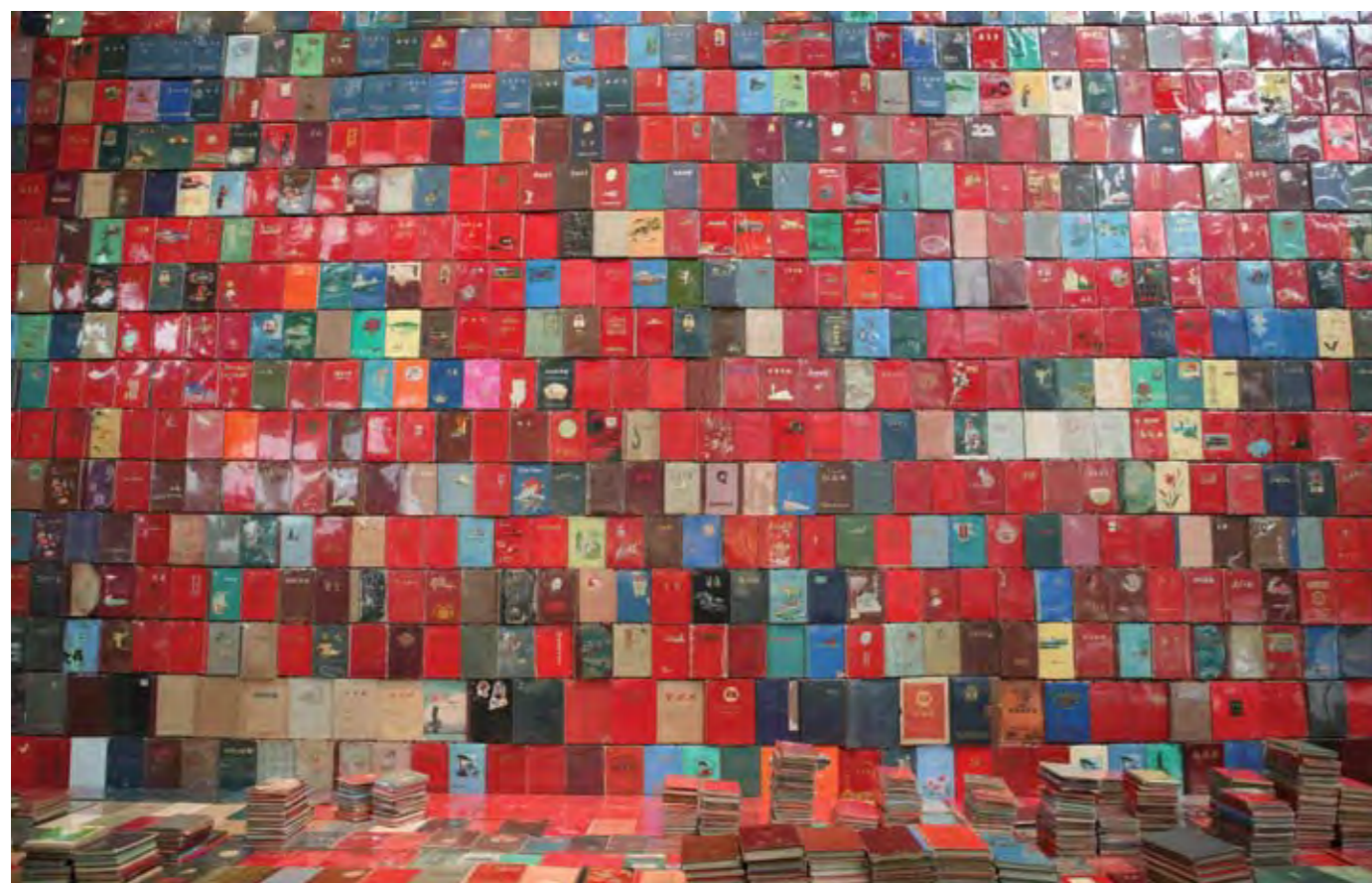
Resonance
(Faculty of Design)
4 – 29 FEB

From Life Drawing to Fashion
(Faculty of Design)
9 – 21 MAR

Stone Encounters
(Faculty of Fine Arts)
9 – 21 MAR

Salon 1112
(Faculty for the Creative Industries)
17 – 22 MAR

CHINESE
BIBLE:
YANG
ZHICHAO
18 APR – 11 MAY



APROPOS:
JEREMY
SHARMA
12 APR – 11 MAY



01 Pantheon
2012
Oil, beeswax
and magazine
02 Parergon
(landscape:
Golden Mile)
2011
Oil on postcard

- Animation**
(Faculty of Media Arts)
28 - 29 FEB
- Geometry in Repeat**
(Faculty of Design)
29 MAR - 12 APR
- Seek; Workshop Exhibition**
(Faculty for the Creative Industries)
14 - 19 APR
- Metamorphosis**
(Faculty of Media Arts)
25 APR - 4 MAY
- Come away with me**
(Faculty of Fine Arts)
4 - 15 MAY
- The LASALLE Show 2012 Exhibition**
(Faculty of Fine Arts, Faculty of Media Arts,
Faculty of Design, Faculty for the
Creative Industries)
24 MAY - 7 JUNE
- Tropical Lab 6: LAND**
7 - 15 AUG
- The Winston Oh Travel Award 2012**
(Faculty of Fine Arts)
24 AUG - 7 SEP
- Sonorous Duration**
(Faculty of Performing Arts)
27 AUG - 2 SEP
- Japanese Animation Exhibition: Atelier
Sango and students**
(Faculty of Media Arts)
25 OCT - 1 NOV
- And the Story Goes...**
(Faculty of Fine Arts)
1 NOV - 18 NOV
- Linking Drinking with Thinking**
(Faculty of Fine Arts)
7 - 16 NOV
- 3 ROOMS: Object Design and the Body**
(Faculty of Design with Curtin University,
Australia)
22 NOV - 9 DEC

SPECIAL EXHIBITIONS

**Singapore Youth Festival Art & Crafts
Exhibition**
(with Ministry of Education)
11 - 20 JULY

refraction
(with Down Syndrome
Association Singapore)
26 April - 3 May

PUBLICATIONS

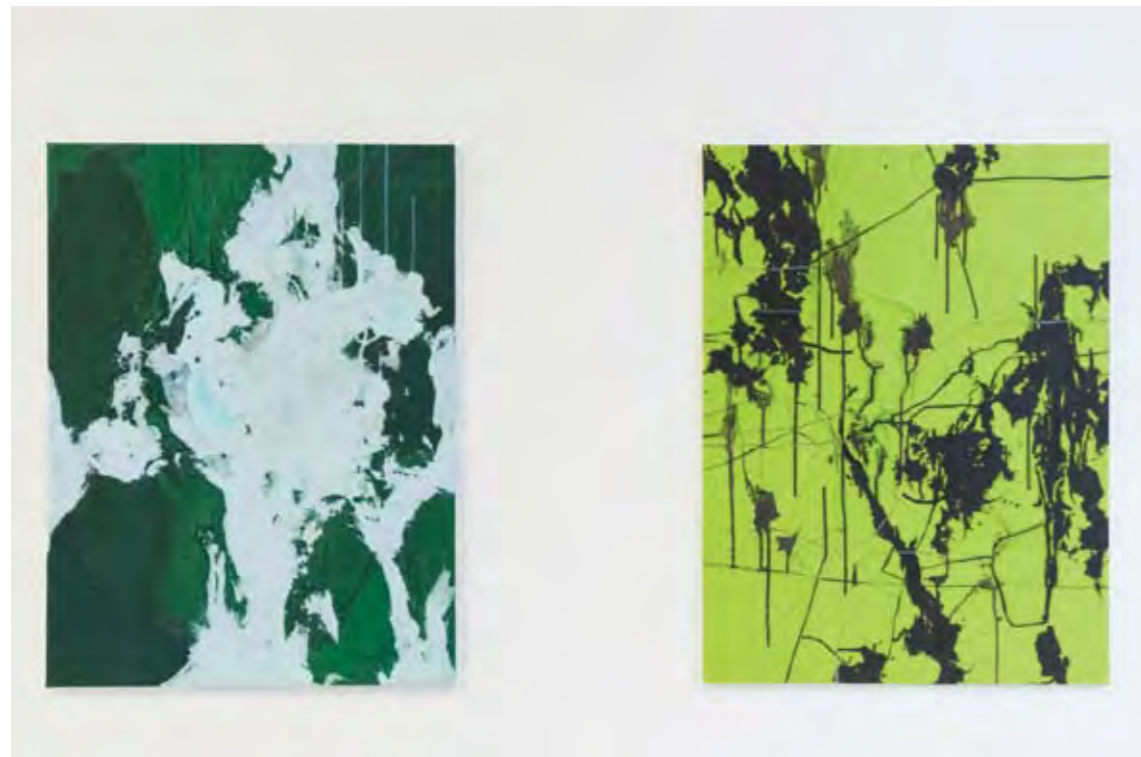
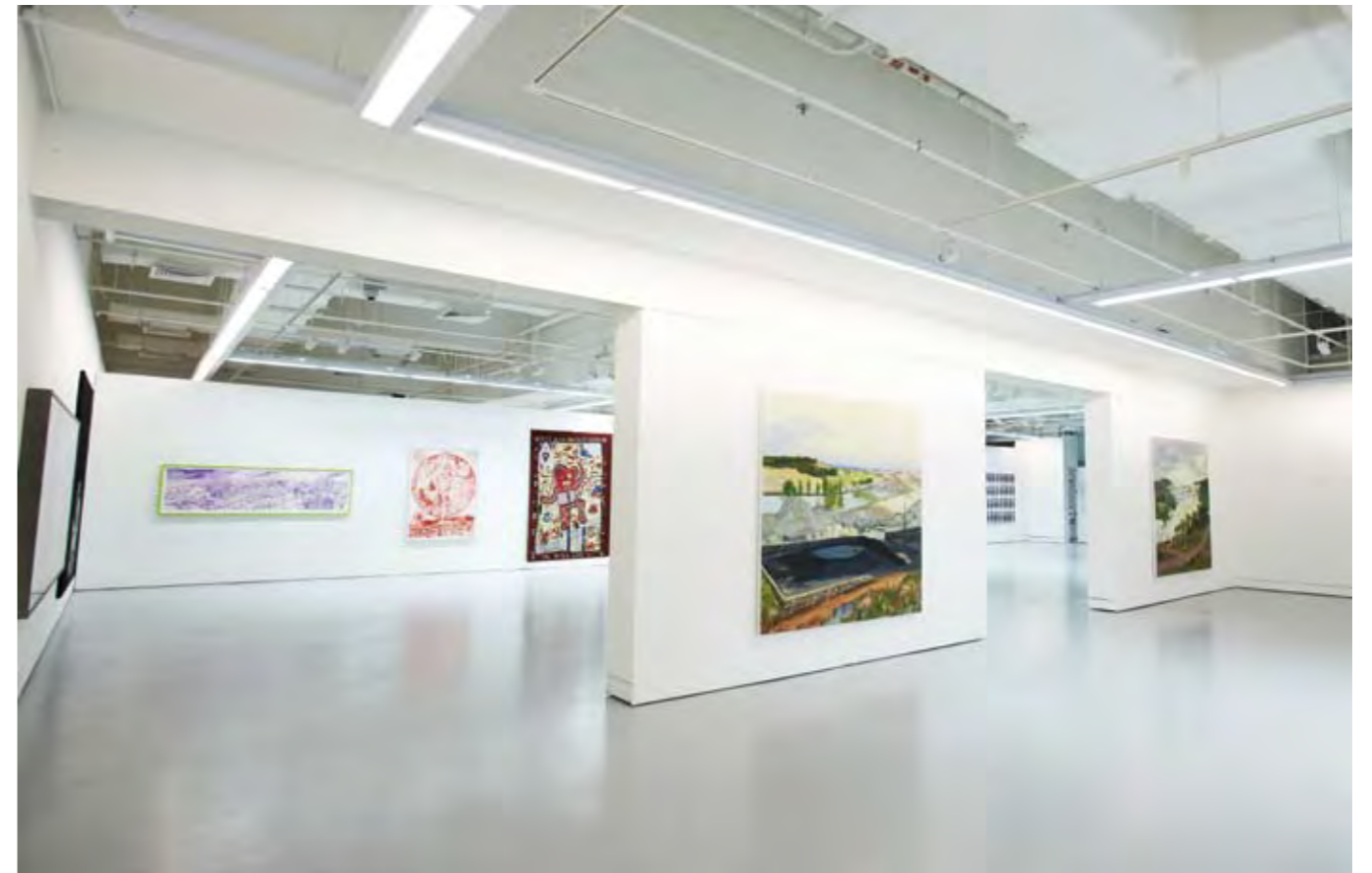
- Apropos: Jeremy Sharma**
- CUT THRU: A View on 21st Century Thai Art
East is West: Three Women Artists**
- GLOSSARY Volume 1/2011**
- Ian Woo: A Review, 1995 - 2011**
- Inside the Collection**
- Kei Takemura**
- Videologue**
- WIRES**



ENCOUNTER:
ROYAL
ACADEMY
IN ASIA
13 SEP – 21 OCT



01



02

01 TRACEY EMIN
Trust Yourself
2012
Neon (Coral Pink)

Trust Me
2011
Neon (Super Turquoise)

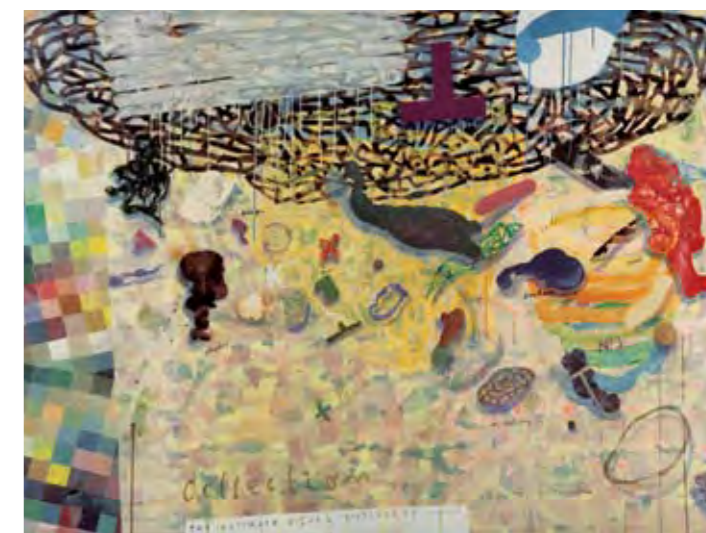
02 NG JOON KIAT
Green Series:
Nature And Borders
2012
Acrylic on cloth

03 TINTIN WULIA
(Re)Collections
Togetherness,
Stage 7
2012
Installation with
video projection
and performance.
Performance by
Elizabeth Lim.



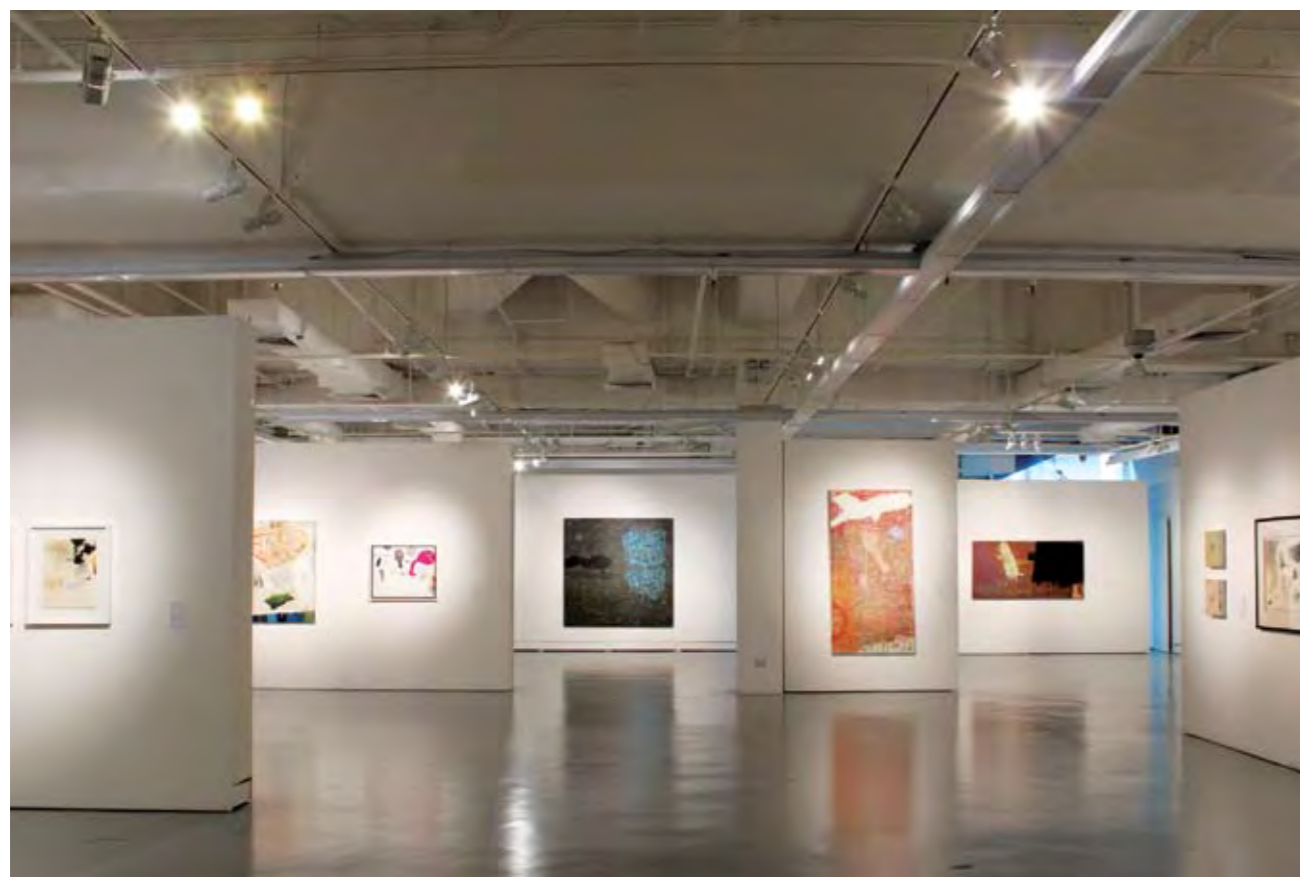
03

MILENKO
PRVACKI:
A SURVEY,
1979 - 2012
1 NOV - 5 DEC



01

01 The Ultimate
Visual Dictionary
2009
Acrylic on canvas





3 ROOMS:
OBJECT
DESIGN
AND THE
BODY

22 NOV – 9 DEC



02



01

01 ALISTER YIAP
02 JOCELYN TAN



01

RHYTHM
SECTION
7 AUG – 2 SEP



02



03

- 01 TANG XIAO
2010-2
2010
Acrylic on wood
Image courtesy of the artist
- 02 GONGHONG HUANG
Untitled No. 1 - 4
2009
Oil on canvas
- KUROS NEKOUJIAN
Boids_001-060
2012
Mixed media on wire-rack
and papier-mâché
Image courtesy of
Elisabeth Eberle
- 03 SHIH YUN YEO
Rhythm Of The Trees
2011
Chinese ink and silkscreen
on paper

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