

MASTER OF ARTS **FINE ARTS**

MASTER BOTH RESEARCH AND PRACTICE, AND DEVELOP YOUR INDIVIDUAL VOICE AS AN ARTIST.



Image: Detail from *Pulp: A short biography of the banished book, Volume I of V*, 2016. Shubigi Rao is the Artistic Director of Kochi-Muziris Biennale 2020. Image courtesy of Shubigi Rao.

Image: Victoria Hertel, detail from installation *Shift*, 2021.



Image: Paul Hurley, video still from *Continuum Version 3 (∞)*, 2020-2021.



THE WOOD FOR THE TREES

Micrographia and raiders of lost tomes

So nat'ralists observe, a flea
Has smaller fleas that on him prey,
And these have smaller fleas to bite 'em.
And so proceeds Ad infinitum.

—JONATHAN SWIFT ON THE MICROSCOPISTS OF HIS DAY

There's a lot of mental gear-switching here – and not just between the mesmerizing books, the animal parade outside, or the museum with the stuffed and mounted specimens. The library is bordered on three sides by the zoo,¹⁷ *Natura Artis Magistra* (Latin for 'Nature is the teacher of art and science') and is one of twenty-seven historic buildings in the zoo that also house an aquarium, arboretum, planetarium and art collection. A few months after my visit, the world's first museum of microscopic life, *Micropia*, opened in another nineteenth-century building at Artis. My parents' lost book about Leeuwenhoek, (the seventeenth-century Dutch scientist, inventor of the microscope and pioneer of microbiology¹⁸) has a sibling in Artis Library, one of many ghosts glimpsed in my time there. (I photographed their spines, their sometimes-familiar bindings and misremembered titles, keeping records of our reunion on my phone, a phone that was to be stolen two weeks later in Berlin, and in keeping with family tradition, with no backup).

This is the mnemonic reconstruction:

- I saw the lavishly bound Buffon in thirty-one volumes, an abundant thicket of Linnaeana (there's an entire room devoted to it), Cuvier, Hooke, Haeckel and more, for which the Library is famous. Centuries of looking, collecting, skinning, naming and labeling, classification and taxonomy.
- But there's also a remarkable range of natural history illustrations and art repositioned here, from Gessner to Gould, as well as seventeenth-century

17 The zoo was incidentally founded in 1664 by a book collector. Or so I seem to remember being told. The library was a unique nineteenth-century experiment where the study of natural history required not just an exceptional library, but also the live animals in zoos, specimens in a museum, and a Zoological Laboratory.

18 In 1674, Dutch scientist and lens-maker Anton van Leeuwenhoek built a powerful microscope and fell the meaning world of microorganisms. His secret microscope building technique was only successfully replicated two and a half centuries later in 1977.

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Acquire critical, theoretical and historical discourses, and cultivate your practice through a firm grounding in studio experimentation and innovation.

OVERVIEW

The MA in Fine Arts is a research-based programme for artists. The programme provides a learning environment that prepares you to achieve a level of professional excellence required by the demands of the changing landscape of contemporary art. It also fosters a deep inquiry into artistic practices through research.

A pioneering programme in Singapore that has produced numerous award-winning artists working globally, it features a multidisciplinary teaching faculty consisting of practising artists, writers and curators from Singapore and around the world.

It is the only practice-based programme in Singapore that emphasises a multidisciplinary approach while generating individual self-discipline, knowledge and discoveries that enable the realisation of your artistic vocabulary. The programme will equip you with the appropriate expertise and academic rigour to pursue a higher level of independent research work such as a PhD in any number of arts-related fields.

The MA Fine Arts programme's core concerns around contemporary art attract a diverse body of students who crosses disciplines and geographies to undertake a critical reflection and contemplation in art. Whether focusing your research area within a certain mode of expression, or choosing to work via an interdisciplinary approach, the programme enables you to acquire critical, theoretical and historical discourses, and cultivate your practice through a firm grounding in studio experimentation and innovation.

The programme prides itself in working towards the sustainability of an artist by preparing graduates for a rapidly-evolving art landscape. Singapore's strategic geographic and culturally connected position in Southeast Asia, as well as the country's investment in arts infrastructure has created a burgeoning arts industry that not only offers myriad opportunities for artists but also facilitates cross-pollination of renowned artistic talent and contemporary art discourse to cross-pollinate.

The programme's stellar, dedicated faculty spans a wide range of academic and artistic backgrounds. Accomplished academics and artists in their own right, they provide you with individualised attention and support alongside a distinguished roster of guest lecturers, international artists, curators and critics amidst the vibrant ecosystem of fellow candidates.

Through such a rich context and diverse international exposure, you will have ample opportunities to further contemporary art discourses through your own research and practice, and graduate with global appeal.

Image: Green Zeng, *Confessions studies: Student reconstruction*, 2018.



PROGRAMME STRUCTURE

This full-time programme spans three consecutive semesters within a 1.5-year duration. Semesters 1 and 2 each have two 30-credit modules. In Semester 2, a 30-credit elective module option is made available to you with a choice to take the module offered by your respective programme or, in consultation with your Programme Leader, select a module offered by another MA programme. The 60-credit module in the final (3rd) semester will allow you to develop a thesis or a practice-based project/exhibition based on your research interests.

SEMESTER 1	CREDIT POINTS
Research Methods in Creative Arts	30
Studio Practice	30
SEMESTER 2	CREDIT POINTS
Studio Practice 2	30
Issues in Practice and Research in Fine Arts	30
SEMESTER 3	CREDIT POINTS
Final Research	60

Research Methods in Creative Arts

This module is an introduction to arts research through a thorough study of research methods and analytical techniques informing artistic and critical practices at the MA level. Research operates within a critical context and this module aims to prepare you to confidently articulate your practice, formulate your own critical arguments and methods to investigate and probe issues.

Studio Practice

The module emphasises the training and education of the artist dealing with fine arts practice or new media technologies and is based on independent study and research. Your learning experience is embodied in the development of a strong methodology in studio practice within the context of contemporary art and new media. This is facilitated through workshops that address issues and skills relevant to your proposed research areas (e.g. cultural politics, popular culture, theories of aesthetics, new media theories, networks, programming, immersive environment, sensors, etc).

Studio Practice 2

The module further consolidates the training and education of the artist based on independent study and research. Through the development of a range of analytical, reflective, technological and communicative skills, you are able to better articulate your individual vision and agenda in your research and practice.

Image: Cheong Yew Mun, video installation of *In the Absence of our Bodies*, 2020.



Issues in Practice and Research in Fine Arts

The training and education of the artist is further developed through a series of seminars, workshops and lectures. Equipped with a strong research methodology, you will elaborate on its relevance to your research area. You will consider the theoretical and methodological issues that arise in the relationship between practice and research and how these pertain to your own individual studio-based practice and/or scholarly research. In preparation for your oral presentation, you should demonstrate an ability to critically analyse and articulate your concepts and practice.

Final Research

This final module requires you to contextualise and present a resolved body of works in the form of an exhibition. Your work should be informed by the critical and conceptual thinking developed over the previous two semesters, and supported by a well-informed, research-led, critical discourse. In parallel to your final exhibited work, you will also need to document your working methodology and demonstrate the reflexive thinking of how theory and art practice are related. This will be presented in the form of a 5,000-word exegesis that supports your studio practice.

You will work independently or collaboratively towards the submission of the final exhibition and will be supervised and mentored by your appointed research supervisor.

PROGRAMME HIGHLIGHTS

TEACHING METHODS & ASSESSMENT

The programme is delivered through a range of learning approaches that include lectures, workshops, seminars, group discussions and critiques, candidate presentations as well as individual tutorials. These approaches support you as you work towards a Final Research project comprising of an exhibition of artworks and a supporting document in the form of an exegesis. You are expected to be self-motivated, engage in independent visual and theoretical research, as well as develop the ability to evaluate your own work and expand your awareness of the critical developments in contemporary art. Exposure to good practices in terms of professional practice also facilitates feasibility of being an artist.

STUDY TRIPS

A study trip will be organised to enable you to learn how artists and art communities respond to differing social and cultural contexts in the production of art. Harnessing the benefits of experiential learning, this study trip will include visits to artist studios, galleries, biennales and art spaces. At the same time, it offers invaluable research opportunities through networking with local art communities.



> Image:
Study trip to Bangkok Biennale, 2018.



Image: LASALLE-RMIT Postgraduate Symposium, 2015.

Image: Study trip to Setouchi Triennale, 2019.



POSTGRADUATE RESEARCH

LASALLE has a long tradition of practice-led research in art and design. The College aims to assume a significant role in Singapore for practice-led research in visual, performing and literary arts, and aspires to add the distinctive viewpoint of Singapore to research into artistic practice in the 21st century.

The Research Methods in Creative Arts module is a common module which all students are required to undertake. You will have the opportunity to interact with one another in the first term, to network with peers in other MA programmes and foster a stronger community of research practice that enhances your respective discipline of study as well as within the College.

You will be introduced to relevant professional methods of research and creation which may include profiles of and/or dialogue with creative professionals, critical/theoretical discourse, action research, visual object analysis, textual analysis, case studies, historical and ethnographic research, interviews, life stories/autobiographies, etc. You will also be introduced to research practices such as literature reviews, process-based discovery, bibliographical searches, quantitative and qualitative methods, citations and the construction of research questions.

Postgraduate students are constantly exposed to first-hand experience in current practices of research and creation, leading to the acquiring of powerful knowledge and a wide set of skills by the time you graduate. You will have opportunities to develop expertise in accordance with your research interests.

CAREER PATHS

Fine artist, curator, writer.

THE FACULTY



Dr Ian Woo

Programme Leader, Senior Lecturer

- Doctor in Fine Arts, RMIT University, Australia
- MA European Fine Art, Winchester School of Art, UK
- BA(Hons) Fine Art, Kent Institute of Art & Design, UK

Dr Ian Woo is an artist and musician influenced by forms of modernism, perceptual abstraction and the sound structures of music improvisation. His paintings and drawings are characterised by a sense of gravitational and representational change.

As an educator, Ian leads the MA Fine Arts programme which focuses on developing artistic practice as research. He has successfully developed the curriculum for studio practice research through validations by Open University and Goldsmiths University. He has supervised major artists who have representations in the Venice Biennale and Singapore Biennale. He has also been instrumental in shaping the artistic profile and history of Singapore art since the turn of the millennium.

Ian has exhibited extensively around the world and his works are in the collection of major institutions such as ABN AMRO, Singapore Art Museum, the Istana Singapore, National Gallery Singapore, UBS and the Mint Museum of Craft & Design, USA. His paintings were featured in the publication *Art of the New Cities: 21st Century Avant-Gardes*, a publication by Phaidon Press, 2013. Since 2016, together with Beth Harland, David Thomas and Laura Lisbon, Ian has been part of the experimental painting collaborative project *Impermanent Durations - On Painting and Time*.

As a musician, Ian has composed and played free improvisation music on the bass guitar with Stigmata, Path Integral, ID, Cuba and Angie Seah's *A Thousand Horses*. He has performed at Singapore's C.H.O.P.P.A Experimental Music Festival from 2008-2017.



Adeline Kueh

Senior Lecturer

- MA (Literature & Communications), Murdoch University, Australia
- BA (Critical Studies in Fine & Performing Arts), Simon Fraser University, Canada

Adeline Kueh makes installations, photography and sound works that reconsider the relationship with things and rituals around us. Her works are imbued with a sense of desire and longing, and act as modern-day totems that explore personal histories and overlooked moments. Adeline has produced installations and interventionist projects within the collaborative *Matrixial Technologies* (with Faith Wilding & subRosas) in *old boys network 01* (Hamburg, 2001), *Next 5 Minutes 4: International Festival of Tactical Media* (Amsterdam, 2003), and *Version & 03 Digital Art Convergence* (Chicago, 2003).

She has also exhibited in the UK, USA, the Netherlands, Turkey and Australia. Rooted in critical studies, her research interests include notions of monstrosity within Southeast Asian contexts, architecture, fashion and the future of cinema. Adeline has chaired and presented at a number of cultural studies conferences in UK, Australia, Finland, Hungary, Singapore and Malaysia.



Image: Teaching & learning outside the classroom at Winstedt Campus.

ENTRY REQUIREMENTS

Academic requirements

- A Bachelor's degree from a recognised local or international institution.
- A minimum of IELTS 7.0, TOEFL iBT 100 or PTE Academic 65 for applicants from countries where English is not the first language or whose qualifications are obtained from institutions where English is not the medium of instruction.

Statement of Purpose

In 500 - 1,000 words, highlight your reasons for applying to this programme and how they relate to your future plans. You should also include a brief description of your research intention or interest(s) that you are keen to explore. You are required to submit your Statement of Purpose online.

Reference letter

Provide a reference letter to support your application. You are required to upload your reference letter online during your application.

Portfolio

Your portfolio should contain art works documented in digital format. Drawings, installations, paintings and sculptures should be in high resolution with selected images with close up viewing of details. Interdisciplinary time-based works or performance and e-based works should be presented in video or digital format. You may also include your works seen within an exhibition or public/private location. You are required to upload your portfolio online.

Interview

Shortlisted applicants will attend an interview. During the interview, you are required to participate in a dialogue regarding the purpose of your application. Please be prepared to talk about your background, what inspires you and your influences. We would like to find out your artistic intentions, what motivates you to learn, explore and experiment in your areas of interest. You should also share how you think the programme will benefit you in your future career choices or develop your research interests.

International applicants

If you are unable to attend the interview at LASALLE, an online interview will be arranged for you.

ABOUT LASALLE COLLEGE OF THE ARTS

Asia's leading contemporary arts and design institution.

LASALLE College of the Arts offers 30 diploma, undergraduate and postgraduate programmes in fine arts, design communication, interior design, product design, film, animation, fashion, dance, music, theatre, arts management, arts pedagogy and practice, art therapy, Asian art histories and creative writing.

LASALLE provides a nurturing, interdisciplinary learning environment to inspire the next generation of forward-looking, globally engaged artists, designers and leaders of creative industries.

Its faculty is led by a community of award-winning artists, designers, educators and researchers, and their practice-led research sets LASALLE apart as an international centre of excellence. LASALLE is ranked within the top 151-200 institutions globally for art and design (QS World University Rankings 2021).

Founded in 1984 by the late De La Salle Brother Joseph McNally – a visionary artist and educator – LASALLE is a non-profit private educational institution, with degree programmes validated by Goldsmiths, University of London. The College receives tuition grant support from Singapore's Ministry of Education. It is set to become part of Singapore's new university of the arts, which is currently under development.

CONTACT US

For programme consultation or to schedule a guided campus tour, contact our Admissions Office.

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Closed on weekends and Public Holidays

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Partner Institution:



Cert No.: EDU-1-1002
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LASALLE College of the Arts is registered with the Committee for Private Education (CPE). The Committee for Private Education is part of SkillsFuture Singapore (SSG).
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Goldsmiths
UNIVERSITY OF LONDON