

THE LASALLE SHOW 2025



Diploma in Fine Arts

Devotion: In the name of Love

Art is a journey into the unknown, where creation requires the artist to offer pieces of themselves. This graduating cohort has navigated the arduous path of discovery, each step reflecting their unwavering pursuit of a language that resonates with their deepest selves. They have embraced the labour of creation, the patience for refinement, and the courage to face the world with vulnerability.

Every student has cultivated their artistic voice in unique ways. Some through quiet reflection, others through bold exploration. Yet all share the reality of sacrifice, for no genuine love is without its challenges. Their time at LASALLE has been characterised not just by skill development and experimentation but also by the often invisible sacrifices that art demands, late nights, self-doubt, shifting dreams, and the

*How will you seek the treasures of the sun?
In drops, you lose yourselves, yet you must dive
Through untold fathoms and remain alive.*

Attar, Farid ud-Din.
The Conference of the Birds.
(1984)

relentless commitment to return to their work, even when the way forward felt unclear.

As these budding artists continue to explore personal languages and visual expressions, they challenge boundaries, ignite conversations and share their stories, inspiring others to embrace their artistic journeys and honouring the passions that shaped them. These artists remind us that devotion to one's craft is not simply about technical mastery but honouring the passion, resilience and courage that fuel the creative process.

Erzan Adam
Programme Leader
Diploma in Fine Arts

Addicson Chow Jun Kai
Amos Vincent Wong
Arinah Binte Amran
Auni Yusra Binte Mohamed Omar
Ayra Nasha Binte Muhammad Arifin
Calista Ng
Chan Xin Hui Sarah
Dalilah Binti Mohamed Iqbal
Deniola Remie Ann Pelegrino
Eindri Kyaw Sein
Emma Raycraft
Estelle Tan
Goh Yu Xuan Caleb
He Jiaxi (Hohoholly)
Jennifer
Liu Zixuan
Lujain Ayyad
Mariah Maisarah
Binte Mohamed Mubarak

Martha Venezia Monge Naadat
Neille Theodore R. De Vera
Nur Syazana
Nurin Alias
Ooi Le You
Presshani Ravichandran
Raine Antonio Rayos Jover
Ralph Xavier Low
Ranen Chua
Renuka Ulaganathan
Risindi Senmini Senevirathne
Saiyidah Kaiyisah (Jester)
Song Jiayun (Song)
Sonson Ken Bumidang
Tan Xu Hui
Tiara Choo Meisin
Yeoh Rui En



Addicson Chow Jun Kai



Addicson is a Singaporean artist with experience in illustration and graphic novels.

He creates detailed panels—including characters and backgrounds—for fictional stories based on various ideas and interests. His work invites readers to explore and engage with the narrative.

Addicson has experience with painting from his time in the art club during secondary school. There, he explored different mediums—such as acrylic and watercolour paints—to develop his technique and creativity. He also created a series of artworks focused on nature, featuring subjects like birds and flowers which stemmed from his personal interests.

CONTACT

addicsonchowjunkai@gmail.com

<https://www.addicsonchow-portfolio.website>



Creature Slayer

Digital graphic novel
Dimensions variable,
18.2 to 25.7 cm
(2025)

Creature Slayer is a sneak peek of a manga or comic about dark fantasy, adventure and action set in a terrain world where a group of hunters traverses the forest to hunt down creatures that devour every living thing on earth.

Amos Vincent Wong

Amos is a multidisciplinary artist whose practice exists at the intersection of painting, drawing and sculpture, creating both wall-based works and free-standing abstract forms.



Guided by an intuitive, process-driven approach, Amos engages deeply with abstraction and action, resulting in forms that balance between disciplines and challenge conventional boundaries. At the core of his practice is an exploration of people, situations and the narratives that unfold through the language of his paintings and sculptures.

Amos allows the inherent qualities of his materials—particularly cement—to shape the direction of his work. Cement, with its demand for patience and control, serves not only as a medium but also as a metaphor within his practice.

Amos' work has been featured in a variety of group exhibitions, including The Purple Gallery's Clay Exhibition (2025), Moving Forward Together and Garden of Possibilities by the Yellow Ribbon Project (2019 and 2021), Home is Where the heART Is (2022–23), Routes at Gallery@10square (2021) and The Drawing Wonder Exhibition (2022).

CONTACT

amosvwong@gmail.com

<https://www.instagram.com/kallimosa/>



Grey Area Code

Portland cement, sand
380 x 480 x 240 cm
(2025)

Grey Area Code examines the tension between freedom and control within institutions that claim to offer autonomy while subtly shaping thought, movement and identity.

Constructed from cement, the installation draws from lived experiences within institutional confines, embodying the weight and permanence of systemic power.

Influenced by Michel Foucault, it explores how control extends beyond physical boundaries into the psyche, forming invisible constraints. The work questions where the self can truly begin within systems built to discipline, surveil and define us.

Arinah Binte Amran



Arinah is an artist deeply interested in fabric and the quiet process of working with her hands. She is especially drawn to sewing, appreciating how something soft and straightforward can be shaped into something meaningful.

Arinah's practice is gentle and intuitive, led by a curiosity about textures and the way materials feel and move. She values the slowness of making and enjoys how fabric allows space for reflection, emotion and care without needing to say too much.

CONTACT

arinahamran25@gmail.com

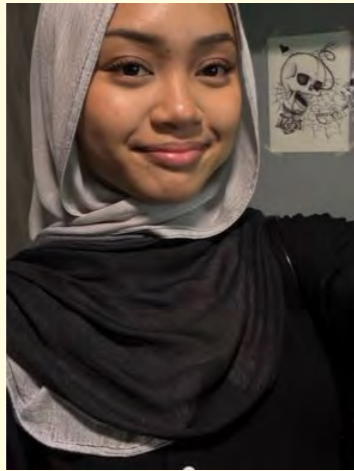


loops of living

Textiles
170 x 122 cm
(2025)

A mixed media textile piece reflecting cycles of routine and emotion through layered fabrics, organic stitching and material manipulation. *loops of living* visualises the quiet tension between order, burnout and release.

Auni Yusra Binte Mohamed Omar



Auni is a visual artist whose work focuses on the beauty found in impermanence and the shadowed spaces between beauty and decay. Currently based in Singapore, Auni is graduating with a Diploma in Fine Arts at LASALLE College of the Arts.

Each of Auni's works is a quiet confrontation, urging viewers to sit with discomfort, reflect on what lies beneath the surface and acknowledge the shadows we carry. Her art explores the blurred line between beauty and ruin, often rendered in haunting monotones and muted palettes that echo the emotional weight of the subjects, as well as the eerie stillness in between.

CONTACT

auni.artworks@gmail.com

<https://www.instagram.com/auni.artworks>



Grave Goods?

Mixed media
60 x 40 x 180 cm
(2025)

This work is about overconsumption, illustrating how we accumulate too many possessions with the illusion that they will follow us to the grave.

While we obsess over wanting more, it is as if the clothes are being buried, not us.

This work allows the viewers to reflect on their actions and on the disconnect between their genuine needs and the excess that is accumulated. It is a habit that offers no aid in the afterlife.

Ayra Nasha Binte Muhammad Arifin



Born and raised in Singapore, Ayra has been exploring her artistic practice since a very young age, immersing herself in the arts and cultural scene.

With a passion for experimenting and utilising her everyday skills and experiences, she works across a wide range of mediums, from illustrations, sound and sculptures, to digital art, interactive installations and performances.

Ayra's projects often speak about cultural experiences, autobiographical stories and even the mundane in a humorous light.

CONTACT

<http://ayranasha03gmail.com>

<https://ayranasha03.wixsite.com/ayranasha>



Pelaris!

Illustrated card game,
pot, strawmat and fabric
9 x 6.5 cm, 180 x 200 cm
(2025)

Pelaris! explores the use of black magic rituals that are believed to bring success in food businesses within the Malay and Indian Muslim community, despite being forbidden in Islam.

Presented as a humorous card game with hand-drawn to digitalised illustrations, the work invites two to four players to sit on a tikar (straw mat) and play around the pot. Inside the pot is a speaker playing collected stories about the use of black magic, as well as the pelaris itself—revealed through one of the action cards during gameplay.

This interactive participatory installation encourages reflection, discussion and deeper awareness of these cultural taboos.

Calista Ng



Calista is a visual artist whose work explores the silent exchange of social expectations and their influence on individual identity. Drawing from photography and text-based media, she creates installations that examine how social norms quietly shape our behaviors and perceptions.

Calista’s practice often involves elements of movement and spatial layering, encouraging viewers to

engage with the tensions that are present in everyday life. Her work captures the mundane in seemingly ordinary moments, prompting reflection on the assumptions that inform our daily interactions.

Through a thoughtful integration of image, language and space, Calista invites a deeper consideration of the roles we inhabit and the boundaries between who we are and who we’re expected to be.

CONTACT

calelizabethng@gmail.com
<https://calelizabethng.wixsite.com/portfolio>



***You See Me /
You Think You
Know***

Black and white
photography, text
200 x 120 cm
(2025)

This series of portraits explores the gap between appearance and reality. At first glance, captions suggest quick assumptions based on appearance, but hidden beneath are the underlying realities as well as raw and honest thoughts.

The work invites viewers to reflect and realise there’s always more behind a face than what first meets the eye

Chan Xin Hui Sarah



Sarah is an artist who draws passion from the diverse perspectives each piece offers. She believes every creation reveals the artist's soul, shaping her approach to see beyond the surface.

Sarah uses various mediums, from painting to digital media, and enjoys experimentation. Her works reflect her experiences and are inspired by her surroundings and connections with people. Always eager to grow, Sarah seeks new avenues for exploration and development, continually pushing her creativity.

CONTACT

sarahchanxh@gmail.com

<https://sarahchanxh.wixsite.com/sarahchan-art-portfo>



Vices Versa

Mixed media
60 x 60 cm
(2025)

Vices Versa is an installation featuring six resin designs symbolising addictions observed in the artist's life and surroundings, examining the blurred boundaries between collecting and compulsion.

From substance dependencies to digital overconsumption, these forms reflect behaviours the artist has witnessed in others and herself, transformed into tangible metaphors.

Vices Versa invites viewers to peer beyond superficial clarity, uncovering layered resin cores that mirror the hidden tensions between need, desire and accumulation.



Dalilah Binti Mohamed Iqbal



Dalilah is an aspiring artist, with a passion for both painting and sculpting.

Dalilah's work is often inspired by the natural world, ecology and the various environments she has lived in, as well as the experiences she has had through her travels. She is always seeking ways to develop her creativity and explore new subjects.

Dalilah loves working with mixed media, using a variety of materials to bring her ideas to life in fresh and unique ways. She thrives in collaborative environments, bringing effective communication skills and a curiosity to explore new styles and techniques.

CONTACT

Dalilahiqbal@gmail.com

https://www.canva.com/design/DAGkB9TLVgk/PJrhISnOZrelyaCJK3TVEw/edit?utm_content=DAGkB9TLVgk&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton



Preserving Heritage; One Tart at a Time

Video installation,
frames, cloth
Dimensions variable
(2025)

This video installation traces the evolving nature of relationships through the act of learning to make tart cocos—a Cocos Island recipe passed down in the artist's family now mainly kept alive by her female in-laws.

Food becomes both subject and metaphor, speaking to the communal threads of tradition, memory and identity. The intuitive agak-agak method of teaching reflects how Malay culture is lived and preserved.

Created with filmmaker Zhakyra Zulkiflee, sound recordist Abdullah Farid, and the artist's mother Latifah A Manap, the work blends documentary storytelling with personal memory, evoking the spirit of oral traditions and the intimacy of heritage.

The installation is inspired by Malay visual sensibilities—bright, clashing, yet deliberate—echoing how recipes like tart cocos are passed down: layered, imperfect, intuitive, yet always holding a sense of coherence and beauty.

Deniola Remie Ann Pelegrino

Remie is an emerging artist whose practice spans painting, mixed media and digital art.

Her work frequently explores themes of the universe, divinity and the complexities of being human. Through layered imagery and symbolism, she aims to evoke both comfort and discomfort, encouraging viewers to reflect on their own internal worlds. Her distinctive style is marked by a poetic sensibility, and a strong interest in introspection and the subconscious.

Remie is dedicated to expressing her evolving states of mind and emotional experiences through visual forms, crafting each work to convey a personal yet thought-provoking message.

CONTACT

ennameray@gmail.com

<https://remieann.my.canva.site/>



As I am

Plaster bandage, organza,
mixed media, sculpture
240 x 120 x 240 cm
(2025)

This artwork explores the complexities of human emotion, drawing a parallel between personal suffering and Jesus' anguish in the Garden of Gethsemane. Symbolising vulnerability and surrender, the sculpture emphasises that even a divine being experienced profound sorrow.

The work combines plaster and soft textiles to represent fragility and comfort, with pearls representing tears held in tenderness. The lighting rhythmically mirrors panicked breathing, gradually calming, offering solace and affirming the value of embracing one's emotions fully.

Eindri Kyaw Sein

Eindri Kyaw Sein is a sculptor and installation artist who enjoys exploring her personal connections to architecture and her Myanmar heritage.



Influenced by her peripatetic life, Eindri's work reflects the connections she has made as an individual with the different cultures she has lived in: Switzerland, New York and Singapore.

She likes to examine her roots in Myanmar—from architecture and religion to her personal experiences of unique historical moments that affected her life with a contemporary twist. She takes immense inspiration from nature as well.

Through the fusion of her Myanmar, Southeast Asian and Western cultural roots, Eindri gives her work a contemporary twist, revealing a fresh view into unseen cultures and artistic experiences.

CONTACT

kyawsein.eindri@gmail.com

<https://www.instagram.com/eindrikyawsein/>



...

Bamboo, nails, metal, resin
2430 x 3280 x 3280 cm
(2025)

This installation draws inspiration from Burmese temple structures of the Bagan era (11th to 13th century), encrusted with the military's bamboo spike barricades currently seen across Myanmar.

The burnt spikes represent new beginnings. Viewers enter through a narrow passage into an open center—mirroring emotional and spiritual release. Light seeps through gaps, symbolising hope.

The work celebrates indigenous craftsmanship while confronting dualities: past and future. It reflects the resilience, and indomitable spirit of Myanmar and our people.

I sincerely thank ZARCH Collaboratives, teachers, family and participants whose support made this possible.

Emma Raycraft



Emma is graduating with a Diploma in Fine Arts in 2025. She specialises in oil and acrylic painting.

Emma is very fond of nature, and is also fascinated with structures of different faces, tones and textures of skin, as well as the textures of plants and fur. She often paints portraits and landscapes to capture the beauty of the moment.

CONTACT

Em.raycraft2@gmail.com



Fish Out Of Water

Mixed media
100 x 100 cm each
(three in total)
(2025)

This series explores the complex feelings of displacement and identity through a series of three acrylic paintings.

Growing up, moving continuously made the artist feel out of place and quite frankly confused about where to call home. She has always felt like a fish out of water—regardless of where she was living, and even where she is living now.

This two-piece series is inspired by parts of how the artist may have perceived stereotypes and discrimination based on her experiences—including how some people have stereotyped or discriminated against her, and have painted their own perception of her based on where she is from and the places she has lived.

Some of the elements in the paintings also represent how the artist can only relate herself to her country based on the racism and stereotyping she was subject to growing up.

Estelle Tan



Estelle is an illustrator graduating with a Diploma in Fine Arts from LASALLE College of the Arts.

With a strong foundation in traditional media such as watercolour and gouache, Estelle combines formal training with a personal, exploratory approach to illustration and painting. Her recent works contain vibrant and detailed compositions that explore the emotional textures of human relationships and kinship.

Estelle is passionate about observing and expressing emotions through art, and she approaches her practice with a spirit of curiosity and continual experimentation.

CONTACT
esty1701@gmail.com
<https://esty1701.wixsite.com/estelletan/portfolio>



The sun, the moon and the star

Gouache on wood, found objects, installation
58 x 77 x 55 cm
(2025)

The sun, the moon, and the star explores memory, identity and the shifting boundaries between childhood and adulthood through a reconstructed, child-like room filled with found objects and personal relics.

Each painting—sun, moon and star—acts as a symbolic marker of time and emotion. Wall doodles blend innocence with impurity, creating a liminal space where past and present converge. Intimate and uncanny, the work reflects on how one self is shaped by lingering memories and the pieces of family.

Goh Yu Xuan Caleb

Caleb Goh is a visual artist based in Singapore, graduating from LASALLE College of the Arts with a Diploma in Fine Arts. He enjoys playing with colours in his primary mediums of painting and drawing.



He has taken part in art competitions and been shortlisted in exhibitions like the National Children and Youth Art Competition 2021, and the Jeune Pinceau International Young Artist Competition 2023. During his time at LASALLE College of the Arts, he showcased his work in several exhibitions, including the Creative Process Journal exhibition at the Ngee Ann Kongsi Library (2022), *The Maketh Corner* (2023), and *Two 2 Six* (2024).

He is interested in the observation of people's gestures and expressions, in order to understand more about their lives, meaning and emotions. His artistic practice often reflects on people's social and mental aspects.

Since 2022, Caleb has also worked as an art teacher in 3u Gallery, where he teaches various drawing skills to kindergarten and primary school-aged students.

CONTACT

caleb.goh.yu.xuan@hotmail.com
<https://www.instagram.com/calebgoh58/>



Limitless Devourment

Acrylic on canvas
61 x 91 cm (two each) and
30 x 30 cm (two each)
(2025)

This project focuses on the theme of gadget addiction, creating awareness amongst the public of the dangers of gadget overuse.

The artwork consists of three canvas panels depicting people being surrounded by gadgets and cables with different emotions, with a clock in the middle. A glimpse of hope remains in the last panel, which depicts a window opening to a scenic landscape.

He Jiaxi (Hohoholly)



With a passion for capturing the uniqueness of daily moments, Jiaxi (also known as Hohoholly) creates both 2D and 3D art to express her whimsical ideas that spring from her keen observation of daily life.

Her works are characterised by a childhood perspective, lively colours and a sense of soothing, inviting viewers to pause and appreciate the simple joys that surround us.

Hohoholly specialises in using watercolour, colour pencil and clay in her art creation. She also enjoys combining digital and traditional art to create storytelling comics, and produces creative content in a wide range of formats.

CONTACT

hollyhejiaxi@163.com

<http://hohoholly.com>



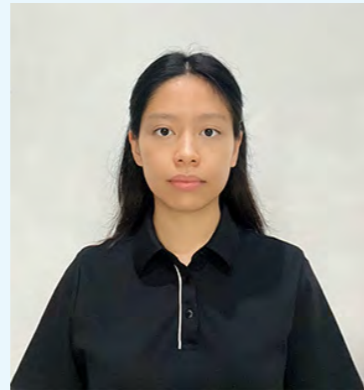
Hoho's illustration world

Wires, clay, acrylic paint
55 x 45 x 35 cm
(2025)

Observation and imagination makes daily life unique even when it is an ordinary moment of cutting an apple. Life is like a forgotten apple, you'll never know what you're going to get when you cut it.



Jennifer



Jennifer engages in painting, printmaking and sculpture to explore the interplay of materials and their visual narration.

With a focus on exploration and reflection, her playful world-building approach to art-making helps her to discover more about herself, and deepens her understanding of the world around her.

CONTACT

jennifer.ong1011@gmail.com

<https://jennifer1761.wixsite.com/jennifer>



Chasing Green

Wood sculpture/ birdhouse
54.7 x 86.1 x 50.5 cm
(2025)

Chasing Green presents an idealised vision of a sustainable urban landscape in Medan, Indonesia.

This artwork embodies the artist's deep nostalgia for home, drawing inspiration from the lush greenery of Singapore and transforming that longing into art-making.

Inspired by Singapore's avian-friendly landscaping, the artwork also serves as a birdhouse. The diorama allows an interplay between artificial and natural elements, adapting to its installation space and symbolising the commitment to enhancing biodiversity and integrating nature into urban settings.

Liu Zixuan



Zixuan is an outspoken, bold and adventurous illustrator from China.

Her art is not just for the sake of pleasing the eye, but to convey the complexity of the human mind and the unique personality of each of us. Zixuan uses her artwork to express how her life experiences shape her ever-changing thoughts and feelings.

Beyond just being a way of expression, Zixuan's goal is to attract viewers through art and make them think about human existence and the relativity of everything around us.

CONTACT

xiaoxuannnn8@gmail.com

<https://liuzixuan.wixsite.com/my-site>



A trio ensemble of Love and Pain

Mixed media
59.4 x 84.1 cm each
(three in total)
(2025)

The duet of Love and Pain reflects the uncertainty in intimate relationships—love and pain are always intertwined and difficult to separate. Intimacy and alienation also coexist in intimate relationships.

Lujain Ayyad



Lujain is a Saudi Arabian artist with Malay roots. Her work is shaped by her cultural background, focusing on themes of identity, especially within the contexts of the Middle East and Southeast Asia, and the role of Islam in shaping personal and collective experiences.

Throughout her time at LASALLE College of the Arts, she has had the opportunity to showcase her work in various exhibitions, including the Creative Process Journal exhibition at the Ngee Ann Kongsi Library (2022), *The Maketh Corner* (2023) and *Two 2 Six* (2024).

Primarily working in painting and other 2D mediums, Lujain uses colour, abstract forms and occasionally figurative elements to express her reflections. She is particularly drawn to the intersection of identity and spirituality, which remains central to her current practice.

Alongside her art practice, she has developed a growing interest in art conservation. This exposure has deepened her appreciation for preserving cultural heritage, and she hopes to pursue this field alongside her artistic journey.

CONTACT

lujainayyad2@gmail.com

<https://www.instagram.com/PinnkMonkeey>



Sajadah, سجادة

Acrylic on canvas
76.2 x 101.6 cm each (five in total)
(2025)

This series of five abstract paintings draws inspiration from the Sajadah, reimagining it as a contemplative, symbolic landscape.

Infused with Malay and Arabic motifs, the first painting begins densely patterned, echoing the noise of the outer world. As the series unfolds, these motifs dissolve into minimalist abstractions—squares and lines, mirroring the quiet inward shift of prayer.

This visual journey reflects the fading of external distractions, revealing an atmosphere of stillness, presence and transcendence rooted in the spiritual rhythm of devotion.

Mariah Maisarah Binte Mohamed Mubarak



Mariah is a visual artist who majored in painting in the Diploma in Fine Arts programme at LASALLE College of the Arts.

Throughout her practice, she has explored a variety of mediums, continually experimenting with new forms of expression. Her work is rooted in social narratives, drawing inspiration from contemporary issues and lived experiences.

Mariah uses abstraction mixed with surrealism as a tool to engage with complex themes and provoke thoughtful dialogue.

CONTACT

mrhmsrh24@gmail.com

<https://www.instagram.com/miniashtay/>



“Overworked Epidemic”

Acrylic on acrylic sheet
138 x 115 cm
(2025)

These fleeting seconds encapsulate the Singaporean work ethic, where individuals of all ages—whether students, workers or elderly people—are shouldering their responsibilities.

Through body shapes, contortions and faces, the work captures not only the physical aspect of the individuals’ journeys, but their emotional landscapes as well. Even amidst a full setting, they persist in an isolated, solitary environment.

Martha Venezia Naadat

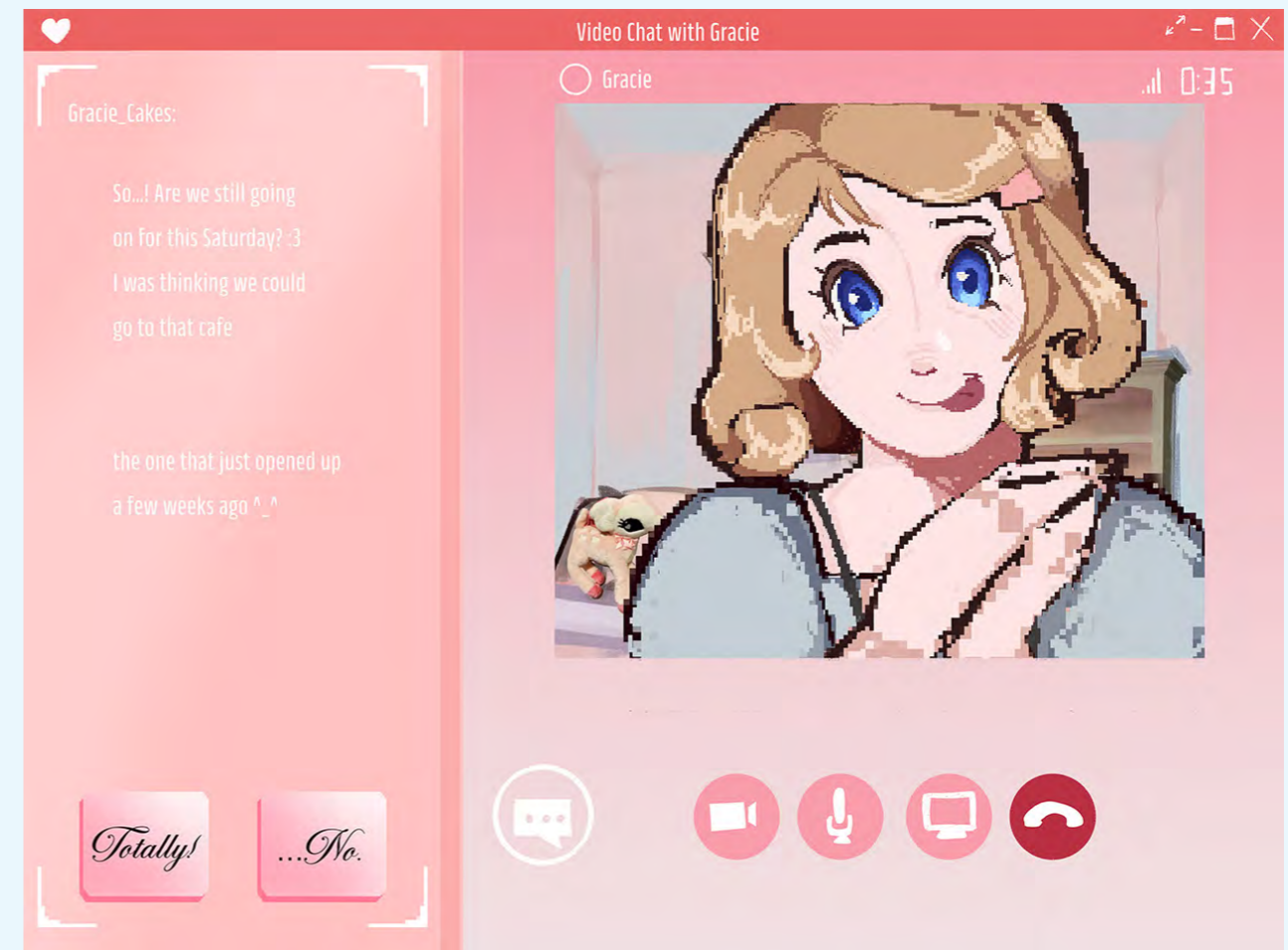
Martha is a third-culture Filipino illustrator with a deep love for everything digital.

Using digital illustration, she weaves through her imagination and personal experiences to craft stories within her own world. Her passion for illustration is fueled by visual novels, charming aesthetics and the joy in creating original characters.

Martha finds comfort through online communities and video games, where her creativity thrives as her friendships grow.

CONTACT

marthanaadat@gmail.com
<https://mavienaadat.weebly.com/>



Fatal Connection

Digital illustration, animation
 Dimensions variable. Video: 15 min
 (2025)

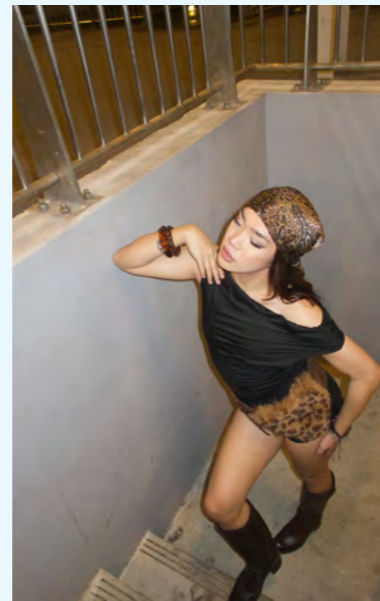
Fatal Connection is a short video exploring the fractured dynamics between three girls who appear to be friends.

Through colourful avatars and text-based character profiles, the story reveals a growing tension when two of them begin to exclude the third. What starts as playful interaction becomes a commentary on friendship, displaying how connection can turn to betrayal in digital spaces.

Neille Theodore R. De Vera

Neille is a multidisciplinary artist with a deep passion for storytelling through visual media.

With a background in fine arts and a specialisation in illustration and graphic narratives, their work explores themes of identity, fantasy and emotional nuance.



Drawing inspiration from folklore, childhood nostalgia and everyday life, Neille creates expressive works ranging from detailed pen-and-ink drawings to digital illustrations and character design. Whether crafting whimsical portraits or developing imaginative worlds, they invite viewers to see the beauty in both the magical and the mundane.

When not drawing, they can be found collecting art books, designing characters or people-watching with a sketchbook in hand.

CONTACT

neilledevera@yahoo.com.sg

https://www.instagram.com/deveraneille?igsh=bzBhZmhZ3VhNmI5&utm_source=qr

[deveraneille?igsh=bzBhZmhZ3VhNmI5&utm_source=qr](https://www.instagram.com/deveraneille?igsh=bzBhZmhZ3VhNmI5&utm_source=qr)



Pocket Sanctuary

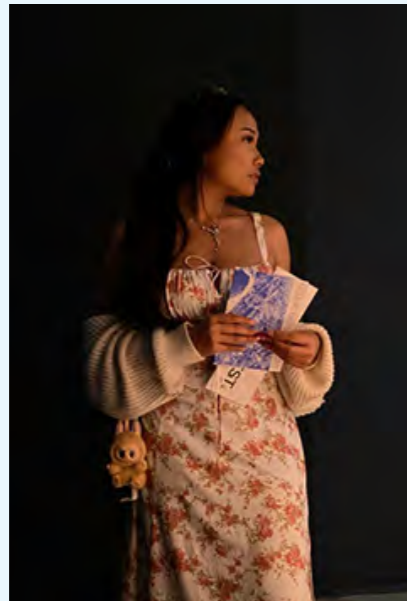
Recycled materials
20 x 6.5 cm
(2025)

Inspired by the phrase “home is where the heart is,” the work explores the universal experience of finding comfort and belonging through sentimental objects. It reimagines the traditional dollhouse not just as a physical space, but as a vessel of memory and emotional connection.

Each room is shaped by the kinds of ordinary objects that, through personal meaning and attachment, become extraordinary. These objects, though mundane to outsiders, carry stories, emotions and histories that anchor us to feelings of home.

This piece invites viewers to reflect on their own sentimental keepsakes and recognise that home is not confined to walls or structures, but built from the memories and love we attach to the smallest, everyday things.

Nur Syazana



Syazana is a Singaporean multidisciplinary practitioner who is graduating with a Diploma in Fine Arts from LASALLE College of the Arts. Her practice is rooted in a passion for culture both as personal discovery and collective narrative.

Growing up in a rapidly modernising city, Syazana has witnessed firsthand how tradition and heritage can be relegated to the margins in a matter of years.

This experience has become inspirational in her practice, pushing her to create work that reconnects her to her heritage and anchors her within her roots by fusing traditional sources of inspiration with contemporary form.

Syazana's recent work investigates the interfaces of identity, memory and materiality. She has also introduced organic material into her work, finding a raw, textural medium through which to express the subtleties of cultural decay and continuity.

Through her multimedia projects, Syazana aims to create spaces through which individual heritage may be imagined, tangible and remembered. For her, art is not simply expression but also preservation.

CONTACT

Syazsyah19@gmail.com



Oyot

Soil, flowers
128 x 183 cm
(2025)

This piece broaches identity and cultural heritage through the artist's own Malay-Javanese experience in contemporary Singapore.

The sprawling roots, given the more traditional Javanese batik imagery, symbolise roots in heritage, while the batik recedes incrementally into the painting, demonstrating how readily one can lose their cultural identity in an accelerated, internationalised world. This receding is also warning to hold on, remember and bind.

The work reflects on the worth of being firmly rooted in the midst of pressures for conformity, and invites others to investigate their own cultural affinities and histories.



120

112



118



Nurin Alias



Nurin is graduating from the Diploma in Fine Arts programme at LASALLE College of the Arts.

Her practice is driven by a deep appreciation for wildlife and the natural world. Working primarily with acrylic paint and pencils, Nurin's work explores the subtleties of form, texture and movement found in animals and organic landscapes.

Influenced by close observation and a sense of quiet curiosity, Nurin creates detailed, expressive compositions that reflect both technical skill and emotional sensitivity. Her art often serves as a visual reflection of her personal connection to nature, inviting viewers to engage with familiar subjects from a fresh perspective.

As her practice evolves, she continues to refine her visual language, balancing realism with creative interpretation while developing a distinct and thoughtful artistic voice.

CONTACT

nurinchh@gmail.com



The love that chose me

Acrylic
61 x 122 cm
(2025)

Ooi Le You



Le You will graduate with a Diploma in Fine Arts from LASALLE College of the Arts in 2025.

Since a young age, they have always had a keen interest in art, exploring tactile mediums and creating fantastical worlds. Le You draws much of their inspiration from their own dreamscapes, and seek to breathe life into everyday mundane objects to narrate a story for their audience.

CONTACT

9eacho@gmail.com



团圆饭

Wood
121 x 100 cm
(2025)

团圆饭 is the act of eating together as a family, at the round dining table.

Through a visual narrative of their parent's life, carved into a traditional Chinese wooden table, the artist explores the conflict of filial duty and personal ambition.

The carvings are centred around motifs of traditional Chinese plates to both honour the sacrifices their parents have made for the family, while reflecting the artist's anxieties in choosing such a rocky career choice.

Ultimately, the work brings about the burning question shared across generations—“What can I bring to this table?”

Presshani Ravichandran



Presshani is a multidisciplinary artist whose work explores the complexities of the human experience—its emotions, contradictions and quiet truths.

Working with clay, graphite, coloured pencil, paint and charcoal, she creates intimate, reflective pieces grounded in realism. Presshani's practice invites viewers to engage with raw emotion and personal narratives, while also allowing space for individual interpretation.

Drawing from her own experiences, Presshani investigates what it means to feel deeply, to be understood and to be seen. Her work exists in the space between storytelling and open-ended reflection, creating a dialogue between artist and viewer rooted in empathy and vulnerability. She crafts a visual language that is tender, introspective and unapologetically human.

At its core, Presshani's practice is an exploration of being—of how we hold emotion, carry memory and connect through shared experiences. Her work doesn't demand answers but encourages presence: an invitation to feel, reflect and simply be.

CONTACT

presshani333@gmail.com

<https://presshani333.wixstudio.com/my-site>



I Know You

Stoneware clay
Dimensions variable
(2025)

I Know You explores the complexity of human connection through delicate clay faces. It questions whether we can truly know another person or only assemble fragments of understanding.

The work reflects the tension between intimacy and mystery, and our search for meaning even when certainty eludes us.

Raine Antonio Rayos Jover



Raine is a multidisciplinary artist based in Singapore, graduating with a Diploma in Fine Arts from LASALLE College of the Arts.

Their practice explores the intersections of materiality, memory and perception through various mixed media, including lens-based work, textile art, digital prints and experimental art.

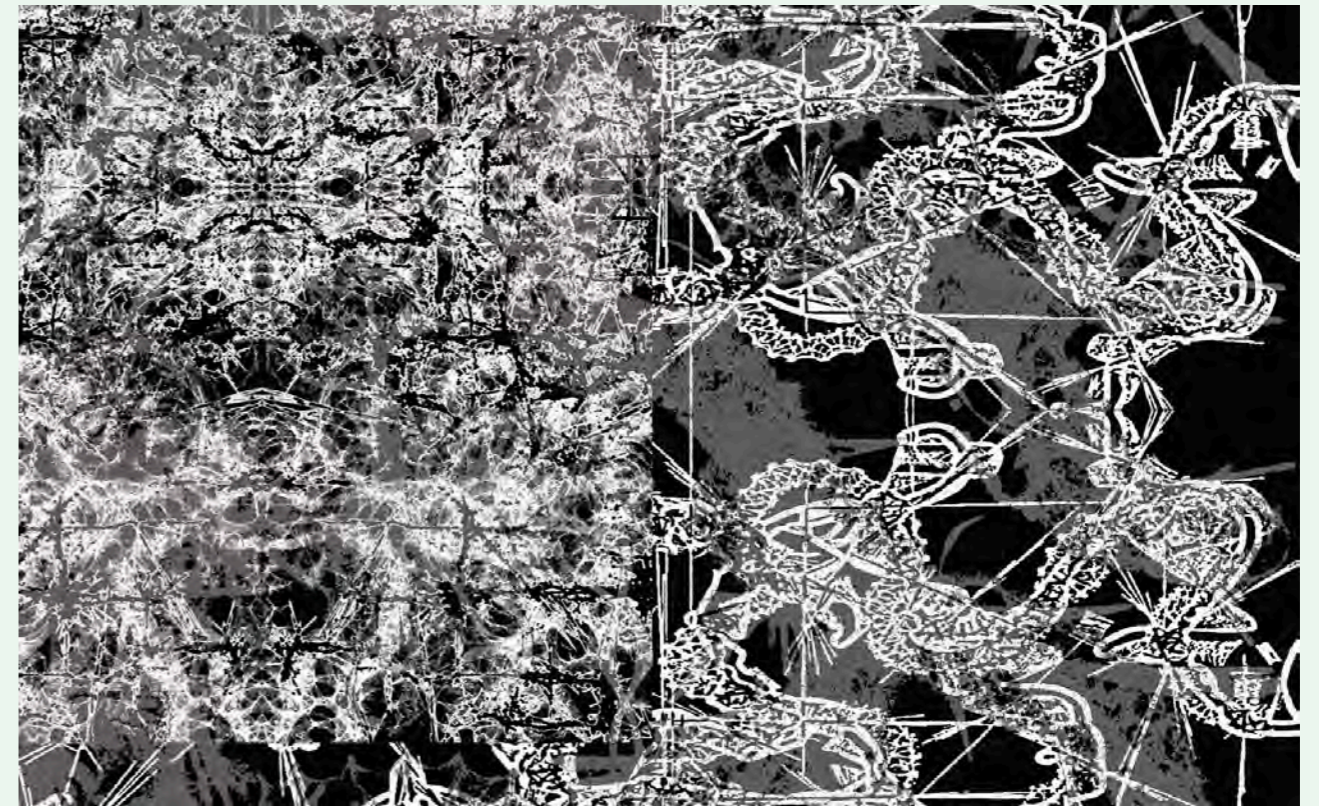
Raine's evolving practice reflects a deep interest in pushing the limits of visual language. His work often blurs the boundaries between traditional and contemporary methods, engaging viewers in dialogues around form, texture and the unseen narratives within everyday moments.

As they refine their voice as an emerging artist, Raine's works invite reflection, emotional resonance and a sense of quiet transformation from the soul.

CONTACT

rainejover@gmail.com

<https://rainejover.wixsite.com/raineportfolio>



Derealisation Of Dissociation

Mixed media, digital print
178.2 x 84.1 cm
(three in total)
(2025)

Derealisation Of Dissociation is an overlaid mixed media project depicting the artist's perception of switching abruptly from being mentally and physically conscious to the static and empty dissociative state that entraps their daily well-being as of late.

Their work shines focus on documented dissociative visions and episodes, which are captured and accumulated onto digital print.

Ralph Xavier Low



An ambiguously intertwined individual, Ralph is an independent self-taught multidisciplinary artist from Singapore.

During his time in the Diploma in Fine Arts programme at LASALLE College of the Arts, he cultivated his practice through reflections shaping a path rooted in identity, expression and evolution.

Ralph's versatility allows him to create diverse forms of art through combining vocal arrangements, portraiture, sculpture and the written word into a unified artistic language. His work often becomes a voice for the othered, an opening soliloquy holding a space for the unseen and unheard.

Through rapturous moments and different perspectives, Ralph continues to emancipate meaning within his growth and his creations—a voice through solemn silence.

CONTACT

Artbyralph.zvr@gmail.com

<https://artbyralphzvr.wixsite.com/my-site-0>



LanguishSkin

Liquid latex, polymorph plastic, silicone, acrylic, voice
Approx. 19 x 13.5 cm
(2025)

This transformative artwork embraces the raw beauty of eczema, serving as a reflection of the inflammation beyond the skin, its swirling textures express both irritation and resilience.

A multisensory experience, the work transforms discomfort into strength, highlighting that eczema is not a flaw but a unique story etched into the skin. Contrasting hues and evocative soundscapes with multioctave vocals deepens the emotional resonance often unspoken experiences of living with eczema. Eczema is beautiful too.

Ranen Chua



Ranen is a Singaporean artist who will graduate with a Diploma in Fine Arts from LASALLE College of the Arts in 2025.

He creates imaginative works that capture the essence of the people around him. Using hidden meanings in his artworks, Ranen's pieces are driven by intuition rather than references, reflecting his constant curiosity and desire to learn.

Ranen's art is a personal exploration, bringing to life the connections and emotions shared with those closest to him. He believes that art has the power to connect, inspire and evoke emotions. With every piece, he strives to create a story that resonates both with himself and others.

CONTACT

ranen559@gmail.com

<https://ranen559.wixsite.com/rcyk>



Distorted Voices, Broken Reflections

Video, 8 mins
110 x 80 cm each
(2025)

The work explores the psychological impact of body shaming and its potential to evolve into body dysmorphia.

Emotional words written on the forehead, capturing the internal conflict between the mind's thoughts and the heart's feelings. The background whispers and noise symbolise how excessive negative feedback can get overwhelming. As the video plays on, it forces the audience to read lips and try to interpret what words are being said.

Renuka Ulaganathan

Renuka is a Singapore-based mixed media artist and educator whose work explores mindfulness, personal growth and human connection. She is graduating from LASALLE College of the Arts with a Diploma in Fine Arts.



Renuka's practice embraces material experimentation, creating intuitive and reflective works.

She has collaborated on various projects, including a site-specific performance *Ausfegen (after Joseph Beuys)* (2024) by Zaki Razak in collaboration with Li Zhimo, Lujain Ayyad and Sherlyn Lang and as an artist assistant for *On Water* (2024) by Zen Teh and Lim Sokchanlina.

Renuka began her journey in the education sector as a visual arts instructor and later became a teacher at Pathlight School, where she worked with teens and adults on the autism spectrum. Her teaching deeply informs her art-making, rooted in empathy, inclusivity and community engagement.

Renuka's work was recently exhibited in *The Altered 'Assembled' Tales* (2024).

CONTACT

nathancollectionsg@gmail.com

<https://www.thenathancollectionsg.com/>



Anicca- (Impermanence)

Steel and fabric
installation with audio
300 (diameter) x 250 cm
(2025)

Anicca – (Impermanence) is an immersive installation exploring memory, sensory perception and spiritual experience.

A steel grid dome invites visitors inward along cement and sand paths, grounding them in presence. Inside, S.N. Goenka's chant loops gently, echoing the rhythms of meditation, while above, organza prints drift with the air, evoking breath and transience.

Recalling the artist's first experience with meditation, this work invites embodied memory, not as a story, but as space.

What does it feel like to come home to yourself?



135
134

Support
Studies

Tan Xu Hui
24263
FAN6C
DFAN303:
Final Project
(Shuo)

Synopsis



Risindi Senmini Senevirathne



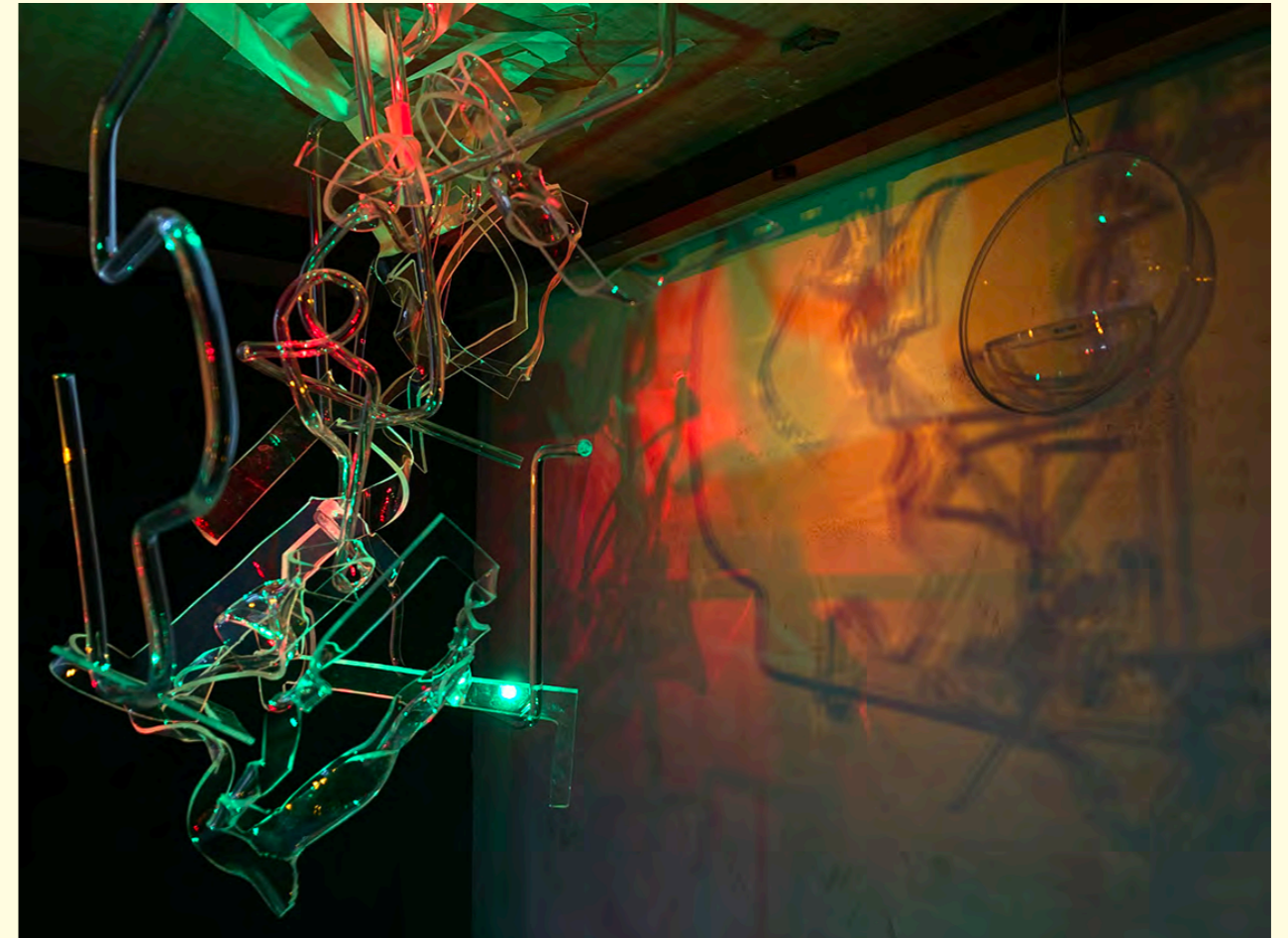
Risindi—who also goes by Roro—is an artist who is born in Sri Lanka and raised in Brunei Darussalam.

She explores the landscapes of her own lived experiences, sharing them to others in hopes of translating the ineffable elements of life.

Through an evolving mix of mediums, Risindi invites reflection on inner spaces of the self while navigating through a dynamic world.

CONTACT

risris2403@gmail.com
<https://risindi.weebly.com/>



Where Shall We Dance Next?

Acrylics and spotlights
Dimensions variable
(2025)

Where Shall We Dance Next? explores the transient nature of spaces we live in, the people with whom we share the space, and how we move forward, breaking out from old spaces and entering new ones.

The experiences that are shared with the people we meet can be seen as a dance shared that comes and goes. A space never holds the same people twice and never do we dance in the same space again. While dancing can be fun, not all dances last.

Once we make sense of the glimmers and shadows that we cast, we might come to the conclusion that, whether we like it or not, the time has come for us to part.

Saiyidah Kaiyisah (Jester)



Mischievous. Tells bad jokes. Mentally ill. With the power of delusion, hot glue and extremely big dreams, Jester creates works about pop culture and technology.

Whether it's intricate digital illustrations, wearable cosplays or vibrant paintings, each piece by Jester reflects a deep engagement with the fast-evolving worlds of fandom and technological trends.

Drawing inspiration from personal experience, Jester channels the energy of obsessive interests, using them as a means to craft new realities. This exploration of fixation is important to the creative process—transforming an intense focus on a subject into a fully realised piece of art.

CONTACT

jestersinblack@gmail.com

<https://www.instagram.com/jestersinblack>



Miku ;)

Mixed media
Approx. 165 cm
(2025)

It's Miku :D Trust !!

Song Jiayun (Song)

Song explores the intersection of social culture and personal identity through installation, video and performance art.

Her work delves into themes of existentialism, manufactured imagery and subcultural communities, exploring identity formation, conflict and contradiction while capturing the lyricism of personal emotion.

At the same time, Song’s practice also reflects the real and virtual dimensions of personal experience, providing detailed insights into the phenomena and culture of specific social groups.

CONTACT

j4yn.song@gmail.com
<https://www.instagram.com/333s0ng>



**HOW TO PROVE
THAT I’M AN ANGEL**

Video
1 min 40 seconds
(2025)

An experimental video performance, the work uses the symbol of an angel to explore identity conflict and self-delusion.

Through surreal visuals, ambient electronic sound, and fragmented editing, it reflects the artist’s inner struggle to prove worth—a futile escape through an imagined ideal.

Sonson Ken Bumidang



Ken is a Filipino multidisciplinary artist whose work explores the rich and ever-evolving relationship between people and landscapes.

With roots in the highland provinces of Luzon, Ken draws inspiration from the shifting terrains of the Cordilleras—its mountains, urban jungles and surrounding landscapes—translating them into visual narratives that blur the line between natural and constructed worlds.

His creative practice spans painting, graphic design and film, often merging traditional mediums with digital experimentation. Known for his use of colour and dreamlike compositions, Ken brings a cinematic sensibility to his creations, grounding his storytelling in a deep sense of place and memory.

Ken's projects frequently tackle environmental themes, colonial histories and cultural identity, all while maintaining a striking visual signature. He continues to challenge how landscapes are seen—not just as backdrops, but as a visual imagery to tell a narrative experience.

CONTACT

Kensonson23@gmail.com

<https://sonsonken.wixsite.com/sonson>



Shifting Landscapes of the Indigenous Cordilleras: Courtship Dance (Salip)

Acrylic painting on wood panels
4.88 x 122 cm
(2025)

Inspired by art styles from the west, the work depicts a romanticised version of the indigenous landscapes that he grew up in the Philippines.

The artist considers this painting a 'cultural reset' as he rediscovers what it means to be in touch with one's roots and acceptance as one navigates out of decolonisation.

Tan Xu Hui



Xu Hui is an experimental mixed media artist based in Singapore who seeks to uncover the innate materiality of the mediums they work with through sculptural forms and installation.

Informed by a mindful eye toward the volatile nature of boundaries, Xu Hui's work explores concepts of ambiguity, tension and space reclamation.

At the core of her creative practice are intuitive research and a desire to archive ephemeral elements, aiming to prompt reflection and inquisition of our modes of interpretation.

CONTACT

yveslxuhui@gmail.com

<http://txhui.weebly.com>

https://www.instagram.com/txh_ui/



(indefinition)

Tracing paper, rice paper, white glue, string, binding cover
240 x 120 x 27.5 cm
(2025)

How do we exist in form, not in a defining outline? Amidst indifferent unwavering social and physical infrastructures, how do we position, grow and seek the links between other souls that roam the Earth?

Through modes of subtlety created by ambiguous spaces of light and shadows, we resist these formal structures.

Tiara Choo Meisin

Tiara is a versatile artist who explores sculpture, painting and digital illustration.



With a keen eye for vivid colors and dynamic compositions, Tiara delves into themes of imagination, mythology and self-expression. Inspired by anime, comics and childhood stories, her works merge semi-realistic and graphic elements to craft expressive and engaging narratives.

Tiara's artwork captures both whimsical and thought-provoking moments, drawing viewers into playful yet significant visual realms. Constantly experimenting with different media, she embraces new creative possibilities while staying true to her own distinctive artistic style.

CONTACT

tiarachoo@meisin@gmail.com
<https://tiarachoo.weebly.com/>



WuKong: Patch 2.0.25

Mixed media
65 x 55 x 63 cm
(2025)

The sculpture reinterprets the iconic character Sun Wukong from *Journey to the West*, framed through the perspective of Gen Z culture. It portrays him as an overweight gamer surrounded by fast food and digital gadgets, addressing issues such as obesity and addiction.

Made from materials such as clay, toys and everyday items, the artwork combines humor and satire to emphasise the disparity between ancient legends and contemporary indulgence, providing a thoughtful commentary on the silent struggles faced by today's youth.

Yeoh Rui En



Rui En is an aspiring artist who enjoys incorporating multimedia such as sculpting, painting and sewing into her works.

Rui En values playfulness and spontaneity, which she consistently incorporates into her creative process. She embraces the enigmatic nature of experiencing both unfamiliarity and nostalgia, drawing from personal experiences, inspiring her art.

CONTACT
ruienyeoh@gmail.com
<https://onigirui.wixsite.com/mysite>



***Under the
Fluorescent Sun***

Fabric, thread, watercolour,
mixed media illustrations
180 x 70 cm
(2025)

Under The Fluorescent Sun explores the psychological toll of fast-paced, high-pressure societies, where individuals are constantly pushed to meet unrealistic expectations.

Through felted pieces, symbolic illustrations and expressive characters, the work critiques conformity, burnout and the obsession with perfection.

The installation is intentionally cluttered and overwhelming, mirroring the chaos of societal expectations. Using dark humour and playful visuals, it invites viewers to reflect on the weight of these demands.

138



Dean, Faculty of Fine Arts,
Media & Creative Industries
Professor Adam Knee

Head,
McNally School of Fine Arts
Dr Cissie Fu

Programme Leader,
Diploma in Fine Arts
Erzan Adam

Lecturers,
Diploma in Fine Arts
Nadia Oh
Zarina Muhammad
Salleh Japar (Senior Lecturer)
Dr S. Chandrasekaran (Senior Lecturer)

Technical Officers
Lina Adam (Senior Technical Officer)
Mohamed Izzad Bin Md Radzali
Benedict Loong

Adjunct Lecturers,
Diploma in Fine Arts
Ade Putra Safar Bin Faud
Adeleine Daysor
Chay Wei Qin
Chen Chin Tyng
Chen Shitong
Isabella Tang Yen Lin
Jerry Teo
Jon Chan Wei Wen
Justin Lee Chee Kong
Lewis Choo
Marvin Tang
Muhammad Hilmi Bin Johandi
Muhammad Nhawfal Bin Jumaat
Muhammad Zaki Bin Abd Razak
Ng Kim Ho
Ng Siok Hoon
Ng Yong Heng (Simon)
Rossalyn Tan Hui Teng
Sebastian Mary Tan Jiun Lin
Shane Ng Bing Ming
Sharina D/O Azlan
Tan Siew Ho Denise
Tang Ling Nah
Wong Sui Foun

SPECIAL THANKS
We would also like to extend our thanks to the staff at LASALLE’s Ngee Ann Kongsi Library and the Division of Student Administration for their unending support and patience, as well the Divisions of ICT and Facilities.

