



Brandon's ancestor: a jungle crow
MA Fine Arts Graduation Showcase 2020



Cover image: MA Fine Arts 2020

Brandon's ancestor: a jungle crow

MA Fine Arts
Graduation Showcase 2020

Based on a true event involving the rescue of a crow that lived above the MA Fine Arts Programme's studio, Brandon's ancestor: a jungle crow draws reference from how differing mediums and points of views are considered in the process of art making. Presenting the works of the seven artists in the MA Fine Arts Programme (ranging from objects, installations, video, performances and prints), these artists have explored and expanded on ideas around narratives and mythologies that are significant and reflexive parts of the poetics negotiations with their praxis.

Bani Haykal
Kar-Men Cheng
Luke Heng
Paul Hurley
Sufian Samsiyar
Cheong Yew Mun
Chao Yibo



Foreword

Dr S Chandrasekaran
Head, McNally School of Fine Arts

My heartiest congratulations to the graduating students from the MA Fine Arts Programme of 2020. I believe your graduation will not only bring joy to your family members but will also give you a sense of self-fulfilment. This sense of self-fulfilment can be felt within the artworks in the graduation show, **Brandon's ancestor: a jungle crow.**

The following students have made us proud with your achievements.

Sufian Samsiyar exhibited in *One for the birds* at 1961 projects, Singapore. Paul Hurley participated in the *Collectivism in Practice* workshop at the National Gallery Singapore. Kar-men Cheng was artist in residence at *IdeasCity*, hosted by New Museum and NTU Centre of Contemporary Arts, Singapore. Luke Heng was invited to exhibit at *S.E.A Focus* with Yavuz Gallery, Singapore. Bani Haykal performed at the *Cultured Data Symposium*, San Diego. Uri has been doing freelance design works for Tiffany & Co and Prudential Singapore. Lastly, Yew Mun is currently representing two of the most renowned photographic brands — Canon and Leica — for the past five years.

In the 2019 McNally Scholars Residency, we invited artists Paula Reaes Pinto and Antonio Gorgel Pinto to collaborate and develop the research rigour in our postgraduate programme.

With COVID-19, it will be challenging to strive as an artist. So one should never hesitate to move forward with great confidence and face all challenges in reaching your dreams. My deepest congratulations to each one of you and best wishes to your future endeavours.



Where is the kingdom?

Dr Ian Woo

The city has been closed off. 'Home dream', rather than 'dream home', became the waking norm, one of the few remaining constants we have in such a time. 'No plans' are put on hold. All sense of our future being regulated within space and time confined.

While not being able to plan beyond tomorrow, I switched to reminiscing about the title of our graduate art exhibition that did not take place due to the recent COVID-19 outbreak. It brought back memories of two incidents during peace time that manifested from the activities of a crow and a fox.

Before the city was closed, we rescued a black crow that was trapped in and above our artists' studios in the College. I believe it got trapped there more than once. We saw the trapped crow as a symbol that needed to be preserved. We felt responsible for the life of the crow. By saving the crow, we believed that we immortalised its presence with our good deed. We saved the crow because we felt that it may not have been able to survive

in the confines of the studio. Compared to the habits of open-ended distances in which birds tend to travel within the city, there was a possibility that the enclosure of the complex studio would induce confusion and trauma for the bird.

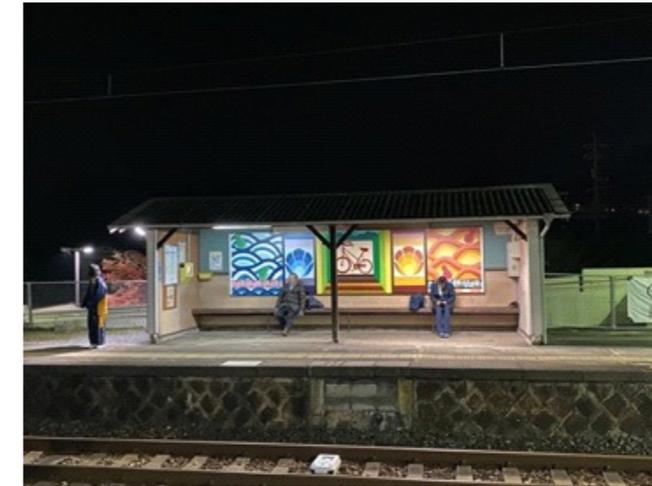
Inspired by this incident, *Brandon's ancestor — the jungle crow*, became the name of our graduate exhibition. What is in a name? Brandon has its roots in the Celtic and Welsh tradition name spelled as Bran, which means crow. The name also refers to the actor Brandon Lee who passed away mysteriously while filming as the lead in the movie *The Crow*.

A question that sparked within us was whether the lost crow could have been the reincarnation of Brandon the actor, or was Brandon instead the reincarnation of 'the mythical crow' from the movie?

While on the field trip to Setouchi islands in Japan last year, some of us got separated en route to our destination at Uno port. Everyone liked the feeling of being lost while navigating and walking through an unfamiliar neighbourhood in the middle of 'somewhere' in the dark of night. They finally ended up at Hikosaki station waiting for the next connecting train. There, a couple of them spotted a fox darting along the train tracks. In Japan, a fox is called 'kitsune'— it has representations within the mythical world as a shapeshifter as well as one that brings good fortune. We were very excited about the appearance of the fox, sensing that it was a bearer of good things. Contrary to Brandon, none of us named the fox. It seemed to have appeared and disappeared within a short span of time. It

also seemed like the fox was not the one in trouble but rather we were the ones that were lost.

What do animals know about the future? Sometimes, we see them as communicators of phenomena and being sensitive to things we are not ready for. In the last month, we were not ready for the city to be closed off. Nor were we ready for the world to be closed off. We now stay indoors all the time, often confusing the psychology of the outside while being inside. We reluctantly return to Plato's cave to find ways to amuse ourselves with its fire



Hikosake Station - Cheong Yew Mun 2019

and shadow, but mentally, the memory of the external world becomes dimmer every day.

The memory of the crow and the fox reminded me of how mobility in this world is important and how it influences the ways we think and create. A crow flies in the form of an arc and the fox shuffles while morphing in the direction of a line. The arc aims to resolve as a circle while the line is unending. The life of an art work relies on the span of a circle and line, evolving, either as a never-ending loop or one that has a decisive beginning and end.

We make art for an audience, for people. Whether it is about looking, listening and physically maneuvering, the place of art is always in the context of a physical space within a moment in time. There is recent talk about how art can be experienced in outer space. This would mean that we could be looking and hearing them through suits or helmets. Art in the 21st century has prompted the concepts of multiple screens between real and virtual planes. This has been experienced in the readings of Burgin, Summer, Steyerl and Mitchell where framed constructs of aesthetics are linked from ritual design to architecture, to painting and to sculpture. It was the introduction of cinema and screen time that soon paved our eyes to be conscious of the life of a projected light that breathes within regulated frames. Later, with computer screens and mobile phones, the materiality of the screen acted as a reflective, seductive and pulsing void, constantly waiting to be preoccupied.

In the works of the graduates, the above relationships were generated and distributed using multiple disciplines

of image making to ponder issues of intimacy, communication, longing, distance, confusion and aversion. They have developed constructs in their art works that propose new perspectives in experiencing data, human voices, cognitions, poetic embodiment and entanglement whether skewed or restored. The artist attempts to see the world in a new order, influenced by consciousness to the limits of spoken language, confessions, simulacra, expedition, reach, lust, dream and that of a stranger — she or he who would rather be lost than found.

The circular and haptic participation of these permutations and their attempts at being put together was never fully realised due to the city being closed off. While the mobility of the artists became confined to the home, art has to be revised within domesticity: art making is negotiated now with family, cleaning and cooking. Art and its theories became digital models, flattened while dependent on forms of language and descriptions. Analysing art become like the reading of a synopsis before purchasing screen time for a movie. Comprehending the materiality of art in cyberspace while being twice removed from reality, art is relegated to a simulation culled from the common place of the digital world.

In spite of this circumstance, the graduates remain committed to completing their electronic representations of art. Wrestling and improvising with the chaos in the cave, finding solutions to rehearse and interpret their research in/as simulated space and time, while keeping the integrity of how we are still able to consider the essence and characteristics of their practice. Perhaps, like the unnamed fox, a level of shape shifting is needed within all of us

throughout this unknown journey. Or like the crow found in the studio, one looks forward to the day when we will be able to return to the outside.

One hopes that there is still time left for this day to come.

This is not the end.



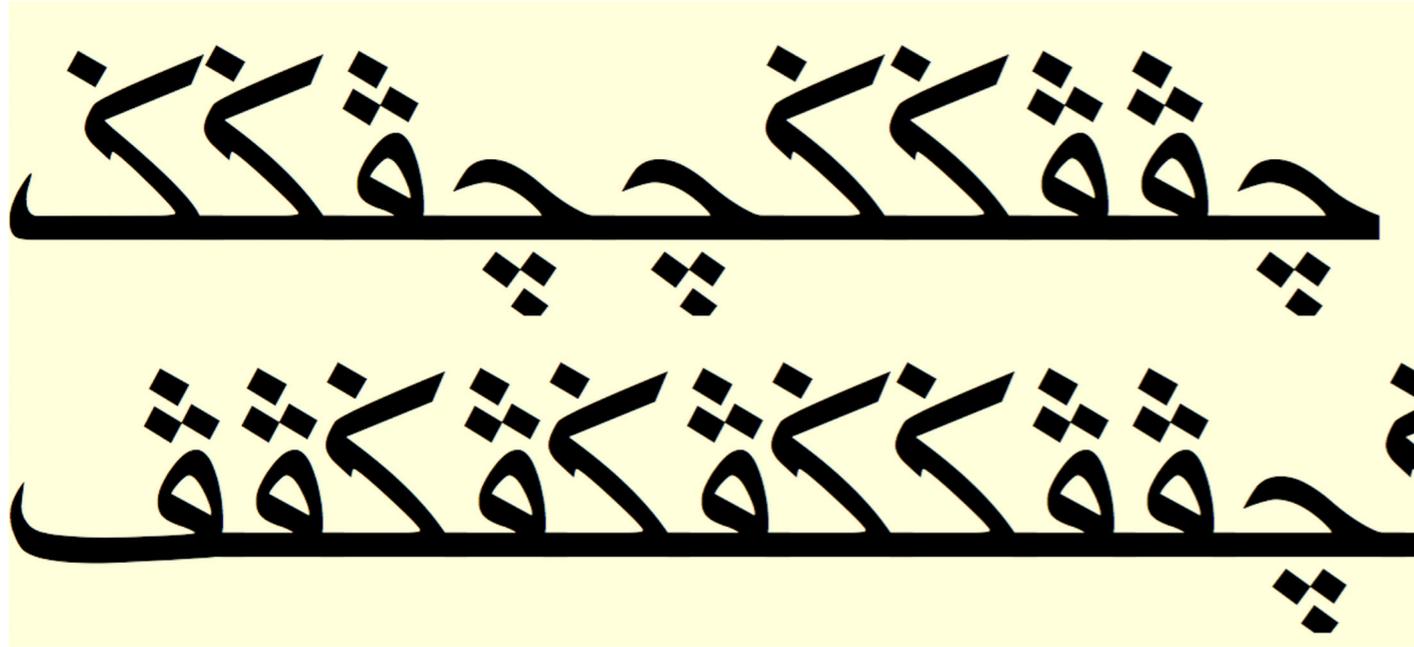
Depressed Pigeon – Meme on Reddit 2020

Dr Ian Woo is an artist influenced by forms of modernism and perceptual abstraction. Woo's work is in the collection of major institutions such as ABN AMRO, Singapore Art Museum, The Istana Singapore, National Gallery Singapore, Suzhou Center, UBS, and the Mint Museum of Craft & Design, USA. He is currently Programme Leader of MA Fine Arts at LASALLE College of the Arts.





Bani Haykal

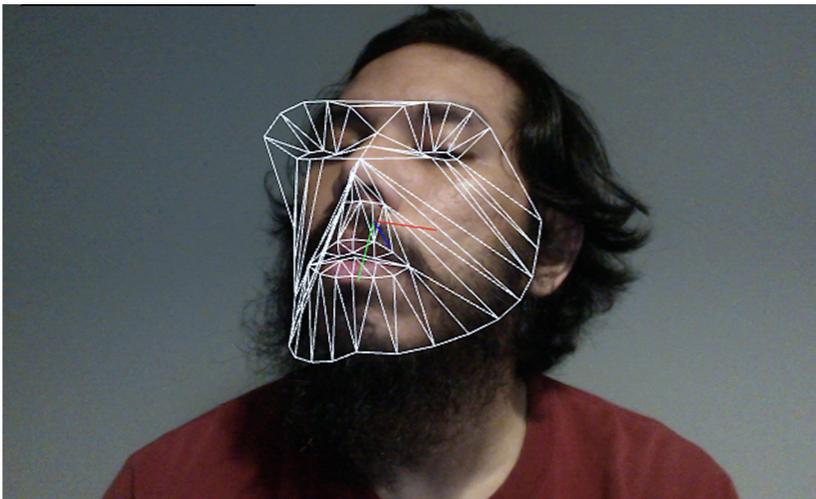


sifrmu v13

Interactive mixed media installation
4-channel audio, 3-channel video,
mechanical keyboard, webcam,
patch written on Pure Data
Dimensions variable, 2020

sifrmu v13 (detail), 2020





Bani experiments with text + music.

Encompassing several disciplines including installation and performance, his interest lies at the intersection of political economy, music and speculative fiction. Working with a broad range of instruments, from acoustic to digital, traditional and hacked, his projects revolve around modes of interfacing and interaction. He is a member of *b-quartet* and Soundpainting ensemble *Erik Satay & The Kampong Arkestra*.

In 2010, Haykal was part of The Substation's Associate Artist Research Programme. During his two years, he developed an ongoing project entitled 'Rethinking Music' which examines the landscape and shifts of music in Singapore. Through this research, he presented works (performances and installations) including, *Alternatives* (The Substation Gallery, 2010 – 2011), *Dormant Music* (Platform 3, Bandung, Indonesia / Institute of Contemporary Art Singapore, 2013), *Inside The Subject* (Institute of Contemporary Art Singapore, 2013) and *collapse* (The Substation Theatre, 2013).

He was part of NTU-Centre for Contemporary Art (CCA) Singapore artist in residence programme, where he conducted research on the Cultural Cold War, identifying the politics of the internationalisation of jazz music, its relationship with freedom, whilst reflecting on the present methods of promoting democracy and capitalism through digital technology/the internet. Through his residency, he presented three works-in-progress: *an alternative ensemble: articles of music* (2014), *an image of conversations* (2015) and *practical pollution* (2015); incorporating text, music and a new performative device developed during the residency called 'clocking'.

A culmination of his research on music's political economy and big data resulted in an installation work titled, *necropolis for those without sleep* (2015), which was exhibited at 8Q@SAM as part of the President's Young Talents Award.

As a composer and performer, he has collaborated with Ho Tzu Nyen (*The Clouds of Unknowing, Ten Thousand Tigers*), Teater Ekamatra (*Bleeding Grace*), THE Dance Company (*Silences We Are Familiar With, Ghosts of Capitol Theatre*), Raka Maitra (*The Hungry Stones, The Blind Age*) and The Necessary Stage (*Crossings, Mobile 2: Flat Cities, Gitanjali*) among other artists and musicians. Haykal has also participated in festivals including *Les Hivernales: Avignon* (France), *Media/Art Kitchen* (Indonesia, Japan, Malaysia and Philippines), *RRREC FEST* (Indonesia), *Liquid Architecture* (Singapore / Australia), *da:ns Festival* and *The M1 Fringe Festival* (Singapore).

Aside from his practice as an artist, Haykal has curated projects relating to sound and music, including *Tribal Gathering of Tongue Tasters* (The Substation, 2012 – 2013), *SOUND: Latitudes and Attitudes* (Earl Lu Gallery, Institute of Contemporary Art Singapore, 2014); co-curated with Joleen Loh and *Aural Narratives* (National Gallery Singapore, 2015).

He is currently an Associate Artist with Singapore theatre company, The Necessary Stage.

Kar-Men Cheng



Hedge (detail)

Installation, projection, single-channel video,
single-channel audio, 2 digital UV prints
Dimension variable, 2019

[Between We and We] (detail)

Video projection,
2-channel audio, 2-channel video
100 x 250cm, 2020



Kar-Men Cheng

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LASALLE's MA Fine Arts Programme was **Kar-men's** first formal foray into a studio practice from a multidisciplinary background. Previously, she worked in management consulting, advertising, and academia with a focus on cultural sociology. The decision to venture into art was motivated by her need for its open space to define research and her desire to combine critical analysis with storytelling and chance.

Extending her past research on how norms influence values, instincts and everyday power dynamics, Kar-men peruses different modes of communication to uncover links between identity formation, interaction and language. Her practice deals with participatory exchanges – archived conversations, found video footages or experiments in which she alters different normative social spaces and tracks the dialogues that emerge.

Kar-men has participated in two residencies in Singapore – *Tropical Lab 2019*, hosted by LASALLE College of the Arts, and *Ideascity 2020*, hosted by the New Museum and NTU Centre of Contemporary Arts. She has shown work in Galeri RJ Katamsi, and Sesama, Yogyakarta, Indonesia.

Luke Heng



Tilt (detail)



Tilt
Sculptural installation, raw mild steel
285 x 285 x 195cm, 2020

Luke Heng

lukeheng.com

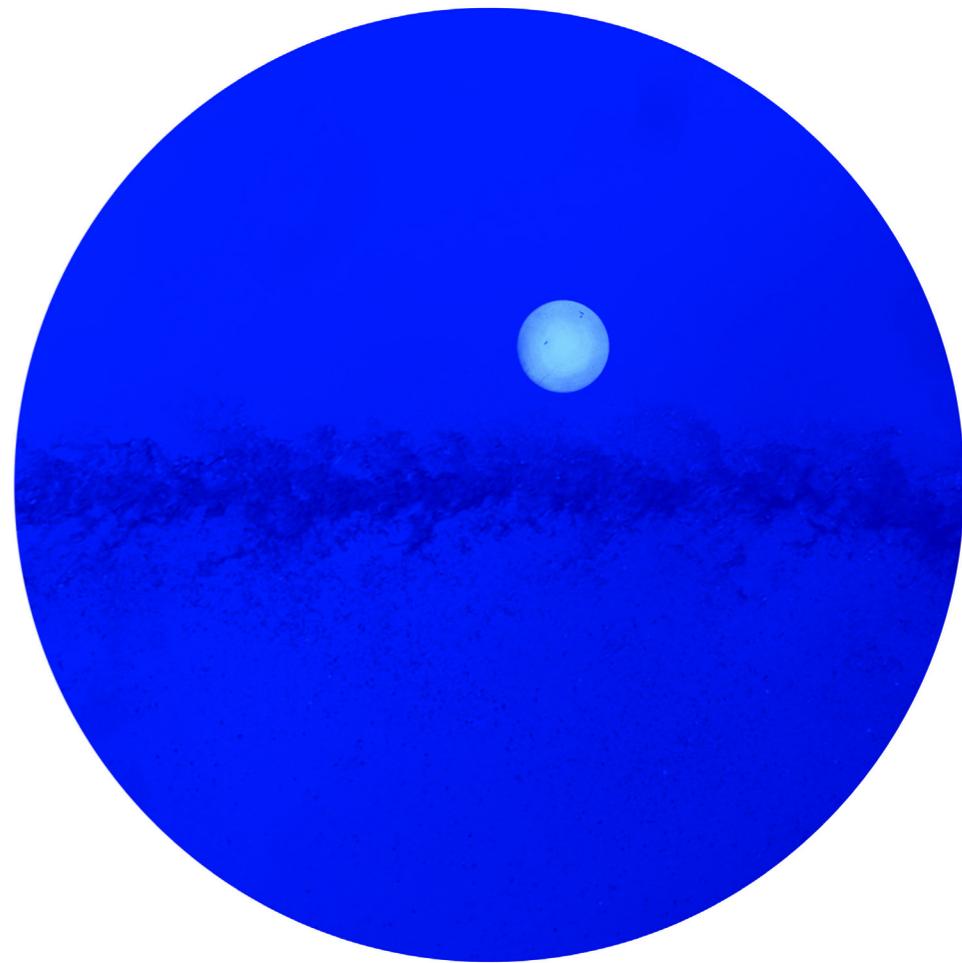
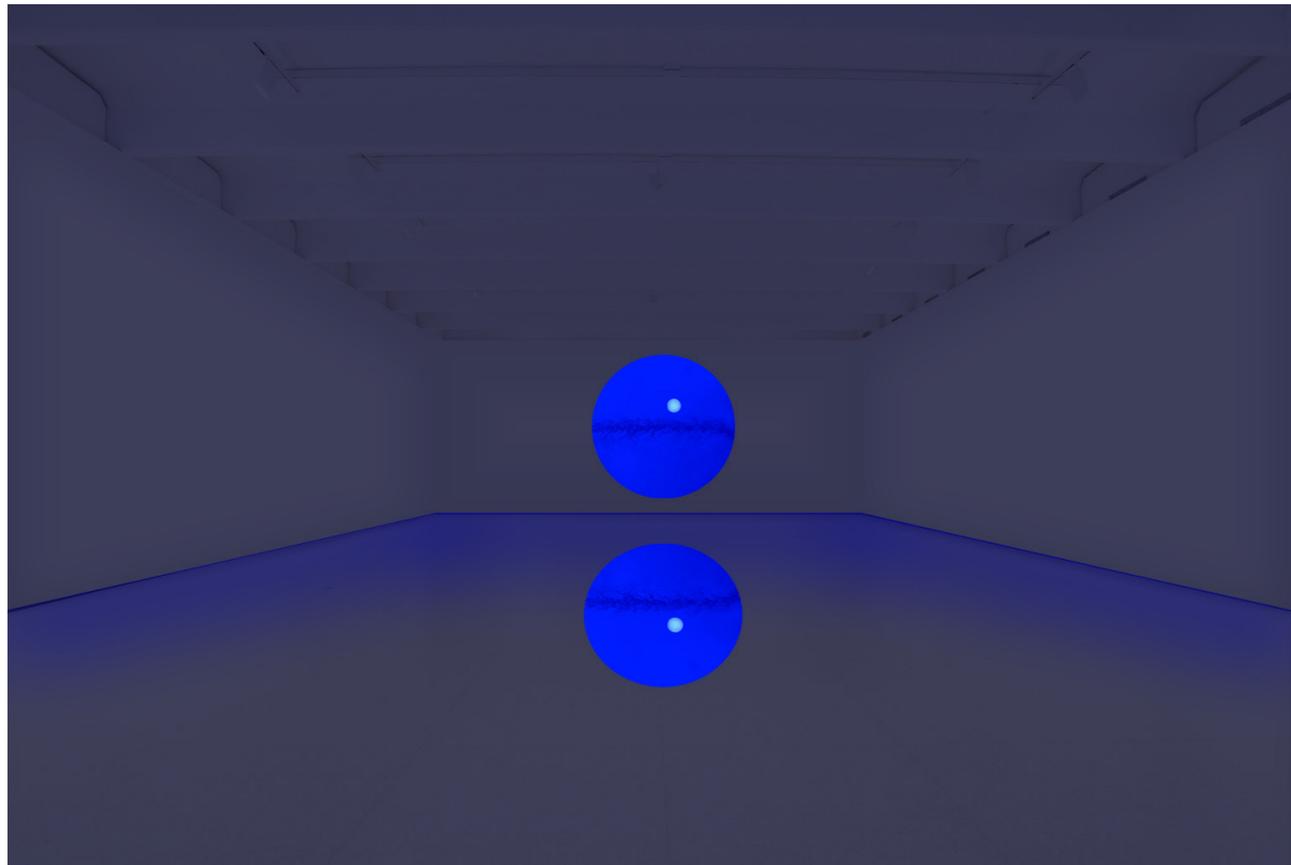


Luke is interested in the dialectics between painting, object and picture making. His practice revolves around the conceptualisation and physical manifestation of painting within his works often responding to the history of painting while drawing from various other art forms to influence his approach and process, constantly questioning the possibilities of a painting. Luke graduated with BA(Hons) in Fine Arts from LASALLE College of the Arts in 2013, which he attended on a scholarship and has since been actively practicing art both locally and internationally. Presently, Luke is completing his Masters in Fine Arts at LASALLE College of the Arts.

Luke's first solo exhibition, *The Waiting Room*, was held at FOST Gallery, Singapore in 2015. His second solo exhibition was at Galerie Isabelle Gounod, Paris, France in 2016. Major group exhibitions that Luke had participated in include *Constituent Concreteness* at Mizuma Gallery (2016, Singapore), *Peculiar Textures* at Galerie Steph (2015, Singapore), *Primavera 3* at Galerie Frédéric Lacroix (2014, Paris, France), and *Departure* at iPreciation (2014, Singapore). In 2014, he was selected to participate in the Dena Foundation Artist Residency Program in Paris, France, supported by the National Arts Council, Singapore. In 2017, Luke presented *After Asphodel*, a solo exhibition with Pearl Lam Galleries, Singapore. Recent engagements took place in Malaysia with A+ Works of Art where Luke presented 'Al/linum' and 'Non-Place: Peripherals' with Yavuz Gallery during the S.E.A Focus 2020.

Paul Hurley

Continuum
Mixed media installation,
2-channel video projection,
1:1(circle) aspect ratio, stereo sound,
60 minutes, 2020



Continuum (detail), 2020

Paul Hurley

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Paul is a British artist who was born and grew up in Cardiff, South Wales. As a young adult, he moved to London and was inspired by the vibrant art scene there, which led him to pursue a career and education in fine arts in order to develop an art practice.

In between his studies, Paul has an extensive work experience managing public programmes including lectures and education workshops at the Royal Academy, UK. His other stints involved in working on interactive public artworks, gallery management, graphic design and sound recording. Paul was also a multiple recipient of the LASALLE Scholarship (in 2019 and 2015), as well as the Winston Oh Travelogue Award in 2019.

Although his artworks consist of a variety of disciplines, his approach is primarily underpinned by video-based works which he is interested in presenting in a diverse array of experimental methods. Paul's work explores imposing themes which relate to partly obscured phenomena that shape our collective realities.

The current focus of his practice is on contemporary forms of mythological manifestations and their effects on present-day societies. Paul spends his time between the UK and Singapore where he is currently studying for a Masters in Fine Arts at LASALLE College of the Arts.

Sufian Samsiyar

This is a city and a city is many things:
Resort and Pre-Fall
Installation, drywall partitions,
aluminium c-channel, pinewood
framing struts, vinyl print, sandbags
360.68 x 1050 x 67cm, 2020



Waking up from the Nightmare of
Describing an Amorphous City
Installation; drywall partitions,
aluminium c-channel, stainless steel grid,
vinyl print, carpet
280 x 345 x 380cm, 2020

Sufian Samsiyar

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Sufian is an artist who has an independence of mind, stemmed from a keen appreciation of human nature. Sufian had fond hopes of becoming an architect, but circumstances denied Sufian of his dreams, and he found his calling in exhibition design.

Sufian prefers the ethical and moral principles suggested in any design fiction as compared to the resulting variants of artefactual by-products. Inside this framework, he has expertly devised exhibitions and entered collaborations with fellow artists, discussions amongst viewers and engagement with the public to initiate dialogue. The urban landscapes of urban centres are critical in his research, threading on themes of anticipation, participation, indeterminacy and happenstance. Instead of illustrating a heroic future, his work provides a stage to the figure of the artist.

Being a non-committal agent provocateur, Sufian has admitted to the need for theory. His works demand identification, always challenging our understanding of what art is, and what our cities could be in his discussions with peers, strangers and himself. In the Master's programme, he presents a project, *Describing an amorphous city* that questions the use or abuse of advertisement language found in condominium show flats. Based on the discourses of the works presented, it triggers a series of reflections that run through urgent points of contemporary thoughts – ranging from national history, which is necessary to understand current situations and the urban environment or fallacies.

He establishes different lines of interpretation that connect one another and highlights the evolution of housing needs, the absurdity arising from commercial exoticism and the cultural transformations that affect the urban community. Thus stressing the imperfections of utopian ideology. Sufian recreates the habitual settings of resort-like showflats with site-specific interventions around the College. The works produced serve up different narrative codes that enable the viewers to rethink city-making in the political, artistic and sociological aspects.

Cheong Yew Mun (Munster)

In the Absence of our Bodies

Photographic print
42cm x 29.7cm, 2020



In the Absence of our Bodies

Video projection, 3-channel high definition video,
2- channel audio, 16:9 aspect ratio
Dimensions variable, 2020

Cheong Yew-Mun (Munster)

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Munster is obsessed with the power of the visual language. He believes it has a profound influence on life and that of its symbolism, mood, emotional energy, elements, and tone can expand life by way of creating new realities and experiences for the viewer.

He began his love for creating beautiful visuals when he was in film school. There, he specialised in cinematography — crafting moving visuals artistically, harnessing lights to create spectacular moods. Now as a fashion & commercial photographer/filmmaker, he uses the same skills to create similarly conceptually rich and unique looks in a heartbeat. He frequents the UK and Europe shooting for top international editorial publications. Some notable faces he has captured include Arnold Schwarzenegger, Diane Kruger and Serena Williams.

Through years of collaboration with various creatives and design agencies, he has transcended into a strong conceptual thinker, outstanding visual and strategically focused designer, with proven leadership abilities. He is proficient in both directing and shooting photography/videography campaigns, TV spots, social media content and providing creative direction for print, collateral and interactive campaigns.

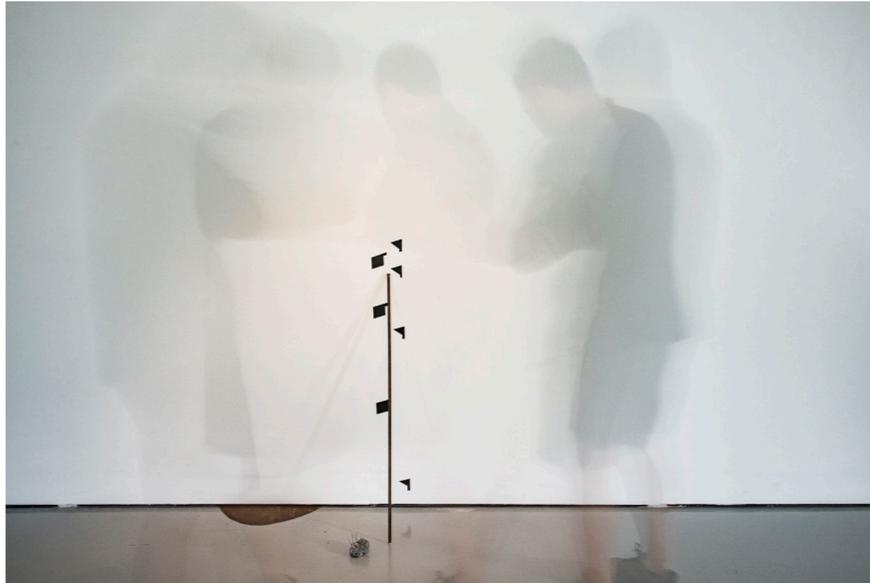
As a visual artist, he feels that he has major responsibilities and is always in a state of transition and self reflection, elusive from his commercial practice.

The primary purpose of the visual arts is to help people not only get to know and understand something with their minds but also opening up their perceptions to the unfamiliar. Sometimes we are not able to see ourselves for who or what we really are, because we get stuck in our ways of thinking, or we often may become disillusioned. The impact of visual art often materialises in the subconscious; the audience consumes the work which provokes an innate response thus intrinsically resonating with the artist emotionally.

Chao Yibo (Uri)

Original shell of day dreaming

Photography,
Dimensions variable, 2019

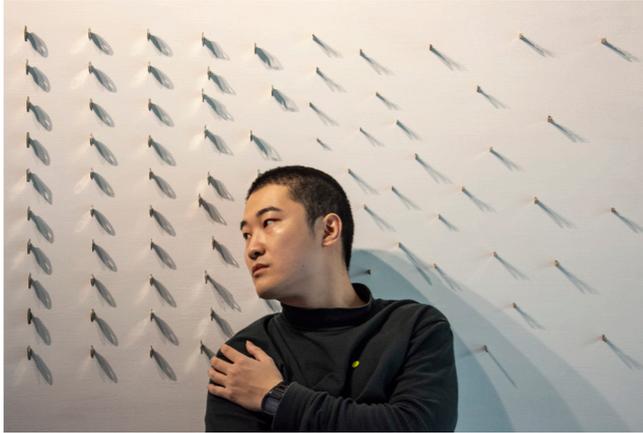


Architectural ornament - Invisible rhythms

Installation, keys
112 x 140cm, 2020

Chao Yibo (Uri)

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Uri identifies as a graphic designer and a visual artist, with highly developed skills in image-making and concept generation. Defined as an adaptable, ambitious, self-motivated, open-minded person combined with a limitless imagination and creative drive.

Uri started his MA journey after graduating with a Bachelor's degree in Design Communication in 2018. From his perspective, there is no clear boundary or difference between design and art. If anything, the difference is how creativity is applied and where its motivation comes from. Compared to problem-solving and client-oriented design production, art practice provides him with freedom, and a chance to find his own voice. In his recent research, Uri takes the mode of public housing as an entry point, emphasising on exploring and materialising the different kinds of interaction between people and architecture under the sociocultural context of Singapore.

In the past year alone, he has been working as a freelance designer for a number of clients such as Prudential Singapore and Tiffany & Co.

No Longer Art as Usual

By Anca Rujoiu and Syaheedah Iskandar

We are writing in times of the COVID-19 pandemic. We lost track of the number of days since we are homebound and stopped counting the number of days, we will. We are fortunate, nevertheless. We know that so many are far from home or the place they call home is nothing but safe, comfortable, reclusive, and conducive to expect productivity or much-needed reflection.

In the beginning of March this year, we conducted a series of studio visits with the MA graduating students. We met Uri, Kar-men, Luke, Mun, Paul, Sufian and Bani in their studios at LASALLE. The conversations were timed and succinct, but sufficient to give us an understanding of the research project they were each finalising for their graduation exhibition. In the swift-changing circumstances, the show was brought to a halt and shifted online. A similar reaction was also met with art schools around the world, raising questions to what extent the online encounter of art that was not conceived for the virtual environment can translate a sensorial and physical experience. The translation process from the tangible to the intangible should not avoid reflexivity. Accessibility to the digital language is already divisive across different

social categories. For those experienced with new media art, they might find unsatisfactory its reduction to a file that becomes 'uploaded' online. What this situation also highlighted is the need for broader accessibility and democratisation of art circulation for those who are already experiencing physical and social isolation. This prompts us to reflect on the ways in which institutions can foster accessibility, including online tools but not limited to them.

The initial conversations we had inspired us to draw from the works in progress and the students' processes a glossary of concepts. We identified 'metaphor' that carries an unlimited capacity to produce unexpected connections but also risks to produce literal translations or reproduce those existing already. We discussed the relationship between 'sender-receiver' and what it takes for a message to be decoded, misinterpreted or failing to reach its destination. We turned our attention to 'space' and how artworks can map a landscape and re-imagine it as a process in which the viewer takes part too. We thought of the 'gaze' and the difficulties in radically changing the hierarchy between the viewer/artist and subject if the encounter's parameters are in control of the former. We thought of 'capitalist mythologies' as a universal, societal tool to produce certain myths that can represent a public, permeating new beliefs into everyday life. We reflected on the physical structures used in a 'show', deceiving interfaces that mediate the relationship with a viewer whether in an exhibition space or a show flat built to advertise a property for sale. Lastly, we speculated about 'intimate machines' and their capacity to encode our secrets in a language they master.

In the era of post-studio work and post-medium practices, we questioned the level of permissibility, which parallels our capitalist system. Art production becomes entwined into a manufacturing process that outweighs sustainability. What could change this state of things? We asked ourselves.

The COVID-19 pandemic has changed rapidly within two months since our meetings with the students. And with that, our thoughts and discussion went through a whirlwind on its own. The cracks begin to expose itself as an ill-effect of the neoliberal policies. It would have been negligent for us to ignore the backdrop, an un-picturesque setting of a panic-stricken world caused by an invisible force. If anything, what this pandemic has revealed is the pre-existing issues that were once overlooked, can no longer be ignored. It was as if we were all in this moving car going at accelerating speed, only to realise that our brakes were not working.

In these troubling times, is it right that we continue in this path of acceleration, working continuously in high-levels of productivity? It is essential to acknowledge that despite our historical experiences in epidemics, we are in an unknown terrain especially when the worse effects of the climate crisis has yet to reveal itself, encroaching like a timebomb into a future we cannot foresee. No amount of data and algorithms can help us imagine that. While we are projecting into a post-COVID-19 world, we are at the same time encouraged to function in a pre-COVID-19 world.

In the immediacy of the crisis, our set of priorities is changing. The importance of a reliable health system accessible to all, the importance of a basic income, working conditions and social security for those employed in informal and creative economies become visible. Such a crisis prepares the terrain for reforms to happen, and art should not linger behind these necessary changes. Artists and students are affected in different degrees by the pandemic. Yet now more acutely than one year ago, their agency is essential to imagine and create the conditions for a cultural production that is no longer art as usual.

Anca Rujoiu is a curator and editor. She is a PhD candidate in Curatorial Practice at Monash University, Melbourne.

Syaheedah Iskandar is an independent curator and writer. She holds an MA in History of Art and Archaeology at the School of Oriental and African Studies (SOAS), University of London.

About the MA Fine Arts Programme



Started in 1984 by Brother Joseph McNally, the Fine Arts programme is the longest running programme in LASALLE College of the Arts. The MA Fine Arts Programme at LASALLE College of the Arts came into being in 1994, as a franchise agreement with RMIT (Australia).

Since then, after having gone through a couple of validations processes, the MA Fine Arts Programme

has earned its stature as one of the leading research practice-based programmes in Southeast Asia.

From its inception, the programme acknowledges the centrality of the role of the artist in research practice. It is the artist (through guidance and supervision of practising artists, curators and art critics) that generates and produces independent discoveries that is pertinent to the realisation of

individual artistic language/vocabulary. These factors further support the practice of Fine Arts at LASALLE where the individual and differentiation of artistic voice is constantly being maintained as the core of the programme's underpinning philosophy.

In order to achieve this core, the programme has prided itself with studio experimentation and innovation. It is not enough to merely mirror global

trends in contemporary art practice: the programme fosters the uniqueness as the only practice-based programme in Singapore with multidisciplinary as the linchpin, with individualised attention and support from a dedicated core faculty, adjunct lecturers and a distinguished roster of guest lecturers and artists. As such, the faculty comes from a wide range of academic and artistic backgrounds as well as geographical locations.



Furthermore, the programme has also been committed to providing a conducive learning environment by virtue of being able to situate the discourses of contemporary art practice within the contexts of both geographical and sociocultural milieu in Southeast Asia, as well as being within an integrated campus (alongside faculties of Media Arts, Design, Performing Arts and Creative Industries). Historically, Singapore has positioned

itself as a meeting point in which English is the lingua franca: this point is critical in maintaining communication and contact in generating possible art-related negotiations between Southeast Asia and the world. Concurrently, Singapore's drive to enhance its infrastructure for the arts also translates to the environment and location of the programme here being a meeting ground for renowned international and regional artists.



Since 2001, the programme has developed its postgraduate symposiums to facilitate critical dialogues around artistic processes and thereby nurturing a postgraduate culture in the College. Newer adaptations and changes were also made over the 17 years: via open studios, information sessions, visiting artist lectures, and exhibitions, and an integrated curriculum of studio and

professional practice, critical study, and critique sessions, the programme encourages diligent explorations of all aspects of contemporary art practice at the cusp of a networked global culture and the traditions of Southeast Asian communities. Moreover, the network of galleries within LASALLE's Institute of Contemporary Art Singapore (ICAS) has also served as a platform for artists and

curators in LASALLE to realise their projects and exhibitions. ICAS has a vibrant programme known for its open cultural discourse and flexibility of ideas, and for engaging both local and international artists at various stages in their careers.

The exhibition of art within the institution is very active. Students and staff put up exhibitions and

work closely with ICAS in realising ways to promote new works by students from various levels of learning. These opportunities are critical in allowing students and staff to experiment, analyse and put to test the role of their works of art within a spatial context. In addition, the ICA Singapore's list of international and regional contemporary art exhibitions and talks also provide the necessary yet

relevant influence, discussions and knowledge for the entire Faculty of Fine Arts, Media and Creative Industries. In essence, the programme has unrelentingly worked towards preparing our graduates for this rapidly evolving world through a cross-disciplinary postgraduate programme that places advanced studio practice and research at their centre.

Presently, the programme enables a diversity of contemporary arts practice that includes drawing, painting, photography, printmaking, sculpture, site specific and time-based art. Candidates can locate their research area within the context of their mode of expression or choose to work with an interdisciplinary approach.





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Dr Winston Oh

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