

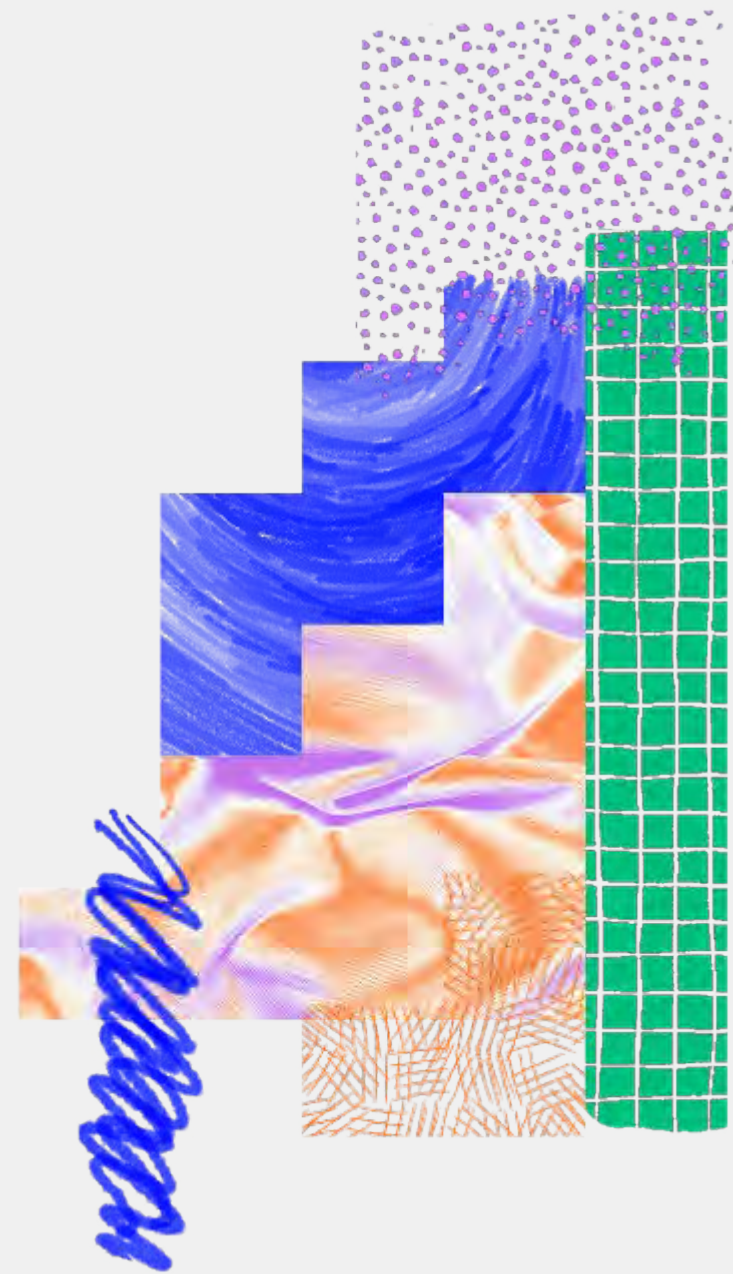


19 – 31 May 2023
Diploma in Fine Arts

The LASALLE Show 2023



AERI PARK • BHAVATARINI DAMODARAN (KAI) • CALISTA YANG HUIRU • CELEST WANG • CHARMAINE TAN YA QI • CHIN LI PING ALEXANDRA • DANIELLE DOCTOR • DESNANDO SARLIM • DEWI ANDINI • DK AIMAN BATRISYIA BINTI PG MD DARWISY
• DORY MOSES PHIRI • HAN MINKYUNG • HE HANZI • JEYASREE CHANDRAKUMARAN • KIM CHAEEUN • KIM GYURI • KOH JIA LING (JL) • KWOK HOR YAN (KHY) • LEOW XUELI VICKI • LIZ YAP • MASSITA A RAHMAN • MUHAMMAD ZAMANI IMAN
BIN ABDUL RAZAK • NICOLE GOOI • NUR RAIISYAH • NURAISHA NADIRA BTE MOHAMED RAFID (AISHA) • PARK CHANYOUNG • RACHEL TAN YI QI • RAFANDI BIN MIJ NASIR (RAFALUKIS) • SAMRIDHI JAIN • SANJANA SAIRAJ • SARA NATASHA
HAQUE • SHAKIRA ZULAIKHA BINTE ZAIBAKTIAN (SHAKIRAZBZ) • SITI SARA BINTE MOHAMAD ZAHIDI • SITI ZAUWIYAH BTE ABDUL KHALED • SUMMER SAW • TANG KAFAI • THIRISHAA SELVARAJ • VENUS POH • VICTORIA CHUA • ZHESHI AFANDI



INTRODUCTION

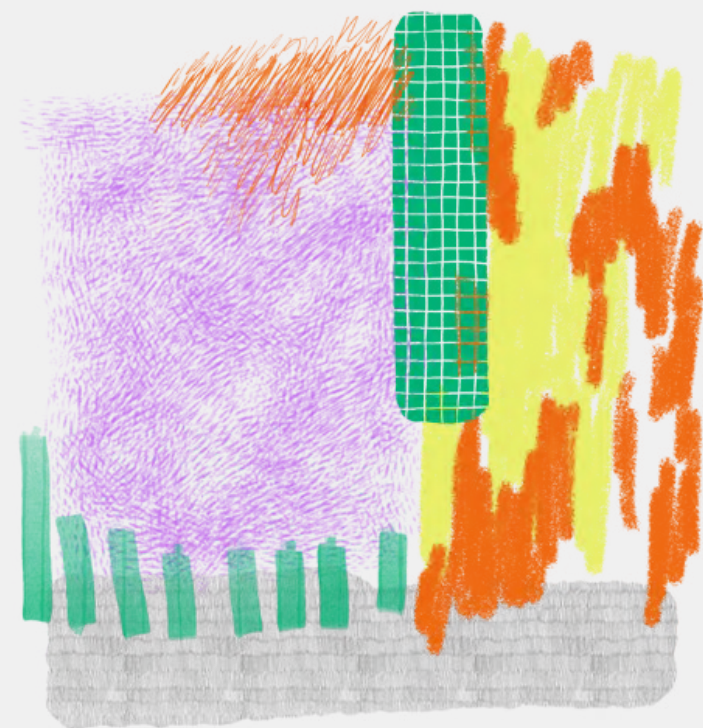
After three years of dedication to learning, practicing, debating, experimenting and challenging existing disciplinary boundaries, the graduating Diploma in Fine Arts students share their view of the world in a culmination of their practice, demonstrating their artistic skills and distinctive voice.

As they are about to take their first steps into the art world, the 43 young individuals present their work in a variety of creative disciplines, including painting, sculpture, printmaking, lens-based art, graphic novel as well as performance art and new media arts. They cross discipline confines, question current norms, express their opinions and explore new ways of making art without limiting themselves to the tried and true, rising to every challenge with passion, taking creative risks and reflecting on the meaning of art.

The diverse range of artworks reflects the unique perspectives and interests of each artist. The topics address aesthetic, social, psychological, environmental, poetic and philosophical issues. The audience is invited to immerse themselves in interactive artworks that examine interpersonal relationships, vibrant paintings that strive to redefine the essence of beauty, expressive fabric compositions that explore the notion of identity, intricate sculptures that question our perception of space and form, art installations that illustrate the depths of human emotions, compelling new media works that illuminates the complexity of the world and engaging narratives that defy stereotypes.

The collection of artworks offers a unique window into the creative visions of the next generation of artists, providing an inspiring and thought-provoking experience.

PROGRAMME LEADER, DIPLOMA IN FINE ARTS



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2020 – 2023

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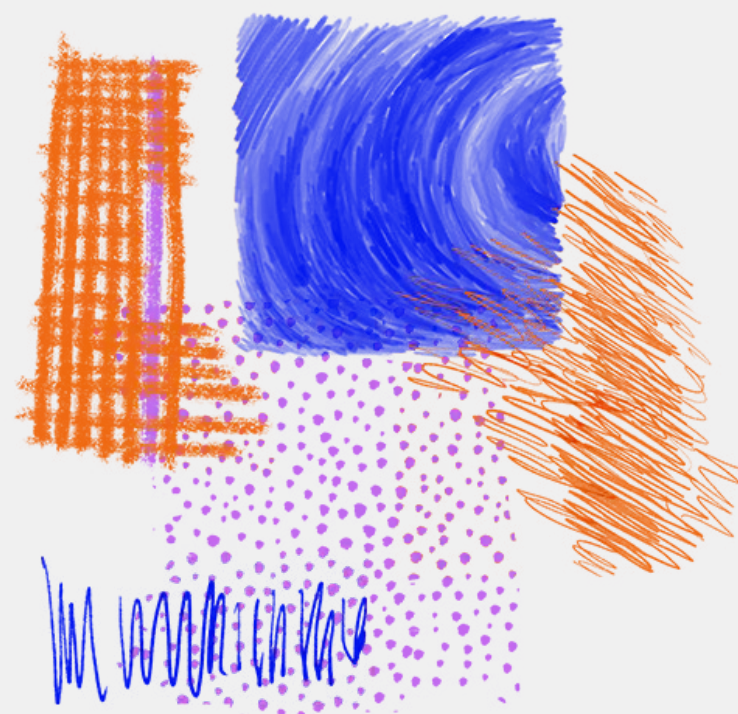


Gooooood Kids

DIGITAL PAINTING
187 X 134 X 7 CM



Gooooood Kids is a digital painting that features overlapping perspectives from different angles to express the effects of excessive parental control on children. Inspired by news stories of children who commit suicide or murder their parents, as well as similar cases in movies and TV, the artist seeks to shed light on the distortion of a child's mental well-being due to extreme academic pressure.



CHIN LI PING ALEXANDRA

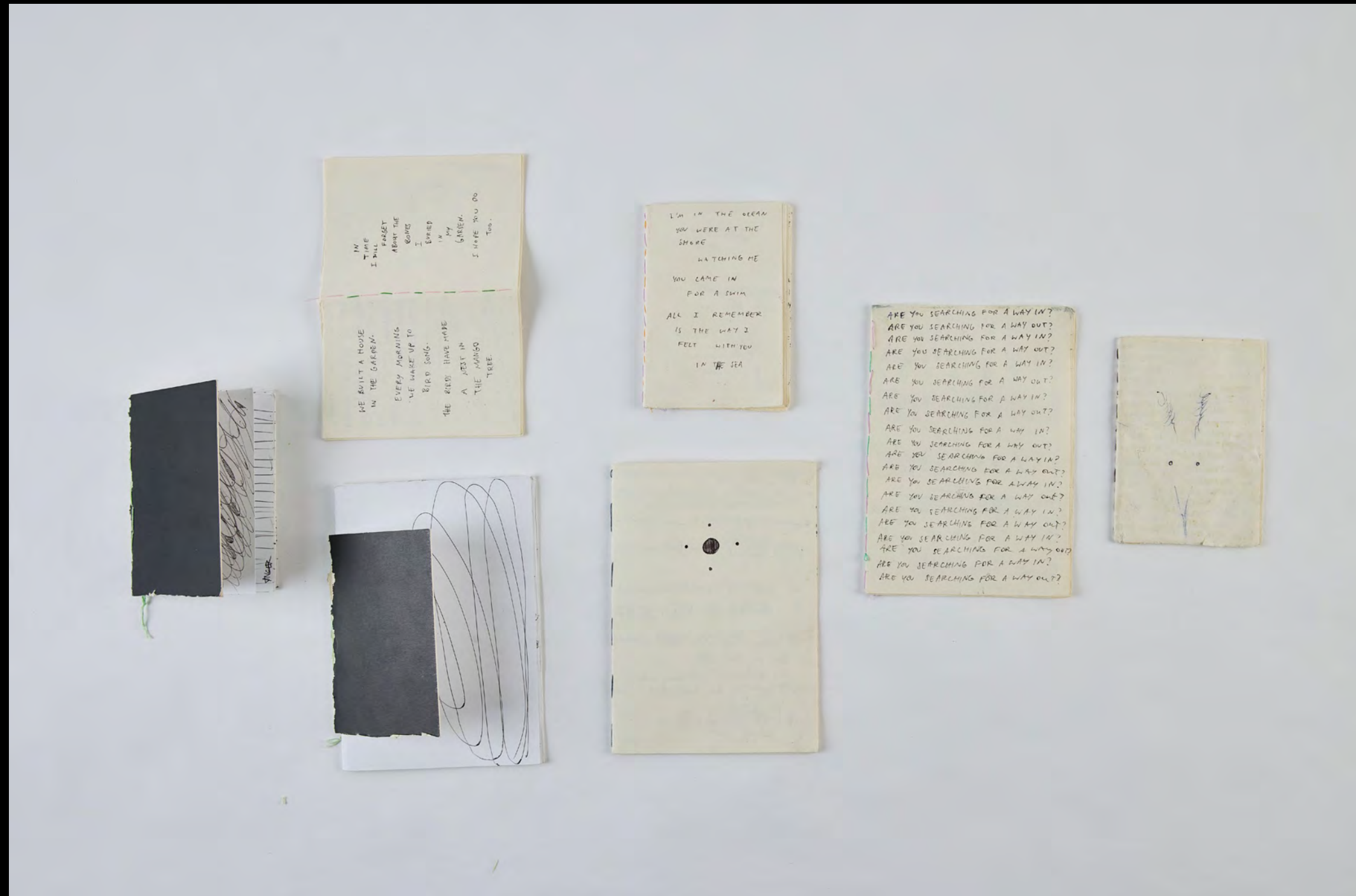
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soul gazing

BALLPOINT PEN, PLYWOOD, HANDBOUND BOOKS
A6 - A3



soul gazing is a collection of reflections and captured energies from the past and present, as well as notions of the future. The work features an abstract narrative that has played out in real life, in dreams and in memory – encompassing both the now and what is to come.

Non-chronological and non-spherical, the narrative is told through words and ballpoint lines on plywood and in hand-bound books. Methods of automatism – spontaneous free-writing and free-drawing – have been used to unlock the subconscious and therefore the most powerful inner creative force and story-making tool within the artist. Being a story close to the heart of the artist, this is a story told in energy and emotion. It invites the viewer to dive in with kindness, intuition and the sixth sense. See. Feel. Know.

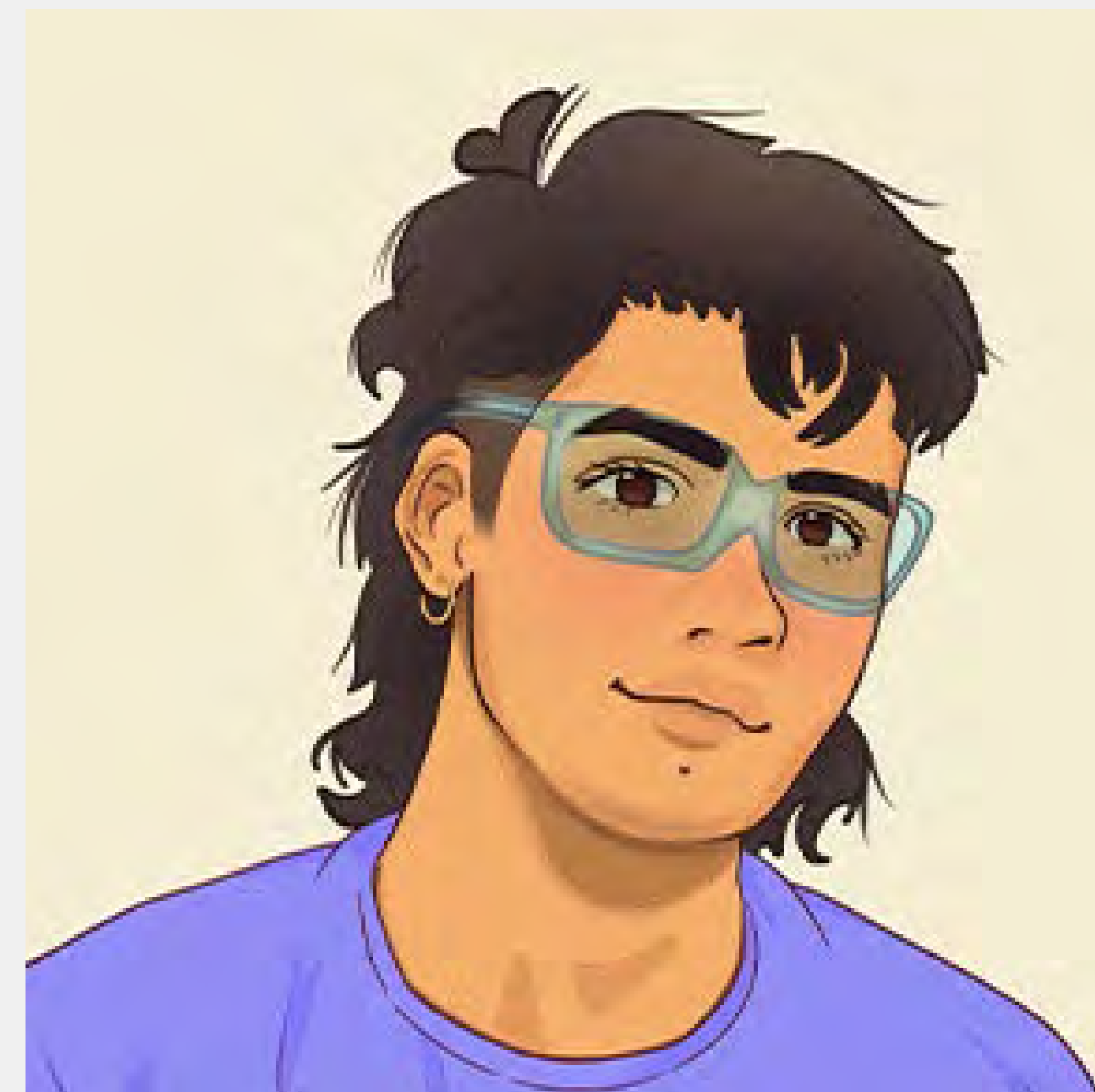


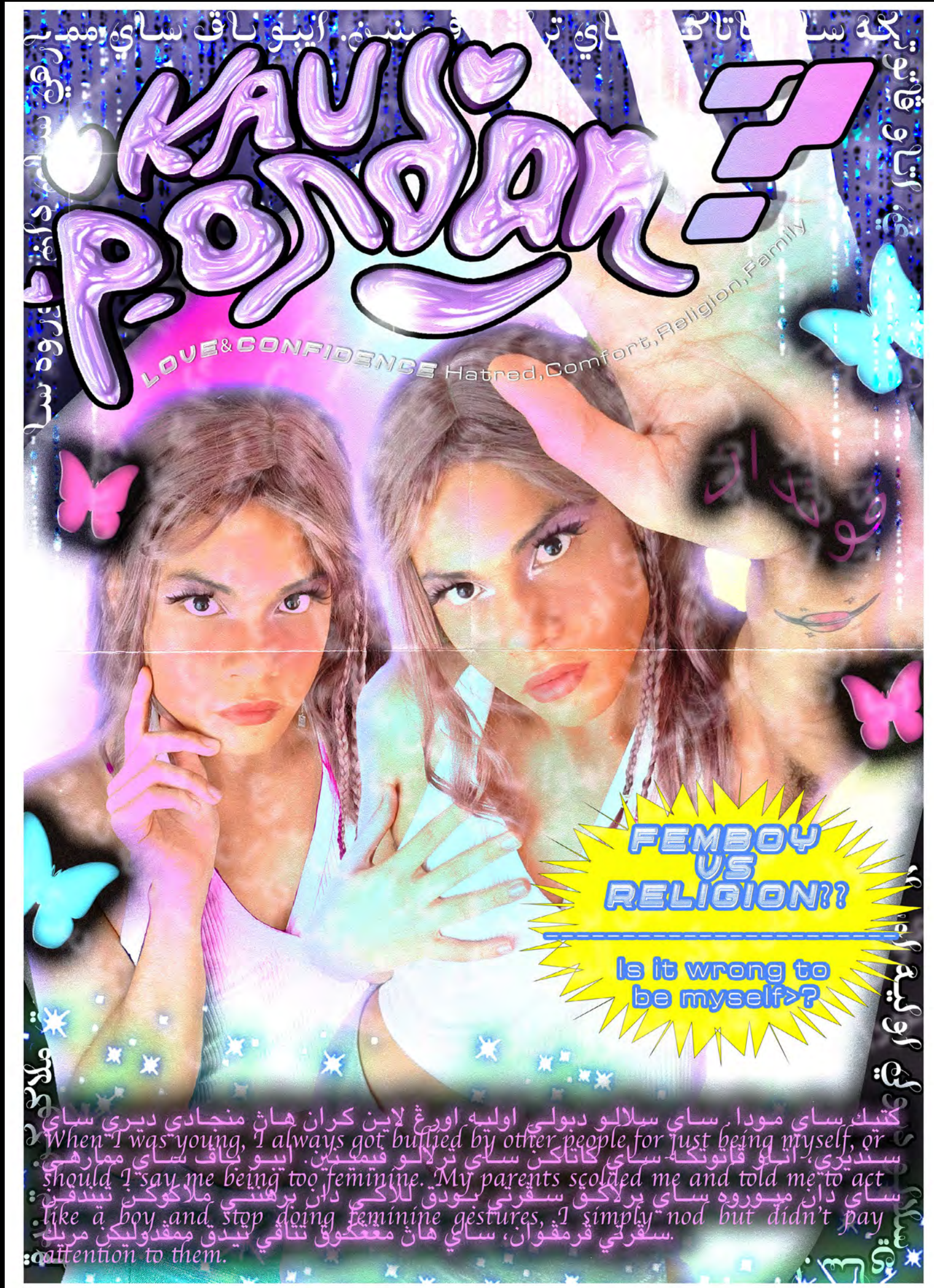


RAFANDI BIN MIJ NASIR

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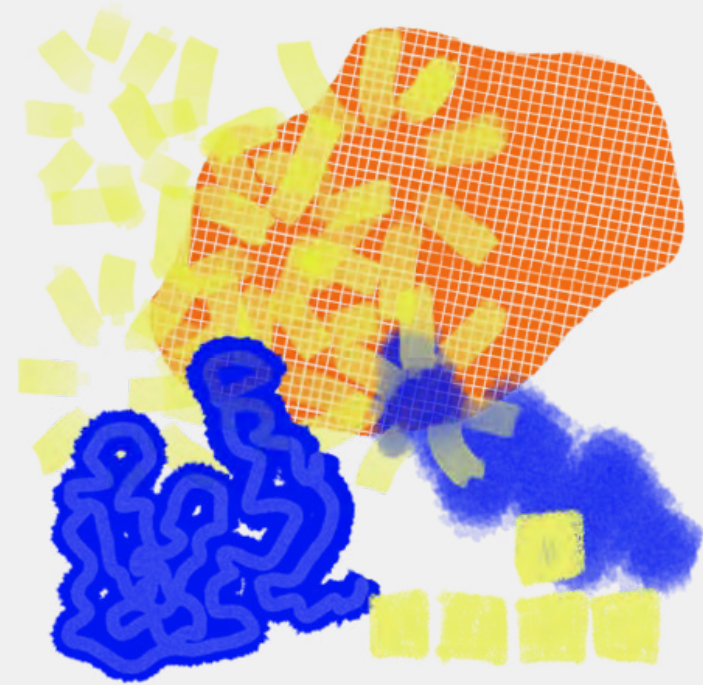


Kau Pondan?

POSTER PRINT
59 X 84 CM

Kau Pondan is a series of posters on the artist's religious and strict upbringing in a Malay Muslim household. 'Kau' means 'You' and 'Pondan' is a derogatory Malay word often used to describe a homosexual, a transsexual woman or a man that behaves or dresses femininely.

As someone who grew up and saw female idols as role models, the artist chose to use photography and image manipulation to create his own empowering idol posters, something that his 10-year-old self could admire. The artwork contains symbols and text that transcribe his own experiences with discrimination, as well as quotes that question his identity as a queer man.



DK AIMAN PMD

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Escapism : Adventures With Bat

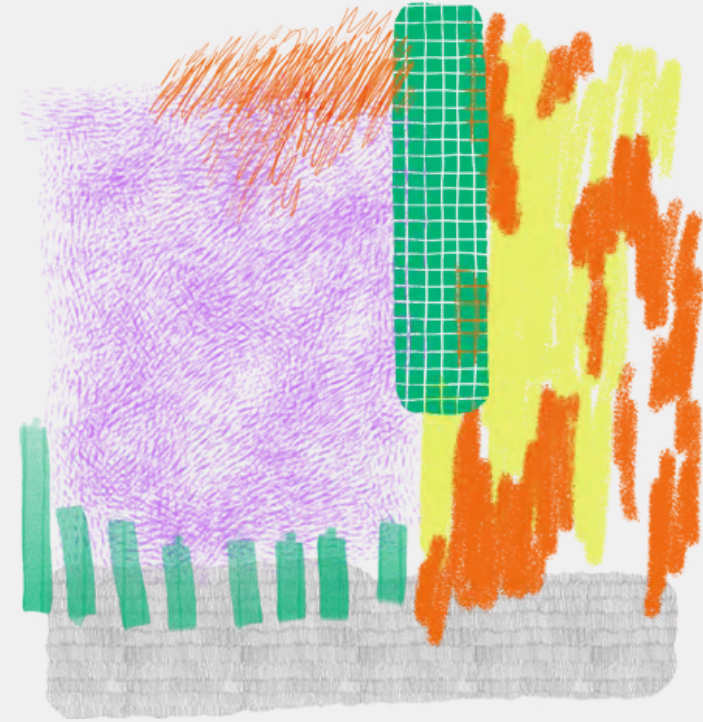
GOUACHE PAINT
20 X 15 CM EACH



Escapism: Adventures with Bat centres around a whimsical, imaginative figure named Bat, who embodies the freedom and spontaneity of childhood. She is adventurous, curious and unburdened by the worries and responsibility of adult life.

Through the series of gouache paintings, Bat takes the viewer on a journey of self-discovery, encouraging them to embrace their inner child and let go of their inhibitions. As a vehicle for escaping reality and entering an imaginary world, Bat's world is one of wonder and possibility, where anything can happen and imagination is limitless. Ultimately, *Escapism: Adventures with Bat* is a celebration of the joy and freedom that comes from embracing one's inner child and indulging in playful exploration.





LIZ YAP LI TING

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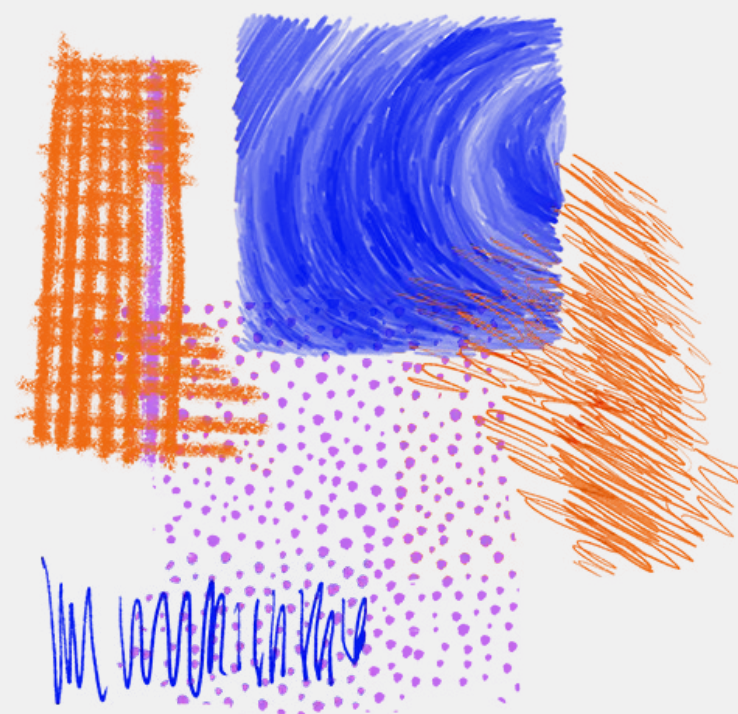


Finding Home Away From Home

DIGITAL MEDIA
16:9



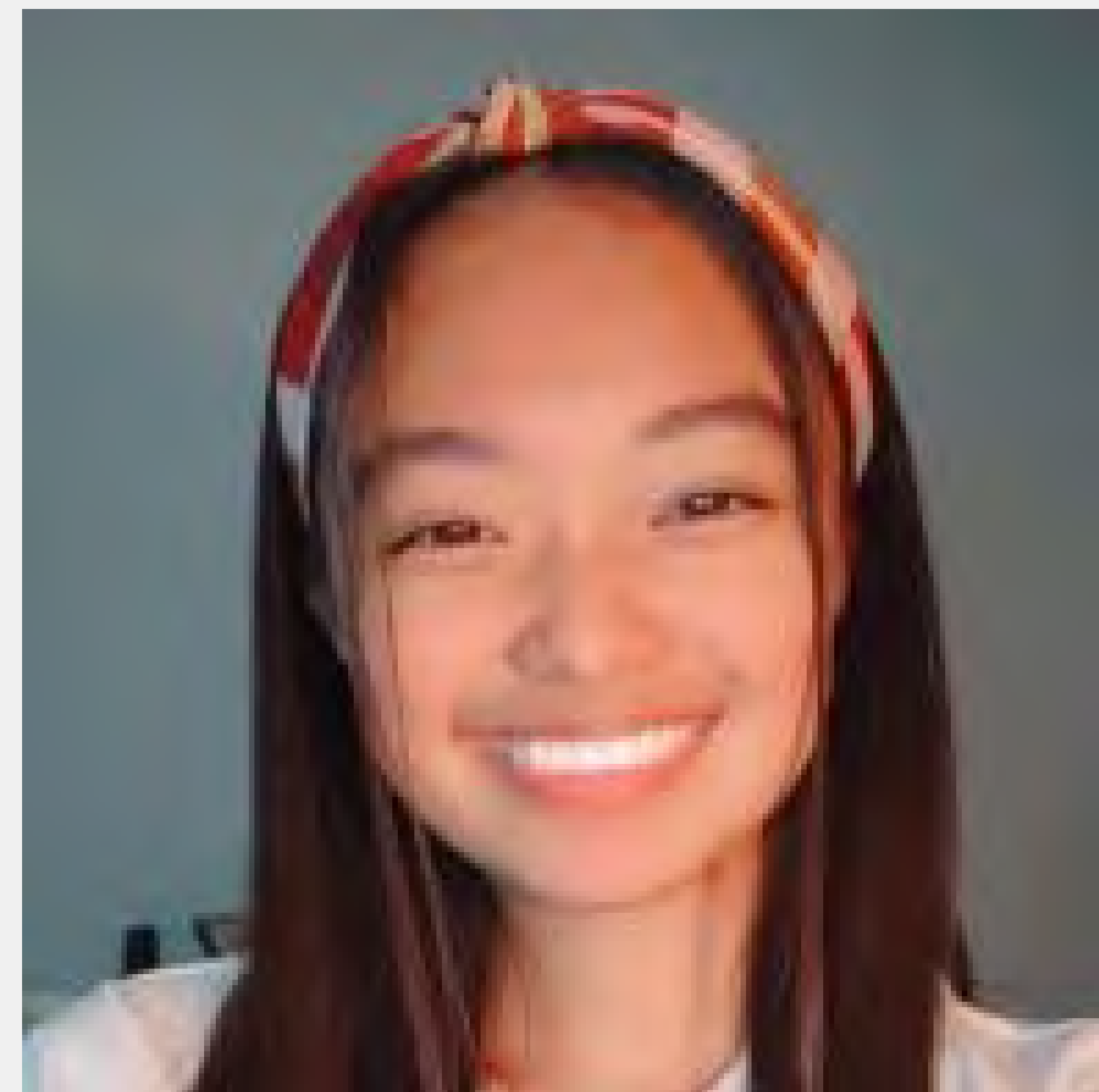
Finding Home Away From Home is a collection of images featuring familiar places like convenience stores that have become synonymous with feelings of comfort and homeliness. To the artist, who is a frequent traveller, these places have become emblematic of the security they find amidst unfamiliarity. The vivid colours and bold lines utilised in the artwork underscore the significance of these places in the artist's life, as well as the solace they offer.



DANIELLE DOCTOR

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We're All Butterflies

ACRYLIC PAINT ON STRETCH CANVASES
36 X 48, 24 X 48, 36 X 48 INCHES



We're All Butterflies explores the artist's relationship with her own body image under the lens of society, documenting her progress and improvement. By layering paint, glitter and drips, the butterfly becomes less prominent as the painting progresses, while the image of the individual becomes clearer, if still ambiguous.



SUMMER SAW

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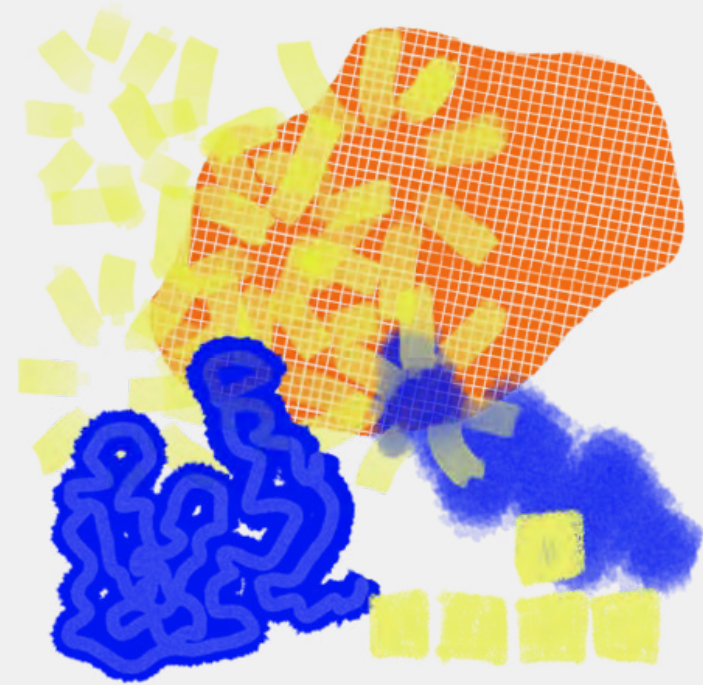


Memories

BAMBOO, CERAMICS, RESIN, COTTON, ACRYLIC, INK, PLASTIC, RICE PAPER, GREEN BEAN, IXORA FLOWER, INK, GLASS
8.2 X 6.2 X 3.55 CM EACH



The contents of each bamboo box within the installation are carefully selected, containing objects that play a specific role in the artist's childhood memories, echoing the carefree life filled with local toys and food that symbolises her generation's childhood. Through *Memories*, the artist shapes a divine and colourful world for children to live in, with artefacts that have influenced her into becoming who she is today.



SARA NATASHA HAQUE

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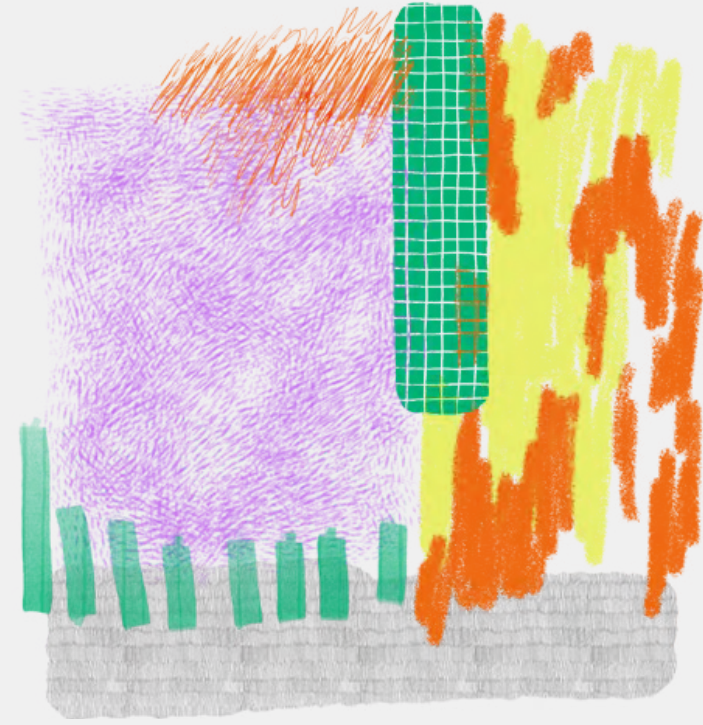


Sun Gazing

ACRYLIC , INK, AND PASTELS ON UNSTRETCHED CANVAS
186 X 300 CM



Sun Gazing one in a series of five abstract paintings that are a part of the *Painting Just to Paint* series. Exploring different textures, colours and techniques of abstract art, this series is heavily influenced by interaction, communication and touch. It is a reflection of the relationship between the artist and her art, intimate yet distant.



TANG KAFAI

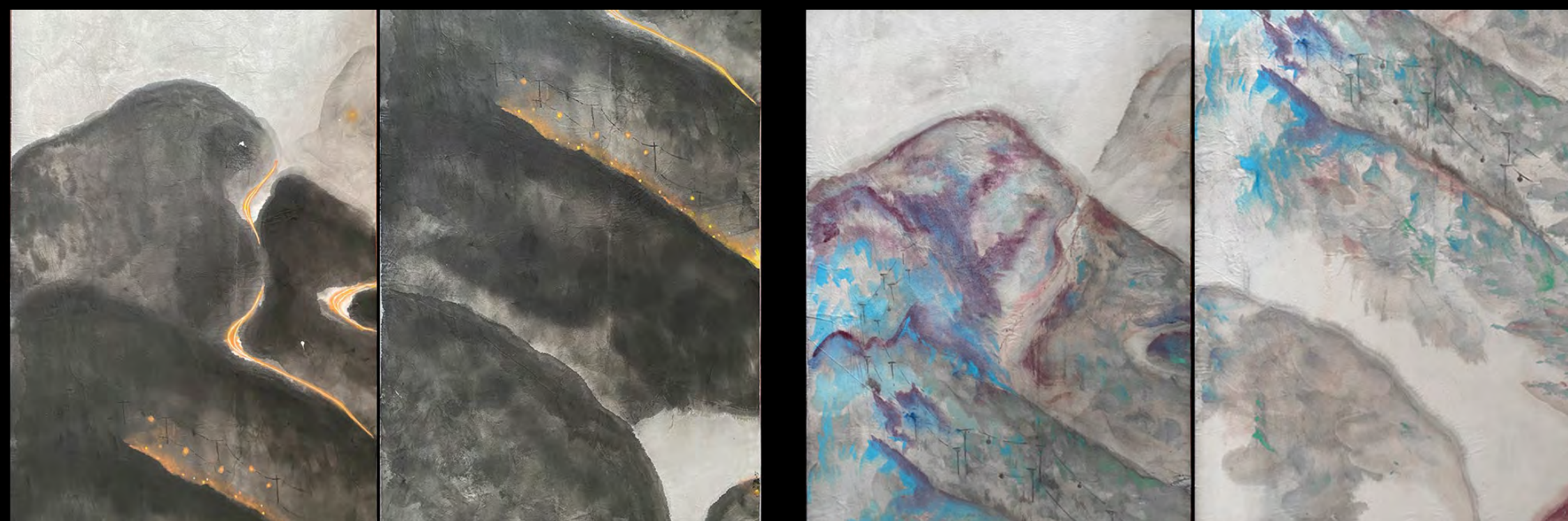
YEAR OF STUDY
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關聯 Guānlián

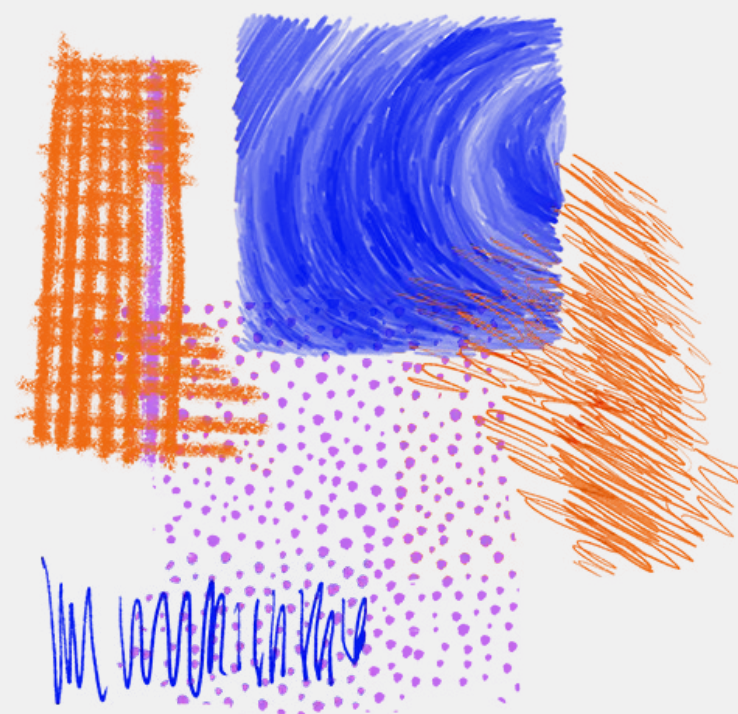
CHINESE INK, RICE PAPER MOUNTED ON WOODEN FOLDING SCREENS
190 X 180 X 4 CM



關聯 *Guānlián* is a series of Chinese ink paintings mounted onto traditional wooden folding screens. A mountainous landscape is depicted on both sides of the screens in contrasting colour schemes.

For many younger Chinese, there is a sense of disillusionment between cultural upbringing and identities that has been moulded and shaped by Western influences. What ties them to their roots has become dissonant with the modern way of life.

Reflecting upon the duality of his identity and journey of cultural reclamation, the artist juxtaposes mountainous landscapes inspired by traditional Chinese paintings with bright cityscapes and contemporary urban life which reflects the cultural contrast that permeates his life.



MASSITA A RAHMAN

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Journey (2023)

MIXED MEDIA - ACRYLIC PAINT, FABRIC AND YARN
12 X A5 (15 X 21 CM)
1 X A3 (30 X 42 CM)



Journey is an artwork about the artist's readiness to bloom into a person they want and choose to be, voicing out her identity as an individual and free spirit. The artist hopes to celebrate herself as a person while embracing her past, expressing the emotions and feelings that she has experienced throughout her journey.

Inspired by the symbolism of flowers, particularly the pink lotus's representation of rebirth, the embroidered flowers symbolise how perfection arises from ugly and messy elements, paralleling how the artist has risen from her past and is ready to begin a new phase of life. The unfinished lotus represents how her journey is not complete yet, with much for her to look forward to.



PARK CHANYOUNG

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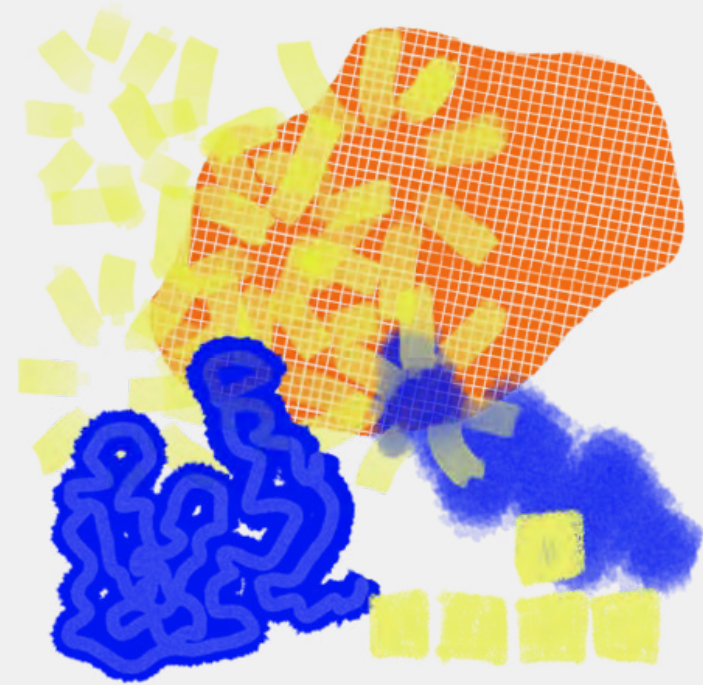


안녕 FLOWER

WATERCOLOUR ON PAPER, STICKERS
DIMENSIONS VARIABLE



안녕 *FLOWER* is an interactive installation about mortality. It comprises two parts, an accordion book with a visual narrative and a sticker with a lined drawing of a flower for viewers to colour. They can then share their interpretation of the story by colouring the flower and sharing their stories via the Instagram handle printed behind the stickers.



SITI SARA BINTE MOHAMAD ZAHIDI

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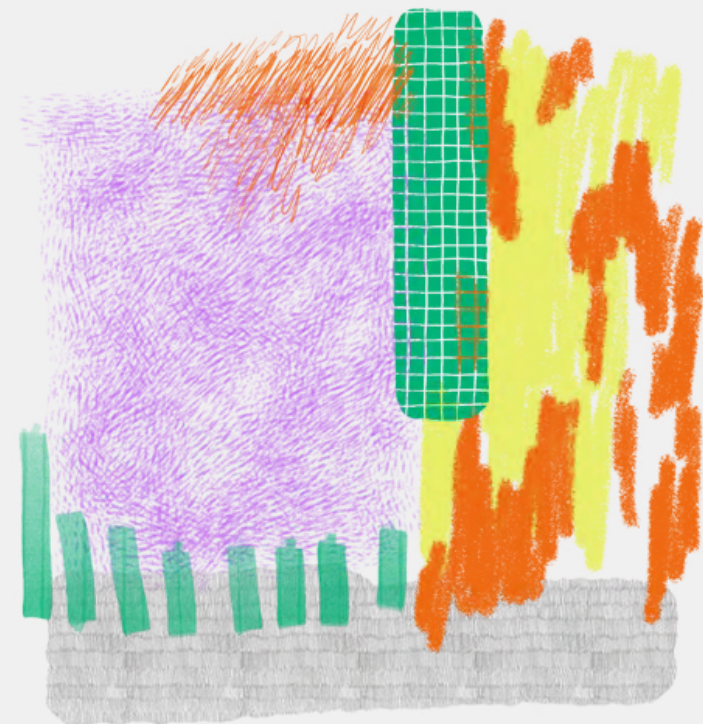
Our Last Play

ACRYLIC AND WHITE CHARCOAL ON CANVAS
18 X 24 INCHES



Our Last Play is a work inspired by the artist's dreams and childhood memories, which explores the artist's fantasy world and the mysterious creatures living within them. The artist's creatures exist between the dream and awakened state, where they illuminate the invisible threads connecting the real world and fantasy.

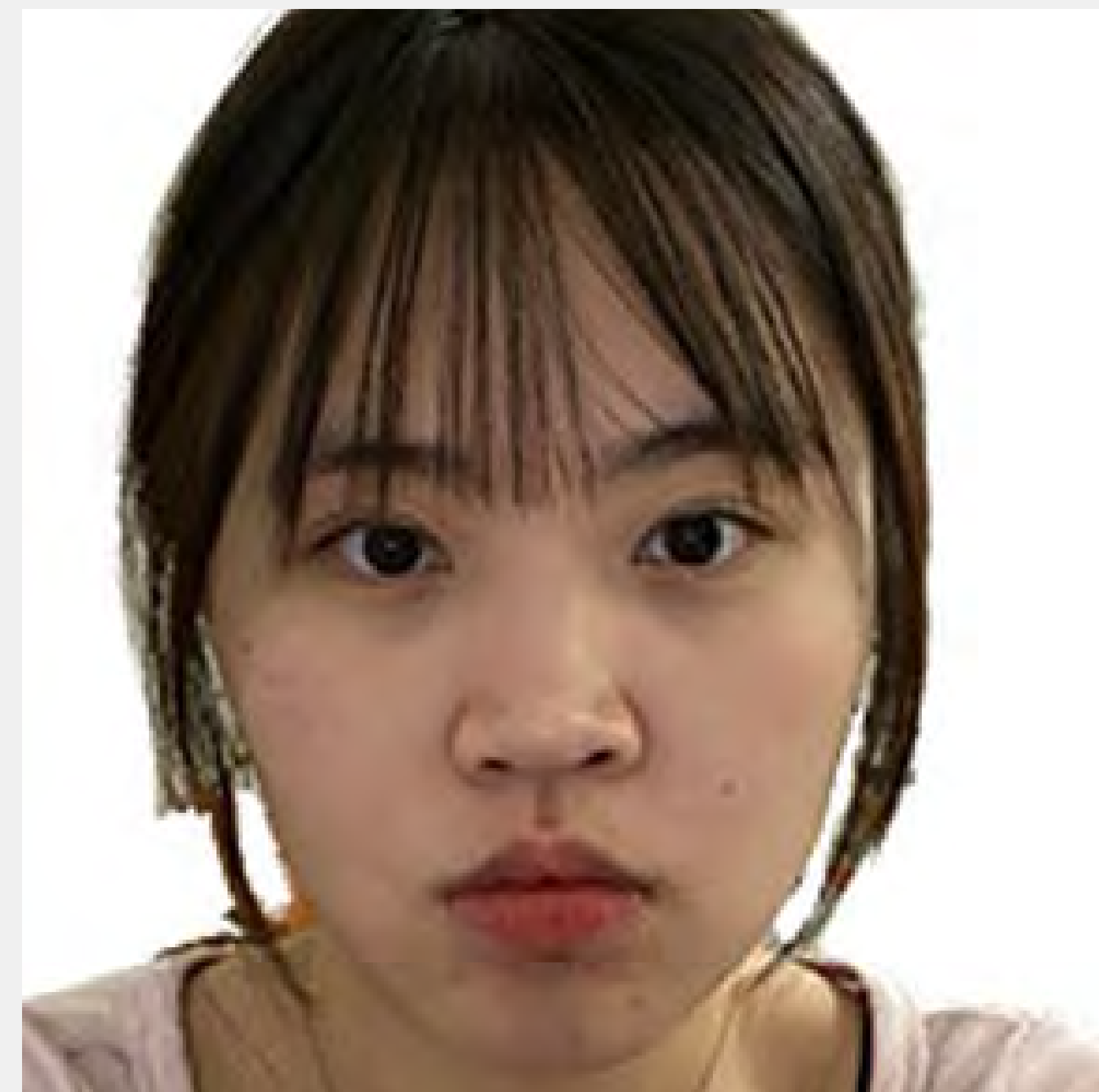
For the artist, the appeal of fantasy creatures lies not just in their otherworldly beauty but their potential to help humans explore themes and emotions. From the fearsome and intimidating to the whimsical and lighthearted, the artist believes that these creatures offer us a lens through which we can view our own lives and experiences in a new and unique way.



HAN MINKYUNG

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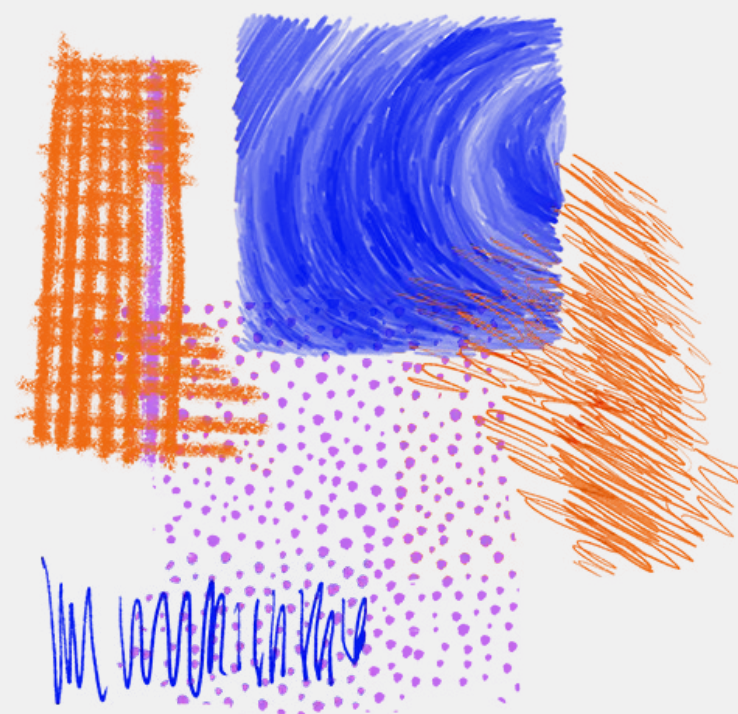


Memories of childhood

ACRYLIC ON CANVAS
594 X 841 MM



Memories of childhood is inspired by the artist's childhood memories and imagination. Through this piece, the artist hopes to allow people to reflect on their own lives and experiences, while reminding them that time is fleeting and cannot be regained. As many people mature and become increasingly busy, it is easy to lose sight of ourselves. By creating this artwork, the artist hopes to provide people with a moment to contemplate their lives, relaxing and connecting with their own experiences while cherishing every moment.



NUR RAIISYAH BINTE RAPEE

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Reminiscent

TEXTILES
61 X 51 CM



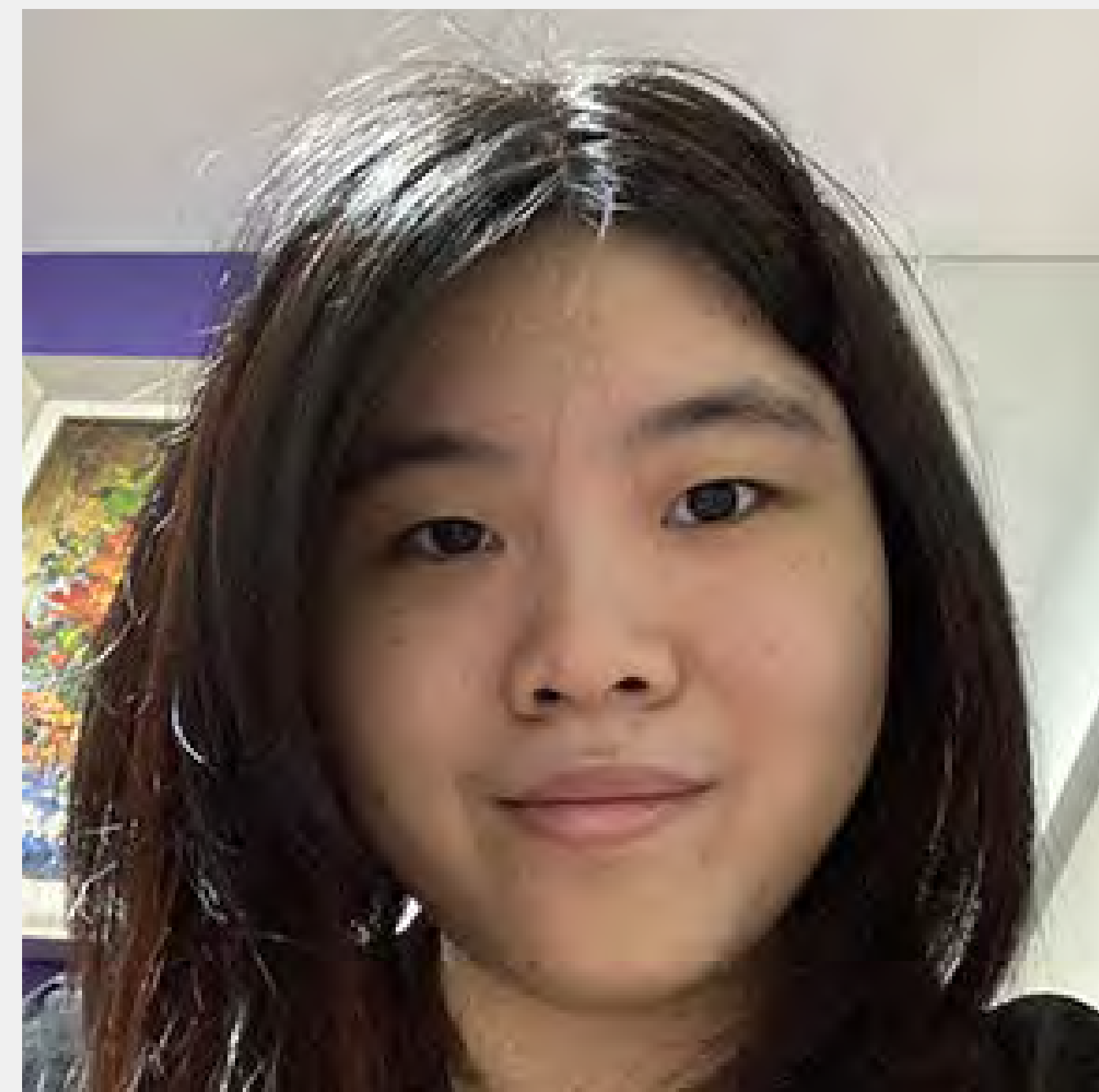
Reminiscent is a series of three compositions with fabrics linked to the artist's past experiences, representing different layers of her identity.



RACHEL TAN YI QI

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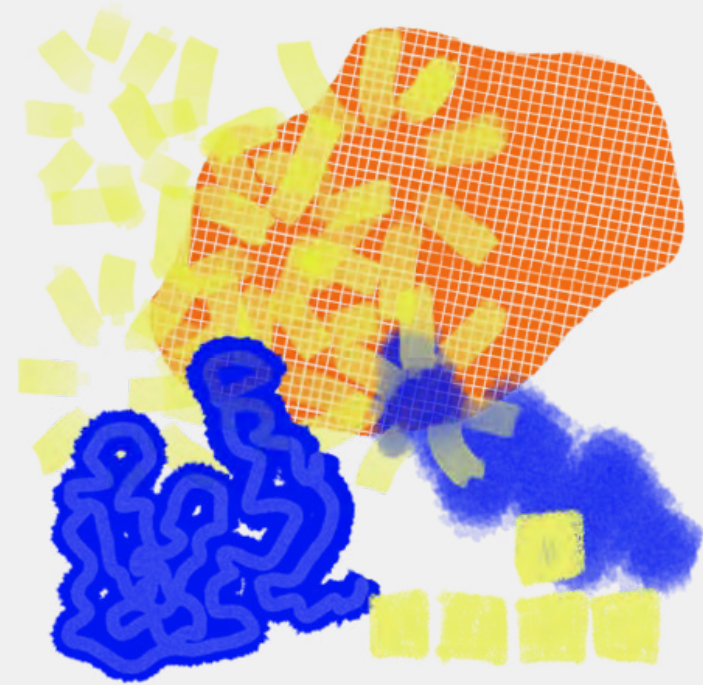


The Eternal Game

MIX MEDIUM
36 X 36 INCHES



The Eternal Game is a commentary about the never-ending game of politics and its internal struggles. By creating this artwork and trying to understand truth and meaning, the artist hopes to investigate the freedom of choice. As the world of politics continues to play out, each character that the artist portrays is playing a different, never-ending game in relation to their countries and news. Even with their deaths, the game will continue.



SITI ZAUWIYAH

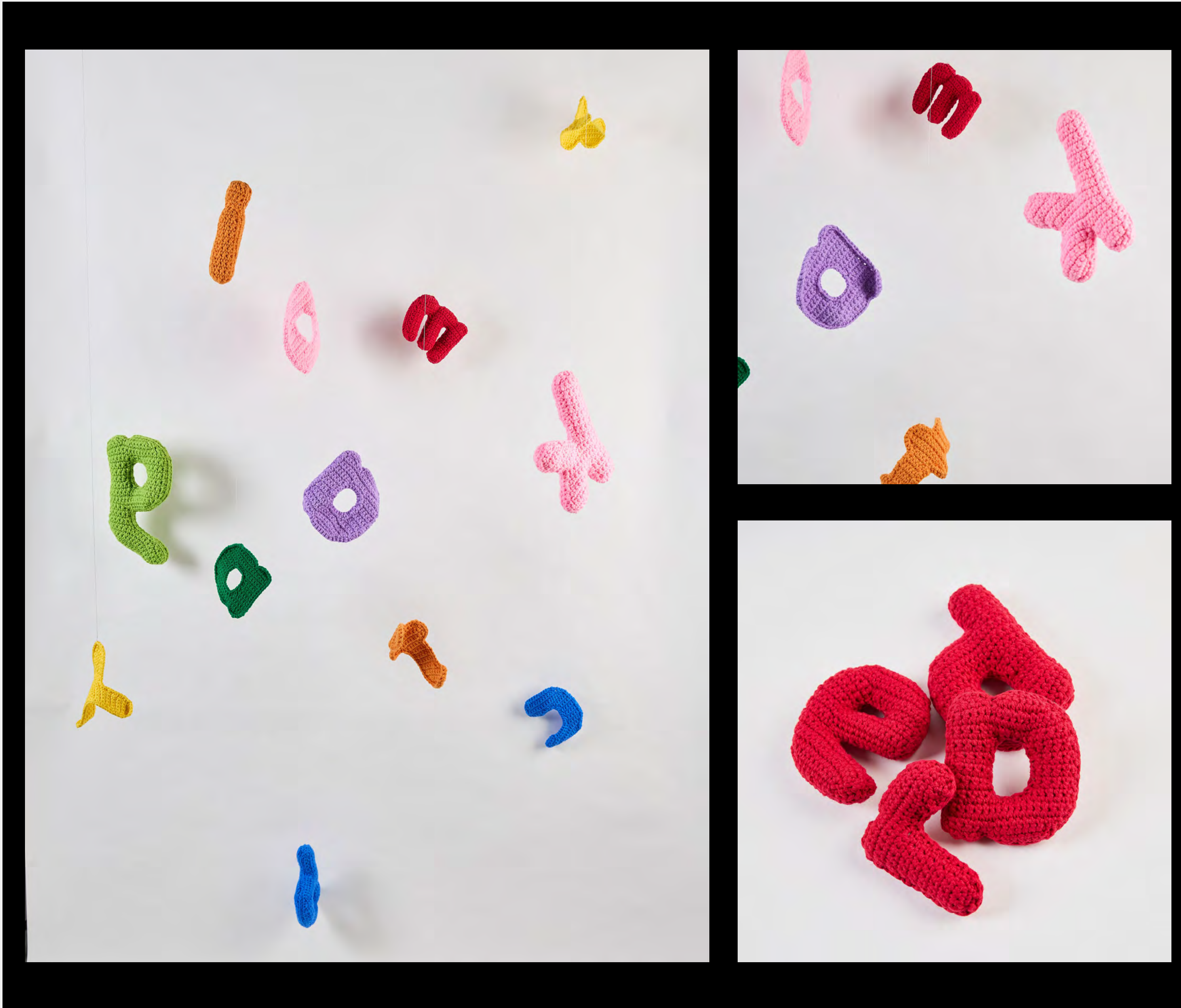
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2020 – 2023

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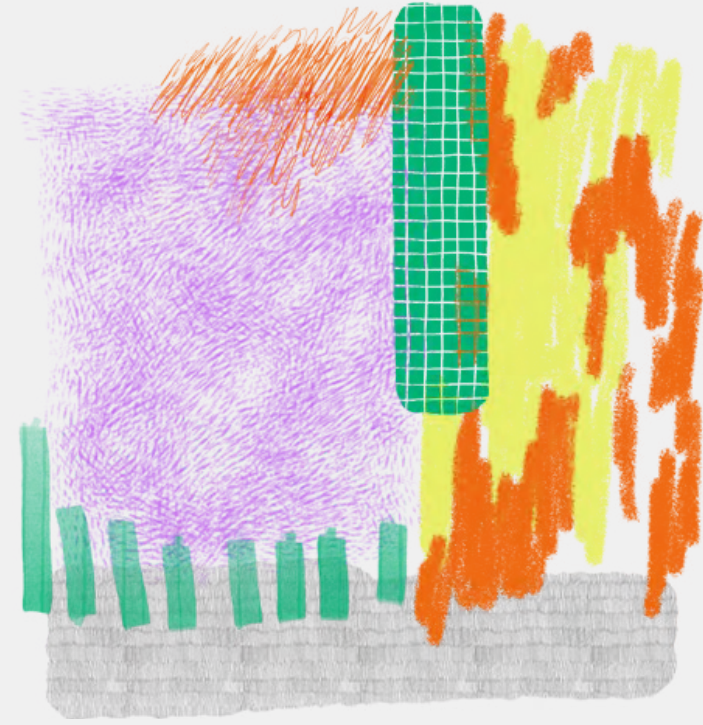
look see look see

COTTON - ACRYLIC YARN
2.5 X 2.5 X 2.5 M



What do you see?

look see look see is an installation of hanging 2D and 3D crocheted alphabets in random placements, designed to confuse and engage the audience by encouraging them to find and create words from them.



ZHESHI BINTE MOHAMAD AFANDI

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2020 – 2023

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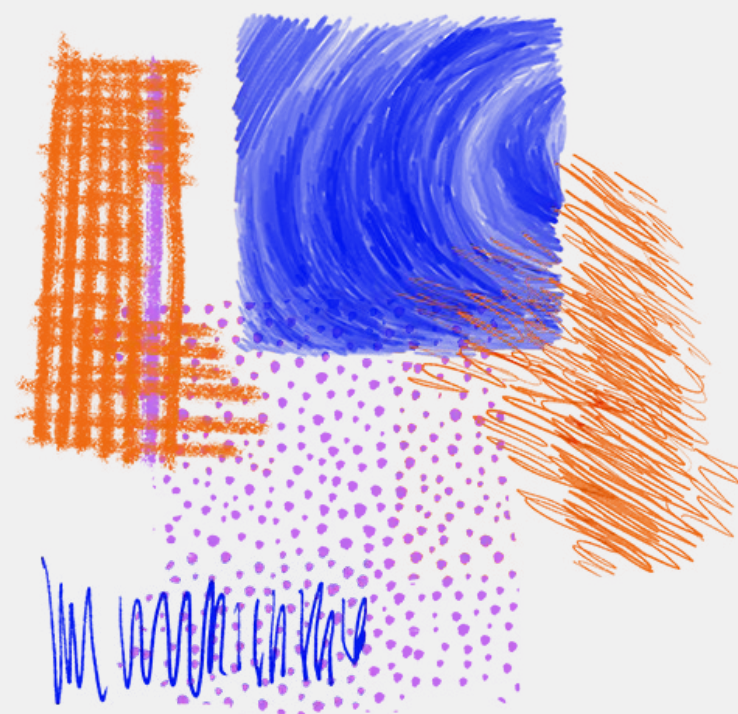
Stay as long as you want

DIGITAL ILLUSTRATIONS, PLYWOOD INTERIOR WITH COTTON YARN TUFTED EXTERIOR,
HANDSEWN FABRICS AND TEXTILES
1.6 X 1.4 X 1.4 M



Stay as long as you want is an illustrated children's book with an interactive installation feature. The book tells a story about a young caterpillar that was eager to turn into a butterfly, soon realising that adulthood was not what he imagined it to be. His apple home represents the safe space he returns to even as a grown butterfly.

The artist believes naivety and child's play is important in adulthood. She wishes to encourage her audience, regardless of age, to immerse themselves in and interact with the installation, to put on the costume and to play out the character in the storybook.



CELEST WANG

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2020 – 2023

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Heavenly

ACRYLIC X CANVAS X VARNISH
120 X 60 X 3 CM



The artist invokes one of her weird eating habits in this work, namely her obsession with melted ice cream. It conveys the enticing texture of melted ice cream and the cravings for the heavenly sensation of consuming ice cream.



KWOK HOR YAN

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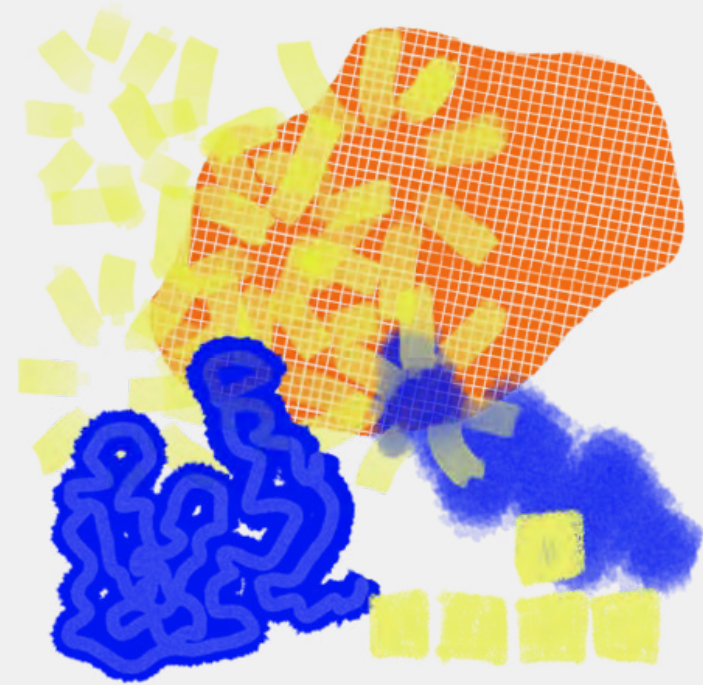
Chainmail

STEEL WIRE AND PHOTOGRAPHY
DIMENSIONS VARIABLE



A piece of armour made up of reimagined protective symbols and archaic weaponry, *Chainmail* is a study of ancient Asian cultures and histories. Symbols and a neo-archaic language are created with personal beliefs and ideologies based on societal hierarchies and Asian traditions within families and tribes.

These pendants of protection are placed together into chainmail alongside weapons of harm. The artwork doubles as both a symbol of peace as well as a double-edged sword. Preconceived ideologies inform how the piece is seen as the weapon itself has lesser power than that of the person who wields it.



SAMRIDHI JAIN

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2020 – 2023

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Repressing Emotions

PHOTOGRAPHY

16.5 X 23.4 INCHES EACH (4 TOTAL)

Repressing Emotions



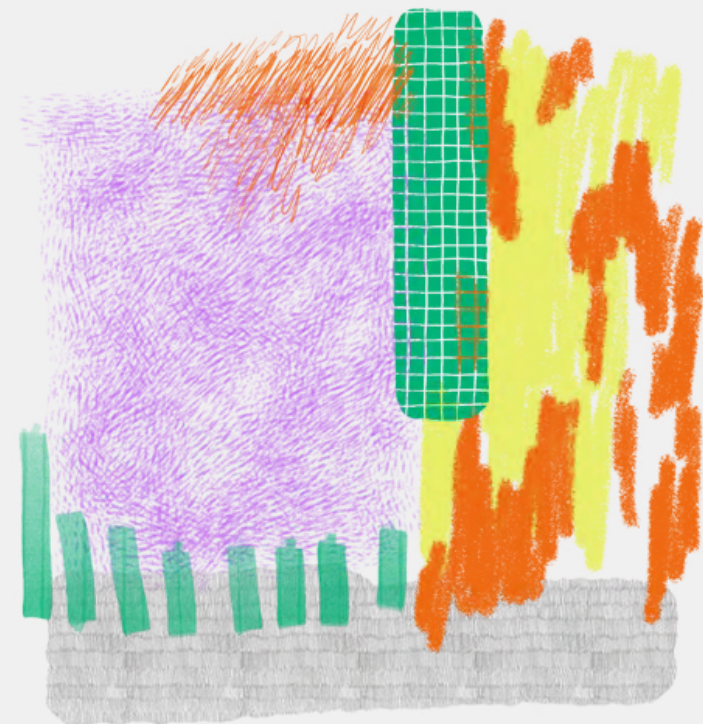
Medium : Photography
Shutter Speed : 1/250
ISO : 1600
Aperture : f4



Medium : Photography
Shutter Speed : 1/320
ISO : 1000
Aperture : f4

Repressing Emotions is a series of black and white photographs that explore the concept of emotional suppression, using plastic as a metaphor. The emotional suffocation that many people experience in their daily lives is reflected through the variety in models and time, to show how multiple people can experience this feeling at different points in their lives.

With the photographs focusing on the models' facial expressions and the plastic sheets used to suffocate them, the artist hopes to spark conversations about the prevalence of emotional suppression within the viewers themselves, as well as in society.



DESNANDO SARLIM

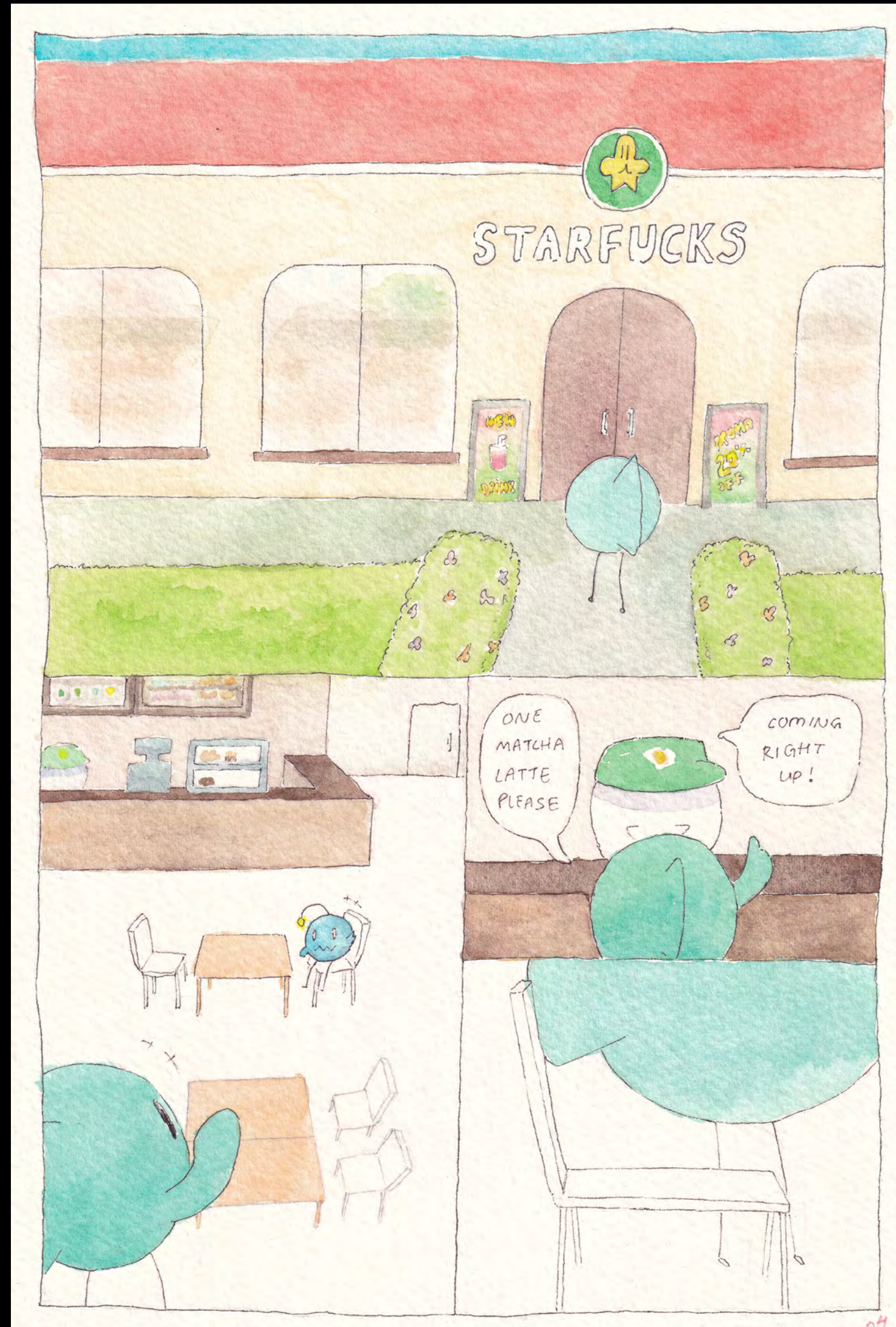
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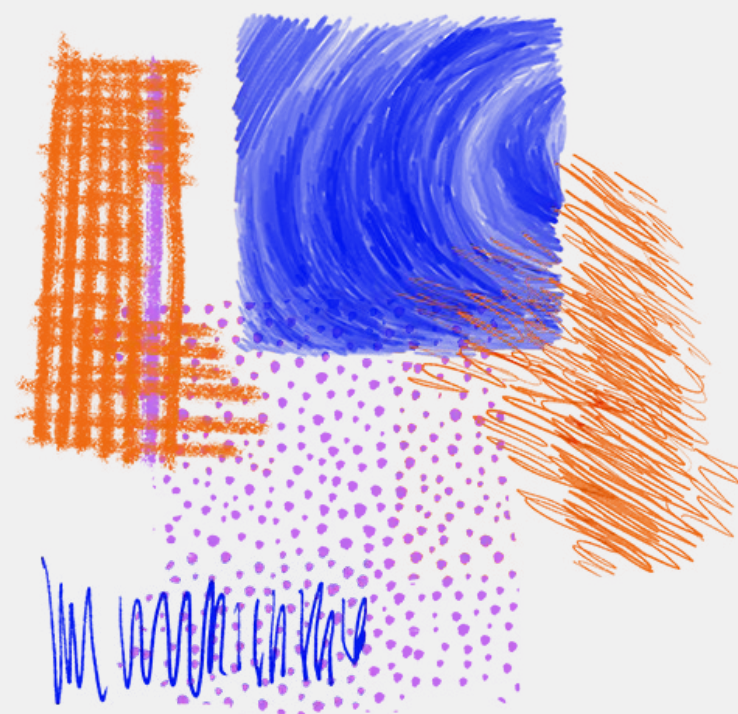


OnlyFish

WATERCOLOR, PEN AND COLORED PENCILS ON PAPER
9 X 12 INCHES EACH



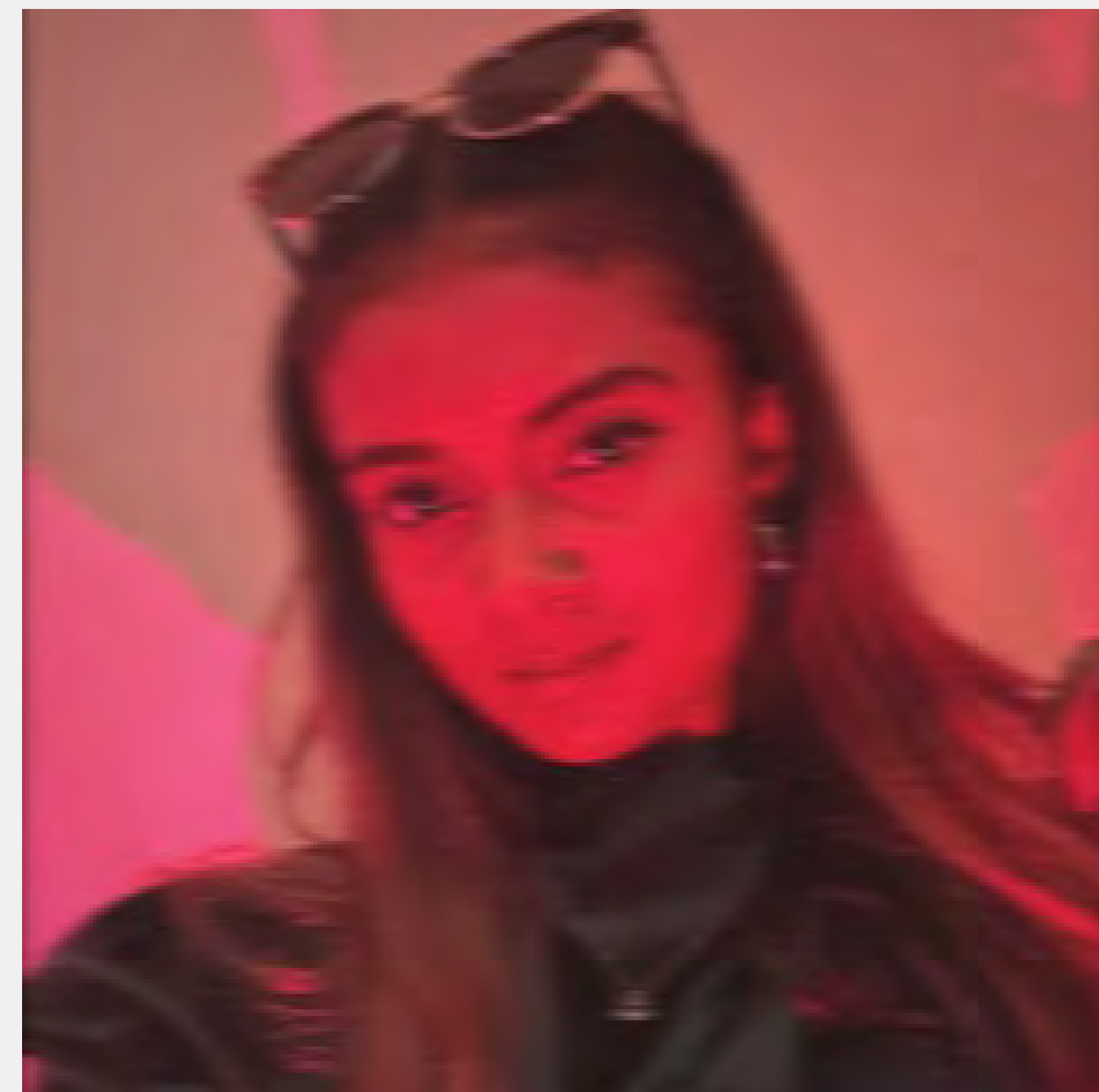
OnlyFish is a slice of life comic that follows Fish and his friend Angie through their daily shenanigans. As an artist struggling to make ends meet, Fish consults Angie for a solution. Are they ready for what the day has in store for them?



JEYASREE CHANDRAKUMARAN

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2020 – 2023

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You Feel Me?

ACRYLIC ON CALICO
DIMENSIONS VARIABLE



You Feel Me? is a poignant exploration of the pervasive influence of culture and tradition on the treatment of animals, particularly animal cruelty. Through composition, colour and symbolism, the artist hopes to evoke a visceral emotional response from viewers, drawing attention to the suffering of animals and the complex relationships between them and humans.

The artwork serves as a powerful reminder of the impact of cultural practices on the natural world, urging viewers to reconsider their attitudes towards animal welfare and cultural traditions.



DEWI ANDINI

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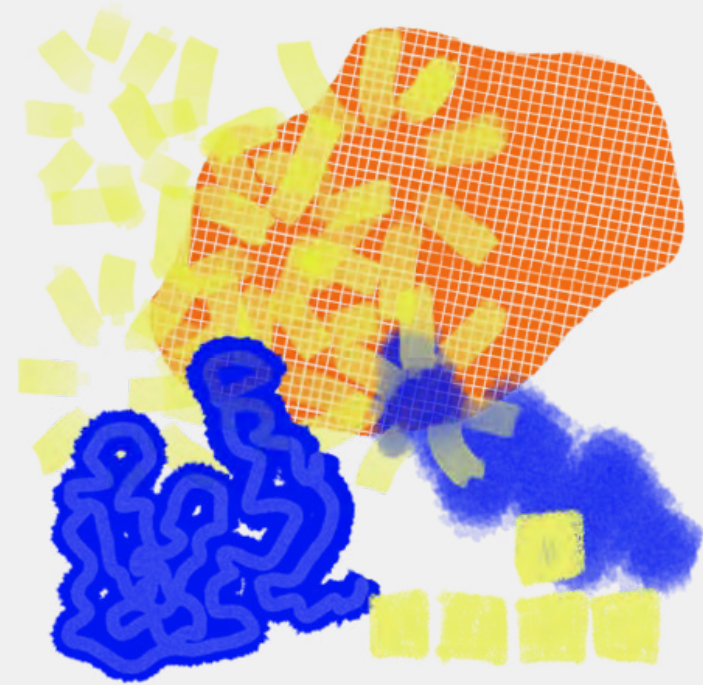
The Creation

ACRYLIC ON CANVAS
150 X 40 CM



The Creation is a diptych that showcases the intricate textures and movements found in nature. With a wide range of textures, including the rough bark of trees, moss, the undulation of coral reefs and the smooth flow of water in rivers, *The Creation* invites the viewer to explore and reconnect with the beauty and complexity of nature.

With hand-painted textures and earthy colors, the painting feels natural and grounding. Ultimately, *The Creation* is a celebration of the power and majesty of creation and a reminder to appreciate the intricate details that make it so remarkable.



THIRISHAA SELVARAJ

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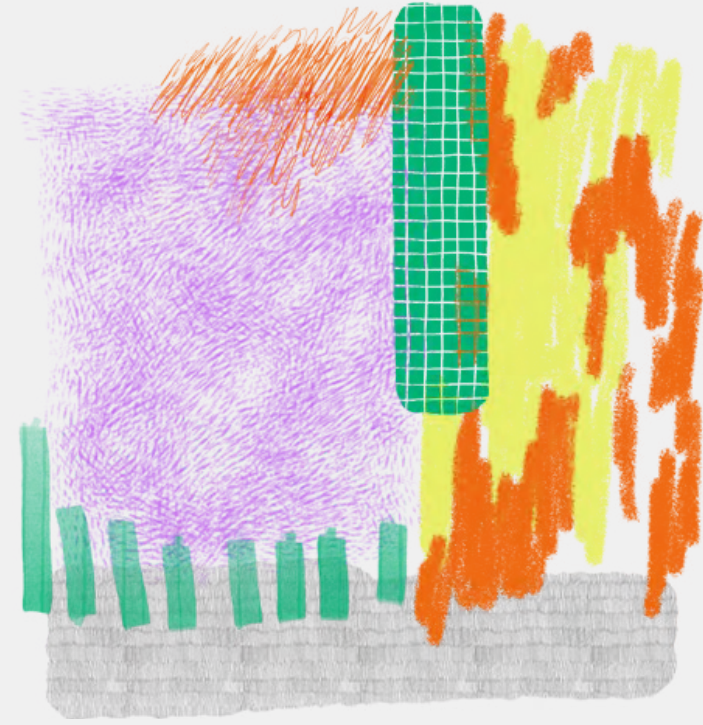


கட்டு/Kattu

PRE-LOVED SAREES
167 X 220 X 220 CM

கட்டு/*Kattu* is a fabric sculpture made of a collection of pre-loved saris. Touching on topics such as restriction, rebellion and freedom of choice, the saris represent the essence of the artist's body being draped, with fabric extending, being torn apart and spiralling around the sculpture.

The artist hopes to use the deconstruction of saris to symbolise the freedom that comes with straying away from tradition and culture, as well as the oppression that comes with the clothes Indian women wear today.



NURAISHA NADIRA

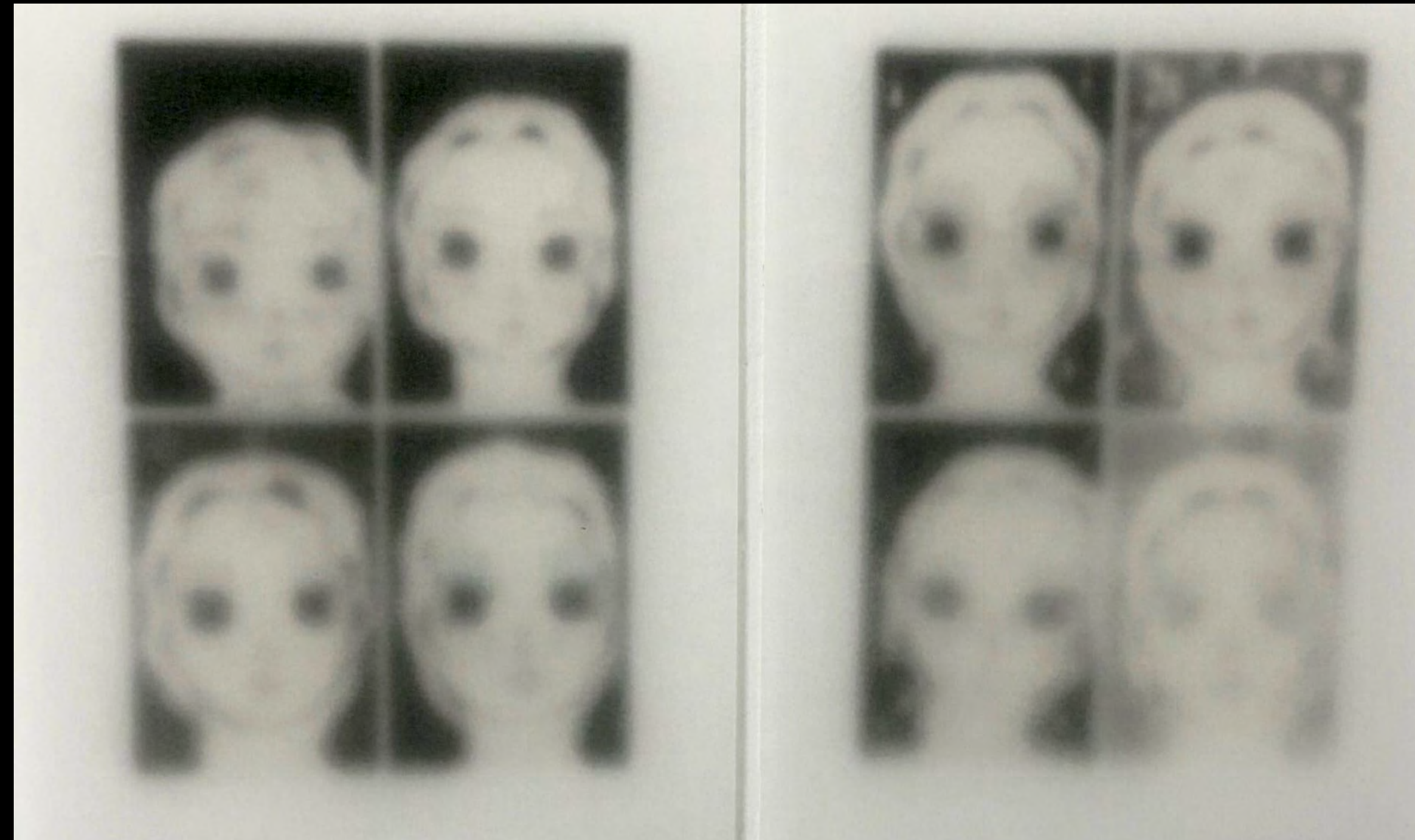
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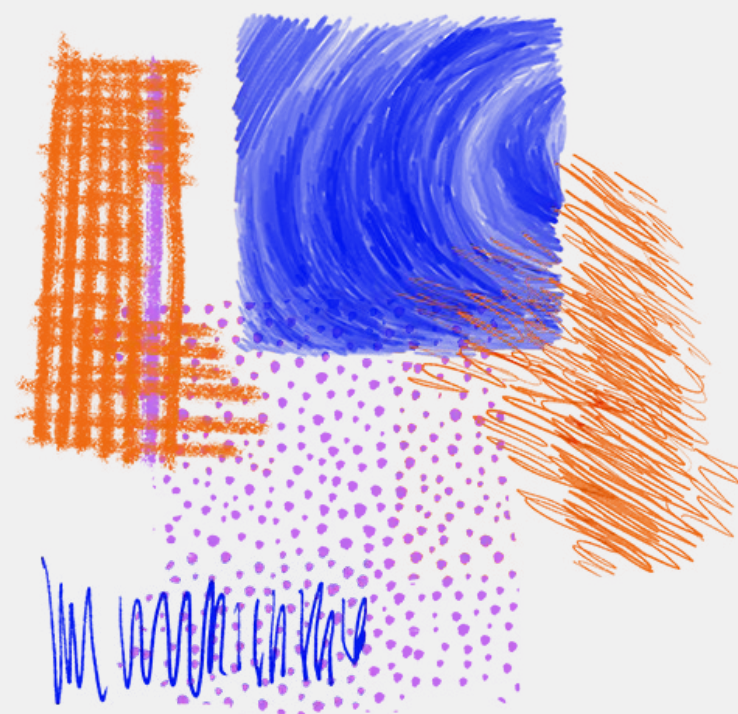


Aisha's Veil

MIXED MEDIA
85 X 3578 CM



Aisha's Veil delves into the complexity of identity through the starkly contrasting bodies of work that reflect the boundary resulting from the artist's upbringing in a Muslim Malay household. The work incorporates elements from the artist's life as well as cultural influences from the media that the artist consumes.



AERI PARK

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The world beyond

DIGITAL, AND PRINT OUT

7 X 7 CM (STICKER), 84 X 48 CM (MODEL), 21 X 29 CM (COMIC)



THE WORLD BEYOND

The world beyond is a digital illustration and comic in print that presents a self-created world and characters, mirroring the world we live in. It aims to create an environment free from conflict to share with the audience.



CALISTA YANG HUIRU

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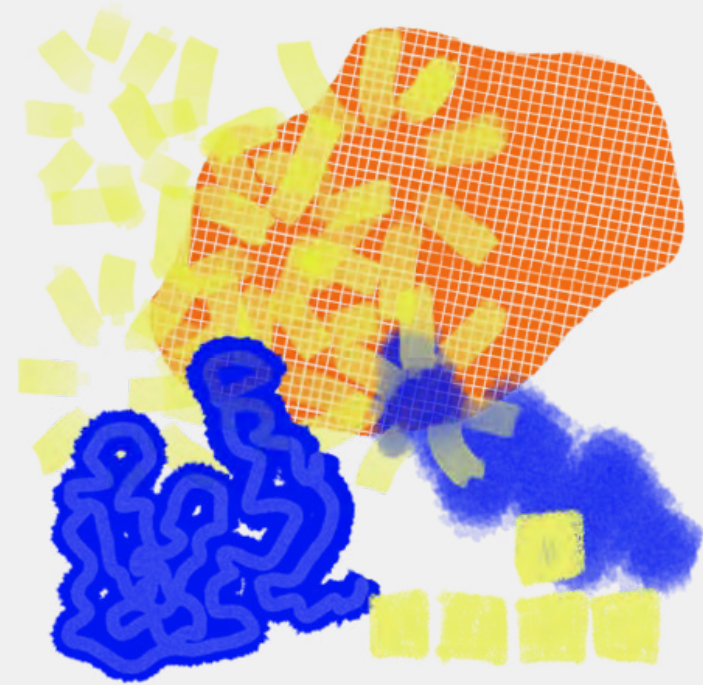


Swan Song

ACRYLIC PAINT
24 X 36 INCHES

To the artist, *Swan Song* represents the end of the person they used to be, as well as the beginning of a new chapter. Based on the belief that usually-quiet swans will sing a song before they die, *Swan Song* is derived from the metaphor of the same name, referring to the final performance of an artiste before the end of their career.

The artwork represents the graceful and beautiful death of the part of the artist that used to be extremely self critical and pessimistic, especially as the artist grows into a better person.



CHARMAINE TAN

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2020 – 2023

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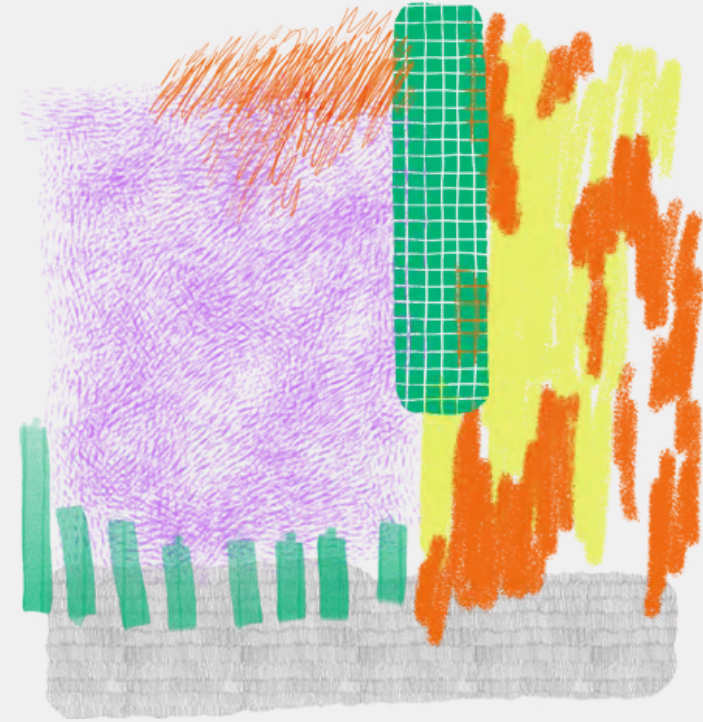


intimacy

PHOTO FRAMES, PUSH LIGHT, XYLENE, PHOTO TRANSFER MEDIUM, PAPER, NAIL
100 X 160 CM APPROX.

intimacy is a series of self-portraits that explores the concept of intimacy. The artist uses their own image as a canvas for self-exploration and reflection, delving into their own diffidence, fears, passions and desires to create a deeply personal and introspective body of work.

intimacy is often tied to the physical and mental closeness one shares with a romantic partner, with many often forgetting that intimacy starts within themselves. The artist creates a facade while being vulnerable, masking flaws while evoking the viewers' sense of empathy and connection. The work invites viewers to reflect on their own sense of self.



SHAKIRA ZULAIKHA BINTE ZAIBAKTIAN

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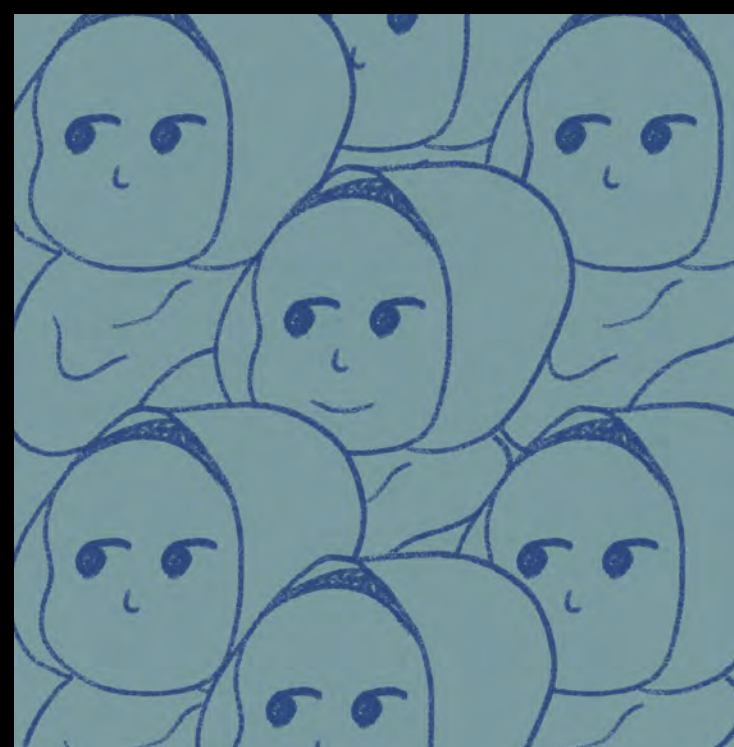
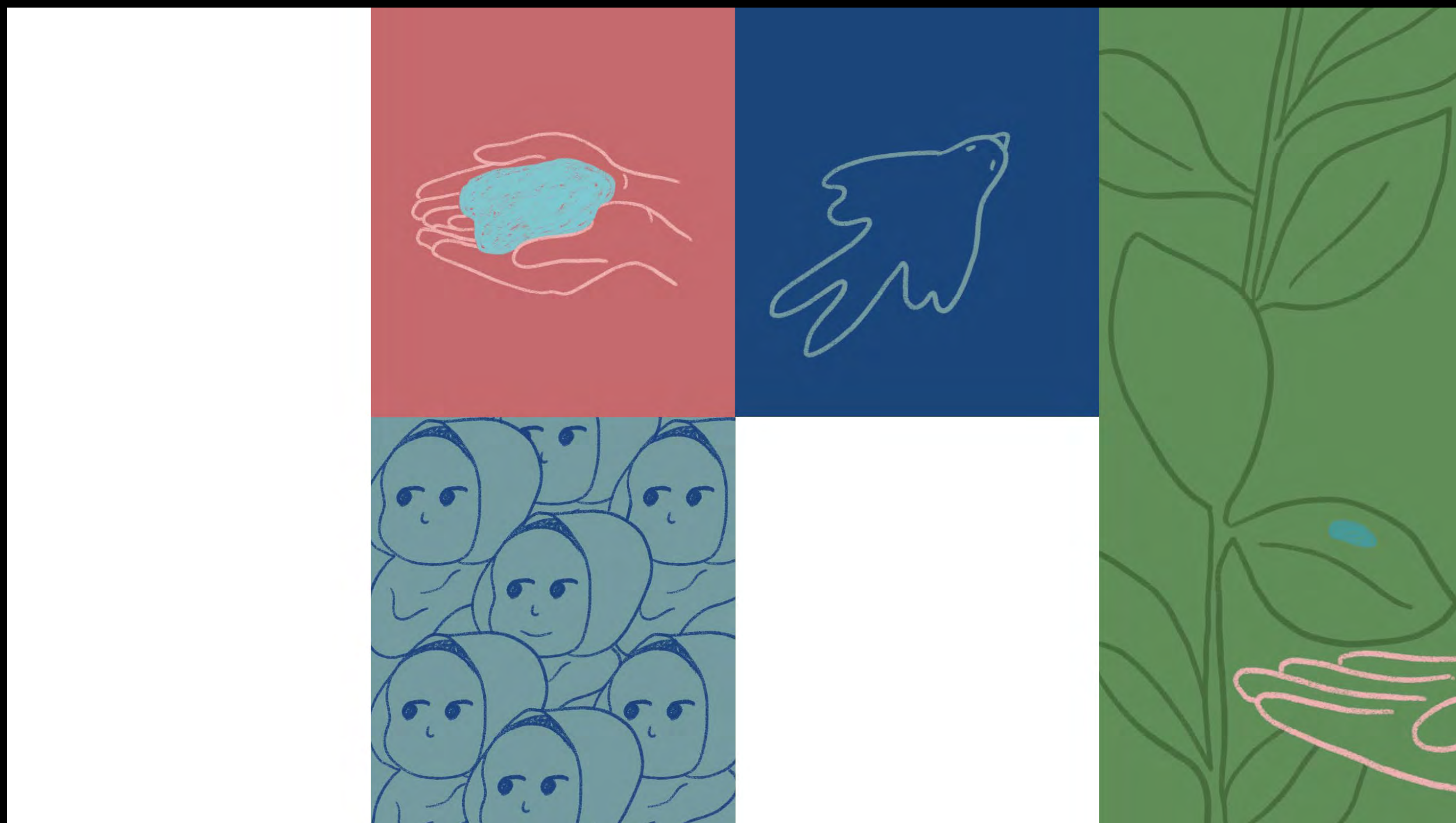
tak kenal maka tak cinta

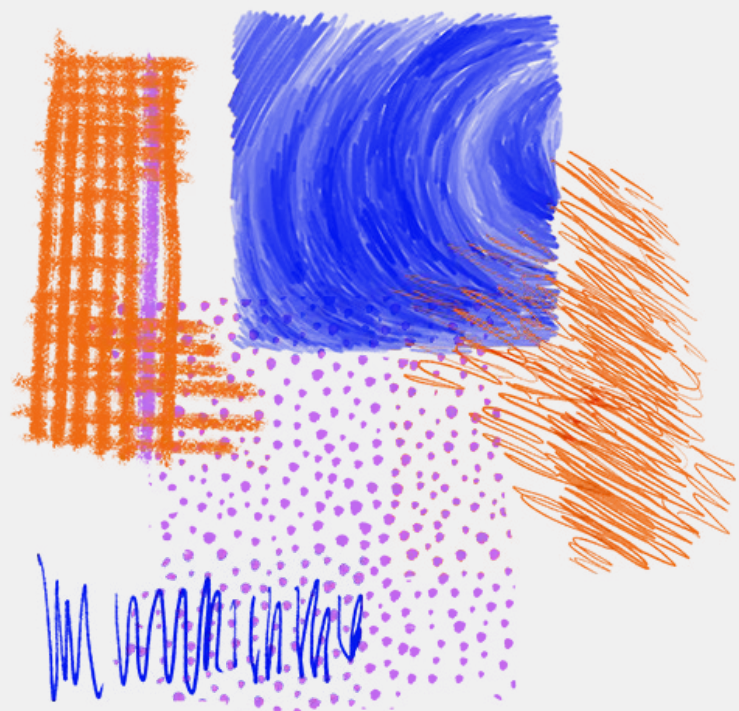
DIGITAL ANIMATION
DIMENSIONS VARIABLE

tak kenal maka tak cinta is a series of animated GIFs, with its title translating to 'you can't love what you don't know'. Focusing specifically on the Malay language, it is a project that touches on the relevancy of mother tongue languages in Singapore. The animations depict selected Malay proverbs, called peribahasa, to address detachment towards the spoken and written language.

As language and ethnicity are factors in shaping one's identity, the artist explores the role of language in a broader context of cultural identity. The imagery used is made intentionally ambiguous, allowing for open interpretation from viewers of all languages and backgrounds.

Presented as a love letter to fellow Malay adolescents, the project highlights the significance of maintaining a connection with one's cultural roots. By emphasising the importance of language, the project encourages viewers of all backgrounds to reconnect with parts of themselves that they may have forgotten, and to engage with their cultural heritage in a meaningful and authentic way.





VENUS POH YU HUI

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2020 – 2023

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Utopia

WOODEN SCULPTURE EMBELLISHED WITH PLASTIC AND CLAY
1.2 X 1.2 X 1 M

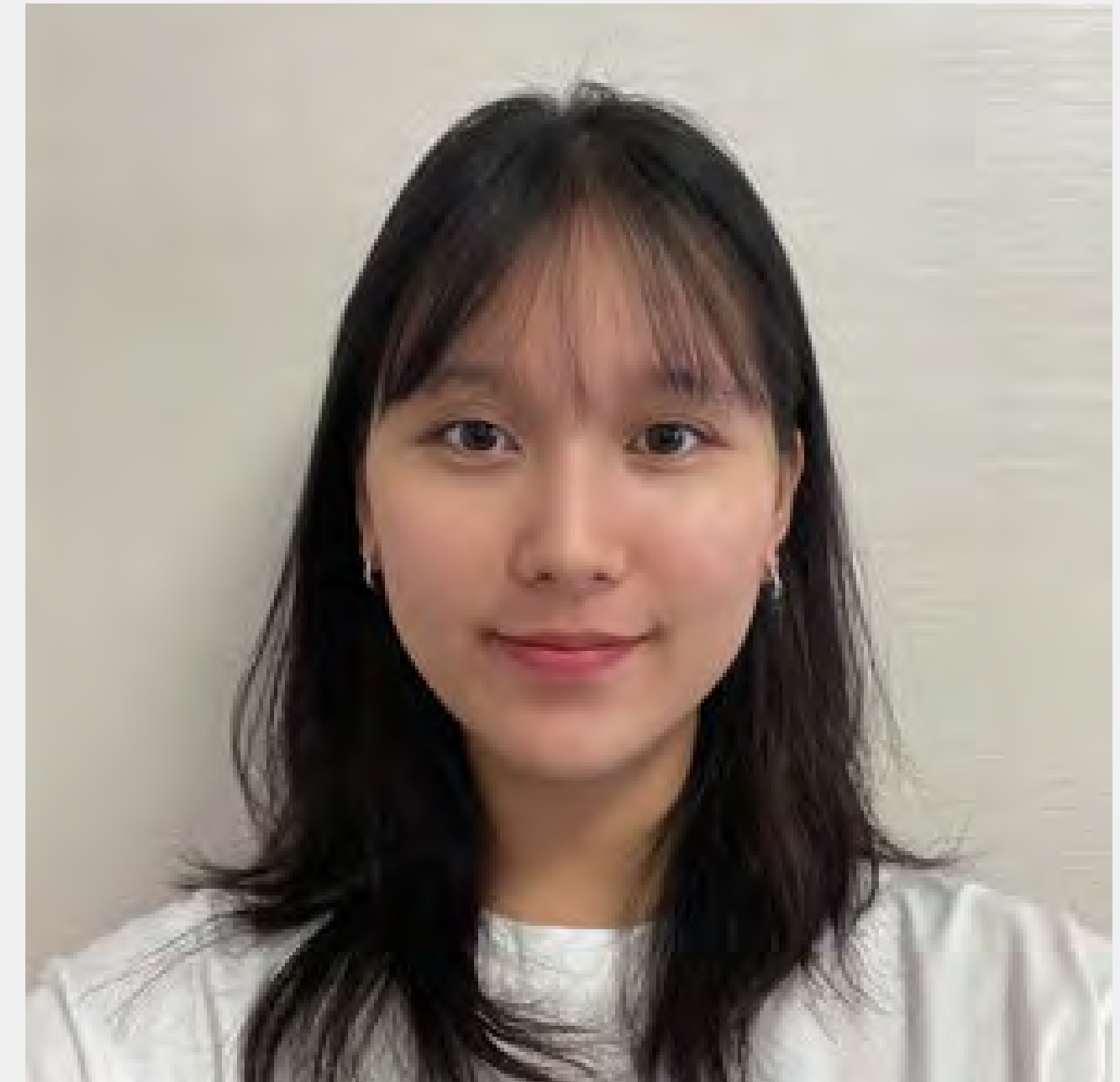
A thought-provoking exploration of beauty and contrast, this sculpture is made from a black wooden box adorned with white and black plastic flowers. If beautiful things make a world filled with beauty, then the world is a box and the box is the artist's world. The work seeks to explore the complex relationship between natural and synthetic beauty, and the role of context and framing in shaping our perceptions of what is beautiful.



NGUYEN TRAN CHAU ANH

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Teacher Bananaaa

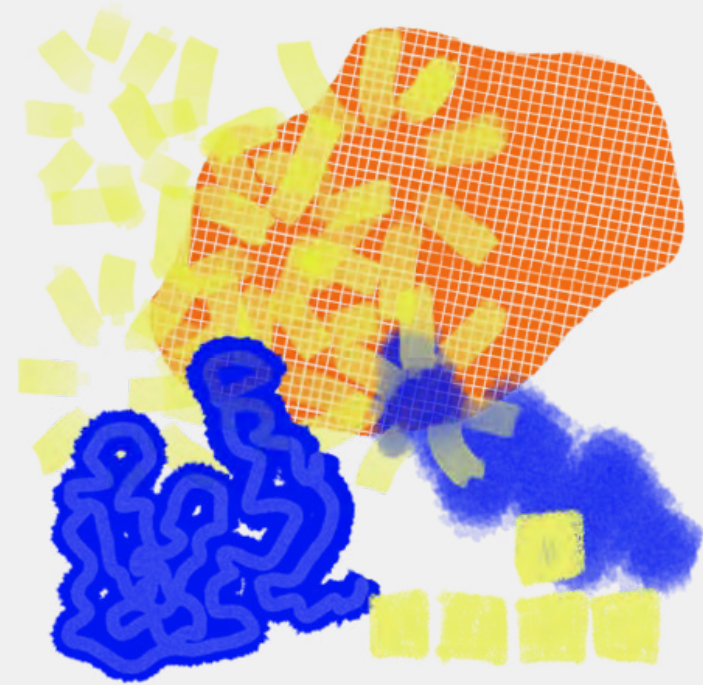
COMIC BOOK: PRINT ON PAPER/
3D CLASSROOM: GOUACHE, PAPER, CARDBOARD
40 X 80 CM (COMICBOOK), 20 X 26 X 21 CM (3D CLASSROOM)

Teacher Bananaaaa is a comic book composed of short stories told from the perspective of children about their world. Inspired by the students whom the artist taught during her internship, the work was created by placing characters within a 3D classroom made of paper and cardboard, photographing them in order to create each panel of the comic book.

The artist took inspiration from her students' personalities and favourite objects when creating each character's unique design with watercolour paper and gouache, utilising bright colours to evoke a more childlike atmosphere. The lotus fold book format was chosen in order to show how childrens' stories do not necessarily follow a sequence or make sense.

The artist is fascinated by how children see and think about the world, as well as how their simple drawings and imaginative stories can hold profound meaning. Through her book, she hopes to evoke the essence of childhood, where anything is possible and there are no limits to imagination.





DORY MOSES PHIRI

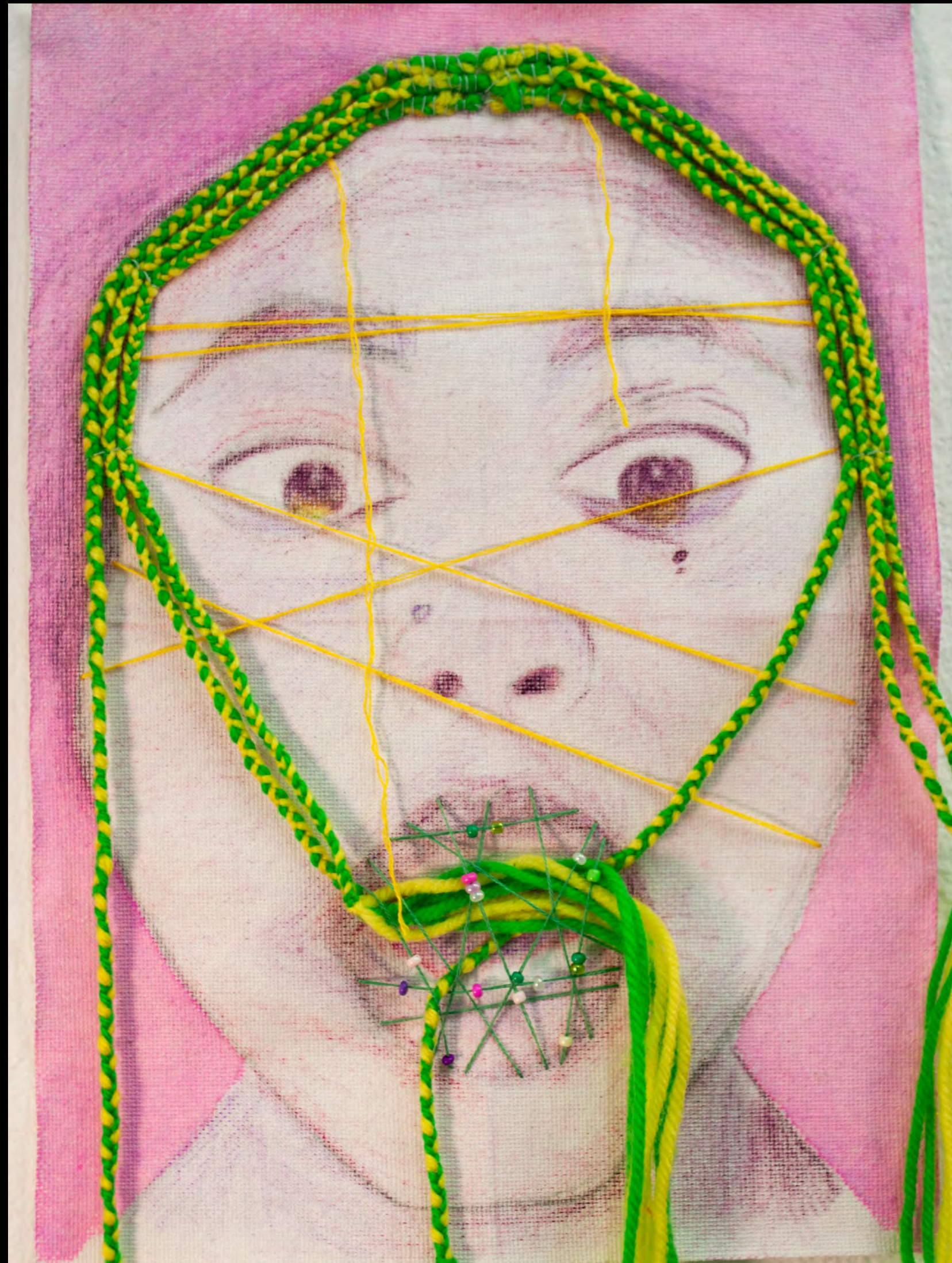
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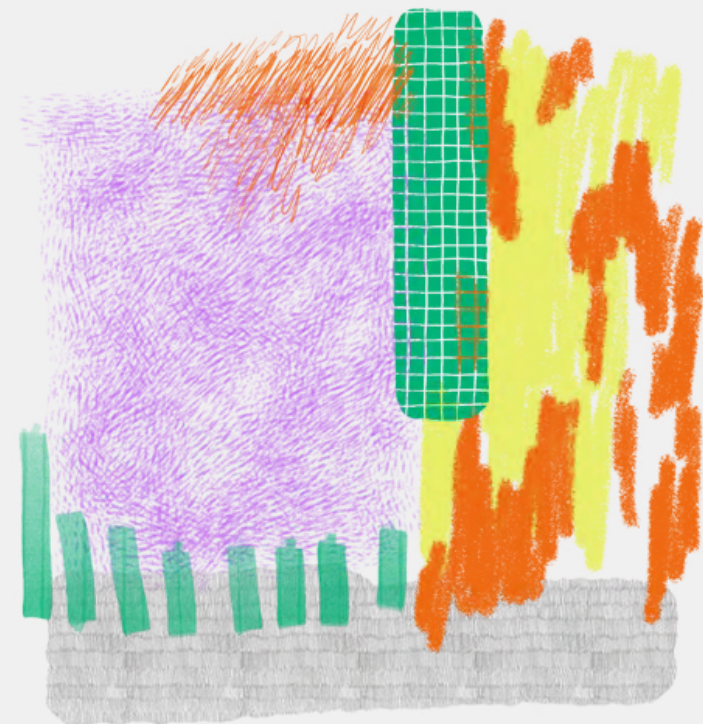


The Confession of An Unjust Life

WATERCOLOR, BEANDS, THREAD AND YARN ON WATERCOLOR PAPER
21 X 29.7 CM EACH (3 TOTAL)



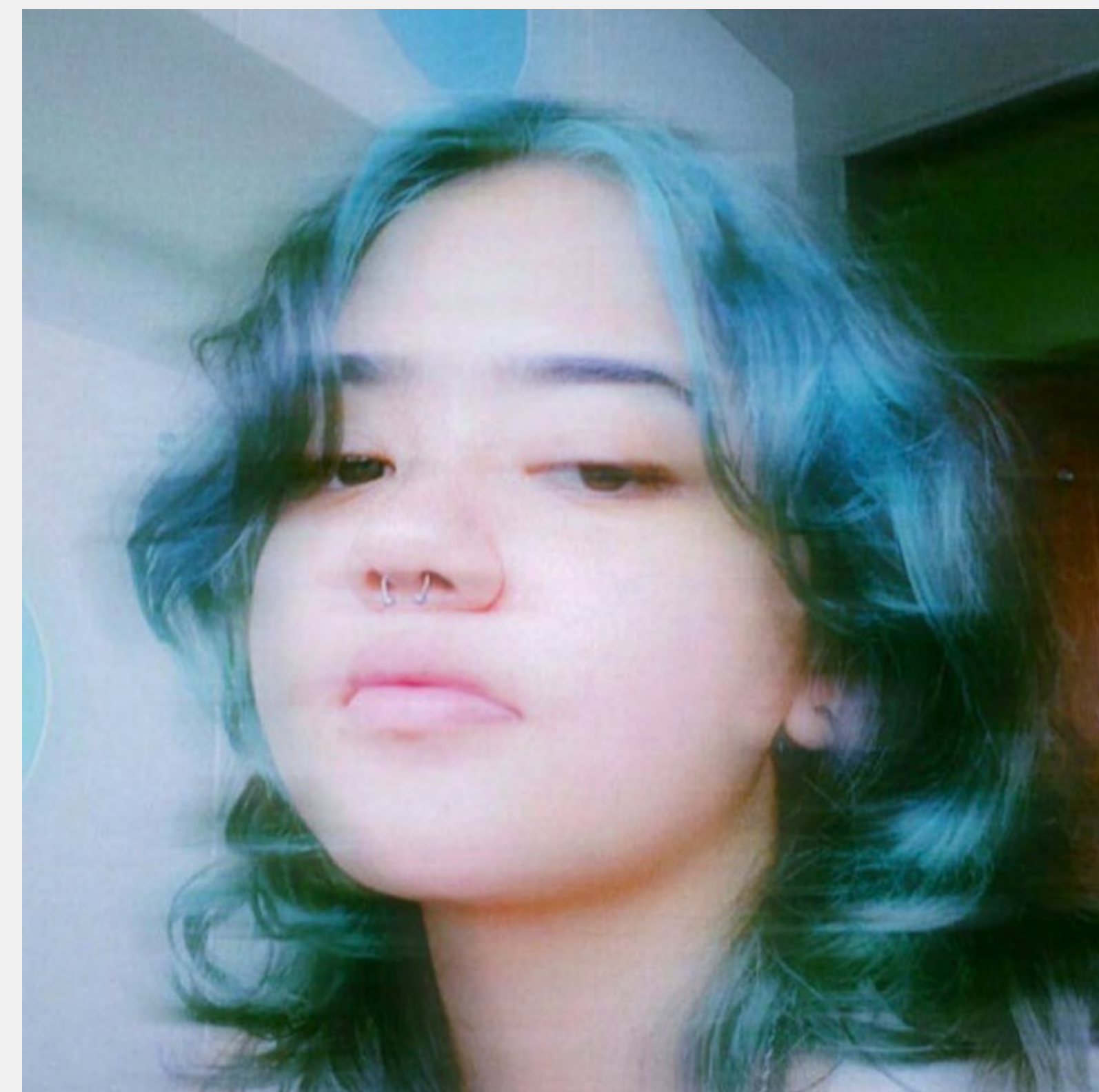
A thought-provoking exploration of beauty and contrast, this sculpture is made from a black wooden box adorned with white and black plastic flowers. If beautiful things make a world filled with beauty, then the world is a box and the box is the artist's world. The work seeks to explore the complex relationship between natural and synthetic beauty, and the role of context and framing in shaping our perceptions of what is beautiful.

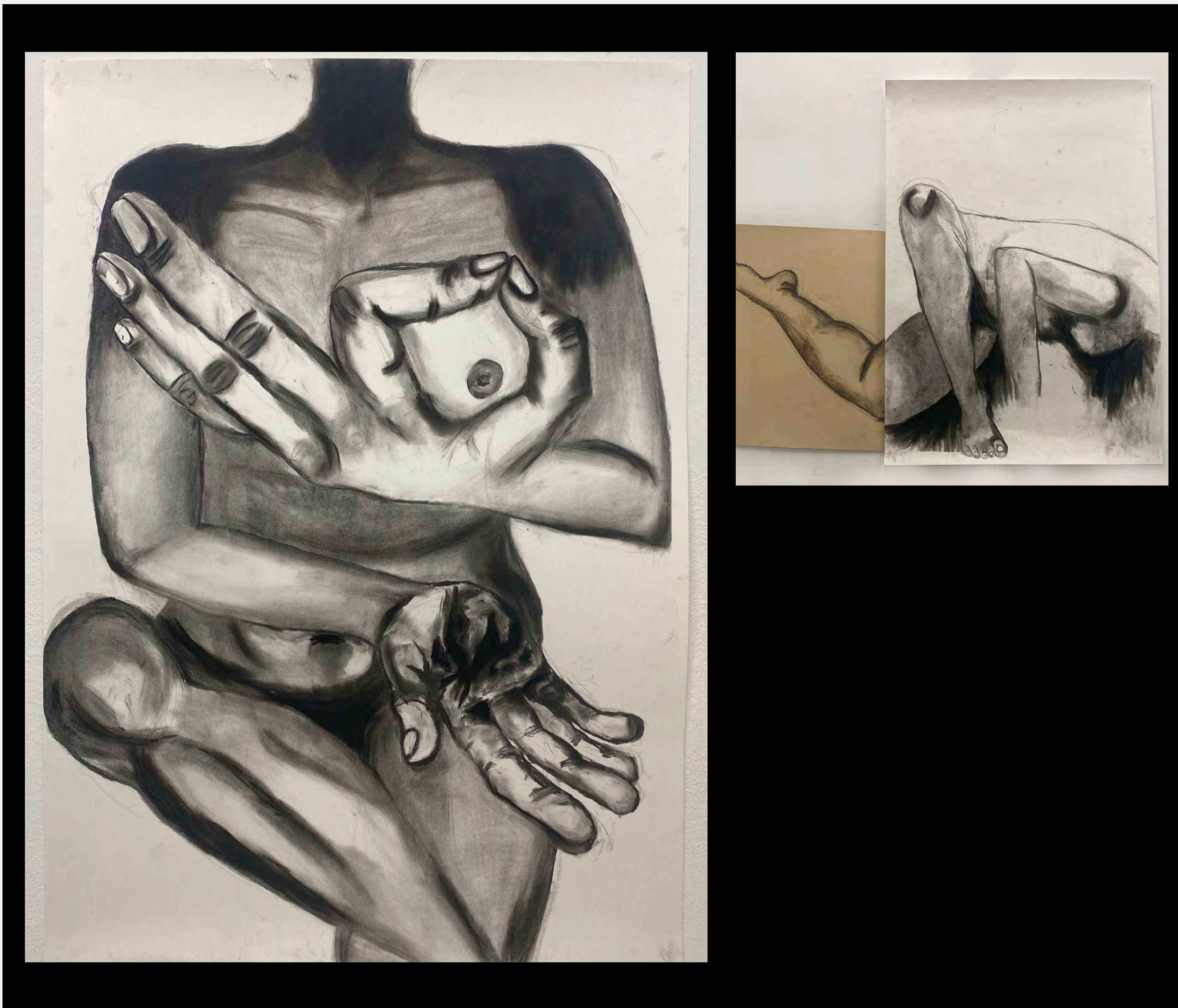


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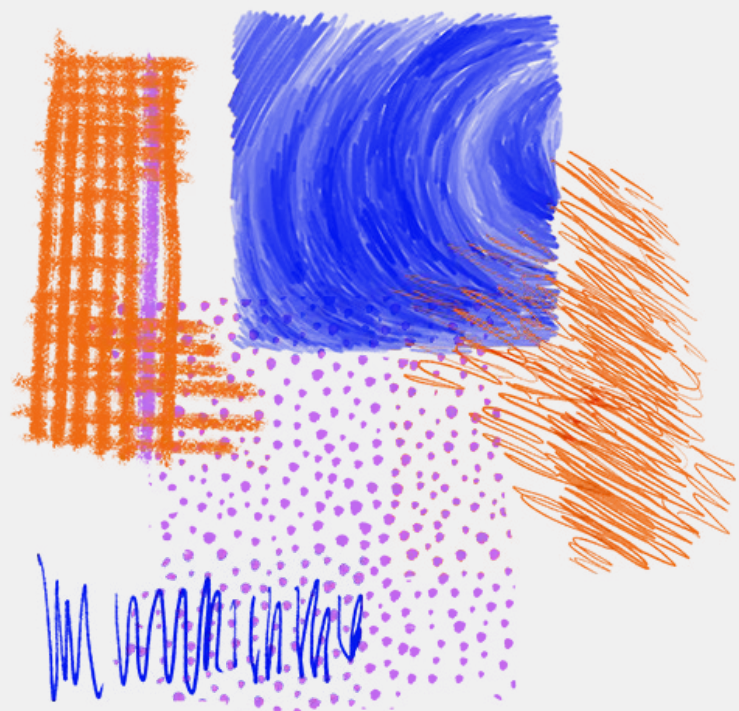




“for you but also for her”

CHARCOAL ON PAPER
DIMENSIONS VARIABLE

A thought-provoking exploration of beauty and contrast, this sculpture is made from a black wooden box adorned with white and black plastic flowers. If beautiful things make a world filled with beauty, then the world is a box and the box is the artist's world. The work seeks to explore the complex relationship between natural and synthetic beauty, and the role of context and framing in shaping our perceptions of what is beautiful.

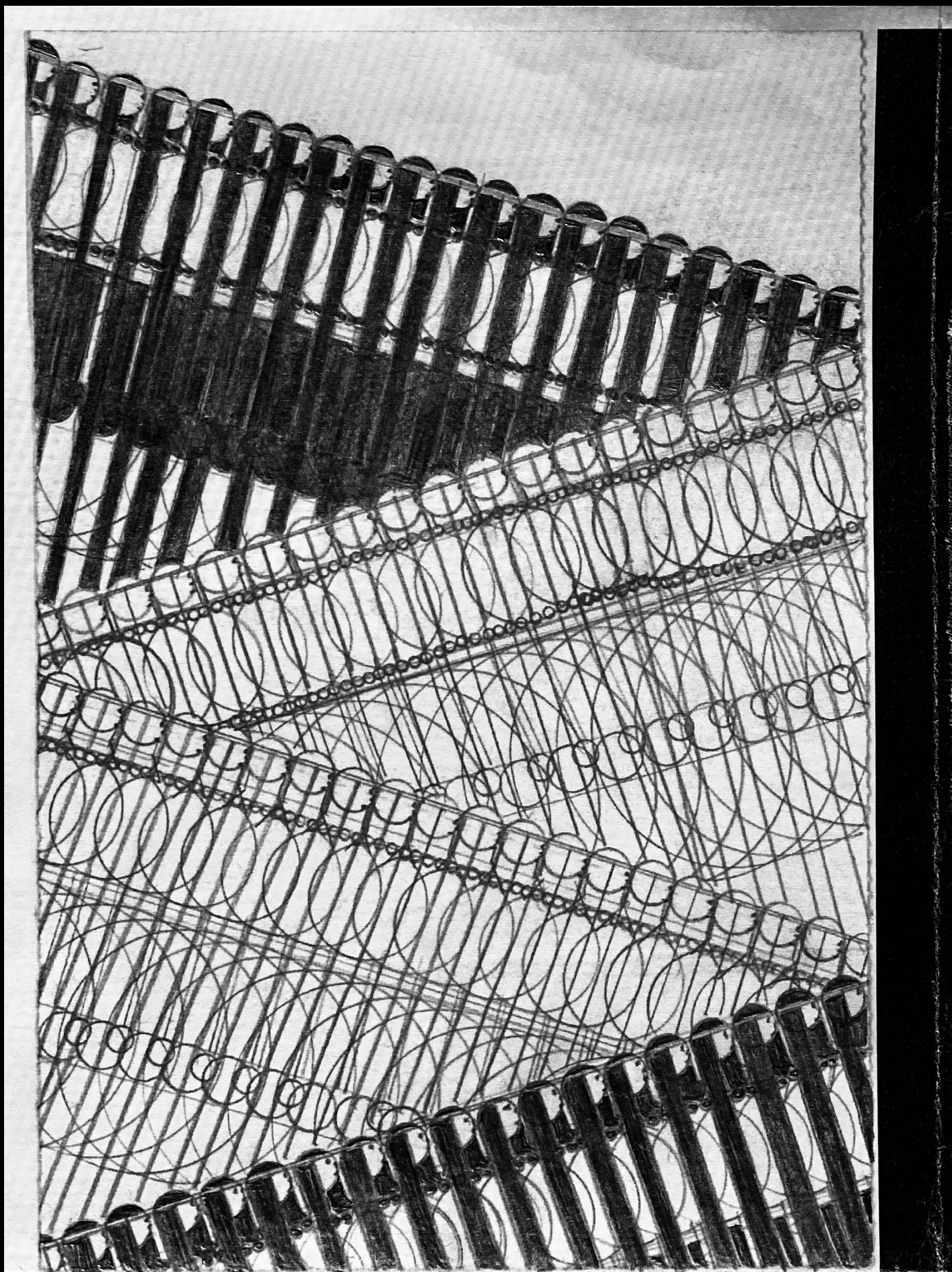


KIM CHAEEUN

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(How to avoid being a magician)?

PENCIL, DIGITAL
A4, A5

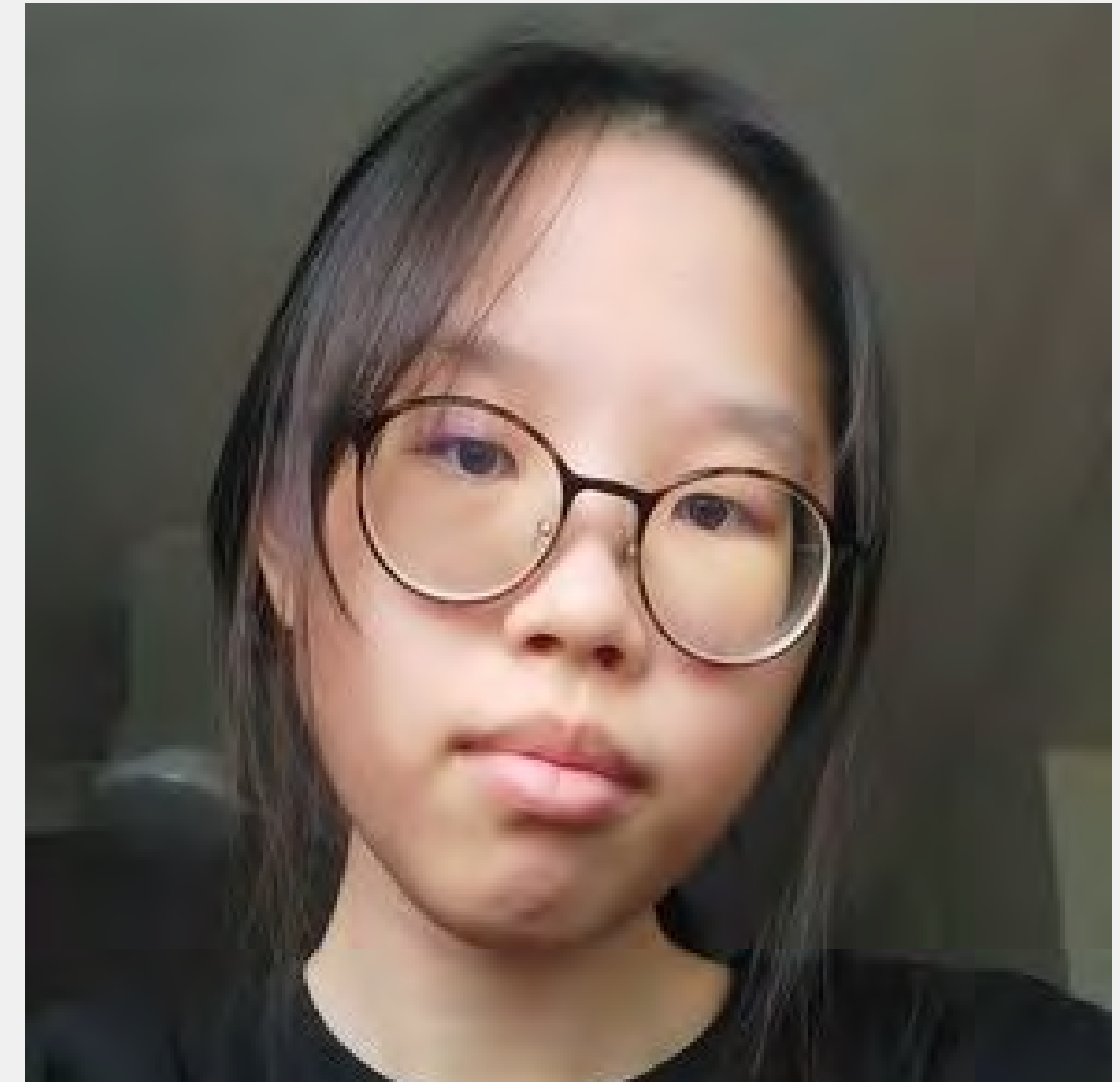
(How to avoid being a magician)? is inspired by the popular Korean joke, "The person who remains a virgin till they are 25 years old will become a magician." The work covers the journey of a girl who is trying to adapt to a world where this adage comes true. Illustrating the chaotic process of finding herself as a part of the world and as a distinctive individual, contradictions are displayed through the characters and the environment.



NICOLE GOOI

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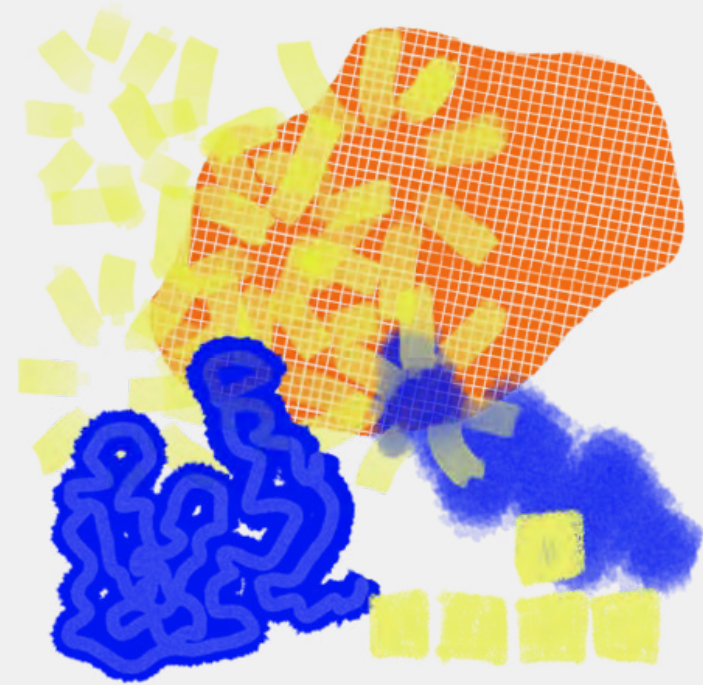
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MIXED MEDIA FABRIC COLLAGE, ACRYLIC AND WATERCOLOUR PAINT ON VARIOUS FABRICS, HAND AND MACHINE EMBROIDERY
78 X 38 CM, DIMENSIONS VARIABLE

If found, please return to ME is a whimsical mixed media fabric collage, inspired by a scenario the artist imagined where her memories were lost or misplaced and needed to be returned to her. Through the work, the fragmented nature of memories is shown – how they exist in isolated fragments, recalled in bits and pieces rather than as a whole.

The artist chose to focus on her formative years in order to present an authentic version of herself, replicating her handwriting and the old drawings of her younger self to evoke nostalgia for the innocence and wonder of childhood in the viewers. As the work is a way for her to document her life and hold onto memories she does not want to forget, the artist hopes to encourage viewers to also reflect on the significance of their own memories and the ways in which they shape their identity and experiences.





MUHAMMAD ZAMANI IMAN BIN ABDUL RAZAK

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2020 – 2023

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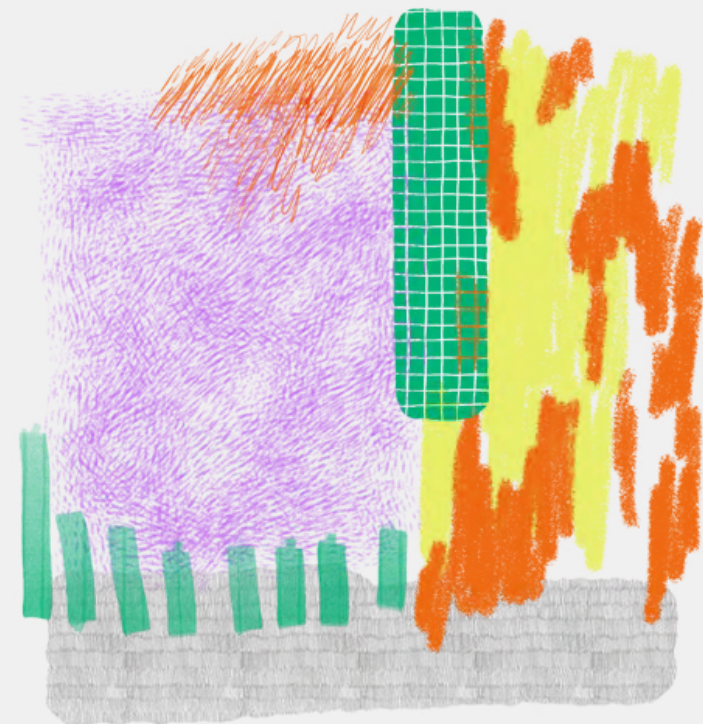
me vs the world, until it was me vs me

DIGITAL PROJECTION
DIMENSIONS VARIABLE

me vs the world, until it was me vs me explores the emotional weight of social isolation. Through its use of striking and evocative imagery, the artwork immerses viewers in the difficult and complex experience of being alone and disconnected from the world around them.

Through this piece, the artist prompts viewers to reflect on the psychological effects of isolation, encouraging them to contemplate the ways in which we cope with feelings of loneliness. By shining a light on this difficult emotional state, *me vs the world, until it was me vs me* serves as a powerful reminder of the importance of human connection and community as well as the value of reaching out to others during difficult times.





LEOW XUELI VICKI

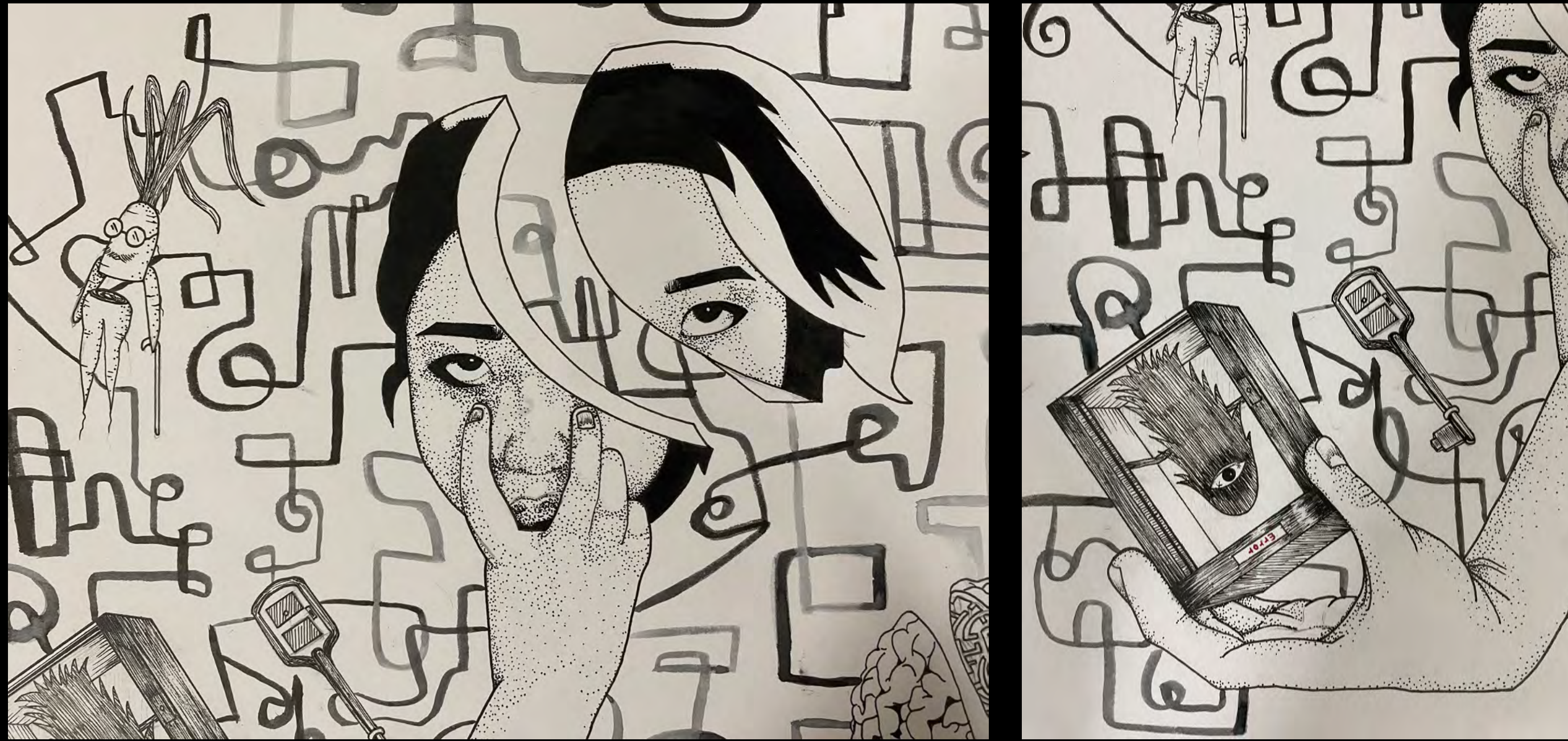
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2020 – 2023

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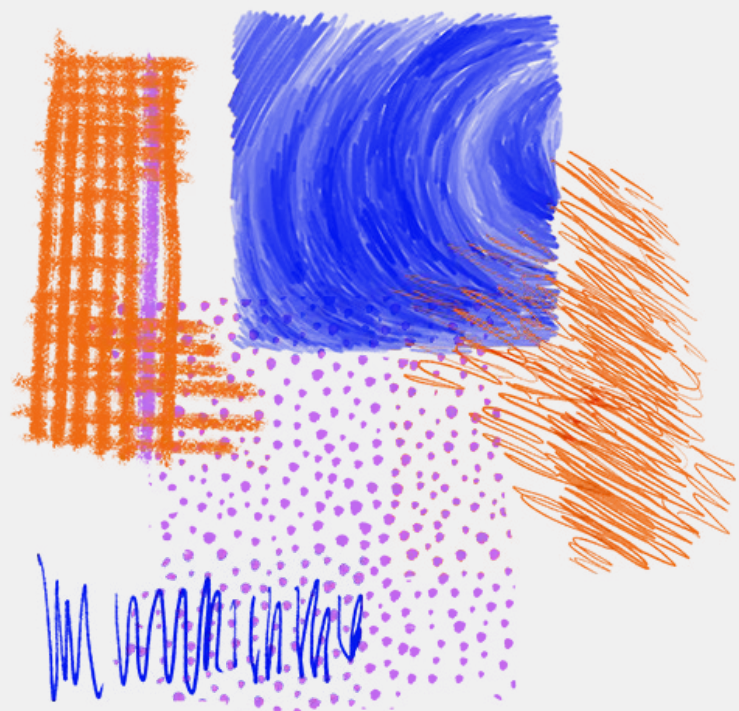


Inwards

PEN AND MARKER
50 X 65 CM



Inwards portrays the darker aspects of the subconscious through the fantasies of the artist. By seeing the world through our personal lens—based on unresolved traumas, beliefs, and inspirations – the artist hopes that viewers will be able to reflect upon their innermost selves and let their perspectives rule their imaginations.



KOH JIA LING

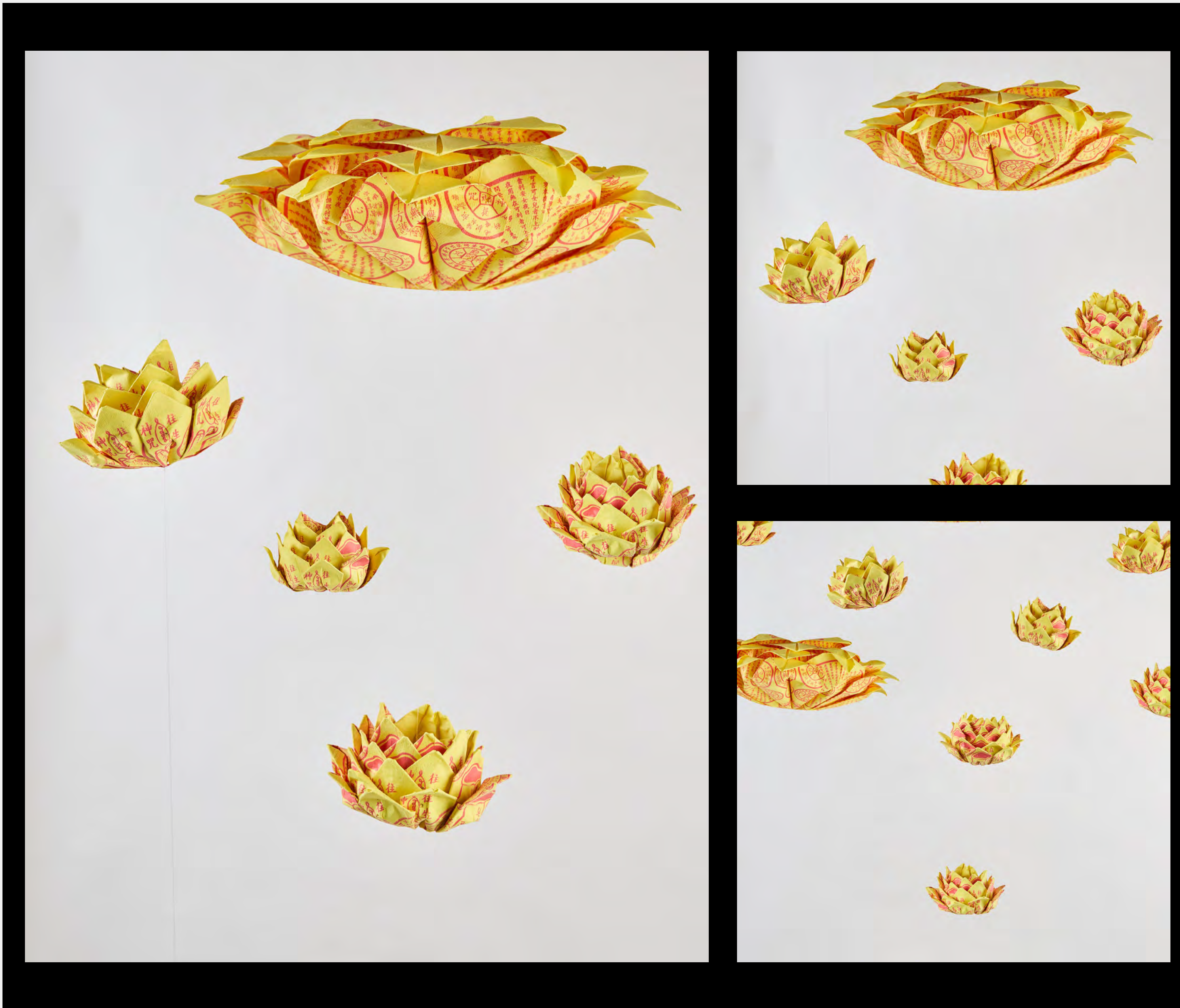
YEAR OF STUDY
2020 – 2023

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黃蓮花 yellow lotus

INSTALLATION, FOLDING ORIGAMI
320 X 160 CM



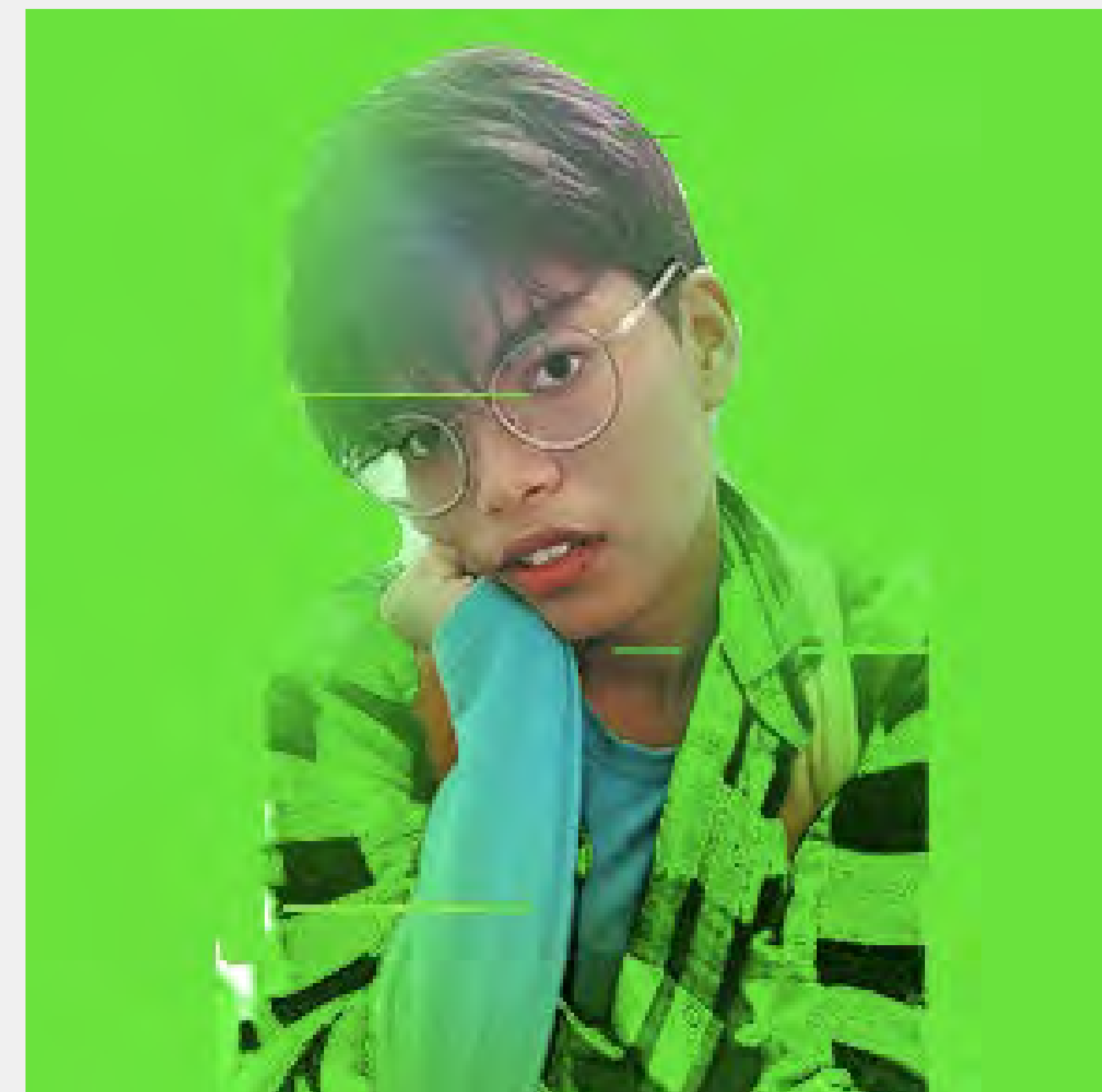
黃蓮花 (*yellow lotus*) is an installation built with Chinese Taoism joss paper called '往生钱' (afterlife money). Folded into differently-sized traditional Taoist lotuses that flow upwards harmoniously, the artwork projects a tranquil atmosphere aided by the casting of light and shadows on the origami lotuses' silhouettes. Altogether, the artwork provides a more poetic experience in contrast to the common perception of rowdy Chinese Taoism ceremonies.



BHAVATARINI DAMODARAN

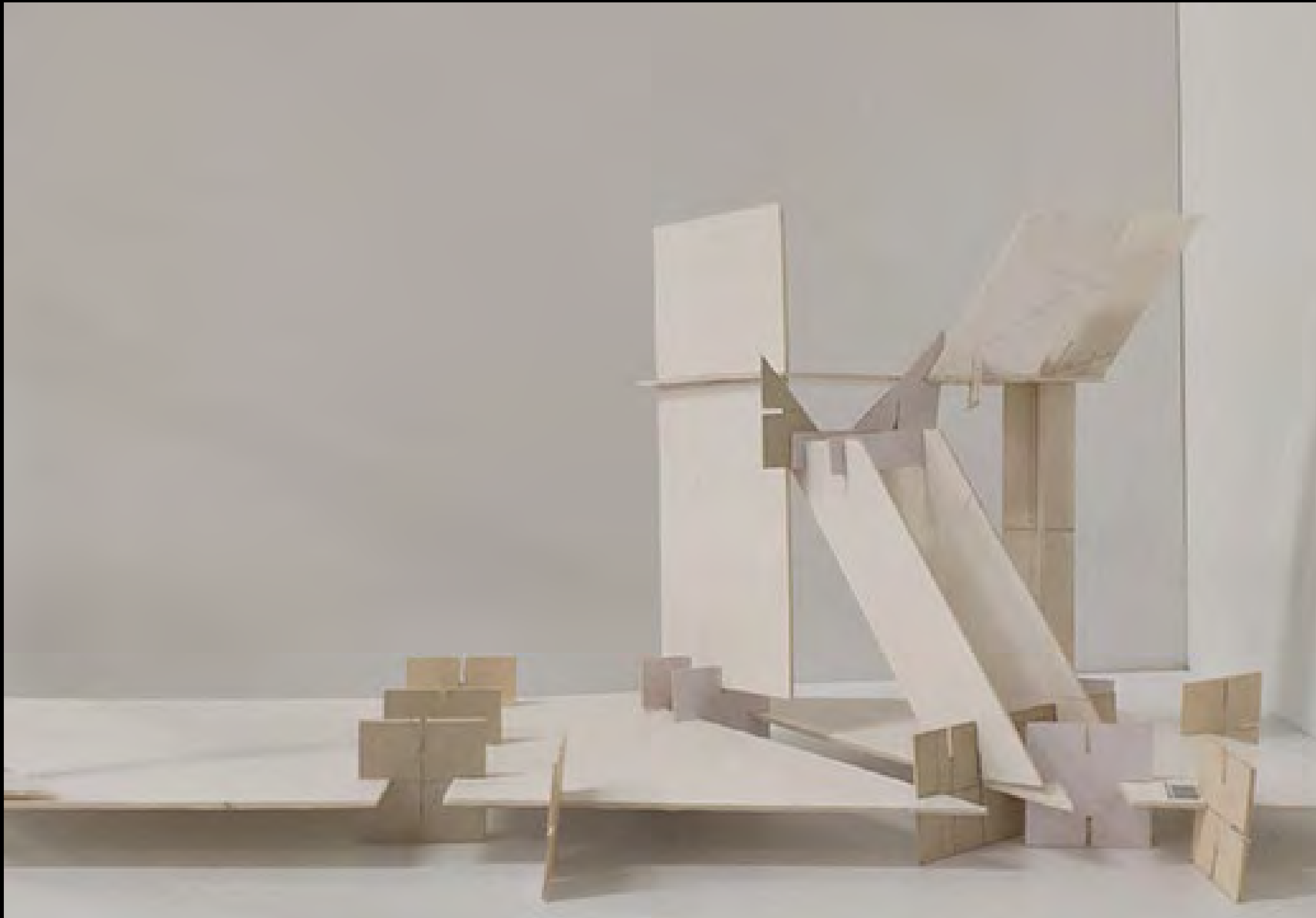
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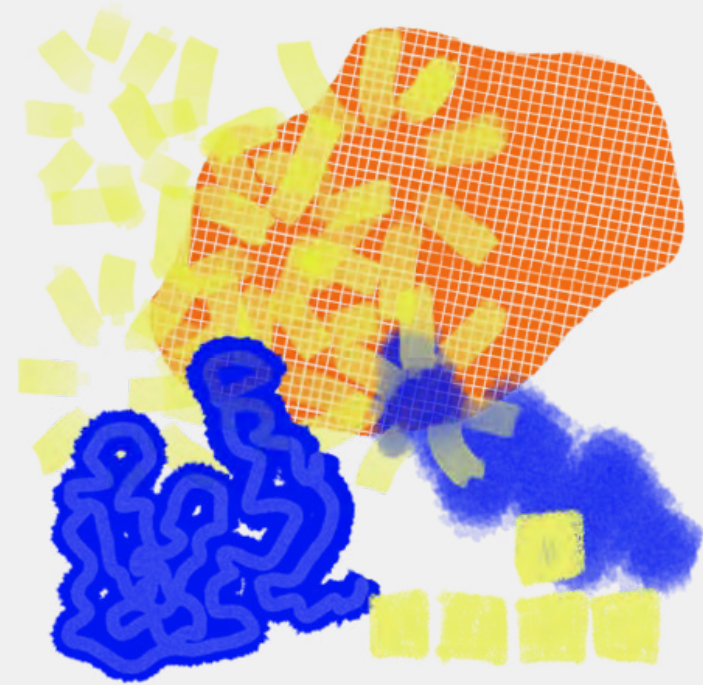
Dollhouse

SCULPTURE
72 X 30 X 60 CM



Constructed with foam and card stock, *Dollhouse* investigates the role of memory in meaning-making, seeking to reconnect with histories that resist remembrance whilst structuring day-to-day realities in dramatic ways.

By designing a virtually impractical space, the work seeks to engage with contradictions inherent within social constructions of families and domestic utopias. Subverting the idea that homes are places of safety and refuge, the textual and visual elements work together to evoke horror and mysticism, creating a space where ugly or unglamorous things often locked away can finally see the light of day.



CHUA WEN HUI VICTORIA

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2020 – 2023

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Maybe The Ocean Isn't That Scary

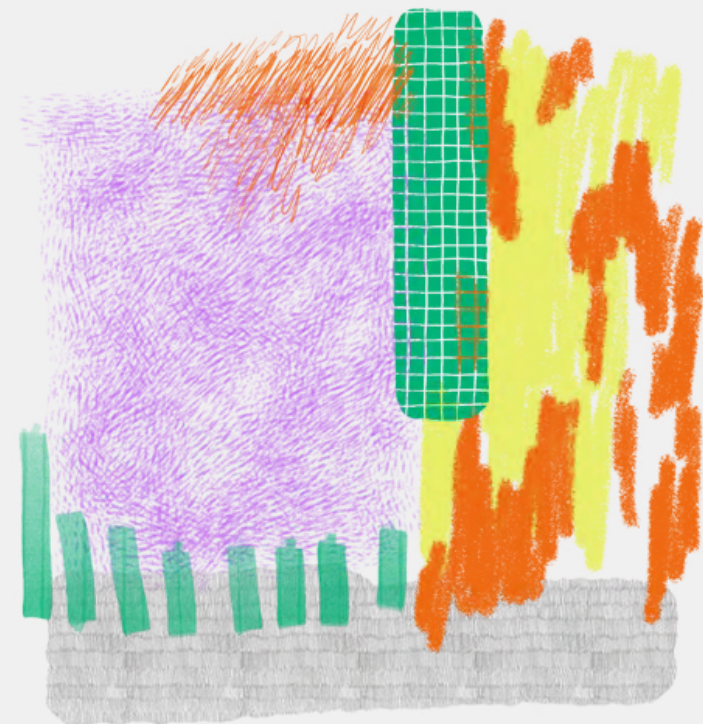
PAPER
A4

Maybe The Ocean Isn't So Scary is a body of work in paper cut models displayed in 3D diorama frames. It exhibits layers of paper, precisely cut into frames and detailed elements of the ocean.

Conceptually, it is a semi-abstract way of being inspired from nature, it revolves around using shades of blue ombre to represent some form of tranquility while also incorporating complementary warm tones to add a splash of color. The premise of layering paper relates to the notion that there are multiple layers, with each descending in depth.

This project is a reflection of my art-making process, like how water flows, I go with the flow with my compositions and immerse myself completely in the creative zone. I had moments of serenity when I was working on each piece, which was the core objective that I wanted viewers to feel calm and a sense of respite when looking at my work.





KIM GYURI

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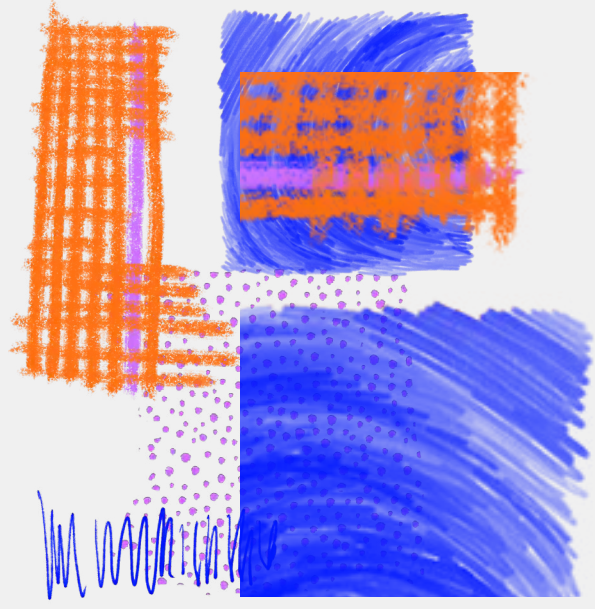




Appa

OIL PASTEL ON CANVAS
30.48 X 30.48 CM (6 TOTAL)

The title of the work refers to **아빠**(Appa), the informal way to say 'father' in Korean. A painting series of six parts, the work depicts the various emotions and events that the artist experienced through her father's death. By using bright colours and soft images paradoxically, the artist subverts the stereotype of death and expresses her thoughts and emotions about it.



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INSTITUTE OF CONTEMPORARY ARTS SINGAPORE

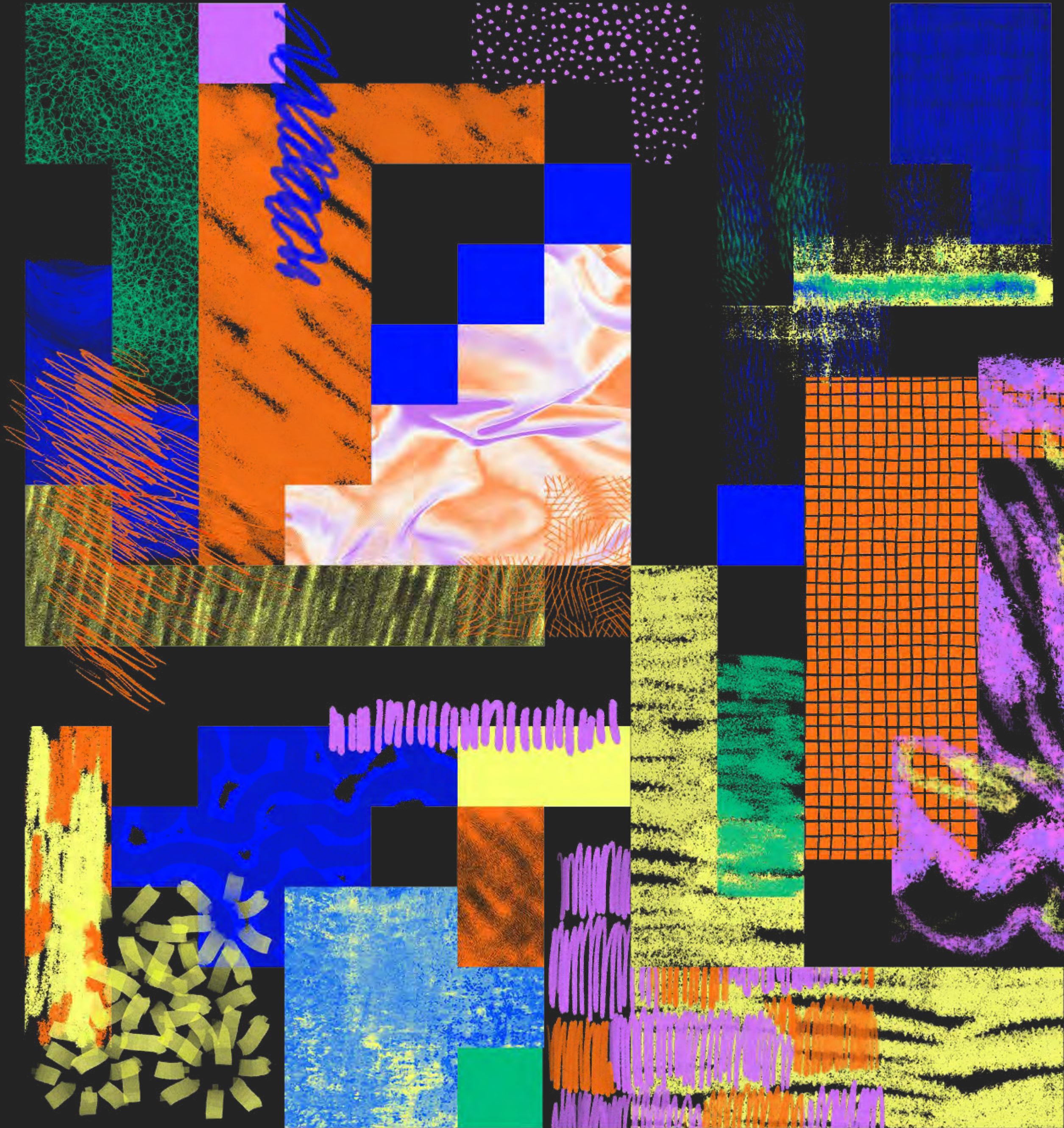
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