

LASALLE's Winstedt Campus
9 Winstedt Road, S227976

BA(Hons) Fine Arts
Winstedt Graduation Showcase

TERMINUS

Opening on Fri 28 April 2023,
6:30pm — 9:00pm

Sat 29 April — Sat 6 May 2023,
1:00pm — 8:00pm (daily)







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FOREWORD

Dr Cissie Fu

Head of School

McNally School of Fine Arts

LASALLE College of the Arts

Between care and coincidence, with fistfuls of grit and pinches of luck, there are 23 BA(Hons) Fine Arts graduands in LASALLE's Class of 2023—doubly composite in their perfect prime—ready to ricochet into the wider world.

Having bounced off white walls and buckled under worse winds than the pandemic, this group of artists is coming into its own, not only with promising projectiles each, but also as a constellation of creative vectors which, starved of travel (even if the missed study trip in Level 2 was taken in gracious stride), bond and bridge across the human sensorium to unmine and understand touchstones of the human psyche together: some for, some against, and always with one another.

As we journey with the works in this exhibition, listen to the light in struggle, smell the embers

of loss, taste the grace of humour, and touch the surprise in self-discovery. The BA(Hons) Fine Arts cohort that dared to begin under unprecedented circumstances has been tried and has become truer; to dare to end now, on time and in this time, is to recognise and practise the power of the unfinished in any meaningful art-making... and as at any terminus, new adventures await.

Congratulations, dear Class of 2023: flourish wherever your art takes you.

Congratulations, dear colleagues: thank you for learning and growing with these students as their trusted teachers and patient guides.

Celebrate, dear parents and siblings, family and friends: these students have arrived resoundingly with your support.

INTRODUCTION

Hazel Lim

Programme Leader, BA(Hons) Fine Arts
McNally School of Fine Arts
LASALLE College of the Arts

TERMINUS presents 23 undergraduate students from the BA(Hons) Fine Arts programme whose works and research are, broadly speaking, a contemplative observation of the world we live in today – an observation that is tinged with a wry reflection of making art in the midst of a tumultuous journey through the pandemic over the past three years.

This journeying is carefully reflected in their choice of titles for both the work-in-progress exhibition *Ricochet* held in March and this Winstedt graduation showcase *TERMINUS*, both of which communicate their desire to illustrate, comment and critique ways of seeing through a diverse range of media that include paintings, objects, screen-based works, performances and socially engaged works.

In the McNally School of Fine Arts, we value and see opportunities in how the two campuses as locales have to offer – as sites for discourse, collaborations, testing and experimentation, as well as building and activating communities of creative practices. Working collaboratively with student leaders who galvanise their fellow peers to organise and manage critiques, shows

and open studio events are key features of the programme. The robustness of the studio spaces is a result of these conversations and actions, which is a precious element of our studio culture, and one that I don't take for granted. It takes time, care, trust and communication to gather in meaningful ways and build these energised spaces.

I wish to thank the students for being who they are – adaptive, agile, forgiving and trusting. It is always an honour to hear your perception of the world through the art that you make – even if sharing them may sometimes feel too personal, too difficult, too painful or embarrassing. And to the adjunct and full-time staff, and the numerous artists and guest speakers who have passed through our doors, thank you for your time, care and generosity.

As students travelling through these dynamic moments of 'ricochet', bouncing off one other and with us during your time in the College, I hope that your 'terminus' will not be a final destination but rather a pit stop where there is space and opportunities to bounce off unto other planes of creative adventures, and to seek other directional ventures to explore.

TERMINUS: have you arrived at your destination?

By Chong Li-Chuan

At the time of writing this summary essay for the *TERMINUS* exhibition catalogue, the world was still grappling with the COVID-19 pandemic. However, the government had declared that "Singapore will enter a new endemic COVID-19 norm," allowing individuals to exercise discretion when it came to mask wearing in crowded places and when interacting with the medically vulnerable¹. Nevertheless, it's always good advice to wear a mask to protect yourself and others!

The impacts of climate change were also worsened by Russia's invasion of Ukraine and the global contest between battling the energy crisis and attempting to control inflation rates². The tumultuous world we live in provides an ever-changing and challenging backdrop for the works of 23 student artists graduating from the BA(Hons) Fine Arts programme, which are on display at the Winstedt Campus of LASALLE College of the Arts.

The cohort has undergone a transformative experience during their three-year study, preparing them practically for careers in the creative industries such as visual arts, design and media in local, regional and global contexts. They have been exposed to a range of subjects, including drawing, painting, printmaking, sculpture, digital media and various forms of design. They have also studied art history and

critical theory, gaining a deeper understanding of the role that art plays in society. The relevance of a fine arts degree has never been more critical than the present. Addressing complex problems and issues require creative perspectives, approaches and processes as the world continues to experience great uncertainty and change. We should not passively accept the new normal.

Based on the conversations I had with the student artists during their final seminar presentations and my visits to their studio spaces in the period leading up to the *TERMINUS* exhibition, I am heartened to report that amidst the busyness of dissertation writing and art-making, there was a palpable energy and effort. Some were frantically typing away at their laptops, while others were applying paint to canvas, cutting, sewing and gluing pieces together, all demonstrating a genuine attempt to make connections between image, mark, pattern-making, and the communication of messages from the depth of their reflections on personal and social identities, their fascinations with the unseen and ephemeral, memory, and materiality.

Each of these ideas is interconnected and can inform one another in various ways. For example, the transient nature of ephemera can be seen as a reflection of the broader processes of change that

¹ <https://www.gov.sg/article/exiting-the-acute-phase-of-pandemic>

² <https://www.weforum.org/agenda/2023/02/2023-environment-development-energy-climate-finance/>

shape our lives, and this can be connected to ideas about the relationship between materiality and subjectivity. Similarly, representations can be seen as a form of messaging that shapes our understanding of the world, and this can be connected to ideas about power and ideology³.

For instance, Amirah Haziqah's work reflects the sentiments of saying goodbye to cherished memories with gratitude and a promise of a final farewell, while hoping for lifelong friendships, accepting the inevitable end, and wishing happiness for the person one would consider a friend. Cheng Wei Yi tries to make sense of Alzheimer's disease through the perspectives of a patient and caregiver, using visual metaphors within the home. Clarice Jocelyn Tjahyadi reflects on the anti-Chinese policy that forced Indonesian Chinese to change their names, leading to a loss of identity and cultural roots, reconciling the lives of those affected by the Cabinet Presidium Decision 127 of 1966, with anonymous faces superimposed on Indonesian Chinese batik motifs.

Other works centred on materiality include Dian Wahyuni's transformation of waste objects into valuable paper, each sheet representing a fragment of a memory, and Gina Goh's exploration of gouache and its effect on calico surface, creating depth through violent intervention, evolving painting from the traditional two-dimensional plane into a bolder, louder and visceral three-dimensional space. Sherrie's paintings depict the complexities of human

consciousness and emotions, with *A Tell-Tale Heart*⁴ using acrylic paint and whitewashing to capture raw feelings and thoughts beneath the surface, and *A Sea of Heart* using muted blues and greens to depict subtleties of emotions and blurriness to suggest perpetual tranquillity.

John Marie Andrada's work experiments with the temperament and treatment of ink and photographic images taken from her family archive, creating space for remembering and forgetting, while Kitty Yu Jing's work explores '..being and non-being', our existence in relation to nature and the world, through animations, sound, and reflections in a dark environment. Rayman's work deals with philosophical questions about film and philosophy through film editing techniques, particularly the Kantian theory of transcendental idealism.

Muhammad Redzuan Bin Mohammad Sarwi's work *Lumba* is a reflection on memories and trauma, inspired by his late father's lifelong passion for bicycle racing. The making of the bicycle speaks to the artist's heightened sensitivity to his environment. Olivia Fones Su Yin created *WOES (Words Of Encouragement Shop)*, a line of products that features colourful text with sorrowful words to represent and comfort the disquieted soul crushed by present-day systems and cultural norms. However, as an anti-capitalist capitalist creation, it is inevitable to be commercialised to survive.

Ooi Si Lin's work explores the visual aesthetics of 1990s internet virtual reality to tell the story of Yellow Boi navigating *The Great Intopia*. Adikara Dewata Batubara deals with his feelings towards his late grandfather in painting, and re-enacts

³ In continental philosophy, these concepts are often explored in a non-linear fashion, with ideas and themes intersecting and intertwining in complex ways. This reflects the belief that the world is a complex and multifaceted place, and that our understanding of it must be equally complex and multifaceted.

⁴ After Edgar Allen Poe's 1843 short story of the same name.

taboo archival documentations of a violent period in Indonesian history⁵ through charcoal drawings. Arya Pramod Varma's interactive artwork *Attic Box* invites the viewer to reflect on their own definition of home and preservation of the past while depicting the artist's reconstructed identity using found images from childhood, referencing a quilt pattern made by their mother in a collage entitled *Quilted Memories*.

Claire Lim Jia Yi's drawings of barren forest landscapes with shadow-like buildings and structures lit by the night sky and little openings of light explore the melancholic and ambiguous fictional psychological spaces that serve as a glimpse into one's inner landscapes of liminality and uncertainty. Gan Adriana Binte Muhammad Azmi Gan's *Tagan Tak Sama* tells the story about how culture is passed down from elders to younger generations through the making of a traditional dish kueh salat, exploring food and intergenerational memory. Jamilah Allyssa's interactive artwork *Redirecting...* engages audiences with playful visuals and game elements to reflect on the mundanity of everyday life.

Kang Ah Young's work deals with the trauma of bullying and the process of healing through the crumpling and soaking of tracing paper, showing the idea of reform leading to rebirth, where originality and essence remain. Lee Zhong Jie Joanzie's work explores cosmic phenomena through poetry and meditation, seeking to glimpse the nothingness behind reality as alluded to in Schopenhauer's *The World as Will and Representation*. Muhamad Lokman Bin Mohamad's series of sound sculptures titled *Cakap-cakap* express frustration and denial embodied in

four pithy sayings. One sculpture speaks of being ignored in conversations, another of empty and loud speech, the third of not listening to advice, and the fourth of wasteful conversation.

Nur Syahirah Binte Mohd Suhaimi's figurative drawings of limbs explore vulnerability and performativity with varied angles and proportions, evoking varied responses from viewers. Nurul Hanis Binte Moksan's installation *DUE DUTY* uses newsprint articles and woodblock prints to address the prevalence of sexual assault towards women in Singapore. It explores themes of accountability and empowerment, using cautionary visuals to evoke change with a focus on the root cause of sexual assault. The printmaking station serves as an analogy to encourage action against sexual assault, emphasising increased intolerance of harmful ideologies. Yeo Jun Sin Benedict's work portrays a rarely seen side of policing, focusing on officers' interactions with the public. While maintaining peace and safety, officers must avoid abusing their authority.

The lecturers of the student artists had advised them to not only focus on developing their own subject matter, subjectivities, modes of expression, skills and techniques, but to also reference contemporary artists and artworks.

This is not a mere academic exercise. The dialectical approach is certainly worth its salt in an undergraduate degree, in which the rigour of the Hegelian process of thesis, antithesis and synthesis is an ongoing cycle of development and progress. No single idea or artwork exists in a vacuum. An idea (thesis) encounters its opposite (antithesis), leading to a new idea (synthesis) that incorporates elements of both.

⁵ Mass killings of 1965-66, genocide instigated by the Indonesian Army under Suharto.

Through self-discovery, student artists can identify the contradictions and conflicts within the social and economic systems they live and work in. By seeking appropriate forms to express their ideas, using symbolism and metaphor to explore abstract concepts and make them more accessible to a wider audience, the process of observation, mark/ pattern-making, questioning, deconstructing and remaking can hopefully lead to a new, more equitable, and perhaps better normal.

Dear reader, now the focus is on you, as I have already shared my interpretation of the various elements in the *TERMINUS* exhibition. My hope is that you will have the chance to experience the exhibition in person, and if you have already seen it at Winstedt Campus, I hope this text will help you find new meanings and connections with the artworks, and challenge conventional ways of seeing and thinking. When navigating to *TERMINUS*, the phrase "you've arrived at your destination"⁶ may be familiar to you. While it is a literal statement, it can also serve as a metaphor for the fulfilment of a journey or process, marking a significant point of departure for personal or societal transformation. "Where we go from there is a choice I leave to you."⁷

⁶ The phrase uttered by the voice assistant on Google Maps at the end of a predetermined journey.

⁷ Last line from the ending of *The Matrix* (1999) by the Wachowskis.



CURATORIAL STATEMENT

Curatorial team,
BA(Hons) Fine Arts Winstedt
graduation showcase

Featuring the works of 23 emerging artists, *TERMINUS* is a contemporary art exhibition which celebrates the culmination of our academic journey as we mark its end and transition into the beginning of our professional pursuits.

A reflection of a diverse group of individuals, the exhibition showcases a range of various media, techniques and perspectives that explores the themes of identity, transformation and memory, inviting one to reflect on the stages of a journey.

Connoting the end of a journey and the start of another, *TERMINUS* refers to the cyclical process of a journey and the importance of embracing change and growth. The exhibition challenges each individual to reflect on their own experiences, encouraging them to see the beauty and value in the inevitable changes that come with the passage of time.

It is our utmost pleasure to invite you to join us in celebrating our achievements and sharing our vision for the future of the arts scene.

ARTISTS

**Gan Adriana Binte
Muhammad Azmi Gan**

Cheng Wei Yi

Arya Pramod Varma

John Marie Andrada

**Muhamad Lokman
Bin Mohamad**

Amirah Haziqah

Lee Zhong Jie Joanzzie

Ooi Si Lin

Yeo Jun Sin Benedict

Claire Lim Jia Yi

**Adikara Dewata
Batubara**

Dian Wahyuni

Sherrie

Jamilah Allyssa

Kang Ah Young

**Nur Syahirah Binte
Mohd Suhaimi**

Gina Goh

Olivia Fones Su Yin

Nurul Hanis Binte Moksan

Clarice Jocelyn Tjahyadi

Rayman

Kitty Yu Jing

**Muhammad Redzuan
Bin Mohammad Sarwi**

AMIRAH HAZIQAH



ARTIST'S BIOGRAPHY

Amirah is a multidisciplinary art practitioner who seeks to uncover the domains of subconscious decisiveness.

Exploring different narratives and ideas through intuitive art-making, her works mainly revolve around illustrations and performance, ultimately connecting with her body on a deeper and more vulnerable level. Amirah hopes to find her authentic self and identity by shedding light on what is concealed within, making the unknown known through this process of creation.

Amirah is graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts. Previously a graduate with a Diploma in Animation from Ngee Ann Polytechnic, she was invited to perform for the Singapore Biennale in 2022. Her works are featured in exhibitions such as *Mise En Scène* and *One Night Only* in 2022, as well as *Ricochet* in 2023.

CONTACT

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ARTIST'S STATEMENT

"I am currently researching the topic of 'Grief' and how it is conceptualised in art. I am not only curious about its contextual use, but I am also interested in the forms of presentation that grief comes in. To further deepen my understanding on the topic, my practice involves creating impermanent artworks of grief in order to make sense of my own lived experiences."

So Long, Friend

A friend is someone we hope to cherish for a lifetime; someone to share significant milestones with, someone who would gladly be the shoulder we can cry on. But sadly, you are the 'end' in the word 'friend'. Honestly, I wish this never happened but I know I can only grow without you. So I hope that you've also found the happiness that you've been searching for. And who knows, we may cross paths again in the future but for now I would like to say, so long my friend.

AMIRAH HAZIQAH

So Long, Friend



Photos
Dimensions variable



CHENG WEI YI



ARTIST'S BIOGRAPHY

Wei Yi is an artist graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts. Driven to understand the basics of what makes us human, her fascination with mental health and identity is often explored in her works through the use of a wide-range of materials.

Wei Yi's most recent works revolve around the interpretation of memory and memory loss through digital media. Rather than viewing the path towards digitisation as a threat, she wants the audience to embrace the potential of technology in visualising the intangible.

Wei Yi was selected for the Choice Award in the 41st Daegu International Grand Exhibition held in 2021.

CONTACT

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ARTIST'S STATEMENT

"My interest in mental health made me want to learn more about memory loss and how it feels. This led me to encounter a man with Alzheimer's disease (AD). Despite the disease's aggressive nature, there is currently no cure for AD. I seek to understand the condition through a collective narrative understanding of the disease with information collected by the patient and caretaker, as well as through research. My work attempts to provide an alternative outlook on Alzheimer's disease through research, observations and conversations."

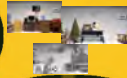
Home Sweet Home

Home Sweet Home is an attempt to understand the effects of Alzheimer's disease (AD), which is associated with memory loss. The work embodies the perspectives of an AD patient and his caretaker within their home, using visual metaphors to express the condition's effects with information collected from the patient, his caretaker and the artist's research.

CHENG WEI YI

Home Sweet Home

Installation, animation and archival materials
Dimensions variable



CLARICE JOCELYN TJAHYADI

ARTIST'S BIOGRAPHY



Clarice is an Indonesian artist who is graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts. She engages with the topics of identity, culture and language, with self-investigation playing a large part in her art-making process.

Taking up oil paint as her main medium, she has further developed her practice through producing works that range from paintings, prints and drawings to sculptures and assemblages. With her profound interest in art history and traditional painting techniques, Clarice aims to revive the classical elements in a contemporary setting through her works.

CONTACT

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ARTIST'S STATEMENT

"Being Chinese Indonesian, I often feel disengaged from my culture and heritage. An investigation into my origin led me to a discovery of collective identity. Cultural identity became a central theme in my work, where cultural memories play an important part in shaping my consciousness. My project is an attempt to reconnect with my roots and gain a deeper understanding about my culture. I would like to revisit the subdued Chinese Indonesian culture, remembering and presenting it in a contemporary framework that responds to several issues surrounding the themes of identity such as history, erasure, familiarity and reconciliation."

By Any Other Name

Under Suharto's anti-Chinese policy, ethnic Chinese who became Indonesian citizens were forced to change their surnames and adopt Indonesian-sounding names. They were denied their names, and in extension, their identity and cultural roots. Though the policy has ended, it still affects many of Indonesian Chinese today who continually bear Indonesian names, out of touch with their own Chinese roots and heritage.

By Any Other Name is a collection of adopted Indonesian surnames superimposed on Chinese surnames. It is a response to the longing and remembrance for a name that was once theirs, reviving traces of heritage that were left to die. This piece assures that no matter what surnames one holds, Chinese or Indonesian, people's identity is not something that can be obliterated.

CLARICE JOCELYN TJAHYADI

By Any Other Name



Batik (wax-resist dyed fabric)
25×20 cm each



DIAN WAHYUNI



ARTIST'S BIOGRAPHY

Dian is a maker who enjoys various ways of crafting and being hands-on with her work. As she learns to be more environmentally conscious in her approach to art-making, Dian is currently exploring and expanding the possibilities of waste objects through their materiality.

Before pursuing her BA(Hons) Fine Arts at LASALLE College of the Arts, Dian studied environment design at Temasek Polytechnic. Her works have been exhibited in *One Night Only* (2021), *Mise-En-Scène* at Alliance Française (2022) and *Sustainable Idealism* at the ArtScience Museum (2017).

CONTACT

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ARTIST'S STATEMENT

"I chose to work with waste objects as a reaction to the realisation that as an art or design student, our works (including the additional physical waste it produces) often end up in the bins at the end of the day. Why should I contribute new waste if I can instead reconstruct them into new forms with new purposes by rearranging their order and structure? With the use of unwanted paper and plastic, I explore this idea through the craft of paper-making and papier-mâché."

What Once Was

Waste objects are more than trivial; they can be seen as objects of value. This tiered and archival process of paper-making with waste materials doubles as a ride down memory lane. What finally peeks through are specks of a story.

DIAN WAHYUNI

What Once Was

Sculpture series
Dimensions variable



GINA GOH



ARTIST'S BIOGRAPHY

Gina is an artist graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts.

Her passion in art is derived from her creativity and interest in bringing new paradigms into contemporary art. Through an exploratory process, her works stretch the boundaries of different painting media, resulting in new insights and dimensions.

She has actively participated in local exhibitions and collaborations such as Creative Unions x VANS Photo Exhibition in 2021, *Art in Transit* with local artist Kng Mian Tze for Woodlands South station in 2020, and an anti-littering mural for Woodlands GRC in 2015. Through her experiences, she aims to deliver works that can finally integrate and reveal the multiple facades that art possesses.

CONTACT

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ARTIST'S STATEMENT

"My body of work explores the materiality and space in painting. The objective is to observe the process of how the medium gradually change to adapt to the materiality of painting, while exploring how these changes challenge the space and its presentation."

Crescendo

The artist experiments with gouache, observing how the water soluble medium hardens on the surface and becomes brittle from violent intervention, creating depths within its layers. *Crescendo* is how the artist perceives the evolution of painting – with time, artistry gradually becomes bolder, louder and more visceral, moving the body out from the traditional two-dimensional plane and into the space as painting steps into its contemporary era.

GINA GOH

Crescendo



Gouache on canvas
Dimensions variable





SHERRIE



ARTIST'S BIOGRAPHY

Sherrie is a Singapore-based artist and a practising visual designer. She attained her diploma in product and industrial design at Temasek Poly in 2016, and will complete her BA(Hons) Fine Arts degree at LASALLE College of the Arts in 2023. Her work consistently draws inspiration from her personal experience and memories, including attempts to awaken the inner emotions that lie within.

CONTACT

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ARTIST'S STATEMENT

"By incorporating personal memories into my art and exploring the distinction between memory and experience, my paintings are used to recall and project the impression of a 'spark' moment that occurs in my everyday life. This personal follow-up and revival of an old tradition through painting are important meditations to me. My work lacks shapes, which is a direct result of my choice to deconstruct form and reveal new perspectives."

A Tell-Tale Heart

A Tell-Tale Heart delves into the inner workings of the human mind. The artist begins with splashing acrylic on the canvas, then scraping off dried paint to reveal the canvas' underside mesh. The canvas is then whitewashed to conceal undesired sections. As whitewashing serves as an act of repairing and self-justification, the artist aims to capture the raw feelings and thoughts that can exist beneath the surface of our conscious mind. The title alludes to Edgar Allan Poe's classic short story, which explores themes of guilt and lunacy. Through a palette of light, subdued pastel hues and contrasting textures, the artist portrays similar feelings of anxiety and tension.

SHERRIE

A Tell-Tale Heart

Acrylic and oil
40×50cm



JOHN MARIE ANDRADA



ARTIST'S BIOGRAPHY

John Marie is a Filipino artist based in Singapore who is graduating with a BA(Hons) Fine Arts awarded by Goldsmiths University at LASALLE College of the Arts.

Growing up and taking root in a foreign country, she explores the notions of identity, memory and time through photography, ink and moving images. Keen on experimenting with various media and applying different techniques, she approaches art-making with an open, critical and inquisitive mind.

Her works have been featured at Earl Lu Gallery in Singapore and FassArt Gallery in Istanbul through a collaboration with students from Sabanci University. She was a recipient of the Special Choice Award for the 41st Daegu International Grand Exhibition in Korea. Recently, she participated in the 9th Dali International Photography Exhibition in China and was nominated for the International Takifuji Art Award in 2022.

CONTACT

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ARTIST'S STATEMENT

"Inspired by the temporal nature of the human experience, I utilise the lens as a tool to express and document explorations on different forms of mark-making, image-making and un-making through time-based experiments. With the use of photographs, found images and family archives to explore notions on memory and loss, I retell and build new narratives through framing and composition, sequencing and abstraction of material with chemical processes and moving images."

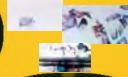
fluid imprints

fluid imprints uses water as a metaphor and medium for memory. Through an experimental approach in the tempering and treatment of ink and photographic images taken from her family archive, the artist explores the space for remembering and forgetting.

JOHN MARIE ANDRADA

fluid imprints

Mixed media
Dimensions variable



KITTY YU JING



ARTIST'S BIOGRAPHY

Kitty is graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts after receiving her Diploma in Fine Arts from the same institution.

She is someone who always wonders about both the simple and complicated questions of the world. She is fascinated by the countless unquestioned or unanswered phenomena – from philosophical to social, political to environmental. Kitty aims to create a platform that reflects on and triggers discussions through her exploration of mixed media installations.

CONTACT

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ARTIST'S STATEMENT

"With a focus on the understanding of aesthetic ideologies, poetics and philosophies between Eastern and Western culture, this body of work explores my interpretation of aesthetics, specifically the ideas of blankness, space, and our relationship with being and existence. The work aims to allow the viewer to be experience their physicality in response to the space and environment around them, or nature."

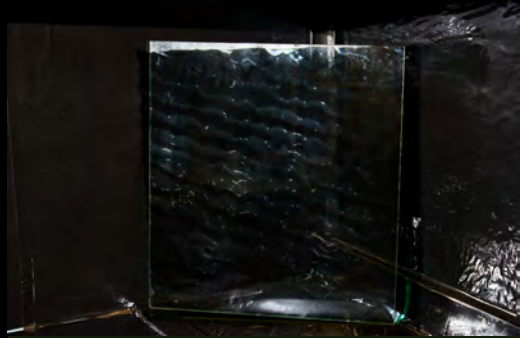
Be

What is our existence in relation to nature and the world? Can there be being, without non-being? What is presence if not for absence? In an effort to break down and understand both Eastern and Western answers to these questions, the artist created an immersive installation with animations on loop, sound and reflections interplaying with subtle movements. Situated in a dark environment with various elements, *Be* is a space for viewers to reflect on their physicality, aesthetics and their being.

KITTY YU JING

Be

Mixed media installation
Dimensions variable



RAYMAN



ARTIST'S BIOGRAPHY

Rayman is an artist interested in conceptual and ideologically motivated art. Graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts, he often takes pictures of his surroundings while travelling from point to point.

Photography is a medium that allows him to both observe his environment its inhabitants in greater depth. Constantly surveying his surroundings while travelling, he adopts a documentary and photojournalistic approach to his pictures and films, which are often shot quickly in the spur of the moment.

Excited to discover and understand more about film and video art, he is currently undertaking various projects and academic research to dissect the lens-based medium. He also has an interest in creating cinematic score, derived from his appreciation of film.

CONTACT

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ARTIST'S STATEMENT

"Inspired by scenes from Martin Scorsese's *Taxi Driver*, Ryusuke Hamaguchi's signature contemplative editing and Hans Richter's dadaist theories of film, this video work attempts to push the boundaries of visual storytelling, employing classical editing systems to create a semi-abstract visual montage that deconstructs film and explores the human need for meaning through the theory of philosophical idealism."

23 minutes: 23 quai du commerce

Inspired by Chantal Akerman's *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*, this conceptual piece portrays an empty theatre, with Akerman's film playing subtly in the background. The camera selected is one heavily inspired by Akerman – static and mundane, with minimal editing.

23 Minutes is an artwork that seeks to explore Kant's theory of transcendental idealism, which posits that without a viewer, there is nothing to be viewed (*Critique of Pure Reason* A383). The artist therefore poses the question: if there is no one viewing the film being played, is the film ever complete? In turn, if viewers of the work are viewing a possibly incomplete piece, does that complete the immediate work in question?

RAYMAN

***23 minutes: 23 qui du
commerce***



Video on screen
Dimensions variable



MUHAMMAD REDZUAN BIN MOHAMMAD SARWI



ARTIST'S BIOGRAPHY

Redzuan is a Singaporean artist graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts in 2023. A Diploma in Fine Arts graduate from LASALLE, Redzuan currently works with mixed media, installation and sculpture. He is also exploring photography, videography and performance art as media to explore and discover various interpretations of his work.

Redzuan explores perception through his artwork, inviting viewers to explore new perspectives and explorations of space, reflected in the spaciousness and abstraction depicted within his work. Through his work, he depicts his own exploration of perspective using both his internal and external journeys, hoping to live up to Gerhard Richter's words, "Art is the highest form of hope."

Redzuan's group won the Best in Game Art Design for their final year project in Games Design at ITE. Additionally, he has been chosen by the Muslimin Trust Fund Association to draw and paint for the late S.R Nathan and Madam Halimah Yacob on two different occasions.

CONTACT

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ARTIST'S STATEMENT

"My work is about post-traumatic stress disorder (PTSD) and mental disorders that develop after being exposed to traumatic events such as sexual assault, child abuse, warfare, traffic collisions, or any other threat to life. By disintegrating memories and re-contextualising them, the works create a new narrative.

Mainly working with found materials like photos and videos. I analyse them based on my own experiences as I am uncertain whether they are true or false. These memories were not as intimate and involve emotional feelings. As memories faded away, certain details are removed or added in my recollections. As such, it gives me the power to author and rejoice in the memories in my own way. Thus, through reliving my own form of collective memory, the work serves as the missing connection to my past both spiritually and emotionally."

Lumba

Lumba, which directly translates to 'race', is a work that tells the story of the artist's father and himself. To the artist, his father was an inspiration – an old representative of Lion Tyres who spent his lifetime racing, continually going beyond his limits and experiencing unimaginable wonders. This work is about the reconnection of memories after a father's departure – a soul may have left, yet photos and stories remain. A reflection on the artist's past experience and trauma suffered, the making of the bicycle speaks to his heightened sensitivity to his environment.

MUHAMMAD REDZUAN BIN MOHAMMAD SARWI

Lumba



Sculpture series
Dimensions variable



OLIVIA FONES SU YIN

ARTIST'S BIOGRAPHY

Olivia is a Singapore-based artist graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts.

A previous graduate from the International Baccalaureate programme at School of the Arts Singapore, she leans into her absurdist tendencies to protest against cultural norms, refusing to appeal to current notions of success. Instead, she favours fun, nonsensical and liberating personal experiences, replicating them in her art with the aid of kitsch and childish aesthetics. Specialising in drawing, she currently experiments with textiles alongside thought drawings. Olivia aims to combat and question the desire to conform and be taken seriously, hoping to celebrate individuality and self-sufficiency.

Olivia was commissioned by Artbox SG to create artwork for Singapore Turf Club and Mandai Reserves for the 2019 Passionarts Festival. She was also a Top 10 Finalist for the Vans Custom Culture Asia-Pacific competition. Currently, she runs NARRENKULT, a handmade fashion brand.

CONTACT

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ARTIST'S STATEMENT

"I lean into my absurdist tendencies to protest against current notions of success and progress which subject one to the monotony of life under hypercapitalism and favours the personal experiences of fun and nonsense which liberate, as opposed to compliance with the grind and gunmetal of modern civilisation's megamachine, which is death to the real and human. Utilising colours and text in through drawings on paper and handmade products, kitsch and childish aesthetics aid an angsty voice which hopes to combat and question the desire to conform and be taken seriously, to celebrate individuality and self-sufficiency."

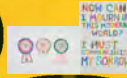
WOES

WOES (Words Of Encouragement Shop) is a line of products that all feature colourful text. The items include both the functional and decorative, such as memo pads, painted shirts, small original artworks and tissue holders. They appear quirky and fun, but carry sorrowful and angsty words.

WOES is the anti-capitalist capitalist creation that attempts to represent the disquiet soul, crushed by the imposing systems and cultural norms of the present day in order to afford comfort and a sense of community. However, it comes at a price, given that anything that can be capitalised upon will usually be commercialised as people need money to survive. To give, one must take, and this cycle cannot be broken.

OLIVIA FONES SU YIN

WOES



Oil pastel and coloured pencils
on paper, various handmade and
store-bought merchandise, fabric
Dimensions variable



HOW CAN
I MOURN IN
THIS MODERN
WORLD?

I MUST
COMMERCIALISE
MY SORROW

OOI SI LIN



ARTIST'S BIOGRAPHY

Si Lin is a Singaporean artist who mainly works with media art, thanks to her recent interest in new media and screen culture. With the use of material borrowed largely from the internet, often with references to pop and mass culture, Si Lin invites the viewer into her world of surreal collages, underscoring the nightmare of the capitalist system with her satire and humour.

CONTACT

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ARTIST'S STATEMENT

"Yellow Series is a continuation of work created last semester that mainly focuses on exploring the absurdity of 21st century living by borrowing internet and online imagery as well as referencing to texts, memes, and art history, usually through media art. Having newfound interest in internet and screen culture, this project aims to analyse internet in both critical and celebratory ways, again through Yellow Boi, a comical character, that is depicted to have shared hopes and desires as the common people."

The Great Intopia

The Great Intopia depicts the story of *Yellow Boi* navigating in the world of Internet: a dream of luxury and status which promises one of a free and autonomous future, only to be struck with the dreadful reality he finds himself to be stuck in.

OOI SI LIN

The Great Intopia



Video
Dimensions variable



ADIKARA DEWATA BATUBARA



ARTIST'S BIOGRAPHY

Dika is a visual artist graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts. He is a visual artist currently interested in translating tensions within emotional states into paintings. Currently, Dika is drawing imagery from familiar histories, he also loves digging into the human condition and its effects on personal relations.

CONTACT

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ARTIST'S STATEMENT

"I'm currently researching on a historical incident from Indonesia that my Grandfather was an active participant in. I only stumbled on how much my grandfather was involved only recently, which resulted in conflicting feelings about him as a person, sort of like witnessing an unspoken family secret. Nicolas Abaraham named this specific sort of tension 'the phantom', and my current body of works are for me an exercise in trying to rid myself of these 'phantoms', to try and give unspeakable feelings a presence."

Absolution

No longer able to speak to his grandfather since his passing, *Absolution* is the artist's attempt to resolve feelings he's had over his late grandfather.

ADIKARA DEWATA BATUBARA

Absolution



Oil on canvas
Dimensions variable



ARYA PRAMOD VARMA



ARTIST'S BIOGRAPHY

Arya is a Singapore-based artist exploring various media in her art-making process. Starting her formal art education at the age of 16, she moved to Singapore to pursue a BA(Hons) Fine Arts at LASALLE College of the Arts after completing her high school education in India.

Arya engages with themes of nostalgia, queer identity and spiritual healing in her art, with her work and research based around the idea of nostalgia in images. By using found imagery and objects to create nostalgic environments, she explores her family, identity and her connection to home.

CONTACT

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ARTIST'S STATEMENT

"My work and research is based around the idea of nostalgia in images. I use found imagery and objects to create nostalgic environments. Through this, I explore my family, identity and my connection to home."

The Attic Box

The Attic Box is an installation that explores themes of rediscovery and home. The work consists of an attic box, complete with delicate textures and weathering. The box provides the audience a sneak peek into a collection of memorabilia, including poems, photographs and drawings. Overall, *The Attic Box* is an interactive artwork that invites the viewer to reflect on their own definition of home and the importance of preserving the past.

ARYA PRAMOD VARMA

The Attic Box



Multimedia installation
Dimensions variable



CLAIRE LIM JIA YI

ARTIST'S BIOGRAPHY

Claire is a Singaporean-born artist graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts. From a young age, she developed an interest in art and used it as a means of expression and communication. In her practice, she explores the uncanny and the liminal, investigating the unique sensations of uncertainty and being in limbo. Her works consist of black and white drawings, which form inner landscapes reflecting the current transitional period of her life — a period dominated by melancholia, solitude and the feeling of being lost.

CONTACT

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ARTIST'S STATEMENT

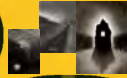
"My current body of works comes from a re-evaluation of what art means to me. When I was overwhelmed with art and art-making, I decided to return to drawing as it is the most immediate and approachable medium to me, with charcoal on paper as my main materials. I formed an affinity with the night from working at night. Night became a place and time of escape and peace, hence my drawings also started to develop a nocturnal quality. I'm drawn towards light and shadows while exploring the use of tones to create atmosphere. My works often present ambiguous structures, small windows and openings of light in a backdrop of a forest. I'm interested in creating uncanny, ominous and melancholic atmospheres."

Eternal Night

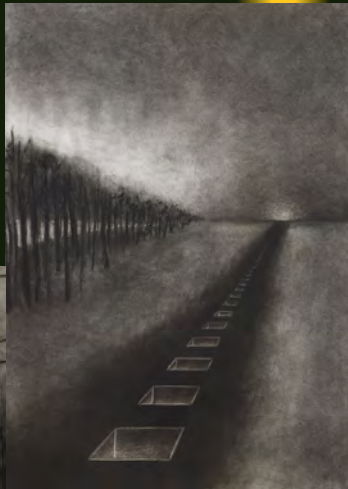
Eternal Night is a body of work comprising a series of drawings that explore the melancholic and ambiguous. Derived from a place of solitude, these charcoal drawings depict fictional psychological spaces that serve as a glimpse into one's liminal and uncertain inner landscapes. It presents a recurring and barren forest landscape with shadow-like buildings and structures, lit by the night sky and little openings of light. The pairing of natural environments with the unnatural repetition of light conjures an uncanny and eerie feeling. What lies in those windows of light? To the artist, the places in these drawings mean a lot of things – escape, solitude, being lost and comfort. The artist hopes that the viewers can see a little bit of themselves in it as well.

CLAIRE LIM JIA YI

Eternal Night



Charcoal on paper
Dimensions variable



GAN ADRIANA BINTE MUHAMMAD AZMI GAN



ARTIST'S BIOGRAPHY

Adriana is a Singaporean artist graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts.

In her practice, she reflects on knowledge and experience obtained from everyday activities, consistently displaying a positive mindset by seeing the good in all things bad.

Adriana's art-making process begins with a self-examination of her emotions and identifying what matters most to her at a particular moment – whether it is acknowledging past traumas, healing, finding a sense of identity or navigating familial relationships. She hopes to continue making art that inspires and speaks to people beyond what words can convey.

CONTACT

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ARTIST'S STATEMENT

"As an artist, I find that it is important to look within myself and explore the things or people that revolve around me. I have decided to focus on the maternal relationships that exist in my life at the moment, with my mother and paternal grandmother. These two women hold a special place in my heart as we have all experienced the joy of baking. They serve as role models when it comes to being in the kitchen. Although it has been a topic of conversation about how 'women belong in the kitchen' – a belief that most are not fond of – food has always been a symbol of love within my family. As a child, I observed my mother prepare dishes to bring over to my grandmother's house to be shared with others during celebrations and gatherings."

Tangan Tak Sama

Tangan Tak Sama tells a story about how culture is nurtured by our elders from one generation to another. One's upbringing is like a mould that shapes an individual into the person they will become as they grow older. This work focuses on the making of kueh salat, made with the passing down of a family recipe.

GAN ADRIANA BINTE MUHAMMAD AZMI GAN

Tangan Tak Sama



Various objects
Dimensions variable



JAMILAH ALLYSSA



ARTIST'S BIOGRAPHY

Allyssa is an artist graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts who also possesses a Diploma in Digital Animation from Singapore Polytechnic.

She specialises in media-based works, exploring the relationship between the fantastical and the mundane. Allyssa also often incorporates storytelling into her practice using a range of digital media such as animation, 3D rendering and digital illustrations.

Intrigued by space beyond the physical realm as well as dematerialising and abstracting reality, Allyssa hopes to create playful and immersive experiences that allow the audience to resonate deeper with her work.

CONTACT

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ARTIST'S STATEMENT

"My current research explores the dematerialisation of physical objects through the lens of nostalgia. My current work is an attempt to preserve local traditional toys and its respective gameplay through digitalisation in the hopes of dynamically evolving these games. Through these recreations, I hope to provide a commentary on the similarity of the repetitive, boring nature of everyday life and the repetitive play of games."

Redirecting...

Redirecting... is a series of interactive images that the audience is invited to participate in. The work attempts to capture the audience's attention with its playful visuals and game elements, redirecting their attention towards reflecting on the mundanity of everyday life.

JAMILAH ALLYSSA

Redirecting...



Digital image
Dimensions variable

GRAPHICS SO REAL.
YOU'LL FORGET
IT'S DIGITAL.

POP!

TAP TO PLAY

TRADITION
Transformed

Local Games
made better.

KANG AH YOUNG

ARTIST'S BIOGRAPHY

Ah Young is an emerging artist who graduated with a distinction in Diploma in Fine Arts. She will be graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts.

Even though her niche is in oil painting, she is currently expanding her practice as a multimedia artist by further exploring other media such as sculpture and installation. Her art revolves around her identity, growth and recurring feelings of displacement as a non-local in Singapore. Through her deeply personal confrontations with identity crises and her sense of displacement – themes that are prevalent in this day and age – she hopes her sentiments are able to provide a form of comfort, hope and the power to overcome crises in identity.

Ah Young's artworks have been displayed at exhibitions such as See Saw, a group exhibition at Straits Gallery, and Earl Lu Gallery in Singapore. She was also a part of *Project 3V - Visualise, Voice & Vision*, a collaborative project between LASALLE and Sabanci University at Fass Gallery in Istanbul, Turkey. She was awarded the Special Choice Award for the 41st Daegu International Grand Exhibition.

CONTACT

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ARTIST'S STATEMENT

"My current focus is on the theme of trauma through psychological wounds received from my surroundings in the past. I use tracing paper as an embodiment of myself by crumpling and soaking tracing paper in water to express depressed feelings. I utilise the idea of the aftermath of soaking – although the shape of its presence has changed, its originality still remains. Therefore, despite the theme of trauma and wounds, there are still positive notes of growth and being mentally strong."

Reform : Rebirth

Reform: Rebirth is a set of sculptures made from tracing paper, embodying the artist's trauma and emotional wounds from her past. By crumpling, soaking and drying the tracing paper, the concepts of reformation and rebirth are explored. Although the body has changed due to hardships, its originality and essence is still there. As the tracing paper dries, it shows how hurtful words may wound whilst simultaneously allowing growth.

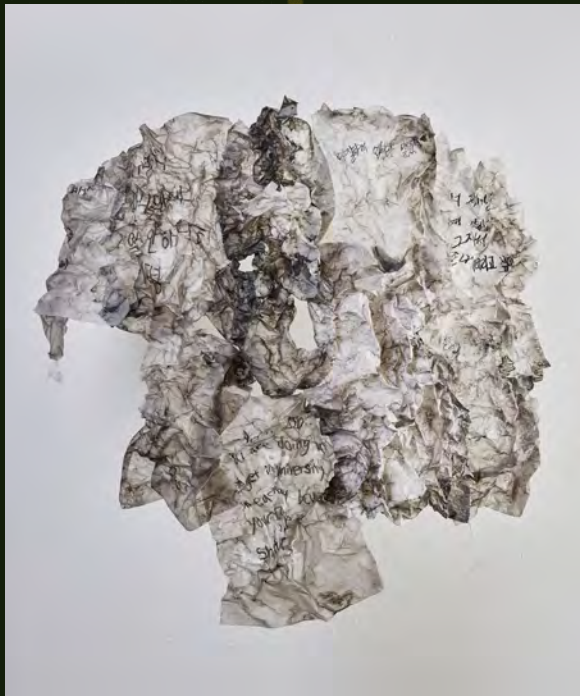
As a needle can be used for both wounding and healing, the use of sewing to make the sculpture symbolises the ambivalence of a needle's purpose. The artist accumulates clusters of tracing paper on a large scale, linking it to time and growth. This work is a representation of how the artist has grown mentally stronger, with the negative experiences leaving behind empowering, beautiful traces in recovery.

KANG AH YOUNG

Reform : Rebirth



Tracing paper
Dimensions variable



LEE ZHONG JIE JOANZZIE

ARTIST'S BIOGRAPHY

Lee Joanzzie (b.2000, Singapore) is a multidisciplinary artist whose work spans a diverse range of subjects. At present, the artist is exploring topics on cosmic entities and phenomena, with the aim of better understanding their structures and the sentiments evoked by them.

Using a range of materials ranging from projected videos to reflective surfaces, and inspired by popular media, films and internet culture aesthetics, the artist hopes incorporate these different elements to seek diverse ways of creating work that not only reimagines and reinterprets scientific facts, but also abstract experiences for one to immerse themselves in.

CONTACT

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ARTIST'S STATEMENT

"Working with projected videos and an array of reflective materials, I attempt to scatter and splinter light as I experiment and weave my way through the boundaries of light, video and installation."

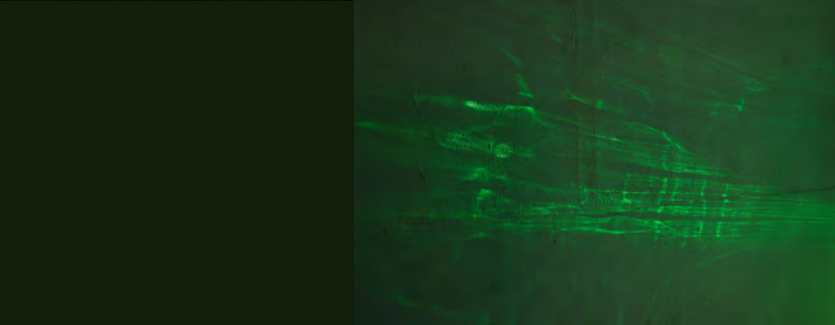
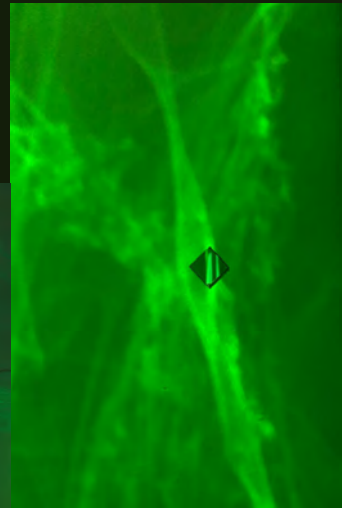
emerald contemplations

emerald contemplations is a meditation on cosmic phenomena which seeks to explore the poetic experiences engendered by such contemplations. It aims to glimpse the nothingness behind the fabric of reality through the sublime of ghostly, celestial structures. The work hopes to bring one out of one's reality – perhaps inwards or flung out into the dark cosmic seas, "as transient appearances of the will, like drops in the ocean, fading away, melting into nothing" (Schopenhauer, *The World as Will and Representation*).

LEE ZHONG JIE JOANZZIE

*emerald
contemplations*

Multimedia installation
Dimensions variable



MUHAMAD LOKMAN BIN MOHAMAD



ARTIST'S BIOGRAPHY

Lokman is a creative educator currently working with sculpture and sound. He is graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts.

A graduate of the Nanyang Academy of Fine Arts and the National Institute of Education in Singapore, his interest lies in conditioning of behaviours and reactions of viewers in response to art, where he seeks to question and investigate social behaviours through fieldwork and data collection.

Lokman's works have been featured in group exhibitions such as the Ministry of Education's Art Educators' Developmental and Generative Explorations in 2016, *Mise En Scène* in 2022 and *Ricochet* in 2023. Recently, he was nominated for the International Takifuji Arts Award 2022.

CONTACT

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ARTIST'S STATEMENT

"I assemble, disassemble, tinker and reframe objects. Through these processes, I learn from the objects I work on, inculcating the essence of myself. How my works interact, play and cooperate with the viewers determines the essential thing we should do every day— having fun."

Cakap Cakap

Cakap-cakap is a body of sound sculptures that explores the feelings of frustration and denial through four pithy sayings.

MUHAMAD LOKMAN BIN MOHAMAD

Cakap Cakap



Sound sculptures
Dimensions variable



NUR SYAHIRAH BINTE MOHD SUHAIMI



ARTIST'S BIOGRAPHY

Syahirah is a Singaporean multidisciplinary artist graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts.

With a Diploma in Media Production and Design from Republic Polytechnic, her pet medium has been photography. More recently, she has been working on 2D figurative drawings using charcoal in paints, hoping to eventually venture into mixed media by incorporating other mediums and materials into her works.

Identity has been a consistent topic of exploration in Syahirah's art practice, especially with the usage of the body as her main subject and the constant themes of concealment and reveals that permeate her work. Syahirah hopes to find a way to express herself comfortably in her works so that viewers can relate to her.

CONTACT

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ARTIST'S STATEMENT

"Exploring identities, I have noticed that my practice consistently features the body as subject. I enjoy drawing figurative bodies and working with bodies as the subject even in my photographs. It gives me a channel to express the notion of identity. It is also a way to approach connection and intimacy through these skins that people can feel and relate to."

Fragments

Fragments is a set of figurative drawings of intertwining limbs. The work aims to approach performativity in a contemporary aspect through the different angles and proportion of these limbs. *Fragments* is an expression of being in a vulnerable state, showing only parts of certain scenes with awkward compositions that aim to draw out varied responses from the viewer based on their own personal experiences. The bodies can appear confined and trapped, or comfortably intertwined. Sprawled randomly, are the limbs relaxed or uneasy? Sometimes the most uncomfortable positions are the most comfortable.

NUR SYAHIRAH BINTE MOHD SUHAIMI

Fragments



2D drawings
Dimensions variable



NURUL HANIS BINTE MOKSAN



ARTIST'S BIOGRAPHY

Hanis is an artist who focuses on craftsmanship and has a penchant for sculptural installations. With a Diploma in Interior Design from Temasek Polytechnic, she has cultivated an ability to work with spaces. Inspired by the potential in every material, she enjoys trying out and experimenting with new techniques.

To Hanis, art is a tool for communicating emotions and revealing the essence of a person. In her conceptual and creative processes, she seeks to reflect upon current social issues, such as violence against women.

Hanis will be graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts. She has participated in the curation of shows such as *One Night Only* in 2021 and the BA Fine Arts Year 2 work-in-progress show *Mise en Scène* in 2022. She has also engaged in numerous personal endeavours such as craft pop-ups and workshop events, which contributed to her being the recipient of the Anugerah Belia Cemerlang Mendaki award in 2022.

CONTACT

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ARTIST'S STATEMENT

"In an effort to combat the prevalence of sexual assault, my practice intends to create discussions about the possible root causes and systems that allow sexual assault to happen. Experimenting with impactful visuals, I also employ printmaking techniques so that the work can be disseminated physically in a widespread manner. I hope to question the language of the posters regarding sexual assault plastered around public spaces."

DUE DUTY

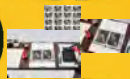
DUE DUTY is an installation comprised of newsprint articles and impactful woodblock prints, addressing the prevalence of sexual assault (SA) towards women in Singapore. With conviction rates as low as 13%, this adds to the perpetuation of SA.

This work explores the themes of accountability and empowerment with the use of printmaking to focus on the root causes of SA. Pairings of iconographies are used as cautionary visuals against potential perpetrators. Conversely, the use of these objects questions the premises that may lead to the unjustifiable acts of SA and how they could be intercepted. The printmaking station serves as an analogy to encourage action against acts of SA, utilising empathy from within.

As a society, we should strive towards increased intolerance of harmful ideologies regarding sexual behaviours. This work asserts that perpetrators should not be easily let off and should stop their thoughts before any damage is done.

NURUL HANIS BINTE MOKSAN

DUE DUTY



Prints
Dimensions variable



YEO JUN SIN BENEDICT



ARTIST'S BIOGRAPHY

Benedict is a multidisciplinary Singaporean artist specialising in sculptural works. Interested in the arts from a young age, Benedict has been pursuing an education in the arts for almost a decade.

He is graduating with a BA(Hons) Fine Arts from LASALLE College of the Arts after receiving his Diploma in Fine Arts from the same institution in 2019. Benedict was one of the artists selected to create works that were exhibited during LASALLE's Sculpture Week in 2019.

CONTACT

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ARTIST'S STATEMENT

"As someone who has experienced both roles, interactions with police officers need not be a confrontation. Contrary to portrayals within social media, officers will put in the effort to ensure that the person they are talking to are comfortable, unless the situation calls for a more forceful approach. My current stance is that of a narrator, conveying the lesser seen side to the general public so that they can arrive at their own opinion."

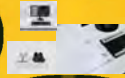
A/20221017/0006

A/20221017/0006 is a series of works that portray a side of the police infrequently shown on social media, focusing on the officers' interactions with the public. At times, police officers have to be harsh to maintain peace and ensure that citizens feel safe. This, however, does not grant the officers free rein to abuse their authority, as it will result in a loss of trust. Although officers are required to follow certain guidelines, they can exercise flexibility in their tone, pitch and language so that it will apply to individuals in different interactions and situations.

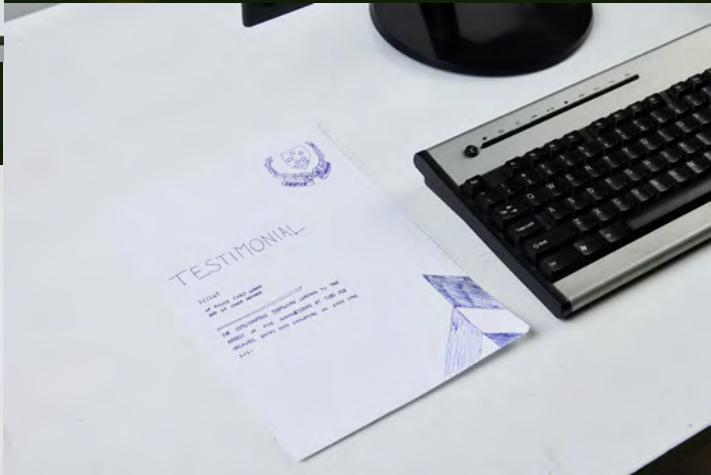
In this work, the empathetic nature of the officers is presented along with a recent case that shows the lengths they will go to ensure the safety of members of the public.

YEO JUN SIN BENEDICT

A/20221017/0006



Multimedia installation
Dimensions variable



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Nadiyah Oh, Lecturer
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Azlina Adams, Technical Officer, Printmaking
Koh Kwang Wei, Technical Officer, Sculpture

Puttnam School of Film & Animation

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Adjunct lecturers

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Geraldine Kang
Hilmi Johandi
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Lam Fung
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Muhammad Dhiya Bin Rahman
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Tricia Lim
Woon Tien Wei

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