

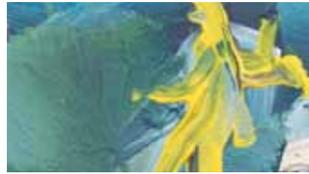
LASALLE

Review

2010

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President's Message

Where would you place LASALLE on an organisational continuum stretching in style from an army camp at one end to an anarchists' commune at the other? Well, that's difficult to answer, but an even harder question is "Where on that continuum **should** an arts college appear?" And I suppose, like so many answers in life, a flexible approach – sometimes almost schizophrenic – turns out to be useful; it certainly has in 2010.

So LASALLE has, over the last year, entered the impressively ordered world of the Council for Private Education with its compliance-based audit systems and checklists, whilst it has simultaneously encouraged its students to clamber out of their conceptual boxes and explore scary lands. And I'm happy to report that not only have our procedure manuals and flow charts impressed our auditors but also that our students' imaginations have broadened as their art communicates new visions.

No contradiction, I really don't think that there is a contradiction here between order and imagination, between structure and content. Beethoven's piano sonatas can hardly be accused of being unimaginative and yet they articulate the rigours of classical sonata form; and, in a similar way, LASALLE's students paint, dance, perform, sing, design and film within a well-managed college that is financially solvent, academically sound and administratively well run. But where is the evidence that this is true and that we can indeed cope with this institutional schizophrenia so well?

The evidence comes through the growing number of students who choose to invest their time and money in LASALLE. It's seen in our robust employment statistics which prove that creativity and earned income are not mutually exclusive, and it's supported by the burgeoning number of donors to the college who choose to give us money to fund student scholarships and the enhancement of our facilities. These features of our life in 2010 indicate trust in LASALLE, trust that we have created a strong and ordered structure within which extraordinary creativity can germinate and flower, and out of which tomorrow's professionals can emerge.

Of course these remarks of mine could simply be the complacent ramblings of a myopic college president, for where's the external disinterested verification? Well, in 2010 that came most palpably from the Arts Quality Assurance Framework report – a document, commissioned by the Ministry of Education and written by an international group of subject experts on what they thought of LASALLE. Unfortunately, the confidential nature of the report prevents my revealing too many details, but I think the Ministry will not mind my sharing that the experts rather liked what they saw at LASALLE and were happy to predict a rosy future for the college. I agree.

So here is at least the start of plausible evidence for 2010 being a successful year for LASALLE, but there's more, and it's based on a common characteristic of any successful institution whether it be an arts college, a commercial company or even a nation: lots of other successful organisations want to cuddle-up and become friends. And the successful institution welcomes this, for it's outward looking and impatient with the introspection of mediocrity. LASALLE now takes this positive stance with 2010 seeing the college working with its local communities in setting up a junior division for children, enjoying a joint exhibition with our distinguished neighbour Nanyang Academy of Fine Arts, and its staff volunteering time and expertise to assist projects in Bhutan, Vietnam and Cambodia, whilst students learnt from visits to Java, Japan, Korea,

China, Peru, UK, USA and Canada. In addition, academic collaborations were cemented with a range of like-minded institutions from around the world. These are clear signs of a college growing in self-confidence but always ready to learn from, and with, others.

In summary 2010 was, in my view, a pivotal year for the college: stability has morphed into progress as respectability has developed into excitement. We have become better at what we do, better at communicating what we do and better understood for what we do. A good year.

Prof Alastair Pearce
February 2011



Values, 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 opportunity to create new art by transcending traditional subject boundaries
- the disciplined freedom of artists
- the communication of truth beyond words

Ambition, LASALLE will become...

- one of the world's premier educational institutions for contemporary intercultural study of diverse artistic traditions
- the leading Asian educational institution for contemporary creativity in the arts
- a highly valued educational resource for Singapore's creative industries
- a major artistic reservoir for local communities
- centered on the student experience

Purpose, LASALLE exists...

- for the education of students
- for the enrichment of art
- for the promotion of artistic communication
- for the cultural and economic well-being of Singapore

Provost's Message



LASALLE's founding vision to train and nurture new generations of professional artists, designers, performers and thinkers for national and transnational communities in Asia-Pacific continues today. We do it well.

And yet, I often come across people in the arts and creative industries making anecdotal references as to what they deem as quality of education, of art and of experience. Often these anecdotes rest at two ends of a spectrum: "good" to "bad" with a weak middling "what's this?" - from "good" as in "your students are so professional" to "bad" as in "your students do not have skills that I require to get on with my work."

Fair enough that views are shaped by personal experience and professional needs, but the concept of quality arts education is problematised when, all too often, the enquirer often benchmarks quality of student work to that of the professional or amateur works that they see in their everyday life - be it good or bad.

This in itself is unfair to aspiring student-artists since they are put in a challenging situation to decide between developing his/her own voice and creative ability and that of managing their ability to become someone else, to emulate the godhead of their artistic form.

Moreover, many require graduate-artists to perform to the standards of the professional immediately upon graduation without the luxury of pupilage often readily accorded to graduates of conventional tertiary education. The latter go through a process of pupilage in an organisation and rise through the ranks. But in the arts, a musician, dancer, actor and designer is required to be from day one - a leader of his/her practice.

Then there is the artists' reticence. As the display of fame, recognition, bright lights become the muses of the ever growing quantum of theatrical and exhibition spaces in the Singaporean cityscape, artists are required to be communicative, assertive and arresting - values required to be inherent more so in art than the person. The lack of this display often is misconstrued as being ill-equipped.

All this is compounded by another challenge. Many who work in the arts often are unable to articulate what entails good or quality arts education. In moments of such encounters, I am often reminded of Aristotle's words, "Quality is not an act, but a habit." Indeed a habit of perpetuating knowledge, confidence and demonstrable skills. So where does the notion of quality

reside - in the art, the artist, in his/her learning experience or his/her ability to land a job? There are many schools of thought on the concept of quality from one that believes that excellence is limited to a few to those who believe that a quality institution is one that contributes to the knowledge of its students, to those who insist that employability is the only gauge of quality. This points to the reality that quality at best is perceptual and evidence through a system of sustained series of output supporting a perception. A good artist is assumed to always produce good art; even though the artist may have bad days and bad art. It is immaterial.

The scrutiny of LASALLE's performance helps key stakeholders interested in its contribution to the creative economy understand the health of the organisation, establish an operational framework for its quality, improve accountability, identify areas of development and assure its on-going commitment to its founding vision.

For LASALLE, instruments of quality ensure that its purpose and ambitions are effectively met. Our key instruments include accreditation, programme review through peer evaluation, graduate employment, quality of teaching staff, student-teacher ratio, quality virtual and physical infrastructure, collaborative activities, student participation in decision-making processes etc. Let me elaborate on the following.

Benchmarking

Our teaching adheres to the Subject Benchmark Statements for art, design, and performing arts as developed by the Quality Assurance Agency (UK). The only comprehensive system for practice-based arts education in global higher education today, this adherence ensures our commitment to global standards.

Our student degree classification is mapped against statistics developed by the Higher Education Statistics Agency (UK) to ensure parity between our programme outcomes and that of UK institutions, since there are no equivalent benchmarks within Singapore for art, design and performance.

Externality

Externality is critical to ensuring quality. In 2010, LASALLE successfully cleared several major audits including the Council of Private Education's Edutrust-Pilot Audit and the Ministry of Education's Arts Quality Assurance Framework audit demonstrating soundness in its corporate and educational enterprise. External Examiners audit our teaching

and learning to benchmark student work with those in the UK. External Examiners from illustrious institutions such as Goldsmiths College, University of the Arts London, Slade School of Fine Art, City University of Hong Kong, Glasgow School of Art, City University London, Liverpool Institute of Performing Arts, University College for the Creative Arts, and University of Sussex currently support the college and have found LASALLE a highly desirable place of learning for the arts.

Industry

The industry brings real-life currency to our student learning. Professionals and experts contribute extensively to teaching, programme development and internships to our students.

Furthermore, international collaborations with distinguished universities through student exchanges and joint projects such as Tropical Lab - a residency for top art students from key institutions such as the Royal College of Art (UK), the École National Supérieure des Beaux Arts (Paris), School of Art Institute of Chicago (USA) and Central Academy of Fine Arts (China), serve as an important forum for exchange of ideas amongst emerging artists, exposure for our students to international practices and opportunity for the institution to benchmark student output.

Research

Our staff continue to maintain a rigorous creative practice outside of their teaching as evidenced by the rich set of achievements - exhibitions / performances / publications. The Institute of Contemporary Arts Singapore, LASALLE's curatorial division, oversaw the completion of all its seven galleries and has become a major hothouse for contemporary art practice in Singapore and the region.

These instruments allow the college, as the subsequent pages demonstrate, to distinguish itself from the souk of higher education by remaining focused on its purpose to train artists, designers and performers and its commitment to contemporary art.

Venka Purushothaman
February 2011

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Chairman, Singapore Technologies Engineering Ltd

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President, LASALLE College of the Arts

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Executive Chairman, DTZ Debenham Tie Leung (SEA) Pte Ltd

Mr Jeffrey Siow
Deputy Director, Higher Education Division, Ministry of Education

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Mr Lee Suan Hiang
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President

Venka Purushothaman
Vice President (Academic) & Provost

Barbra Gan
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Director, Institute of Contemporary Arts Singapore

Ruth Morgan
Director, The Learning Centre

Malar Nadeson
Director, The Ngee Ann Kongsi Library

Ian Tan
Director, Division of Facilities

Agnes Wan
Director, Division of Human Resources

It was a fruitful year for LASALLE staff, students and alumni as they continued to achieve success in their chosen fields. Staff and alumni were recognised for their contributions to the local arts scene with national awards; and students proved their mettle when they brought home a bumper crop of medals from competitions. Yet others made their debut at local and international exhibitions and shows.



art at the olympics



LASALLE celebrated the Youth Olympic Games in August. A team of 80 Design students were invited to work with fashion designer Frederick Lee to create a range of eco-friendly fashion costumes. These were modelled by the students in the parade segment of the games' opening extravaganza. Frederick praised the designers for their unique designs, creative use of recycled materials and brave use of colours. Another team of Fine Arts and Interactive Art students collaborated to design and fabricate an interactive wall mural for the Youth Olympic Games Village. Titled *Constellations*, the artwork comprised some 500 individual LED lights, 30 ultrasonic sensors, 15 microcontrollers and 230 metres of conductive tape. It was inspired by the idea of chance encounters between strangers who meet and become friends.



much to crow about



Design students brought home a bumper crop of 23 medals (three gold, 11 silver, nine bronze) at the Crowbar Awards 2010. This was 14 more than the nine medals won in 2009. The three gold award entries were from Oh Ruey Jen and Ferdi Trihadi Raharja in the category of Image & Communications, and Marcus Lim in Advertising Communication. The Crowbar Awards, organised by the Association of Accredited Advertising Agents Singapore, is an annual platform for creative young talents to showcase their abilities. Said gold medallist Ferdi, "I learnt the importance of staying true to what I like most and to keep on doing that."

nafa-lasalle show



Top:
Ian Woo
The Blue Screen (extract),
2009
Acrylic on linen
60.5 x 46cm

Bottom:
Peter Low
Wall Mural, 2009
Ceramics
42 x 43cm

LASALLE and Nanyang Academy of Fine Arts staged a joint exhibition of 44 works by artist-lecturers from both colleges; ranging from traditional and contemporary paintings to sculpture and installation art. The artists were: Miguel Chew, Chiew Sien Kuan, Chng Keng Beng, Chua Poh Leng, Jian Yao, Adeline Kueh, Erica Lai, Hazel Lim, Lim Soo Ngee, Peter Low, Gilles Massot, Milenko Prvacki, S Chandrasekaran, Salleh Japar, Jeremy Sharma, Betty Susiarjo, Alvin Tan, Wee Beng Chong, Ian Woo, Raymond Yap, Zainudin Samsuri, and Zhang Bochao. Each contributed works for display at both schools from 17 to 30 August 2010.

bridging cultures, building cohesion



Can the arts bridge cultural gaps, build social capital and strengthen social cohesion in our multicultural world? These were some of the questions raised at the 6th Diversity Matters Forum, held on campus from 23 to 25 September 2010. The forum, with the theme 'social cohesion and the arts', was organised in partnership with the Australian Multicultural Foundation, the Commonwealth Foundation, Monash University and The Statesman. The forum attracted specialists in community partnership and engagement, artists and artisans who deal with cross-cultural creation, and practitioners involved in audience development.

art therapists convene



From hospitals to family service centres and schools, the use of creative arts in psychotherapy has increased rapidly in Singapore and Asia over the last few years. In view of this growing trend, LASALLE's Master of Arts in Art Therapy programme organised Singapore's first international creative arts therapy conference in January 2010. The three-day conference attracted international medical and health practitioners and experts who shared their experiences and expertise in a series of talks and workshops.

Dr Ikuko Acosta, Director of the Graduate Art Therapy Department of New York University and a pioneer in the field, delivered the keynote speech. Dr Ikuko first visited LASALLE in 2005; she commended the college on "the remarkable development" of its MA Art Therapy programme.

american connections



On 20 August 2010, LASALLE and the American Embassy signed a Memorandum of Understanding formalising an existing American Connections partnership between the two institutions. The American Embassy has been a supporter of LASALLE since 2006. Each year it helps the college library acquire specialised and rare collections of American materials. The Embassy also co-organises a wide range of cultural talks and performances in an effort to foster a richer understanding of American culture among Singaporean youth.

trispacer art incubator



LASALLE's Institute of Contemporary Arts Singapore (ICAS) launched the TriSpace Open Call Series in August 2010, with the aim of providing exhibition



space for new and emerging artists based in Singapore. Five artists made their debut solo showcase in 2010 - Danielle Tay, Christina Chua,

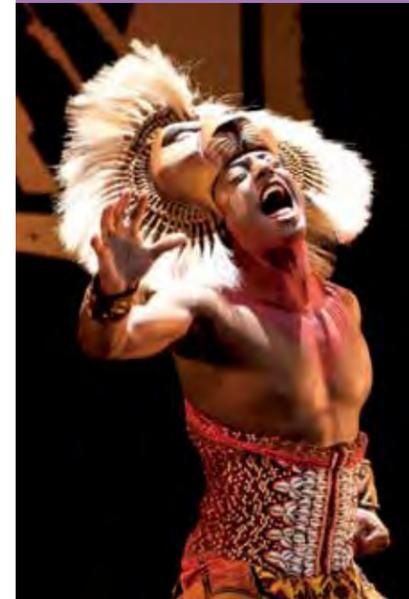
Ashley Yeo, Eunice Ng and Liang Cui for the exhibitions *Disposable Cities*, *Breathe Again*, *Silent Infatuations*, *Panic-Safe Room* and *Inside Painting* respectively. ICAS aims for the TriSpace gallery to be regarded as a premiere space for experimental and engaging works.

geometricising a tradition



Visual Studies Foundation students of the college were invited to exhibit in the *Geometricising A Tradition* exhibition at the Asian Civilisations Museum, as part of the Singapore Sun Festival 2010. Their creative brief was to create contemporary reinterpretations of Sumatran artefacts on display in the *Sumatra: Isle of Gold* exhibition. 18-year-old Cynthia Teddy said, "There are many things to consider when making an artwork and the main challenge in this case was the reconstruction process."

a kingly appearance



A team of Musical Theatre students were invited to perform in the launch event of the award-winning musical, *The Lion King*, at Marina Bay Sands. The student choir backed the vocals of the three star performers: Jonathan Andrew, Alexia Khadine and Gugwana Dlamani who play the role of Simba, Nala and Rafiki respectively. It was a great opportunity



for the students to work with international professionals from Broadway and the West End. Said student Thomas Ragen, "It was a great way to showcase the talents of our Musical Theatre programme in front of a large international audience."

singer-arts manager



When the alternative independent rock band Allura took a break in 2009 because three of its four members were enlisted for national service, its frontwoman Inch Chua took the opportunity to launch her solo singing career. At 22 the Arts Management student has already released two Extended Play recordings and was the only Singaporean ever invited to perform at Austin's South by Southwest (SXSW) music festival - one of the USA's most well-known launch pads for new content. Inch said that her arts management training equipped her to manage her own singing career. "From artistic and cultural policies, legal to the financial aspects, I feel much more well informed to make more decisive actions with my music career," she said.

short films make the cut



Kimberly Leng and Jow Zhi Wei from LASALLE's The Puttnam School of Film were invited by the National Museum of Singapore to screen their graduating film theses at its 7th Singapore Short Cuts festival. Warren Sin who headed the festival said, "Jow Zhi Wei's film *Waiting* was chosen on account of its sheer cinematic-ness, which is a rare quality seen in the short film scene here, let alone in a student film. Kimberly Leng's *7th of July*, on the other hand, exhibits a keen sense of story and performances, which are possibly the two areas most in need of polishing within the short film scene." Prominent local filmmakers who have had their films featured in the festival include Eric Khoo, Tan Pin Pin, Victric Thng, Wee Li Lin and Boo Junfeng.

bright young thing

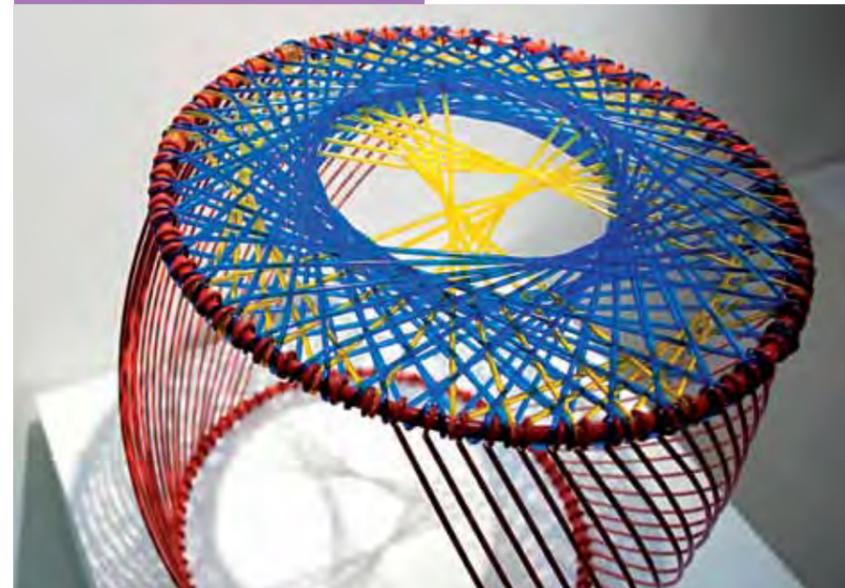
Raghavendran Rajasekaran was among nine local musicians who were selected for an eight-week mentorship programme, Bright Young Things, as part of the Singapore Mosaic Music Festival 2010. The programme also gave Ragha a chance to be part of the ten-day festival featuring a wide and eclectic



range of music presentations from jazz to blues, hip-hop, world, funk, electronica, folk, indie, and R&B. A flautist trained in Indian classical music since age 11, Ragha discovered other music genres while studying in LASALLE's School of Contemporary Music and developed a passion for jazz. He graduated last September with a Diploma in Music (Jazz Performance).

range of music presentations from jazz to blues, hip-hop, world, funk, electronica, folk, indie, and R&B. A flautist trained in Indian classical

inspired by tradition



Interior Design student Julyerna Koesmono's *Ayatori Stool* won a Merit Award in the Students Category of the Furniture Design Award 2010 competition. With funding from the event organiser, Julyerna had the chance to manufacture a prototype of her design which took three months. She got to work with an industry manufacturer and gained first hand knowledge in fabricating and testing a prototype. Julyerna's colourful polymer-thread stool, named after the traditional Japanese string game Ayatori, was also displayed at the International Furniture Fair Singapore 2010.

flying colours



Fashion Textiles student Meng Jing won the Singapore heat of the Society of Dyers and Colourists' Colour Design Award 2010 with a simple creation made from discarded fabrics. Jing's entry, titled *Fly Eco-chic*, was inspired by the recycling behaviour of birds in their use of broken twigs and leaves to make their nests. Contest judge Marn Lim remarked that Meng Jing's work "is the most comprehensive piece of design work in the competition, from trends and colour palette to a finished product. Beautiful colour palette and presentation skills." Not only did Meng Jing beat 11 other contestants to represent Singapore in the UK finals, she also landed a job with international home-fashion company Aussino, as a textile designer even before she graduated.

top honours



Several staff and alumni were acknowledged for their contributions to the local arts scene. Contemporary artist Amanda

Heng, who supervises postgraduate Fine Arts students at LASALLE, was awarded Singapore's highest honours for the arts - the Cultural Medallion, 2010. Choy Ka Fai, who graduated with a Diploma in Video Art from LASALLE in 2004, bagged the annual Young Artist Award, while three other alumni were winners in the Life! Theatre Awards: Fared Jainal for Best Director, Zulkifl Mahmod for Best Sound Design and Andy Lim for Best Lighting Design.

art travels



le weekend in paris



Take Away, an exhibition at Sabanci University in Istanbul, opened on 18 October 2010 and featured a selection of works by LASALLE students and recent graduates. The exhibition theme revolved around the idea of sampling from a body of work, and the process involved in negotiating the content. The artworks provided glimpses of the respective artists as they address issues of personal concern, such as memory, the ephemeral in their lives and the environment around them. The exhibition was curated by faculty members Salleh Japar and Chong Weixin.

Fine Arts Masters alumni – Alan Butler, Lucas Jodogne, Susan Olij, Sima Salehi and Patrick Storey – participated in the *Le Weekend de Sept Jours* exhibition in Paris in February 2010. The exhibition was part of the ongoing collaboration between the college, the Royal College of Art in London, the La Seine Programme at the École National Superior des Beaux Arts in Paris and China Central Academy of Fine Arts in Beijing. *Le Weekend de Sept Jours* invokes the utopian possibilities of art and points towards 20th Century ideas about a future leisure society in which the only purpose of life would be the pursuit of unlicensed pleasure and play.

on london runways



LASALLE was the first and only Asian college to have its graduating students invited to the prestigious London Graduate Fashion Week. Established in 1991, this annual event is a showcase of the best student works from 50 top universities in the UK and Europe. The trip was an amazing experience for Li Sang Rita, Lidya Chrisfens, Linda and Vicole Lang, whose works were praised for their refreshing take on fashion. Out of the numerous outfits showcased on the catwalk, Linda's denim hooded outfit managed to catch the eye of Hilary Alexander, fashion director of The Daily Telegraph who featured her outfit on their online news site.

seoul connection



Lecturers Circe Henestrosa and Lionel Roudaut of the Fashion programme visited Korea to finalise arrangements for a Korea-Singapore collaboration proposed by the Korean Society of Fashion Business. The collaboration resulted in an international symposium and the *FantAsia* exhibition. The two events were held at LASALLE in August



2010. About 340 industry experts, practitioners and students participated in the one-day symposium, debating and discussing relevant issues. The twelve-day *FantAsia* exhibition showcased cutting-edge fashion designs by 45 Singaporean and Korean designers, including LASALLE staff and alumni.

trainers in bhumthang



Fashion lecturers Tan Peck Leng and Emily Wills are no strangers to Bhutan. They have been to the Himalayan kingdom several times in the past two years to train the Bhutanese in techniques of tailoring of garments and small products. The project is part of LASALLE's community engagement efforts and in collaboration with the Singapore International Foundation's Volunteers Overseas programme. The objective is to enhance the employability of young Bhutanese so that they might contribute to the development of the culture-based product industry of the kingdom.

volunteers in phnom penh

Last September staff members, Nur Hidayah Abu Bakar (Dean, Faculty of Design), Circe Henestrosa (Programme Leader, Fashion Management) and Goh Ling Ling (Lecturer, Fashion Design) developed a workshop as part of a volunteer mission to the Modern Dress Sewing Factory in Phnom Penh. Circe and Ling Ling ran a three-day workshop on research induction and evaluation in bag design. The factory offers employment to a small group of HIV-positive women and produces bags for local and international markets. The project was a collaboration with the Singapore International Foundation.

learning opportunity



Last December, students from the college were invited back by Conrad Centennial Singapore for another real-life project. This time they were asked to design two mural paintings located at the entrance and exit of the hotel's car park. The team of twenty from various faculties gained valuable experience in researching, developing and presenting concepts to the senior managers of the 'client' company. Said lecturer Bridget Haworth who accompanied the team, "The project provided a wonderful learning opportunity in a variety of ways: confidence building, responsibility, team working and social skills, planning/organising, technical art skills and presentation skills." In 2009, Foundation year students had a similar opportunity to paint a series of murals in the hotel's staff lobby areas.

Exhibitions & Performances

January

4
BERITA HARIAN 2 – UTUSAN MELAYU
Visual Arts Exhibition



14
MINUTES OF MEETING
Visual Arts Exhibition



21
EXPOSE YOURSELF
Student Talent Show



21
THE BUTTON PROJECT
Visual Arts Exhibition



22
MAKE ME A SONG
Concert

26
LUNCHTIME CONCERT SERIES
Greg Lyons' "Omniform"

February

3
A DUAD IN PLAY: FRANCIS NG & RONALD VENTURA
Visual Arts Exhibition



4
SORRY FOR THE INCONVENIENCE CAUSED
Visual Arts Exhibition



22
D.I.A.LOGUE
Visual Arts Exhibition



25
OBJECT
Visual Arts Exhibition



26
NOW SHOWING – SONGS SCENES DANCES
Theatre Performance

March

4
WILLIAM SHAKESPEARE'S TWELFTH NIGHT
Drama



9
LUNCHTIME CONCERT SERIES
Chamber Choir Performance



17
VANITY FAIR
Fashion Flea Market



18
YEO SHIH YUN & RUNE SOTCHING
Film Screening



18
DESCRIBING THE LIGHT - WATERCOLOURS BY WINSTON OH
Visual Arts Exhibition



18
i-AM 2010
Arts Management Festival



19
SEEN – UN – SEEN
Light-Based Visual Works Exhibition



23
SWEET CHARITY
Graduation Musical



25
CORRESPONDENCES: FROM TRADITIONAL TO CONTEMPORARY
Visual Arts Exhibition



30
THE LAST SHOW BEFORE THE LAST SHOW
Visual Arts Exhibition



30
LUNCHTIME CONCERT SERIES
Contemporary Classical Ensemble



April

1
IN THE FLESH - NEW CONTEMPORARIES
Visual Arts Exhibition



8
KRIYAWORKS
Visual & Media Arts Exhibition



9
THINKING THROUGH PRACTICE
Visual Arts Exhibition



12
THE MANIPULATORS
Fashion Textiles Exhibition



13
LUNCHTIME CONCERT SERIES
Percussion Ensemble



13
NOW AND THEN, HERE AND THERE
Visual Arts Exhibition



15
JOHN ZORN'S COBRA
Concert



16
THE WONDERFUL WORLD OF DISSOCIA
Graduation Play



20
MOVING/STILL
Dance Performance



24
...AT LAST
Dance Performance



27
CONCRETE PLANS
Visual Arts Exhibition



29
CLOUD NINE
Drama



30
FLY WITH ME
Graduation Dance Performance



July

8
HEIMAT
Visual Arts Exhibition



20
THE FUTURE OF EXHIBITION: IT FEELS LIKE I'VE BEEN HERE BEFORE
Visual Arts Exhibition



May

14
RECITAL SEASON 2010
Music Performances



19
CO-LAB
Graduation Music Concert



26
UNIVERSES
Graduation Fashion Show



26
THE LASALLE SHOW '10
Visual & Media Arts Exhibition



Exhibitions & Performances

August

4
EDGEWORTHIA GARDNERI
Visual Arts Exhibition



19
FANTASIA
Fashion Design Exhibition



6
EXPOSE YOURSELF
Open-Mic Show



26
CULTURE JAM
Rebel Skate Graphics Exhibition



6
DISPOSABLE CITIES
Visual Arts Exhibition



16
NAFA-LASALLE STAFF SHOW 2010
Visual Arts Exhibition



18
ECCENTRIC CITY: RISE AND FALL
Visual Arts Exhibition



September

2
BREATHE AGAIN
Visual Arts Exhibition



23
PEER GYNT
Drama



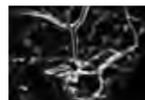
7
EURYDICE
Drama



29
TROPICAL LAB 4
Visual Arts Exhibition



8
THE WINSTON OH
TRAVEL AWARD 2010
Visual Arts Exhibition



30
TRANSMISSION EXPERIENCE
Visual Arts Exhibition



8
JOURNEY OF LIGHT
Interior Design Exhibition



30
LACAJA
Visual Arts Exhibition



15
THE 25TH ANNUAL PUTNAM COUNTY
SPELLING BEE
Musical



October

5
LUNCHTIME CONCERT SERIES
Akiko Ono



22
FOUND[n]ATION
Theatre Performance



7
SILENT INFATUATIONS
Visual Arts Exhibition



26
TRACES 2: THE ART INCUBATOR
GROUP EXHIBITION 2010
Visual Arts Exhibition



12
LUNCHTIME CONCERT SERIES
Aloysius Foong



27
REACTION
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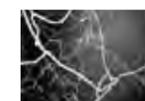
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- Art & Lifestyle Services Pte Ltd
- Peter Seah Lim Huat
- Ling Huat Seng Derek
- Embassy of the United States of America, Singapore
- Lee Foundation
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- Tee Nee Cheong
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- SMRT Corporation Ltd
- STAEDTLER Singapore Pte Ltd
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- Thirtythree Private Limited
- Toni & Guy Singapore Pte Ltd

faculty of design

- Ang Sheng Jin, McCann Erickson
- Jeff Cheong, Tribal DDB
- Jussi Edlund, Supershapes
- Naoto Fukasawa, Singapore Furniture Industries Council and Naoto Fukasawa Design
- Chris Fussner, KIN (Know It Nothing) and SIFR
- Prof Liu Dashuang, Chungnam National University
- Prof Park Hyewon, Chang Won National University
- Suraj Melwani, KIN (Know It Nothing) and SIFR
- Prof Shin SangMoo, Soongsil University
- Jo Soh, Hansel
- Jackson Tan, Phunk Studio
- Abigael Tay, Oblique Pte Ltd
- Teo Wei Jun, ufho.com
- Alvin Wong, Alchemy

faculty of fine arts

- Tom Carr, Escola Massana-Barcelona
- Heman Chong
- Debbie Ding Meimei
- Lesley Duxbury, RMIT University
- Tony Godfrey, Sotheby's Institute of Art
- Sand Helse, RMIT University
- Joo Choon Lin
- Lim Shing Ee
- Krisna Murti
- Alan Oei Chin Wey
- Shubigi Rao
- Howard Rutkowski, Fortune Cookies Projects
- Patrick Storey
- Tan Guo Liang
- Vertical Submarine
- Jason Wee
- Russel Wong
- Yeo Shih Yun
- Zhuang Wubin

faculty of media arts

- Beth Alan
- Olivier Bohler, French Embassy
- Boo Junfeng
- Vladimir Bouchler
- Karen Chan, Asian Film Archive
- Kent Chan
- Evan Davison, The Gunnery
- Ho Tzu Nyen
- Jimena Hoyos
- Janez Janša, Aksioma-Institute for Contemporary Art
- Angela Koch
- Lau Chee Nien
- Randall Lee, Black Magic
- Eugene Lee
- Samuel Leow, Samuel Leow Corp
- May Lin Auyong
- Derrick Loo
- Lynn Loo
- Radu Mihaileanu
- Raphael Millet, French Embassy
- Ong Kian Peng
- Brian Palmer
- Chandler Pohl
- Jim Sharman
- Tay Shih Ming, LucasFilm
- Victric Thng
- Andy Thomas, Hybrid Studio
- Ray Toh
- Toh Chee Hong, Pete's Creation
- Lillian Wang
- Desmond Wong, Two Oceans / Salt Films
- Zulkifle Mahmud

faculty of performing arts

- Alapana Centre for Indian Music and Dance
- Fiona Baird
- Vladimir Bouchler
- Cai Bi Xia, Chinese Opera Institute
- Nicholas Chim
- Chong Teck Seng Oliver
- Chung Yeun Soo
- Rayanne Condy
- Siti Ajeng Anggrek Fatimah
- Gabriel Hernandez
- Thomas Hecht
- Benjamin Ho
- Adrian Howells
- I Made Djimat Pak Budi, Apsara Arts Asia
- Iskandar Ismail
- Richard Jackson
- SP Biju Kalamadala, Bhasker Arts Academy
- Zbigniew Karkowski
- Adam Marple
- Mei Sheum
- Jeremy Monteiro
- Shaun Murphy
- Nicholas Ong
- Tracie Pang
- Cesare Picco
- Sally Rapiet
- Stefanos Rassios
- Jochen Roller
- Gustavo Romero
- Pamela Susan Pietro
- Yoshiko Sato
- Nigel Thompson Scott
- Kurniawan Siompo (Jecko)
- Najib Soiman
- Claire Sutherland
- Mary Tear
- Chikage Terai
- Makarome Teck Kay Tony
- Clayton Thomas
- Kaye Tuckerman
- Stephen Wangh
- Regan G Wickerman
- Tiffany Wrightson
- Darren Yap

school of integrated studies

- Vamini Belarmino, Asia-Europe Foundation Cultural Exchange
- William Byrnes, Southern Utah University
- Louie Cordero
- Dr Vishakha Desai, Asia Society, NY*
- Patrick Flores, University of the Philippines
- Constance Kirker, Penn State University
- Tasneem Moochhala
- Julie Viens, Multiple Intelligences Institute*

international art therapy conference speakers

- Dr Ikuko Acosta, ATR-BC, New York University *
- Dr Ami M Angell, LLM, NTU S Rajaratnam School of International Studies
- Dr Katy Barrington, ATR, Adler School of Professional Psychology
- Lynnette Beekwilder-Reid, ATHr, ANZATA Committee Member
- Vivien Beere, ATHr, Northern Metro Mental Health
- Johanna Czamanski Cohen, ATR, Ben Gurion University
- Dr Arnell Etherington, MFT, ATR-BC, Notre Dame de Namur University
- Melissa Giuttari, LLMHC
- Gisella Guttman, MA, BSc, MSPS, MAPB
- Dr Ephrat Huss, Ben Gurion University
- Jessica Koh, MA, Association for People with Special Needs
- Dr Kua Ee Heok, National University Hospital System
- Ronald P M H Lay, MA, ATR-BC
- Lee Guat Keow, Singapore Ministry of Education
- Sally Legg, ATHr, ANZATA Committee Member
- Amanda Levey, ATHr, Whitecliffe College of Arts and Design
- Loo Hwee Hwee, ATHr, National University Hospital Department of Paediatrics
- Denise Malis, MFA, ATR-BC, LMHC, Lesley University
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- Suellen Semekoski, ATR-BC, LCPC, The School of the Art Institute of Chicago
- Megan Shiell, ATHr, ANZATA Committee member
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- Matthew Trustman, MA, Roehampton University
- Wan Jia Ling, ATHr, Rainbow Centre
- Stephanie Wise, ATR-BC, LCAT, Marywood University and New York University
- Dr John Wong, National University Hospital System
- Maureen Woodcock, ATHr, Whitecliffe College of Arts and Design

6th Diversity Matters Forum Speakers

- Chua Beng Huat, Professor and Head of the Department of Sociology, NUS; Cluster Leader of Cultural Studies in Asia, Asia Research Institute, NUS
- Cecelia Cmielewski, Manager, Cultural Engagement Initiatives Community Partnerships, Australia Council for the Arts
- Dr Mark Collins, Director, Commonwealth Foundation
- Dr Hass Dellal, Executive Director, Australian Multicultural Foundation
- Andrew Firmin, Programme Manager – Culture, Commonwealth Foundation
- Julian Hill, Executive Director – Urban Development, Department of Sustainability & Environment, Australia
- Penny Hutchinson, Director, Arts Victoria, Australia
- Fotis Kapetopolous, Director, Kape Communications Australia
- Arun Mahiznan, Deputy Director, Institute of Policy Studies, Lee Kuan Yew School of Public Policy, NUS
- Jill Morgan, Director, Multicultural Arts Victoria, Australia
- Frank Panucci, Director, Community Partnerships, Australia Council for the Arts
- Padmini Sebastian, Director, Immigration Museum - Museum Victoria, Australia
- Alvin Tan, Artistic Director, The Necessary Stage
- T Sasitharan, Director, Theatre Training and Research Programme, Singapore

***speakers sponsored by the american embassy**

- Freddie Bryant
- Gilad Dobrecky
- Jessica Mathaes
- Randel McGee



EXIT

EXIT

Q

The Power of Voice

Aole Tacuma Miller

Lecturer in voice and speech

Multi-talented Aole Tacuma Miller is a man of many accomplishments. He is the first African American ceremonial mask dancer in Bali and is one of only 125 certified teachers of Fitzmaurice Voicework worldwide.

Aole's career has evolved far beyond theatre since his days as a theatre major in New York University's Tisch School of Arts. One of the highlights during his final semester was his involvement in developing an actor's studio in Brooklyn that has since become very successful. Among the actors Aole coached at the studio was Hollywood actress Michelle Williams. "We worked together for her role in the Academy Award winning movie, *Brokeback Mountain*. She had five sessions with me before she went for the shoot."

This internship was a prolific period for Aole; he honed and expanded his repertoire of skills. One of the skills he picked up was voicework. During that time, he trained under Catherine Fitzmaurice, the doyen of theatre renowned for her revolutionary techniques in training the voices of performers. "We needed a voice component for our studio, and my training in voicework came out of the necessity of having a well-rounded curriculum," he says.

It was also during this time that Aole became intrigued with mask work. "Mask work was what made sense to me, out of all the skills that I had acquired from my internship," explains Aole. "So I delved deeper into mask work. The masks were made in Bali. My mentor said I had to go to Bali to see and experience the island to really understand what mask work is about. So I went to Bali, and fell in love with Bali. I then created a programme for the studio where I brought actors to be trained in Bali."

Spending so much time in Bali, Aole began to explore other opportunities in the region. This led to him conducting workshops in acting, mask work and voice work in Indonesia, Malaysia and Singapore. He also taught in Australia.

Whether it is dancing or acting, Aole says the foundation of his work is about recalibrating the artiste into his/her imagination and inspiration. "It's about changing the image that someone has about his/her voice or body or movements as a performer. It's all learned behaviour. Most of the students that I encounter have no reference point for what I do, so I have a canon of exercises and pedagogy that is created for a three-year curriculum to help them develop as actors."

on teaching

Teaching has always been a part of Aole's life. Since his first experience of teaching as an eight-year-old – "I taught my illiterate grandfather to read" – Aole went on to coach students in New York, Europe and Asia.

Aole describes his form of teaching as tough but transformative, "Students very often come to school with the idea of who they think they are as an actor. I'm here to destroy all that and show them what they really are – that they are just human beings. The first year of their training with me is about cleaning house, breaking all those images."

"I'm an ego-buster. I crack their egos open and tell them to look at it. All the students who go through my class cry. Crying is a release of emotional holds on the physical body. Once the emotions are released, once they are cleaned up, we can work on transforming them into the characters' egos, not theirs."

For now, Aole says he is content to stay on in Asia, a blooming garden for the arts. "There's so much more opportunity for developing work here. Everyone is excited about developing new work and trying new ideas out."

"At LASALLE, we're dealing with cutting-edge artistes that aren't stuck and who are always searching for something new. When I first walked on the LASALLE campus and saw the building, I said this is definitely where I want to work. This is the atmosphere I want to be in. Because cross-departmental work is part of our culture here at the college, I get to work with different people and their students," he adds.

"I'm used to collaborating and this place feeds that. LASALLE is a contemporary college and everything we do is about pushing the envelope, and we have support from the government. It's the most bizarre paradox of all. But it's great!"

Aole is happy at LASALLE. "Here, I have the most amazing colleagues. Everyone is working and developing their work, they're always collaborating and respectful of one another. They're excited about making art. The highest priority of the college is to make contemporary art, and as a contemporary artiste, that's what I do, and that's what excites me."



I'm an ego-buster...
All the students who
go through my
class cry.

Agent for Change

Audrey Wong

Lecturer in arts and cultural management

Whenever she is asked about what she does, Audrey Wong's answer is: "I work in the arts." It is too hard to explain what Audrey does, in a nutshell. The list of roles she has played in the local arts scene makes for impressive reading: programmer, curator, supervisor, manager, strategic planner, organiser, leader-teacher and nominated member of Parliament.

For the past 14 years, Audrey has worked in various capacities at The Substation, Singapore's first independent contemporary arts centre. Initiatives that she was instrumental in launching include Moving Images, Singapore's first year-round film programme with a focus on supporting local filmmakers and films, and the Associate Arts Scheme to help local artists sustain their practice.

In addition, Audrey has also been involved in various activities with a focus on supporting local artists. She has curated and produced exhibitions and performances in Singapore and overseas. In 2003, she co-founded Magdalena (Singapore) – a group of women theatre practitioners who organised Singapore's first women's contemporary theatre festival, Crossroads, in 2006.

For the lover of contemporary visual arts, theatre and performance arts, working in the arts scene is a natural extension of her interests. Although she majored in literature during university, Audrey does not see much difference between literature and the other arts forms. "Both are ways of looking at things, they are about metaphors and language. The frequent reference to history and social commentary in literature is also there in the arts."

With her years of dealing with artists, Audrey firmly believes that artists want their works to be understood. "They are concerned about communicating their ideas and the meanings of their works with people," she says. "They want to explain the work without giving it all away. But it is difficult sometimes because the ideas are too abstract to be able to be properly and clearly explained to a non-artist."

on teaching

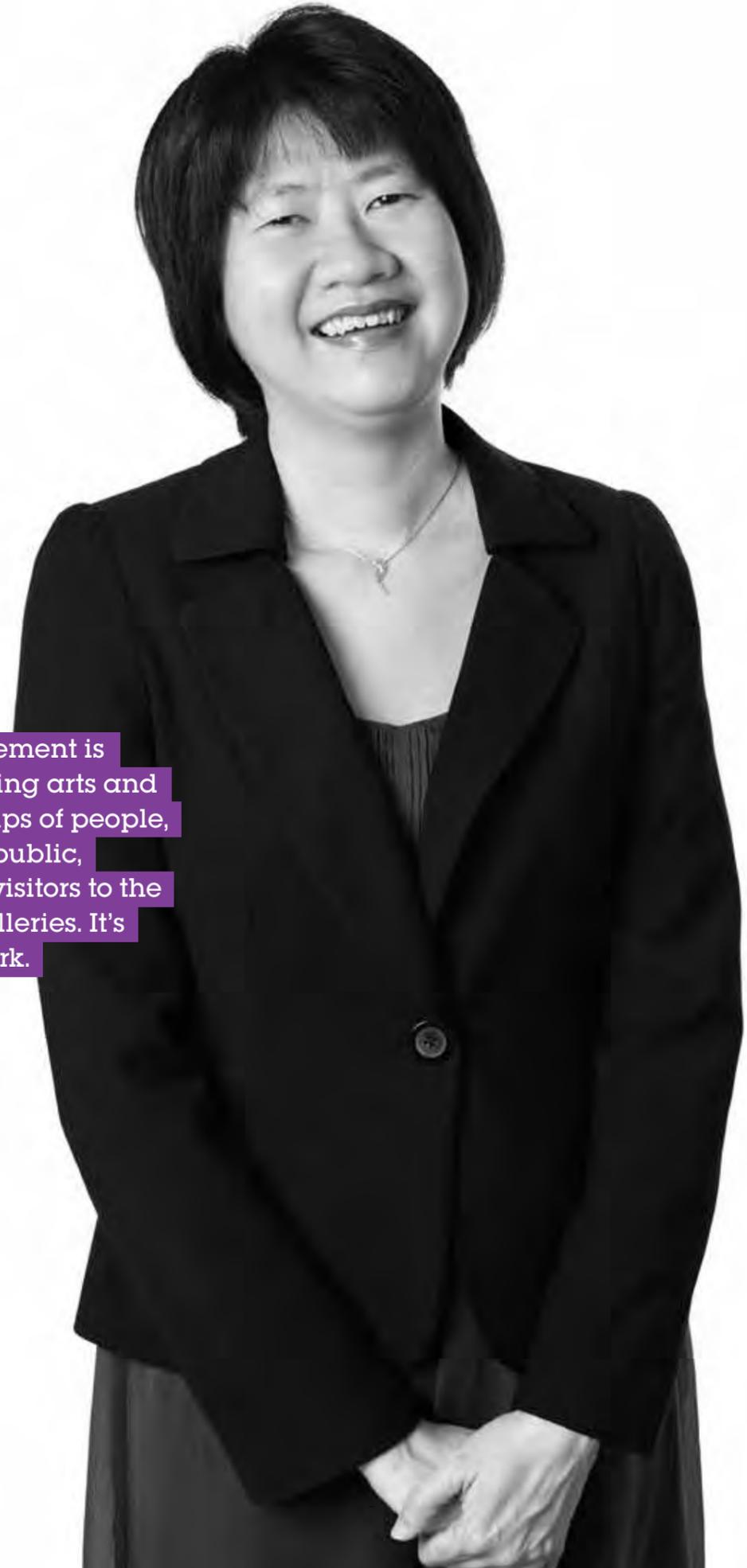
Audrey sees teaching as an extension of her work in arts management. "Arts management is about bridging arts and various groups of people, be they the public, sponsors or visitors to the sites and galleries. It's outreach work," says Audrey. "Teaching is like that too, because I am trying to explain to young people what it's like to work in the arts and to inspire them."

Her experience stands her in good stead with the students as she is a source of practical information. "They really want to learn from the industry so they do value lecturers with experience because they aspire to work somewhere in the industry whether in the commercial or non-profit sector. So they want to know what it's like."

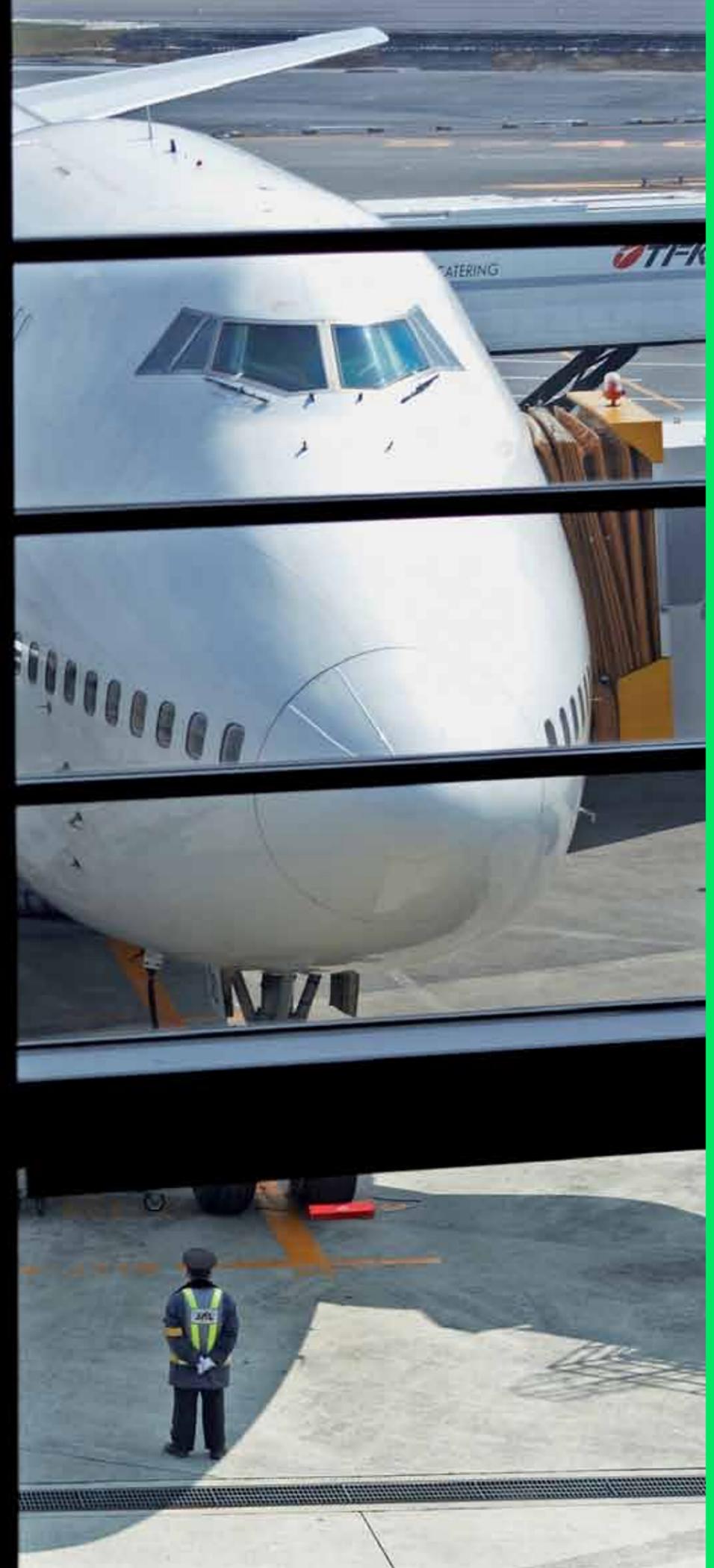
The veteran arts manager is heartened that many of her students are open to understanding what the work is about. They are hungry to learn and they are eager to step out into the industry. Much as that is gratifying for a teacher, Audrey does not paint for them a romantic picture of working in the arts. One of the first things she tells her students is that they need tenacity if they want to stick it out in the industry. "I tell them it's hard work. They should not expect money, fame or glamour. When you start out, it's just carrying tables and chairs. It's hard labour and long hours with little pay."

In the programme, the students learn what it means to work in the industry through attachments to arts projects both on and off campus. A recent addition to the faculty, Audrey says she was impressed with the students' diligence when they helped out at an international forum on campus. "They were working long hours and were on their feet," recalls Audrey, who believes her students have what it takes to make it. "They have very high energy, they are very practical and they are very promising."

Arts management is about bridging arts and various groups of people, be they the public, sponsors or visitors to the sites and galleries. It's outreach work.







PERU-TOPIA!

Singapore > Peru 12,567 km



Posted by Erwin Shah, 24, Acting student, who performed and participated in the UNESCO Chair-ITI World Festival of Theatre in Peru.

South America was never on my places-to-go list

I was to represent Singapore as well as LASALLE's Acting programme in the World Festival of Theatre Schools. The connecting flights from Singapore to Peru were about 26 hours long.

Did I mention "long"? Yes, the journey was long and that's just one-way. Fortunately I had great company on my flights: Jonathan Cancio, Carla Dunareanu and Rummana Yamanie - classmates whom I performed alongside during the festival.

As the festival was themed to showcase written works from Anton Chekhov, Eugene Ionesco, August Strindberg and Federico Garcia Lorca, it was somewhat convenient that a year before the trip we had performed Lorca's *Blood Wedding* as a full production but on different roles in a collaboration with the Musical Theatre students, directed by international director Stefanos Rassios.

You learn each time you fail

With over 27 theatre schools from 21 countries that participated, the opportunity to share views, experiences, knowledge and culture was immense.

The first week's schedule in Lima included a master class in the morning: 'The Actor at Play' led by Prof Christian Penny from New Zealand. We were introduced to several theatre games that were amusing and gave us the license to take risks when at play. We were allowed to "flop" many times and eventually discovered moments of magic through improvisation.

Following that, the daily itinerary continued with four different showings from different theatre schools of an hour each.

The festival was an amazing educational event where theatre students from around the world played together, observed one another and learned from each other all in one place.

It's crunch time

The second week took us to the beautiful city of Cusco, where we had the privilege of performing an abridgement of Lorca's *Blood Wedding* co-directed by Aubrey Mellor, Dean of Performing Arts, and Aole Miller, voice & speech lecturer.

Despite given only an hour for a technical rehearsal, plotting lights as well as setting up, the show was hailed a great success.

It was particularly rewarding that we got to spend the following two days on recreational tours to Lake Titicaca (highest commercially navigable lake in the world) and Machu Picchu (the Lost City of the Incas).

Looking forward to being an international artist

These two weeks have been enriching; I was rewarded with a great network of newfound friends who have showed professionalism, discipline and passion for the arts.

I have grown particularly fond of the idea of performing abroad since my return.

In fact, I look forward to working with a classical Peruvian composer, Oscar Cubillas, who has agreed to have me be a part of his upcoming performance in an Argentinean festival next year.



JOURNEY OF LIGHT

Singapore > Tokyo 5,311 km



Posted by Sarah Lim, 22, Interior Design student, who went to Japan on a two-week study trip to conduct an in-depth study of the culture through experience and

documentation in order to conceptualise a design proposal for the St Paul's Anglican Church in Singapore.

Dawn of new discoveries

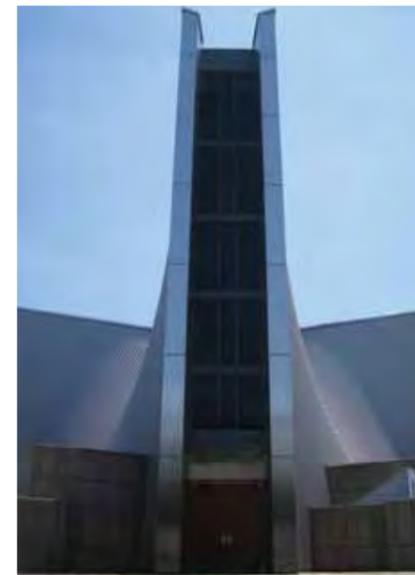
The phrase 'journey of light' clearly reflects the whole experience that we had during the two weeks in Japan. It was indeed an illuminating one.

Being able to visit famous architectural buildings in Tokyo, Kyoto and Osaka and to be present in these spaces evoked emotions which were far more rewarding than merely staring at the two dimensional pictures in books and magazines.

Learning from the Japanese architects on the myriad of processes was rewarding. We had the privilege of visiting two great architectural firms - Kisho Kurokawa and Kengo Kuma Associates - both giving us in-depth explanations about the philosophy behind their designs.

Spirituality and intellect come together

Amazing moment - being present in the still, quiet sanctuary of the famous Church of Light designed by Tadao Ando. The story behind why the building was built in this manner moved me; how the whole community worked together through thick and thin to make it happen; how a simple form can have such a big spiritual impact; and how divinity was represented in the spaces was breathtaking.



Simple but timeless

After the trip, I now look at things differently; I can pay more attention to the details and question myself on the intentions of the architect and designer during the design process.

The concept proposal the class developed for St Paul's Anglican Church was inspired by the immeasurable wealth of insights learnt in Japan. We observed the people and culture in the country. How tradition meets the modern. We visited places of worship to understand the bridge between culture and modernism. Extra attention was also paid to the materials and details used in the architecture of buildings in Japan.



Top Left: The proposal for St Paul's Anglican Church was inspired by the immeasurable wealth of insights learnt on the study trip

MINORITIES REPORT

Singapore > Yunnan 2,622 km

Posted by Ruben Pang, 20, Fine Arts student, who went to Yunnan, China on The Winston Oh Travel Award for artists to immerse themselves in a new culture.



experiencing a different culture

Yunnan is the most culturally diverse province of China with over 25 different ethnic groups. Anyone who says all Chinese look alike has obviously never been to Yunnan.

My primary objective in visiting this foreign land was to live with the minority tribes. The purpose of the trip was to experience living in a different environment and how that affects the art that you do.

I went to Yunnan as a recipient of The Winston Oh Travel Award - to find peace, quietude and a simple life in pursuit of a calmer art, but instead I found it faster and more exciting (and dangerous) than Singapore. And I liked it. My final work for The Winston Oh Travel Award exhibition, *The Urge to Merge*, reflects my experiences on this trip.

At 3,000 feet above sea level and with oxygen tanks located nearby, the view from the Naxi Heritage Village is breathtaking. Living with the Naxi meant living like them. To my surprise, I got to keep my cellphone, access my emails through their internet, learn to type ancient tribal characters on a qwerty keyboard and hog the playstation with Naxi teenagers whilst living in a cabin made of stone and mud. Such is the simple life!

night of revelations

When a group of youngsters head out at 11pm in Singapore, they're probably going clubbing. When a group of youngsters plus one Singaporean guest leave the house at 11pm in Lijiang, where do they go? Out for a walk, perhaps going hunting or even a session of late night Qigong?

Instead, my hosts brought me to the 800-year-old Lijiang Old Town, a UNESCO World Heritage Centre.

There, I saw a huge crowd packed into a large old building. When the building started to strobe, it became clear that my Naxi friends had brought me to a club in what used to be a temple. Thus I concur that it is universally agreed that the drum and bass are indeed a true religion.

One lesson learnt from this trip is that sometimes, the way you live life at home is how you will live it anywhere else.



JOGJA REMEMBERS

Singapore > Yogyakarta 1,255 km



We visited the Borobudur temple and the Prambanan Temple and it really amazes me how people who lived a millennium ago could not only create such huge structures with basic tools but with such intricate motifs and detailed designs.

Generational bridging is truly evident in this city where you see the historical and traditional forms of different art go hand-in-hand together with the hype and excitement of the current arts scene.

Visiting Jogja gave me the understanding that bridging two different generations together is possible and to me this city, with its vibrancy, culture and education is proof of this.



Posted by Lucinda Foo, 22, Interactive Art student, who went to Yogyakarta, Indonesia for art exhibitions and a cultural field trip.

touchdown! yay!

Took my first ride on a budget airline; it was not really to my liking but I did enjoy the aerial view of the Indonesian land and Mount Merapi.

My class and I tagged along on this trip together with the Fine Arts students. The purpose of this visit was to research and collect sample materials for a collaborative project across the two faculties/programmes and for Interactive Art students to visit the House of Natural Fiber, a well-recognised media arts laboratory based in Yogyakarta (Jogja). I was quite excited about the trip since it was the first time first year students got to go on an overseas trip.

the old mixed with the new

Jogja is a vibrant place and as you go around, you see places decked with interesting forms of graffiti. It being a city prized for having the most schools in the country, youths are aplenty here, influenced by the pop culture scene of the world.

Visiting the Institut Seni Indonesia, an art college in Jogja, was an eye-opener to see the different forms of art being created by these Indonesian students.



While the Fine Arts students went to view a batik and painting gallery, my classmates and I visited the House of Natural Fiber instead, which was run by a group of amazing interactive artists who manage the media arts scene in Indonesia.

The different art forms that they create really amazed us. We made great friends with them and stayed in contact even after the trip.

concepts behind the architectural beauty

Jogja also houses some of the most beautiful ancient structures of the world.

CALIFORNIA DANCING

Singapore > California 13,890 km



Posted by Samantha Teo, 19, Dance student, who went to University of California, Irvine on a dance residency programme.

Through these interactive exercises, we began to understand how performing a similar dance movement on screen and on stage can be different.

The opportunity to travel abroad for this programme provided us with a firsthand experience of how a similar art form is practised in other parts of the world, broadening our field of study.

Students that made up the classes were a blend of nationalities, harmoniously working and learning together effectively.

fresh ideas

Apart from the week's worth of school, we also visited Hollywood Boulevard and Disneyland.

The most fulfilling experience we had was at The Getty Museum.

The museum, with its splendid architecture and tastefully designed interior is perched majestically on a hill overlooking the contemporary landscape of Southern California.

It features a myriad of artworks ranging from the pre-20th Century, like European paintings and sculptures, to 21st Century contemporary works such as art installations and a stunning garden.

All six of us agreed that being at the museum got our creative juices flowing. We saw how various artforms worked together, akin to the collaborative works we practise in school.

new perspectives

In April, six dance students and two lecturers from the School of Dance headed to Irvine, California for a dance residency programme.

During our stay, we were fortunate to be able to attend a variety of classes at the University of California, Irvine. Classes



included dance technique lessons in modern, ballet and jazz; and dance-related modules: improvisation, choreography and performance, dance anatomy and dance for camera.

These classes were both exciting and enriching as it gave us a new perspective of dance as a form of art.

For instance, during the 'Dance for Camera' class, we were given a hands-on activity where we video-taped our movements.

JAVA JAZZ

Singapore > Jakarta 899 km



Posted by Eugenia Yip, 22, Popular Music student, who participated in the Jakarta International Java Jazz Festival 2010 held in Jakarta, Indonesia

It's the same as being an athlete! I gained an understanding of the importance of being committed to my craft and the performance too, such as having to stay away from anything cold before the big day! It was difficult, but definitely worth it.

jamming with the stars

I attended the Java Jazz Festival 2010 as an international performing artist. My band Wetfloor was invited to represent Singapore.

I am fortunate to have witnessed the immense passion that the artists at the festival have for their music and art.

Wetfloor is made up of a mix of LASALLE alumni and current students. We had Edward Rainier and Stephen Yonathan on guitars, Audrey Tengkey and Nazaruiddin Mashruddin on keys, Peter Shaun Hedger on bass, and Er Chow Kiat on drums. It was a humbling and inspiring experience to share the stage with several of the Indonesian musicians such as Idang Rasjidi.

The key factor that made this trip most inspirational for my band and I was that these musicians who were so talented and amazing at such a young age, remain humble and grounded despite their popularity.

It served as a reminder to us that no matter what stage we play on, we are the messengers of a gift with the purpose to create and spread the joy of music to the world.

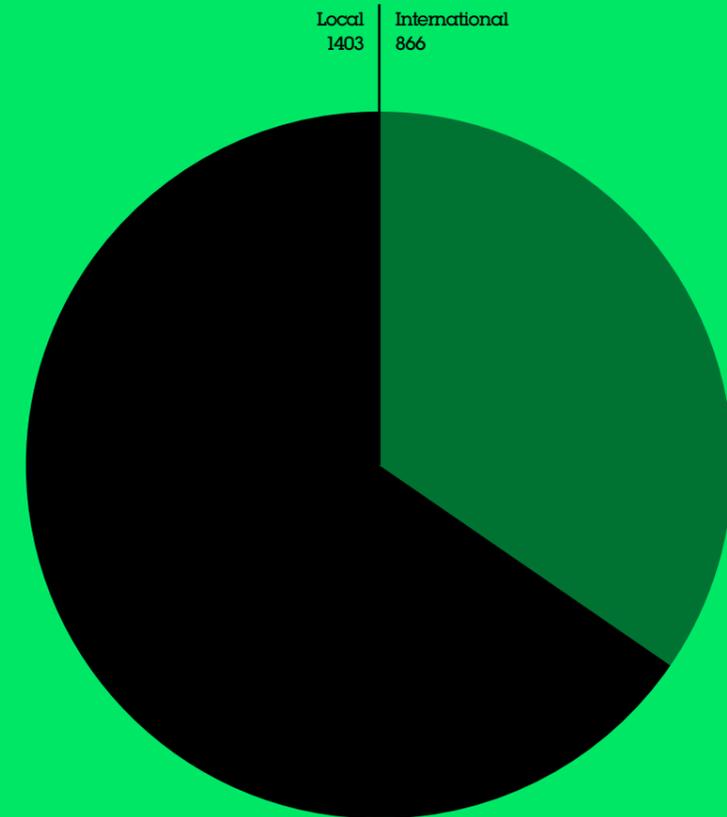
Throughout the three-day festival, my band and I roamed around the place, catching both local and international acts like Babyface, The Manhattan Transfer, Christian McBride and Lee Ritenour. Our drummer, Chow Kiat, was fortunate to meet Christian McBride in person at the Artists' Lounge during one of the dinner breaks.

the amount of work and effort needed

From this experience, I have learnt valuable lessons such as being committed and disciplined. As a singer, it is important to have the discipline to work on one's vocal routine daily in order to keep the vocal muscles constantly in shape and improve its agility.

.au — .zw

Students at LASALLE join an ever-growing global community of artists, designers, musicians, dancers, actors, filmmakers, animators, arts managers and thinkers who benefit from the contemporary focus and innovative approach of LASALLE's teaching philosophy.



Over a third of our students come from all over the world, creating a diverse and conducive environment for the exchange of creative energy and critical dialogue.

.au	Australia	.dk	Denmark	.ir	Iran	.nl	Netherlands	.sk	Slovakia
.at	Austria	.es	Spain	.jo	Jordan	.no	Norway	.th	Thailand
.be	Belgium	.fr	France	.jp	Japan	.np	Nepal	.tw	Taiwan
.bn	Brunei	.gr	Greece	.kr	Korea	.nz	New Zealand	.uk	United Kingdom
.br	Brazil	.hk	Hong Kong	.lk	Sri Lanka	.ph	Philippines	.us	USA
.ca	Canada	.hr	Croatia	.mg	Madagascar	.pk	Pakistan	.uy	Uruguay
.cb	Cambodia	.id	Indonesia	.mm	Myanmar	.rs	Serbia	.vn	Vietnam
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Philosophy in Music

Darren Moore

Lecturer in popular music

Darren Moore is a busy man, always on the go and juggling several projects at the same time. Among Darren's latest projects are a record with saxophonist and fellow colleague, Timothy O'Dwyer and Berlin-based bassist Clayton Thomas, which the trio is preparing for release next year; and a Black Zenith DVD which will feature images that are processed in real time from the audio signals. To boot, Darren is working on a solo project for drums and electronics which will be more beat orientated electronica, debuting in the second half of 2011.

Darren is a member of the Black Zenith duo. A partnership with another colleague Brian O'Reilly, Black Zenith uses digital and analog electronic instruments to create a dense sound, which are as influenced by noise as they are from music concrete and the electronic music tradition. The sounds are created on analog instruments and continually reprocessed through both digital and analog manipulation.

The Scotland native's musical compositions are showcased through his jazz band, The Darren Moore Quintet, which has a regular gig at the Blu Jaz Café. The quintet's music is influenced by jazz, free jazz, electronic, funk, D'n'B and experimental music, reflecting Darren's broad musical tastes. "During different periods of my life I have immersed myself in different musical styles which all go into making me the musician that I am. My main influence is other people - teachers that I have studied with, musicians that I work with, or other artists that I listen to or read about," he says.

Since deciding to become a professional drummer at 18, Darren has not looked back. He does not have time to. The drummer-sound artist-composer-event organiser-educator is too busy performing and teaching in countries across the world: Australia, Switzerland, Poland, the United States, Japan, the Philippines and Singapore. In between these gigs, Darren juggles musical projects, teaching at LASALLE and working on his PhD.

Despite his hectic schedule, Darren is continually motivated by his passion for music and the desire to be the best he can be. "I love what I do and I am driven to constantly improve as a person and as an artist. I try to be honest with myself and continually ask myself questions such as: Am I working as hard as I can? Am I making excuses for not achieving what I have set out to do? Answering those questions honestly usually leaves me with lots on the to-do list."

on teaching

Darren believes being musically active is a critical part of staying relevant to the industry and to his students. "It's very important to practise what you preach. I have been in many varied musical situations which have helped make me a better teacher. It makes you realise the many different ways of doing things and reminds you to keep an open mind."

"Being relevant is very important as a teacher because it helps you relate better to your students. Being part of the local and international music community keeps me moving forward. As a teacher, you don't just teach, you are a role model."

Darren finds fulfillment in teaching. "Firstly, the students are great to work with. Secondly, I'm part of a great team in the music department. We are all good friends and my colleagues are all great musicians. Thirdly, I have had a big role in the writing of the current popular music course and witnessed the growth and success of the programme since I arrived in 2006."

But the most rewarding aspect of the job, by far, is being part of his students' growth as musicians. "I constantly emphasise to my students that no matter what level they are at, they are at all times 100 per cent responsible for their actions. I try to teach them to take this as a philosophy towards their life and music-making."

The popular music students are a common fixture on campus performing at exhibition openings, official college events, the cafe on campus and in various dance, theatre and musical productions. "A lot of my students already perform in public regularly. I'm very proud of their achievements."

Being part of the local and international community keeps me moving forward.

The Art of Hybridity

Teresa Almeida

Lecturer in interactive art

A prolific artist who has exhibited and taught workshops all over the world, Teresa Almeida has the expertise and experience that cuts across disciplines and defies neat categorisation. Despite her rich experience in arts management, design, photography, and animation, Teresa finds it hard to label herself as an 'artist', especially when the public stereotype of the artist is that of a painter or a sculptor.

Teresa's art does not neatly fit into traditional fields of painting and sculpture, instead her field of work, known as 'interactive art', is a combination of various art forms. "It is hard to define exactly what interactive art is," explains Teresa. "Essentially, there are several key components that make interactive art, interactive art. It is experimental, it involves technology and design, and it deals with contemporary everyday issues in everyday life. Interactive art is really a hybrid genre that works across disciplines."

This works perfectly for the Portuguese who always wanted to experiment with different ideas instead of pursuing a scripted life. Her interest in technology and animation developed while she was studying stage design at Lisbon's College of Theatre and Film. Subsequently, she was able to incorporate animation into other interests such as cinematography and set design, which led to several short movies.

Still wanting to push boundaries further, Teresa crossed the Atlantic and pursued a Masters degree at New York University's Tisch School of Arts. It was in New York that Teresa's research interest shifted from interactive animation to animation of another kind - animating textiles, accessories and clothing.

"In New York, I was introduced to a totally new idea, such as wearable, soft technology. I became intrigued about how to bring something, such as a t-shirt, to life by embedding technology that would make the textile responsive to human movements." That remains Teresa's research interest today.

on teaching

Unlike her professional career which did not follow a carefully planned route, Teresa is more deliberate when it comes to teaching. "Teaching and practising art are two different things. The students may not be knowledgeable about the subject or even interested in it. So I tend to be more calculated in my language and presentation methods when I teach. I have to present the subject matter in a way that they can understand. Showing them examples is a good way," she says.

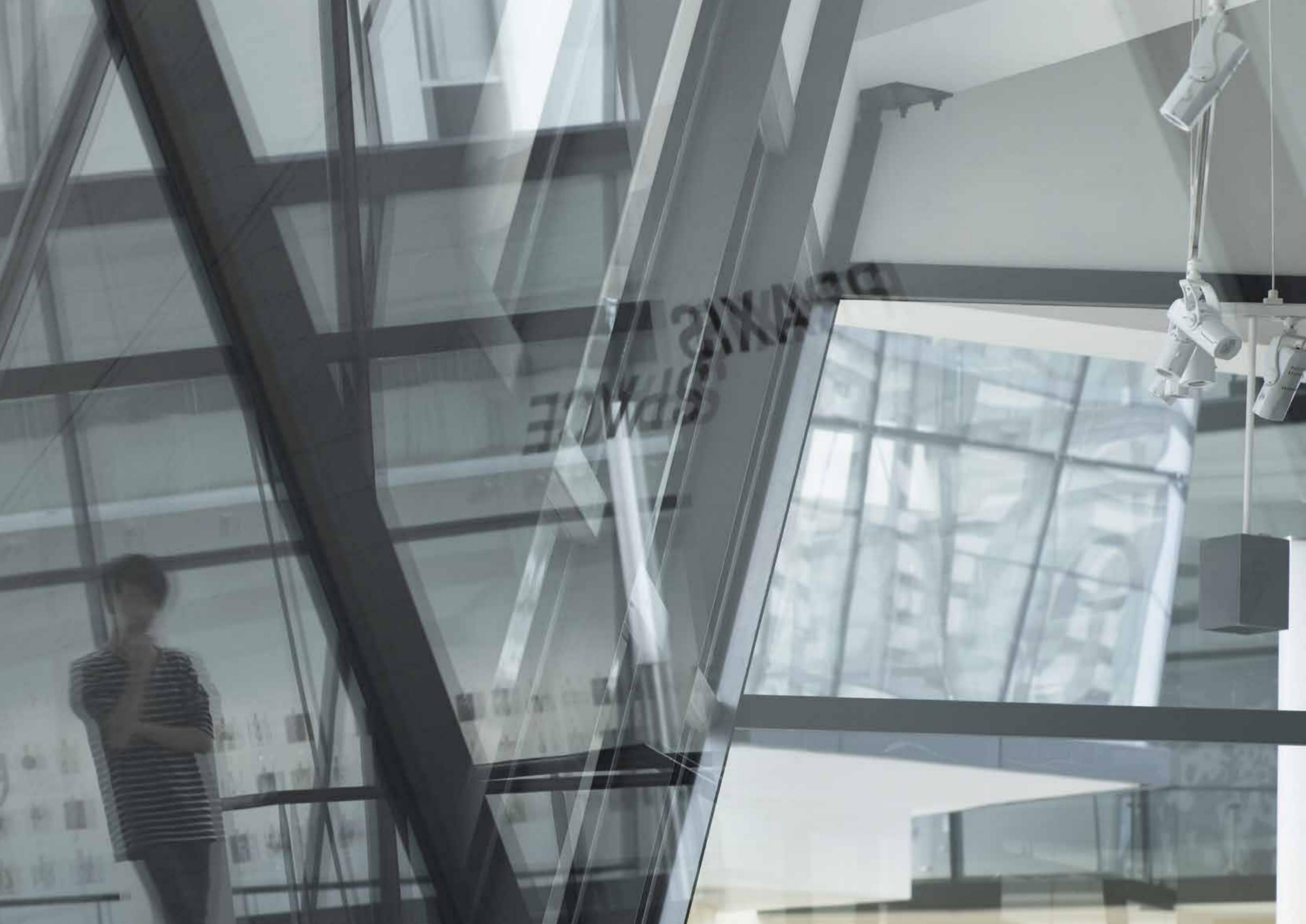
For the past two years at LASALLE, Teresa has guided and helped students translate their abstract ideas into concrete projects. Teresa explains that it is important that her students are constantly pushing the envelope. "The school environment is the perfect place to do that for them because it is a conducive place to experiment and learn from their peers. School is not just about just passing the classes, trying to get your diploma or degree and trying to get a job after that. It's about building your body of work."

In brief, Teresa's teaching approach is simple: experiment! "I tell my students they have to build their own portfolio, and to try different techniques and push concepts and boundaries in terms of what we understand as art and design and how technology can be incorporated. Once you have that portfolio, you can then pursue whatever you want to do," says the multi-talented artist. And to do that, Teresa believes in giving her students maximum freedom, opportunities and knowledge necessary for them to come up with new ideas. "For interactive art, there's a little bit of invention involved in the creation of new and innovative objects and art pieces."

Interaction with practising artists is also a critical part of the students' education. Since 2009, Teresa has invited various artists, including local sound artist Zul, to talk to students about their works. Some alumni have also been invited to present their works to the students. Says Teresa, "These workshops and talks are important because it exposes the students to what's going on in the field. Knowledge is not just limited to the books."

My research interest is in wearable, soft technology - animating textiles, accessories and clothing.













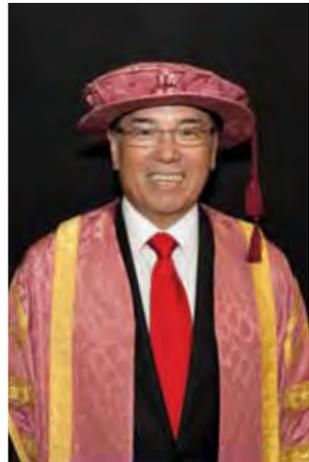


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YONG

Convocation 2010

LASALLE saw the largest graduating cohort to date with 952 graduates from the class of 2010. This year's convocation ceremony saw the addition of the pioneer graduands from the Fashion Textiles, and Fashion Communication degree programmes, and Singapore's only Diploma and BA(Hons) for Technical Theatre studies. Acting Minister for Information, Communications and The Arts, Mr Lui Tuck Yew, was the guest-of-honour at the ceremony.





"LASALLE students have the ability to apply research in a wider context, and reflect, examine and explore solutions and ideas for purposeful creativity. They are put through a progressive practice-based education which is in keeping with the times. Coupled with passion and resourcefulness, graduands are well-equipped to face life and the world."

Mr Lui Tuck Yew, Acting Minister for Information, Communications and The Arts



Top of Class



The LASALLE Awards for Academic Excellence are given to outstanding students who maintained high academic standing throughout their education at LASALLE and demonstrated achievements as emerging practitioners in their respective creative fields. In addition, the McNally Award for Excellence in the Arts is given to the top student of the academic year.

LASALLE Award for Academic Excellence

Tanja Valeska von Stegmann und Stein
Diploma in Arts Management

Pang Jing Neng Ruben
Diploma in Fine Arts

Ng Wei Sheng
Diploma in Animation Art

Yap Kim Chye
Diploma in Technical Theatre

Nur Farahiah Binte Saparwan
Diploma in Design Communication

Koh Shiwei Rachel
Bachelor of Arts (Hons) Arts Management

Ng Wei Ling Eunice
Bachelor of Arts (Hons) Fine Arts

Ong Zheng Kai
Bachelor of Arts (Hons) Film

Foong Hao Kai Aloysius
Bachelor of Arts (Hons) Music (Classical Performance)

Lim Kok Hao Marcus
Bachelor of Arts (Hons) Design Communication

McNally Award for Excellence in the Arts

Foong Hao Kai Aloysius
Bachelor of Arts (Hons) Music (Classical Performance)
First Class Honours

Graduate of the Year

Aloysius Foong

McNally Award for Excellence in the Arts 2010
Bachelor of Arts (Hons) Music (Classical Performance)
First Class Honours, Faculty of Performing Arts



I want to do something different other than just focussing on classical music. I would like to be a classical pianist specialising in 20th Century music.

When Aloysius Foong switched careers from accountancy to music which was his passion, it was more challenging than he thought. Even though he joined LASALLE's School of Contemporary Music to specialise in classical piano, he found that his studies expanded his musical horizons to a range of musical genres.

"It was even more stimulating than I thought," Aloysius recalls. "I had to take courses such as music history and music culture. It was tough because humanities and the arts were never my forte. But I believed that these modules were important and relevant so I did my best to learn as much as I could."

Focussing on contemporary 20th Century music was a quantum leap that this classically-trained pianist had to take. "The contemporary pieces were so weird and strange that my mum would ask me if I were really playing the piano or just making noise!" he chuckles.

But Aloysius found this approach to music refreshing and novel. Exposure to new genres fuelled his desire to learn more. Aloysius has been accepted at the Birmingham Conservatoire to further his contemporary music education. He explains, "I want to do something different other than just focussing on classical music. I would like to be a classical pianist specialising in 20th Century music."

Although a recent graduate, Aloysius is already a seasoned musician with numerous public performances and commercial projects under his belt. One of his earliest performances was as a member of the NUS Symphony Orchestra performing in the NUS centennial musical, *Man of Letters*, a romantic musical by Dick Lee.

That was the first time Aloysius stepped out of his classical mould and learned what it meant to be a practising musician. There were long rehearsals, constant score rearrangements and even new pieces introduced to accommodate the performers and to fill in the scenes.

There was the added pressure of working with two of the biggest names in the Singapore music scene - Dick Lee and Iskandar Ismail. "They are both big names whose works I had grown up with. So to work with them was very daunting but exciting at the same time," says Aloysius.

He also went on to work with Iskandar on the *Singapore Idol* televised talent show and the Malay heritage show *Nusantara* at the Esplanade Theatre where he worked on the arrangements, played and recorded the performances.

Since those early days, Aloysius has continued to be active in the music scene - performing for charity concerts, private concerts, teaching as well as being involved in other commercial projects such as the soundtrack recording for the movie *Treasure Hunters*.

The distinctions between the different genres of music no longer count, says the winner of the 2010 McNally Award. "In the end, music is everywhere. Vanessa Mae did a wonderful job of bringing classical music to pop. Maksim too. Why can't a classical musician play pop music or rock music? Music knows no borders."

People I'm Watching...

Staying relevant is an important part of being an artist. We asked the five winners in the degree category about an artiste who is on their radar.



WHO: Rei Inamoto

With the emergence of digital technology over the past years, it has profoundly changed the way people communicate and interact with each other.

WHY: I believe the way in which advertising engages its audience should be moving towards a more digital approach. Rei Inamoto believes that the future is digital too.

After all, he's one of the most awarded Creative Directors in the digital field, with more Lions, Clios and Pencils than you can shake a mousepad at, including a rare Cannes Lions Titanium Grand Prix.

It would be interesting to see what he is up to. With new media being a relatively new field, watching him is a great way to keep track of the trends or be inspired by his fresh ideas.

Lim Kok Hao Marcus

BA (Hons) Design Communication



WHO: Olafur Eliasson

He inspires me with his amazing vision and craftsmanship.

WHY: His art always demands the intimate involvement of his viewer and their personal engagement with the space defined and translated by his art, the viewer and the environment.

His works on physical and conscious voyages draw out both the factual and the whimsical.

My first encounter with him was his photograph of The Weather Project in London's Tate Modern.

It has cemented my fascination ever since.

Ng Wei Ling Eunice

BA (Hons) Fine Arts



WHO: Joseph Prince

He is probably one of Singapore's biggest media exports.

WHY: I have been researching on Singapore's media exports and I found it interesting that the media formats he's used have pervaded into many Western and European territories, something rarely observed in our local media industry.

This is intriguing for someone who's working in the industry, like myself. That is why I am watching him.

Ong Zheng Kai

BA (Hons) Film



WHO: Slash from Guns N Roses

I almost once wanted to convert from being a classical pianist to a rock guitarist.

WHY: So now I am watching videos of his performances. I have always been interested to know what makes him so electrifying on stage.

I'd love to be able to have that in my performances as well. He has charisma and confidence.

Of course a classical performance is different from a rock show but I believe the principle of tapping into energy from different sources applies to all performances.

It takes a lot of experience and performing to be able to be as cool as Slash. That is a goal I would like to achieve as a performer.

Foong Hao Kai Aloysius

BA (Hons) Music (Classical Performance)



WHO: William Gibson

He is one of the pioneers of the Cyberpunk genre in science fiction literature, film and culture.

WHY: He is especially noted for his focus on 'high tech low life' themes that deviate from the usual fantasy and implausible-type fiction.

In recent times, sci-fi culture has caught up with popular culture with more platforms, media and reasons for people to connect and interact. For example, Gibson is an avid 'tweeter' and 'geekdom' has become the new 'in'.

Science fiction is about endless possibilities, technology and its incisive permeation into mainstream society and lifestyles provides a strong history-in-the-making for our age.

Koh Shiwei Rachel

BA (Hons) Arts Management

If Given the Money...

We asked each of the five winners in the diploma category about the first project they would embark on if they were given funding.

create art that is responsible



I would create art that is responsible for itself, paintings with a sentient nature and music that listens to your heart in the interim.

Regardless of who you are, in the relationship between beholder, art and artist, it is more important for art to understand you.

Pang Jing Neng Ruben
Diploma in Fine Arts

address the issue of sustainability



I would work on a project addressing the issue of sustainability. I would like to tackle the question of how we designers can maintain mankind's existence on Earth for thousands of years to come by finding value in everyday objects that are commonly ignored.

These objects can influence a major shift in design thinking, opening up avenues of innovation to various possibilities. Through this project, people can interact and generate new insights and connections to the things around them.

Clichéd as it may sound, it could be an attempt to own less, use things wisely and take up less space on the planet.

Nur Farahiah Binte Saparwan
Diploma in Design Communication

make traditional art forms accessible



I would like to promote and develop traditional art forms like traditional ethnic dance and Chinese opera. Traditional performing arts are important in the preservation of culture.

But society has progressed so rapidly that these traditional cultures are having problems catching up and connecting with the younger generation.

I want to make traditional art forms more accessible to the younger generation and inspire them to join in.

Yap Kim Chye
Diploma in Technical Theatre

bring art to the public



I would aim to organise a show with a huge palette of local artists and put it in a very prominent location downtown.

As an arts manager, one of my main goals is to bring art to the public and the public to art. There is no lack of talent in the local arts scene, but a lack of channels for them to showcase their talents to the public.

By exhibiting works in prominent locations such as shopping centres as opposed to an 'expected' location in a museum or gallery, it could bring a whole new audience to the art.

Tanja Valeska von Stegmann und Stein
Diploma in Arts Management

produce animated shorts on urban legends



I would definitely produce a series of 2D animated shorts about local urban legends. These mysteries and superstitions fascinate me as they are part of our culture.

I'm a big fan of STUDIO4°C from Japan. They are known for their smooth animation and the most crazy ideas, imaginative and surreal but able to express deep context. Watching their films always reminds me how simple stories express the most.

Ng Wei Sheng
Diploma in Animation Art

2010 Awards

Diploma

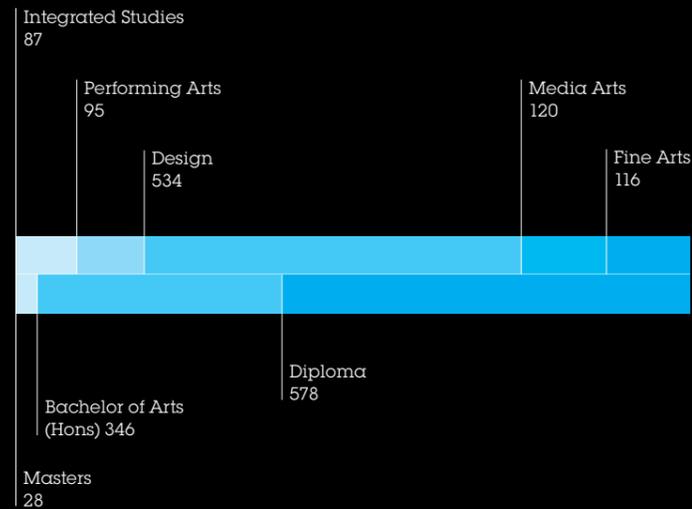
Arts Management
 Fine Arts
 Animation Art
 Interactive Art
 Video Art
 Film
 Dance
 Music (Classical Performance)
 Music (Composition)
 Music (Jazz Performance)
 Music (Music Technology)
 Music (Popular Music Performance)
 Technical Theatre
 Design Communication
 Fashion Communication
 Fashion Design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

Bachelor of Arts (Hons)

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

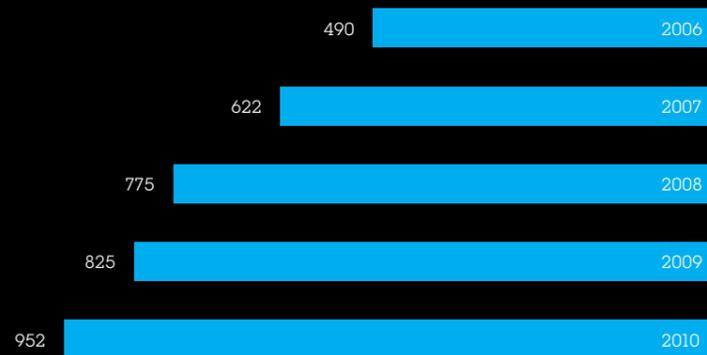
Masters of Arts

Art History
 Art Therapy
 Arts & Cultural Management
 Design
 Fine Arts



Graduates by Faculty
 Graduates by Level of Achievement
Total 952

Total Number of Graduates from 2006 – 2010



External Examiners

For Open University validated programmes

Fine Arts

All Pathways (including MA)

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

Media Arts

All Pathways (including MA)

Dr Sally Norman
 Professor of Performance
 Technologies /
 Director, Attenborough Centre for
 the Creative Arts, University of
 Sussex. UK

Film

Mr Roger Crittenden
 Visiting Tutor and Consultant on
 Special Projects, National Film and
 Television School of Great Britain.
 UK
 Fellow of Royal Society of Arts
 (FRSA)

Design

Fashion

Mr Thomass Atkinson
 Associate Dean of Fashion,
 University College for the Creative
 Arts. UK

Design Communication

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

Design (MA) /
 Product Design /
 Interior Design

Dr Gordon Hush
 Head of Product Design,
 Glasgow School of Art. UK

Performing Arts

Dance

Ms Kate Lawrence
 MA Programme Director,
 Department of Dance, Film and
 Theatre,
 University of Surrey. UK

Acting /
 Musical Theatre /
 Theatre+Performance

Dr Nick Phillips
 Head of Acting & Community
 Drama,
 Liverpool Institute for Performing
 Arts. UK

Technical Theatre

Mr Nick Hunt
 Head of School
 Design, Management and
 Technical Arts,
 Rose Bruford College. UK

Classical Performance /
 Jazz Performance /
 Popular Music Performance /
 Composition /
 Music Technology

Dr Robert Ellis-Geiger
 Assistant Professor,
 School of Creative Media,
 City University of Hong Kong,
 Hong Kong, SAR

School of Integrated Studies

Arts Management /
 Arts and Cultural Management
 (MA)

Mrs Victoria Woollard
 Head of Department for Culture,
 Languages and Translation /
 Centre Head for Cultural Policy
 and Management /
 Programme Director for MA
 Culture, Policy and Management
 Pathways Programme,
 City University London. UK

Art History (MA)

Ms Bernice Donszelmann
 Senior Lecturer – Art Theory,
 Chelsea College of Art & Design.
 UK

Art Therapy (MA)

Ms Jill Westwood
 Adjunct Fellow,
 School of Social Sciences &
 Research Centre for Social Justice
 & Social Change,
 University of Western Sydney,
 Australia

Asian Art Histories (MA)

Dr Amna Malik
 Lecturer, History and Theory of Art,
 Slade School of Fine Art. UK

Canvas Chameleon

Jeremy Sharma
Lecturer in fine art

Jeremy Sharma is a multi-talented artist with interests in painting, music, photography, videography and writing. Rather than split his efforts between the disciplines, he has decided to make painting his priority. "I want to develop my career as a painter."

Despite five solo and numerous group exhibitions under his belt, this accomplished 33-year-old continues to expand his artistic boundaries. For his solo show in 2011, Jeremy worked on a new collection of paintings that deals with the abstract ideas of materials and technologies. "This series of work is more conceptual, and I'm exploring unconventional media and surfaces, using high gloss colours. The paintings will be more sculptural than the traditional painting on canvas, but it will still be about making paintings," says Jeremy.

With his new body of work, Jeremy is interested in "bringing the materials to the surface". "You can say that these works are slightly decorative. They include things I would have considered tacky in the past and things I would not have done before." While it is a risky approach, Jeremy believes that it is one worth taking. "I believe in always taking risks and challenging myself in making art. I want to make art that is exciting to viewers and works that people have not seen before."

"I'm not a painter known for any particular style," says Jeremy. "I'm always experimenting with different ideas, different mediums and different methods." He admits that his constant stylistic changes are not always well-received, especially by critics, gallery owners and art collectors. "They tell me it's hard to identify with my work because I'm always changing my style from one series to another," he says. "But I don't want to be predictable or stereotyped."

His journey as an artist has not always been easy. At times, he had to struggle financially, just to make ends meet, much less make art. Jeremy remembers having to use shoe polish in place of oil paints for his works as he was too poor to afford the oils. Ironically that move helped make his name. "I became known as the shoe polish guy," he laughs. "Necessity is the mother of invention."

on teaching

For the alumnus who was once attracted by the cool image of artists with tattered and oil-splattered jeans, teaching at LASALLE is like staying in the folds of a loving family. "I was born and bred in LASALLE," grins Jeremy.

Beyond school ties, Jeremy's professional experiences as a working artist are important tools for teaching. "Students benefit from your life experiences," he says, "because it is real. You can't beat real experience. If you don't have your professional practice to count on, you can't be a good example to your students." To him, teaching is not just about passing on technical skills. It is also about the sharing of knowledge. "It is very important to share with the next generation of artists, what to expect out there and even what not to do."

One of Jeremy's aims as a teacher is to help students become confident artists in their own right. "I want to tap into the student's potential and not just mould him or her in the shadows of some other artists," he says. "And to become confident artists, they need originality and resourcefulness."

Jeremy regards originality as a critical part of an artist's work. "We always imitate other artists first before coming into our own," says Jeremy who counts British painter Francis Bacon as one of his favourite artists. "It's part of learning. But you have to realise you are not that person. You have to find your own visual language."

While Jeremy feels the school environment allows students the freedom to explore new ideas, the real test comes in the real world. "It is important for them to believe in themselves and stand their ground," says Jeremy. "Art is a very subjective thing. Not everyone will like everything you do. It takes a while to know where you are going and success, whether commercial or critical, might not come easily. Staying power is important if you want to do art."

You can't beat real experience. If you don't have your professional practice to count on, you can't be a good example to your students.





The Faculty of Fine Arts launched the fourth annual workshop in its Tropical Lab series exploring the theme of urban mythologies. Representatives from eight overseas art institutions arrived in September to immerse themselves in a ten-day schedule of lectures, dialogue sessions, and field trips culminating in an exhibition of artworks inspired by the theme. Guest artists: Aiko Miyanaga and Shinji Ohmaki from Japan, and Shi Qing from China contributed their unique perspectives to the dialogue.



participating institutions

- Bandung Institute of Technology (Indonesia)
- California Institute of the Arts (USA)
- Camberwell College of Arts (UK)
- Finnish Academy of Fine Arts (Finland)
- Royal Melbourne Institute of Technology University (Australia)
- Sabanci University (Turkey)
- School of the Art Institute of Chicago (USA)
- The University of Plymouth (UK)
- The University of Melbourne (Australia)



"...an intensive boot camp art experiment resulting in cross cultural collaboration, new global connectivity and a stack of ideas to go home with."

Rohini Kapil
California Institute of the Arts, USA



"As a unique possibility Tropical Lab provided a platform for discussions and thoughts between artists of different backgrounds and thus also a chance for an understanding of the city which exceeded the visual. I had the opportunity to collaborate and be inspired by the surroundings."

Heidi Kristina Lampenius
Finnish Academy of Fine Arts, Finland



"I came back from Tropical Lab refreshed and inspired by the spirit of LASALLE and the artists in the workshop. Everyone took their work extremely seriously but not themselves, which made an amazing dynamic environment to work in. I long to come back."

Rachael House
Camberwell College of Arts, UK



"...I had a fantastic time in Singapore and with Tropical Lab. It was one of the most inspiring events. I met so many wonderful people in such a short period of time."

Laura Grillo
The University of Plymouth, UK





Rachael House
Cynocephalus Pilgrim
Digital Prints
Variable



Matthew Sleeth & Heidi Lampenius
All Things Being Equal (She Models)
Marble and Plastic
Variable



Michael Timothy Surija
Studies of Haw Par Villa
Mixed Media on Canvas & Wood
Variable



Rohini Kapil
Untitled
Video Installation
Variable



Kate Gek
Soft Energy Chamber
Silkscreen Fabric, Video and Sound
Variable

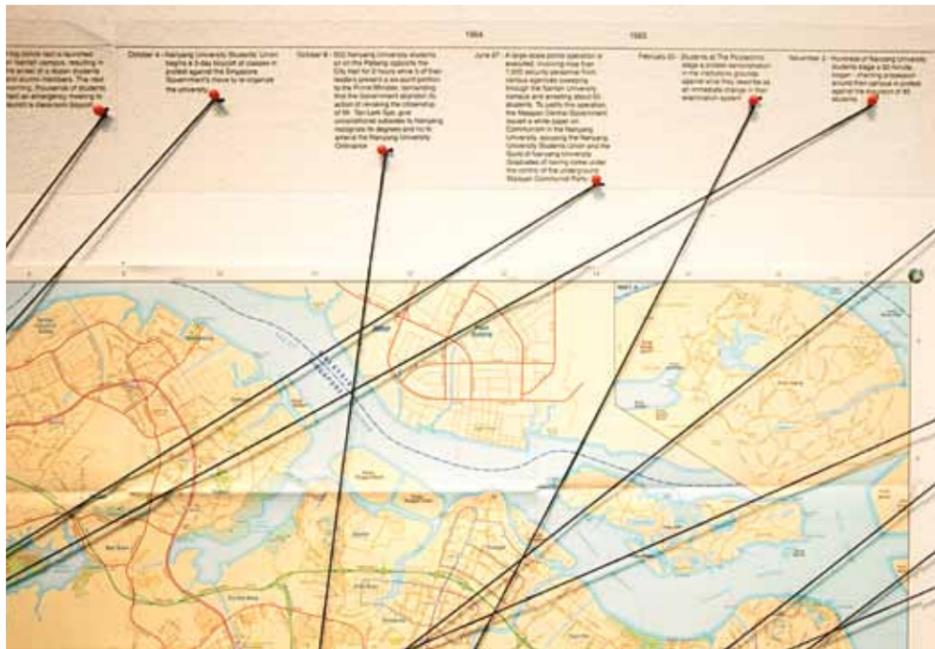


Rachael House
Cynocephalus Pilgrim
Digital Prints
Variable



Rosalie Schweiker
Mr & Mrs Vandembore
Clay, Watercolor & Cardboard
40 x 20cm

Monica Rodriguez
Re-look, Re-think History
Map of Singapore, Historical Timeline, and
Tourist Map
Variable



Shinji Ohmaki
In the Box of Cultural Passage
Stickers of Orchid, Jasmine, Plum, Lotus and Hibiscus
Variable



Shinji Ohmaki
Myth of Voices
DVD
Variable



Isabelle Desjeux
Science as a Strange Biological Object I: Peridinea Hominis
Recycled Images of Diseased Eyes, Recycled Paper, Recycled Metal,
Heritage Wood, Acrylic and Sticker
Variable



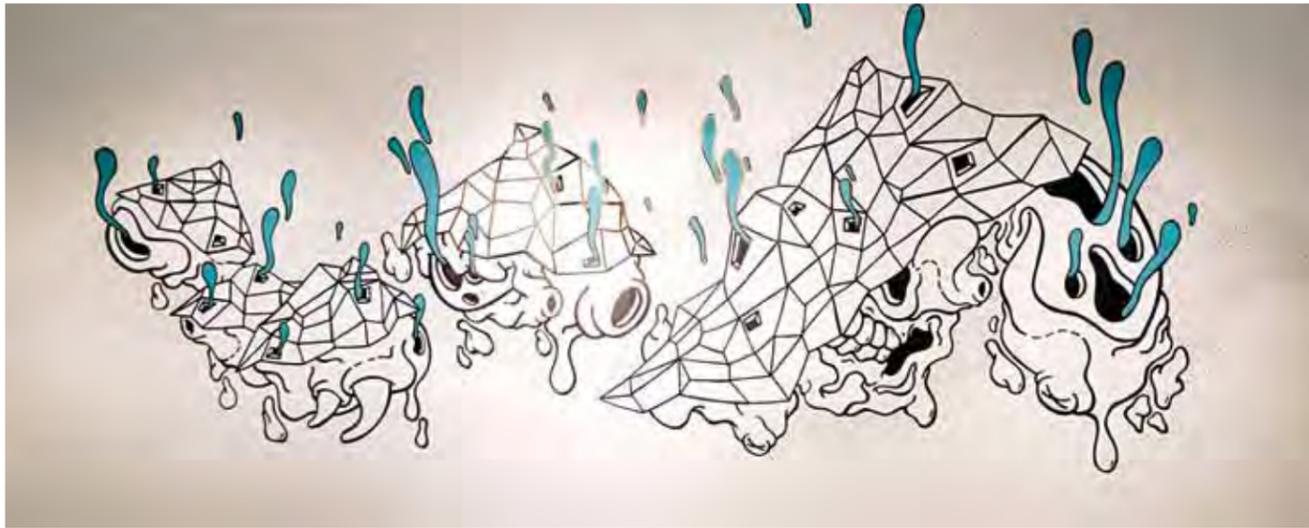
Isabelle Desjeux & Yusuf Ismail
Believe I & Believe II
Video
Variable



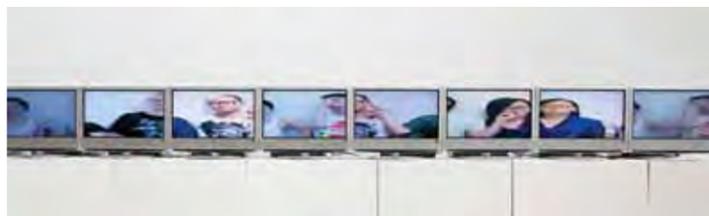
Isabelle Desjeux
The Machine That Never Fails, (Blue Print and Produced Machine)
Digital Print, Thumbtack, Wood, Metal, Plastic, Tubing, Feather
Variable



Marissa Benedict
SCC 001
Humidity, Test Tubes, Map, Ephemera
Variable



Cagri Kucuksayrac
Hidden
Acrylic and Marker Paint
Variable



Yusuf Ismail
Cultural Stretch
Video Installation
Variable



Shi Qing
Change Begins with Softness
Wood, Paper Boxes and Flour
Variable



Aiko Miyanaga
Night Voyage - Clock 2010
Naphtalene, Mixed Media
22.4 x 30.5 x 19cm



Stephanie Louise Bolt
Here
Vinyl Sticker on Black Foam Core
2.4 x 1.2m each (x 3 works)



It's no secret that our graduates permeate the creative industries in Singapore. When you house the brightest, youngest artistic talent with an international, award-winning faculty in a world-class campus, great things are bound to happen.

Prof Alastair Pearce

LASALLE College of the Arts

1 McNally Street

Singapore 187940

Main line: (+65) 6496 5000

Fax: (+65) 6496 5353

Website: www.lasalle.edu.sg

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