

Arts & Design Practice Research Exchange

Attending Differently: Practising Research

Thursday 27 July 2023

Schedule, Abstracts, and Biographies

Welcome to the Arts & Design Practice Research Exchange (ADPRex)!

The Research Division is delighted to extend our warmest greetings to all colleagues who have gathered here for the inaugural iteration of ADPRex. Positioned as Southeast Asia's first annual conference dedicated solely to arts and design practice research, this year's event will serve as a platform for our faculty to share their interpretations of this research approach. Over the course of the sessions today, we will delve into the dynamic and transformative power of arts and design practices while uncovering their potentialities as research methodologies.

The theme of this year's gathering, "Attending Differently: Practising Research", reflects our commitment towards a different way of responding to the exigency of research. We propose to do so on our own terms as practitioners and believe that the construction of new ways of thinking can be truly meaningful if it is underpinned and driven by practice. Perhaps, it is only with and through practice that research can better fulfil its promise of cultural and societal transformation.

We wish to extend our heartfelt appreciation to all who have helped with the organization of this event. Kudos to all the presenters who have dedicated their talent, time, and energy to make this iteration of ADPRex possible. Your commitment towards advancing practice research is truly commendable! We thank you for embarking on this journey of imagination with us. In the years ahead, we look forward to working together with you to further build NAFA's capacity in practice research. Meanwhile, we hope you enjoy this gathering and engage in stimulating conversations!

Dr Jeffery Tan
Acting Director, Research Division
Nanyang Academy of Fine Arts

Schedule

9.30am	Registration Venue: Studio Theatre Foyer	
10.00am	Introduction and Housekeeping: Laura Hayes Opening Address by Jerry Soo, Vice President (Academic) and Provost, NAFA Venue: Studio Theatre	
10.15am	Keynote: Associate Professor Jesvin Yeo Puay Hwa Nanyang Technological University Driving Meaningful Social Change Through Creative Research Venue: Studio Theatre	
11.00am	Break Tea and coffee will be served. Venue: Studio Theatre Foyer	
11.15am	Panel A: Re-Imagining Process Andrew Mowatt, Dr Yu Weijie and Zhang Jing, Rei Poh Chair: Dr Jeffery Tan Venue: Studio Theatre	Panel B: Where Imagination and Design Systems Meet Park Hye Young, Micca Teo, Georgette Yu Chair: Dr Joyce Koh Venue: Multi-Purpose Hall (C3-04-02)
12.45pm	Lunch break (Lunch is not provided)	
2.00pm	Keynote: Dr Diana Salazar	

	<p>Royal College of Music</p> <p>Towards a Practice Research Ecology: Radical Listening in the Conservatoire</p> <p>Venue: Studio Theatre</p>	
3.00pm	<p>Panel C: Memory, Tradition, and Family</p> <p>Angelynn Tan, Ye Shufang, Joyce Teo</p> <p>Chair: Corrie Tan</p> <p>Venue: Studio Theatre</p>	<p>Panel D: Storytelling Through Design</p> <p>Levi Lim, Winson Ho, Christabel Teng</p> <p>Chair: Xin Xiaochang</p> <p>Venue: Multi-Purpose Hall (C3-04-02)</p>
4.15pm	<p>Break</p> <p>Tea and coffee will be served.</p> <p>Venue: Studio Theatre Foyer</p>	
4.30pm	<p>Panel E: Attending to Identity</p> <p>Sabrina Koh, Noor Effendy Bin Ibrahim*, Kimberly Shen</p> <p>Chair: Dr Bridget Tracy Tan</p> <p>Venue: Studio Theatre</p> <p><i>*This performance-lecture contains graphic live acts of violence which some people may find distressing.</i></p>	
5.45pm	<p>Closing Remarks</p> <p>Laura Hayes</p>	

Keynotes

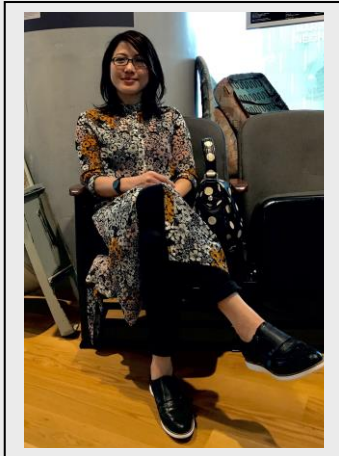
Driving Meaningful Social Change Through Creative Research

Associate Professor Jesvin Yeo Puay Hwa

Deputy Associate Provost (Strategy)

Deputy Director of the NTU-University Scholars Programme

Nanyang Technological University, Singapore



By demonstrating the potential of creative research as a catalyst for creative individuals to explore research, this presentation delves into research-led and practice-led approaches, including sciences and humanities approaches, practice-centred approach, and practice-based approach. Drawing upon diverse case studies, this presentation highlights the possibilities of combining creativity and research to address complex societal challenges, explore artistic making, inspire empathy and action, and challenge the status quo.

Towards a Practice Research Ecology: Radical Listening in the Conservatoire

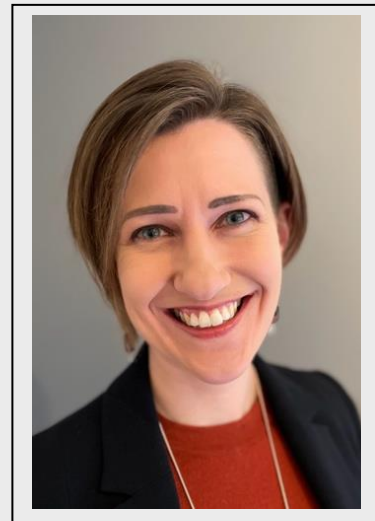
Dr Diana Salazar

Doctoral Supervisor

Director of Programmes

Royal College of Music

This presentation will survey the research environment at the Royal College of Music in London to identify how this traditional conservatoire built on late 19th Century classical music principles is increasingly shaped by new discourses, practices, and technologies. The presentation will examine the ways in which research, historically overlooked and misunderstood in the conservatoire, now forms a central pillar of the College's contemporary identity. This can be seen through the ways in which interlocking strands of practice research intersect with the College's doctoral programme, the College's public engagement activity, and the institution's research-led curriculum. By mapping and analysing the dimensions of practice research in the RCM, this presentation proposes that a monotechnic arts institution *can* be multidisciplinary in its research ethos, and that radical listening, both intrinsic and extrinsic in orientation, can facilitate the growth of a rich and stimulating practice research ecology.



Panels

Panel A: Re-Imagining Process

The Self-Designing Actor: An Investigation Into the Relationship Between the Imagination, Creativity, and the Creation of Fictional Worlds

Andrew Mowatt



The concept of fictional worlds, or as Eli Rozik (2009) has termed ‘fictional thinking’ has gained scholarly attention in the literary realm. Little of this attention has been given to the actor’s process. In my Practice as Research, I investigate how personal fictions, such as day to day daydreaming, or ‘mind wanderings’ are creative spaces where one’s individual creativity is activated. Once activated these become the foundations for an artistic way of thinking/behaving. My personal fictional worlds which arise spontaneously, provide the key to creation within contexts that range from rehearsals and improvisations to performative contexts such as teaching.

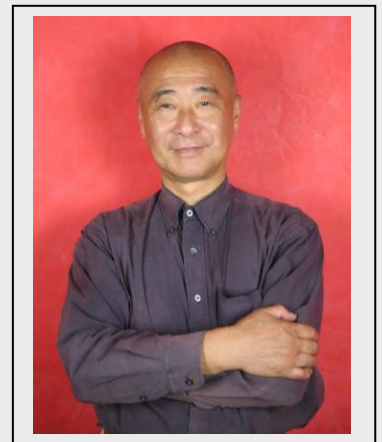
Ultimately my fictional thinking shapes who I am in both reality and *non-reality*.

Between “Dramatic” and “Theatrical”: The Artistic Choices in the Performative Rehearsal-Staging Process of Singapore Chinese-written Poetry Recital

Dr Yu Weijie and Zhang Jing

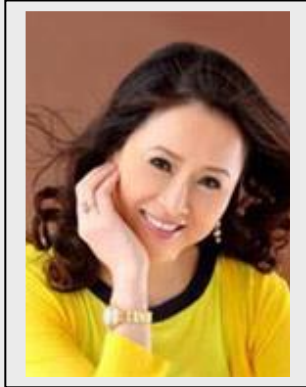
The Singapore Chinese-language poetry recital is a collaborative project between NAFA’s Diploma in Theatre (Mandarin Drama) and the Singapore Literature Society held in 2023 and 2024. A dozen Singaporean poems written in Chinese were selected for a recital performance, with a focus on the students’ voice and speech training as part of its purpose.

As the executive producer and artistic director, we faced various challenges. Firstly, as with other performative works in any theatrical genre, there is always an issue of whether and how the narrative dramatic elements should be explored and solidly established as the departure for the artistic concept. Likewise, there were considerations of how and to which extent the



various theatrical devices should and could be employed in this performative process for its staging appeal.

However, poetic works are fundamentally different from usual theatrical works, as with the former, the dramatic narrative has not usually been deliberated. This is also especially true with the aesthetic departure of the Chinese-language poetry tradition, which has been distinctively different from that of its counterpart, western poetry.



Furthermore, whether and how the deliberate exploration and construction/re-construction/deconstruction of dramatic narratives will enhance and enrich the original poetic implicitness hidden in these works, or vice versa?

The above conceptual and aesthetic considerations were in fact the practical challenges throughout the whole artistic creative process. This presentation will reflect on and review with analytical details through photos and video clips to record this process of practice research.

The Centre: Game Design and the Fear of Writing

Rei Poh

The Centre is a performance and game/experience design experiment that explores the intersection of these two disciplines. The performance takes place in a small rehearsal hall with multiple rooms, and players are invited to explore the space and interact with the various objects and characters. The performance is based on Tan Tarn How's unpublished text, *Acts* (1992), and it explores themes of freedom, privacy, and security. The performance first presented phase 3, as part of 'The Huayi Brewery', a new incubation programme by Esplanade in Feb 2023.

The Centre is a unique and innovative work that challenges traditional notions of performance and game/experience design. It is a playful and thought-provoking experience that invites players to explore their own understanding of these concepts, come together and have difficult conversations while making tough choices.



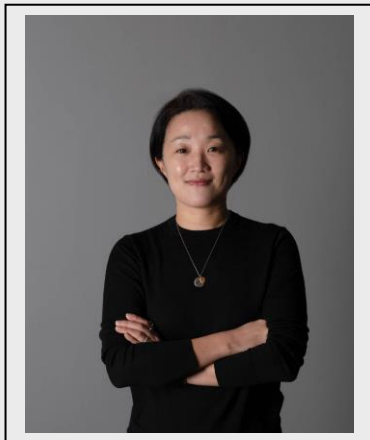
The presentation will discuss the design process for *The Centre*, the challenges and opportunities of working in this interdisciplinary space, and the implications of the work for the future of performance and game design.

Panel B: Where Imagination and Design Systems Meet

Integrating Cultural Ecosystems Services and Biophilic Design

Park Hye Young

Fifty-five percent of the world's population lives in urban areas today and the trend is expected to be increased to sixty-eight percent by 2050. While urban densification provides a lively and dynamic environment for people to live and work in, it also negatively impacts our well-being and the environment. For instance, we experienced how the Covid-19 pandemic has changed the way we interact and use urban open spaces in cities across the world. It raises the question of how 'well' we can plan urban areas by optimising the 'decision-making' process in the creation of urban spaces.



To address this issue, this practice research investigates how the concept of cultural ecosystem services can be integrated with principles of biophilic design to advance environmental, social and cultural agendas in creating urban spaces. By relating their common goals and socio-ecological values, it will illustrate the potential of these two approaches to be integrated into a practical design framework. Then it will lead to the discussion of how the result of the research will extend the delivery of cultural ecosystem services to diversifying urban spaces which fosters 'well-being'.

Pessimism for Adaptive Resilience: The Role of Design in Navigating Disillusionment

Micca Teo

Within the contemporary world, characterized by an incessant pursuit of unbounded optimism, the philosophy of pessimism emerges as a unique perspective that acknowledges the limitations of existence and encourages individuals to confront and accept the harsh realities of life. This research endeavours to explore the potential of incorporating pessimism into design thinking processes, with a focus on promoting adaptive resilience amidst growing disillusionment with current socioeconomic and political structures. By acknowledging and accepting the limitations and risks of design, designers can create more impactful and meaningful solutions that address the complexities of our times. Through the utilization of established design models and pessimistic perspectives, this research aims to develop a new framework for designers to integrate pessimistic viewpoints into their practices, identify the challenges and limitations of designing for resilience in a pessimistic world, and provide practical recommendations for overcoming these obstacles. Ultimately, this paper aims to offer a novel approach to addressing complex challenges in contemporary society, contributing to the ongoing conversation around the role of design in shaping a better future.



Examining the Creative Process with A/T/Tography

Georgette Yu

Irwin (2004) describes the concept of a/r/tography as an art-based research inquiry in the domain of visual art. Formed as an amalgamation of words “art” and “graphy”, a/r/tography considers visual and written language as a method of research and embraces the multiplicity and interrelated roles of an artist, researcher, and educator. Through this approach of research inquiry, I examine the complexities of the creative process by exploring my own identity as artist-educator and the social dimension of artistic practice.



Panel C: Memory, Tradition, and Family

Making with Memories

Angelynn Tan Yug Jiun



This project aims to create art and crafts through subconscious memories. For example, drawing an apple and cutting a snowflake on paper.

In the cultural history of China's folk art, paper was used as a stencil for wood carving, for painting of lacquer onto porcelain wares, in lanterns, folded screens, fans and even offerings in the temples. The art form also became a great marriage consideration as the bride would have to have this skill. Their aim was to adorn the house for the family. Rural

housewives of China created these paper cuttings bringing both internal joy and, later, external attraction when passer-by could also view and admire the cut outs, both during the day and at night when the candles are lit.

With no education, the early paper cutting imageries were of farm animals and flowers. The women cut their paper with imageries that they could think of while they were working in the fields.

In rural Thailand, a group of women have been working and producing indigo fabric from zero. From planting, harvesting and to preparing the dye pots. When asked, one of them pointed out that everything they did was in their mind. The formula, the herbs and the amount of alum added, were by estimation and they are always accurate. These were again, women with no proper education. They worked based on their subconscious memories.

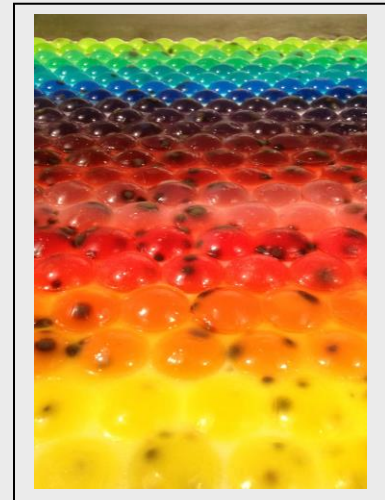
This project aims to restore, rework and re-express from memories of a particular imagery after 10-years.

Oh, Behave! - How Material Speaks to Us

Ye Shufang

What makes Agar-agar an ideal flavour-carrier in the kitchen and an efficient reagent in science labs?

Agar-agar has no taste, no odour and no colour; it remains solid at room temperature and can be reheated repeatedly while maintaining its properties. As a dessert paired with cut fruits, it hits all the right spots on a hot, humid and sticky day in Singapore. As a non-nutritive and aseptic substance, it provides perfect conditions for bacterial culture media preparation in science labs. In my practice, it is vibrantly coloured, glistening, semi-translucent - presented as sculptural objects and art installations. It welcomes mould and bacteria to inhabit and grow within it, visible and visceral over the course of an exhibition, however unwelcome in a gallery.



In this presentation, I discuss the use of food in my art practice, and how material speaks to us in different ways as it ‘moves’ from the kitchen to the gallery to the science lab. These aspects will be discussed in the context of materiality and ‘how matter makes itself felt’ (Barad, 2012), intangible loss and how our body never really behaves well.

From Tradition to Contemporary: The Evolution of Gamelan Music From Indonesia to Singapore

Joyce Teo



Gamelan music has grown from a rather unknown, “exotic” art form to something that has fascinated music scholars and performers around the world, resulting in a large body of research on the many facets of gamelan.

While this music originated in Indonesia, awareness, interest and appreciation has grown around the world, including in Singapore. However, the perception and response to gamelan music and music making in Singapore has been quite diverse. We see purists who would only play the classical pieces to composers who attempt to create new pieces using the gamelan.

In Singapore, we have primary and secondary schools supporting gamelan as a co-curricular activity, universities offering modules in gamelan and community groups performing gamelan at community events and arts festivals.

The practitioners of gamelan in Singapore are not entirely made up of members of the Malay community with Javanese ancestry, as we would expect. In fact, a significant number are Singaporeans of Chinese ancestry and the expatriate community.

This presentation will trace the development of Gamelan and how it was introduced to Singapore. It will discuss how gamelan musicians and audiences in Singapore perceive this traditional art form and if the practice of this music and its various styles including the contemporary, contribute to the sense of identity and if so, which identity?

Panel D: Storytelling Through Design

Emotional Design and Storytelling: Principles and Techniques in Motion Graphics for Retail

Levi Lim

The field of motion graphics for retail can benefit greatly from the use of emotional design and storytelling. This creative sharing delves into the principles and methods of using motion graphics to evoke compelling emotional responses in consumers.

This sharing opens with a discussion of emotional design's role in producing engaging and impactful consumer experiences. The importance of storytelling in motion graphics is then discussed, with an emphasis on how this technique can be used to captivate viewers and strike an emotional chord.

The rest of this sharing explores the precise methods via which motion graphics for retail can achieve emotional design and narrative. Colour, type, music, and sound effects, together with characters and story frameworks, are all examples of these methods.

This sharing concludes with a discussion of the necessity of evaluating the impact of emotive design and narrative in retail motion graphics. It proposes that designers may make better emotional experiences for their audiences if they analyse the influence these experiences have on consumers' emotions.

Overall, this creative sharing is a great tool for designers who are interested in motion graphics for retail and want to learn more about how to build captivating emotional



experiences. Designers may increase sales and brand loyalty by implementing these approaches and ideas to create memorable, enjoyable experiences for their target customers.

Storytelling as A Tool for Creative Inquiry in Graphic Design: A Journey of Interactive Design Thinking

Winson Ho

Graphic design is a discipline that relies heavily on creativity and innovation to convey a message or solve a problem through visual means. Creative inquiry is an essential aspect of graphic design, involving research and exploration to inform design solutions. Designers are expected to possess strong creative thinking skills, but fostering these skills can be a challenging task. They gather information, analyze data, and generate ideas, which sets the foundation for understanding clients' needs, target audience, and project goals.



The purpose of this presentation is to discuss the guidelines for a practice-based research project. This research aims to investigate how interactive story-making can be utilized to enhance creativity in graphic design. Storytelling has long been recognized as a powerful tool for sparking creativity and inspiring new ideas. It has been an integral part of human culture for thousands of years, serving to share knowledge, ideas, and experiences while also entertaining and inspiring listeners. Whether communicated through language, imagery, or other media, stories hold the power to shape perceptions and foster empathy, creating connections between individuals and communities. Beyond entertainment, storytelling can convey important lessons and information while offering a sense of escapism and introducing new perspectives. In

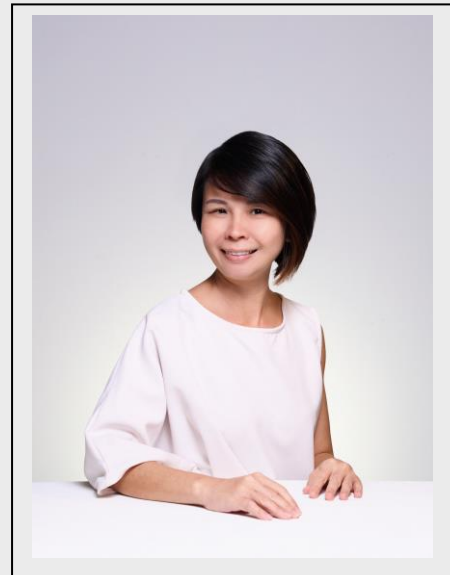
recent years, advances in technology have made it possible to use interactive storytelling as a digital platform for facilitating creative inquiry in graphic design. Interactive storytelling can provide a collaborative approach to foster creativity in graphic design practice, by bringing together a diverse group of individuals on the design process, creative problem-solving, and idea generation.

Enhancing Community Belonging in Singapore: Storytelling with Graphic Design in Public Spaces

Christabel Teng

This research paper investigates how graphic design can enhance community belonging in Singapore's urban environment by exploring two culturally rich neighbourhoods, Sembawang and Joo Chiat, and examining the potential of graphic design in storytelling to promote a shared identity and culture.

In nation-building, myths and stories are often used to create a national identity and promote unity among citizens. Henry Murray's theory on human needs (Myrry, 1938) and Joseph Campbell's theory on the hero's journey (Campbell, 1949) offer valuable insights into how myths and stories can shape a community's identity and foster a sense of belonging. By visually representing Singapore's cultural heritage and history through graphic design, this project aims to create a national myth connecting citizens with their shared identity and seeking to enhance community belonging and social cohesion, leading to a more inclusive and liveable city in Singapore. Thus, this study of the role of graphic design in promoting community belonging is part of the broader concept of myth-making for nation-building.



Panel E: Attending to Identity

Queerness - Whispers and Echoes of Confessions and Departures

Sabrina Koh



In my practice, I am drawn to unconventional sites/spaces and the relationships and stories such spaces hold and produce, largely culminating to one's spatial and emotional liminal experience. In my existing works, specifically performances and installations, the human body is often positioned as site-specific to the spaces or communities it inhabits, hinging on the ambiguous, the unknown, the inaccessible, the forgotten,

or those in transition. Since 2009, I have devised "questions of anticipation or speculation" as a methodology to intervene those spaces and establish outcomes that focus on those experiences and that beyond life - of confessions, stories and eulogies that were imagined, forgotten and remembered, or unspoken of. These questions can be deliberately demanding, sometimes exhaustive, drawing audiences, readers, and strangers into points of encounters.

In this live performance, specific historical inhabitants in early Singapore will be considered to establish, extend and expand upon/on queerness - of ambiguity and tension offered by confessions, and between individual experiences and collective memories. I seek to reimagine with Julia Kristeva (2022) "The foreigner is within me, hence we're all foreigners. If we're all foreigners, there are no foreigners," to establish the tone of my research; overarching an overall attitude of distance and curiosity with/ from our reality.

The Minority Body in Performance

Noor Effendy Ibrahim

This performance-lecture contains graphic live acts of violence which some people may find distressing.

"The Minority Body in Performance" is an ongoing interdisciplinary performance research into the political negotiations of the often-solitary minority male body in the

presumed domesticated performance space. The domestic here is defined as within the parameters of obedience, subservience, loyalty, and submission, among others, hinting at the Malay-Muslim household located within the contemporary yet conflicted secular landscape.

The main objective of this research is to extract the latent and inherent memories within the performer's (actor, dancer, performance artist etc.) body by subjecting the body to corporeal harm that cautions on the temporary and the non-fatal. This intended to prevent the performing body from complacency or arrogance while performing in the performance space by making both the body and mind of the performer constantly communicate and learn in a state of immediacy and vulnerability. It is hoped that this cancels out or effectively reduces the aspirations for pretence or pretension in the performing body.

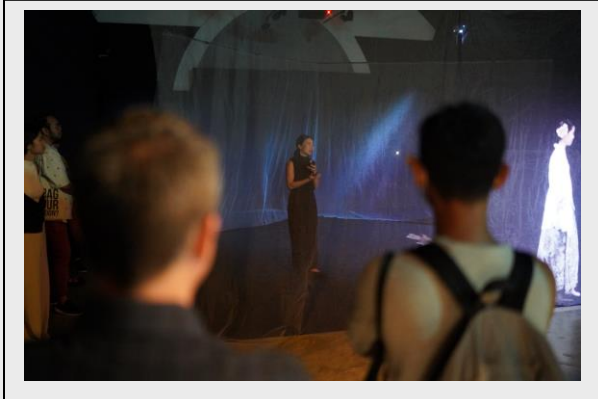
This research will also look at spatial (physical and conceptual) design and the conditioning and training (durational/physical) of the body to excavate inherent and latent memories within through self-inflicted physical abuse.



This research aims to trigger the understanding of concepts of guilt and desire as the performer negotiates his constantly shifting minority identities in a society that appears to seek to neuter otherness. Too often in past performances, these excavations resulted in violent and numbing effects on my body, creating the spectacle yet leaving my body desensitized and apathetic, forcing me to now explore the reconciliation of tenderness in and of violence in the performance space.

Curating Feminist Spaces - Why Does This Matter?

Kimberly Shen



As a curator-educator, my practice research engages with feminist thinking and consciousness through the act of curating as a form of knowledge production. I am drawn towards how we navigate and organise a world that is assembled to accommodate specific bodies of knowledge, institutions, and systems - of how (and what) we make visible through the deliberate erasure or pronounced existence of certain narratives and experiences.

Influential feminist scholar, Sara Ahmed proclaims that knowledge building is a political act - who we read, write, cite and speak about makes visible certain histories and narratives. If feminism is seen as building project, then “citations can be feminist bricks: they are the materials through which, from which, we create our dwellings” (Ahmed, 2017). Although feminism has slowly gained traction in public discourse, with larger representation and visibility of women/feminist-centric art practices, it is still imperative to ask: Curating feminist spaces - why does this matter? By examining a feminist curatorial framework, I am driven to build fluid and reflexive space/s for collective bodies of knowledge and artistic paradigms to co-exist. I will prompt the audience to contemplate and speculate what does a feminist curatorial space look like; what are some approaches, methodologies, and principles to shift and delineate the ways we frame artistic practice, in particular, within Singapore women’s art histories and narratives.

Presenters' Biographies

Winson Ho

Winson Ho is a senior lecturer at NAFA. He specializes in interactive media, creative design for web and mobile APP, digital art, and SEO (Search Engine Optimization) strategies. He is instrumental in developing curriculum that integrates educational technologies, mobile devices, and internet tools.

His teaching experience includes The One Academy of Communication Design and the Raffles Design Institute.

Before joining NAFA, Winson was an interactive media and graphic designer. He has years of industrial experience, having worked with major clients such as SingTel, SingHealth, McDonalds, Singapore Sports Heritage Museum, eBay, PayPal, Singapore Overseas Students' Association, HSBC, and The Picturehouse.

Sabrina Koh

Sab Koh is a hybrid entrepreneur, interdisciplinary artist, coach and educator, based in Singapore. Situated between the spatial, performative and textual, Sab's projects and performances are largely collaborative in nature, informing her coaching ethos and teaching pedagogy at NAFA. Alongside, she co-founded *dblspce*, an incubator dedicated to art practice, residencies and coaching. She has performed and exhibited at the Bangkok Art and Culture Centre, Undisclosed Territory, Performer Stammtisch, Singapore Art Museum, and Esplanade - Theatres by the Bay. A recipient of the Kwan Im Thong Hood Cho Temple Scholarship, she graduated with Masters in Contemporary Practice from University of Huddersfield.

Levi Lim

Levi has been working in the areas of motion design, visual communication and project management for more than a decade. He believes in keeping a positive and open mindset to constant challenges while fulfilling his responsibilities as a team player, from overseeing computer animation work to executing stage projects.

He has worked with agencies such as SONY-JPN, FOX Sports Central, National Day Parade, MINDEF and DISNEY-SEA, among others. With his experience, he is able to

offer communicative and competitive solutions for the new growing trend of clients and media platforms.

Andrew Mowatt

Andrew J Mowatt is a theatre educator, actor, and facilitator. Andrew has worked extensively in various contexts as a teacher and practitioner. Andrew's specialized focus is the training of young actors and has a particular interest in teaching Stanislavski in innovative and relevant ways for local theatre students. A keen researcher Andrew holds an MA in Arts Pedagogy and Practice from Lasalle/Goldsmiths as well as an MEd in Drama from NIE in Singapore. As an actor trainer Andrew is committed to creating these opportunities by researching and practising both as an actor and as a teacher of the craft.

Noor Effendy Ibrahim

Noor Effendy Ibrahim has been interrogating the influence of violence and tenderness on identity politics contextualized within domestic spaces through live performances and interdisciplinary theatre. Effendy has been the Artistic Director of The Substation (2010-2015) and Teater Ekamatra (2001-2006). He has served on the National Arts Council Singapore Board of Directors (2004-2006) and other arts advisory panels in Singapore. Effendy received the Japan Chamber of Commerce and Industry Singapore Foundation Culture Award in 2007. He is currently a Senior Lecturer at the School of Fine Art, NAFA and practices under the artist name Very Shy Gurl by Fendy.

Park Hye Young

Hye Young has over 14 years of experience in the field of Landscape Architecture. Her diverse background in industry practice has enabled her to develop a unique perspective on strategic urban planning and design. Currently, Hye Young is leading the spatial design programme at the faculty of 3D design, Nanyang Academy of Fine Arts. She has been actively involved in curriculum development for both the Diploma and the Degree programmes where she brought her expertise in system design thinking in sustainable design practice.

Rei Poh

Rei Poh is a theatre director, actor, and game designer. He believes in embracing failure and uses game design and theories in participatory theatre. He founded the participatory performance collective ATTEMPTS and created thought-provoking works such as ATTEMPTS:SG, ATTEMPTS:MEL, and A TINY COUNTRY. Rei's recent projects include DATING SIM (beta) –a participatory piece that experiments with video game-style narrative in LATE NIGHT TEXTING 2019 and 2020, and video game performance WINDOW. He is currently the Associate Dean, Theatre at NAFA, and recently finished a 2-year incubation, THE CENTRE, with the Esplanade.

Dr Diana Salazar

Dr Diana Salazar is Director of Programmes at the Royal College of Music, London, where she oversees learning and teaching strategy at junior, undergraduate and postgraduate levels. A conservatoire trained flautist and composer, her research interests combine practice research in electroacoustic composition with exploration of conservatoire pedagogies and technology-enhanced learning in higher music education. Her compositions have been performed and broadcast internationally, with awards from the International Computer Music Association, Bourges, Musical Viva, and the Pauline Oliveros Prize among others. She is currently co-editing a new edited collection for Routledge, 'Inside the Contemporary Conservatoire: Critical Perspectives from the Royal College of Music, London'.

Kimberly Shen

Kimberly Shen is a curator and arts educator based in Singapore. She has presented her curatorial projects at the Institute of Contemporary Arts Singapore, Objectifs - Centre for Photography and Film, and the NTU Centre for Contemporary Art Singapore. She co-founded ellipsis journal, a London/Singapore print publication and established dbispce, an integrated studio and incubator dedicated to artistic practice. She received the National Arts Council Arts Scholarship (Postgraduate) and the IMPART Awards (Curator Category) (2019). She graduated with a MRes Art: Theory and Philosophy from Central Saint Martins, UAL and is currently Programme Leader (Fine Art) at NAFA.

Angelynn Tan Yug Jiun

Angelynn Tan, awarded the prestigious Singapore Young Designers Award (2002), represented Singapore in the Asian Young Designers Awards and was awarded Best Graduate of the Year at the Singapore/London graduate Fashion Showcase. She participated in the prestigious London Graduate Fashion Week (2003).

Angelynn began designing textiles with fashion labels and lifestyle designers. Her inspiration is rooted in her love of painting, and she fuses art and fashion with textile techniques. She creates printed textiles and hand-crafted textile surfaces. Angelynn's solo art exhibition, Asian Art Options (2003), sold a total of 30 paintings. She was selected for the Blueprint project (2005).

Christabel Teng

Christabel is an educator, strategic designer and creative leader passionate about design communication and service design. She takes a system-thinking approach to problem-solving and seeks to distil complex information into visually compelling designs. Her interest lies in exploring the role of graphic design in promoting a sense of community belonging in Singapore, aiming to use design to impact society positively. As an educator, Christabel fosters self-discovery in her students, uncovering their potential.

Joyce Teo

Joyce Teo is an educator, arts manager and ethnomusicologist. She has worked at various arts organisations including Esplanade Theatres on the Bay, LASALLE College of the Arts and Republic Polytechnic.

Since 1992 she has been researching, performing and composing gamelan music. Joyce has participated at events and festivals, from the opening festival of The Esplanade in 2002 to festivals in Poland, Korea and the Edinburgh Fringe. She was a member of the International Council of Traditional Music - Study Group on SE Asian Performing Arts and consultant to the International Music Council UNESCO, looking into the musical diversity of Singapore.

Micca Teo

Micca Teo is a designer who is passionate about exploring unconventional areas of art and design. She believes that pushing boundaries and embracing controversial perspectives can help develop a more critical approach to her work. In her teaching, Micca encourages her students to challenge themselves and think creatively, exposing them to a diverse range of ideas and perspectives. She hopes to inspire them to develop their own unique approaches to art and design while staying grounded in reality and acknowledging the practical implications of their work. Micca's goal is to use her skills and knowledge to create meaningful and impactful art interventions that contribute to a more sustainable and harmonious future for society.

Ye Shufang

Ye Shufang's practice explores materiality and the ephemeral. Her solo exhibitions include: The Private Museum (Singapore 2016, 2013, 2011); Belgrade Cultural Centre (Serbia, 2004) and Cemeti Art House (Yogyakarta, 2004). Her group exhibitions credits include Medium At Large (Singapore, 2014); City-Net Asia (South Korea, 2007) and Feminine Imaginaire (Venice, 2002). Shufang was keynote speaker at the 2021 International Symposium on Children's Art Education, Taoyuan Museum of Fine Arts, Taiwan. She served as Deputy Director, Education and Head, Keppel Centre for Art Education, with National Gallery Singapore (2010 - 2021); and Head, Visual Arts Faculty with School of the Arts (2007 - 2010).

Associate Professor Jesvin Yeo Puay Hwa

Dr Jesvin Yeo is an accomplished and highly regarded Associate Professor of Design Art at the School of Art, Design and Media, Nanyang Technological University in Singapore. With a focus on applied design, she conducts research in various fields to address societal, cultural heritage, and educational issues. Dr Yeo is particularly interested in the preservation of cultural heritage and often collaborates with traditional craftsmen and local communities to study century-old architecture, exploring innovative design solutions that blend the past and present. Dr Yeo's cultural-related works have been widely recognized, published, and exhibited in many prestigious venues around the world.

Georgette Yu

Georgette is a lecturer and Domain coordinator (fashion) with Nanyang Academy of Fine Arts. She completed her Master's Degree in Arts Pedagogy and Practice with Goldsmiths, University of London in 2018. Her research explores the topic of creativity and identity of artist-educators.

Dr Yu Weijie

Professionally trained in dramatic literature at the Shanghai Theatre Academy (China) and in Theatre Studies at Bayreuth University (Germany), Dr Yu was also trained by Eugenio Barba at the 6th ISTA (Odin Theatre / Bologna University) and worked as actor/director with Roberto Ciulli at Theatre an der Ruhr (Germany) under German Theatre-Unions' (f/t) soloist contract (NV-solo) before he joined NAFA (Singapore) in 2001. A theatre educational specialist in curriculum and assessment design, Dr Yu has taught modules, which include: playwrighting, directing, audition skills, acting and educational drama. He has published extensively in many languages on higher theatre education and actor-training.

Zhang Jing

Zhang Jing is a senior lecturer in the School of Theatre at NAFA. She was professionally trained in acting and directing at the Central Academy of Drama, Beijing. Invited by the late Kuo Pao Kun to teach at the Theatre Practice Performing Arts School, she also taught at the National Institute of Education (NIE). She has been teaching Mandarin Drama speech & voice, acting and directing at NAFA for the past two decades. She has trained hundreds of students who have actively played significant roles on stage and screen in the theatre and film industry both in Singapore and beyond.