

## Culture City. Culture Scape.

Commissioned by Mapletree Investments, and themed “Culture City. Culture Scape.”, the Mapletree Business City II (MBC II) Art Trail features a series of newly commissioned permanent public artworks by renowned international artists Dan Graham, Zulkifli Mahmud, Tomás Saraceno, and Yinka Shonibare. It is curated by Ute Meta Bauer, Founding Director, NTU Centre for Contemporary Art Singapore and Professor, NTU School of Art, Design and Media, and Khim Ong, Deputy Director, Curatorial Programmes, NTU CCA Singapore, 2016 – 2019.

MBC II Art Trail is part of a first of its kind Public Art Education Programme that will include guided tours, artists’ talks, workshops, seminars, and a summit, as well as higher education on art in public space as part of the MA in Museum Studies and Curatorial Practices at the NTU School of Art, Design and Media. These activities underscore the commitment to provide education for different audiences as well as new generations of creative practitioners in engaging with the built environment in innovative and thoughtful ways.

The programme also aims to bring the arts closer to the communities, while activating the community space and amenities at MBC, designed for tenants and visitors for active interaction.

For more information, scan the QR code.



*Culture City. Culture Scape.* is a programme of Mapletree Investments Pte Ltd. The Public Art Education Summit is supported in part, by the Public Art Trust, an initiative of National Arts Council.



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## Art, Urban Change, and the Public Sphere

## Public Art Education Summit

17 – 19 October 2019

NANYANG TECHNOLOGICAL UNIVERSITY

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Public Art Education Summit  
17 – 19 October 2019  
The Single Screen, Block 43 Malan Road

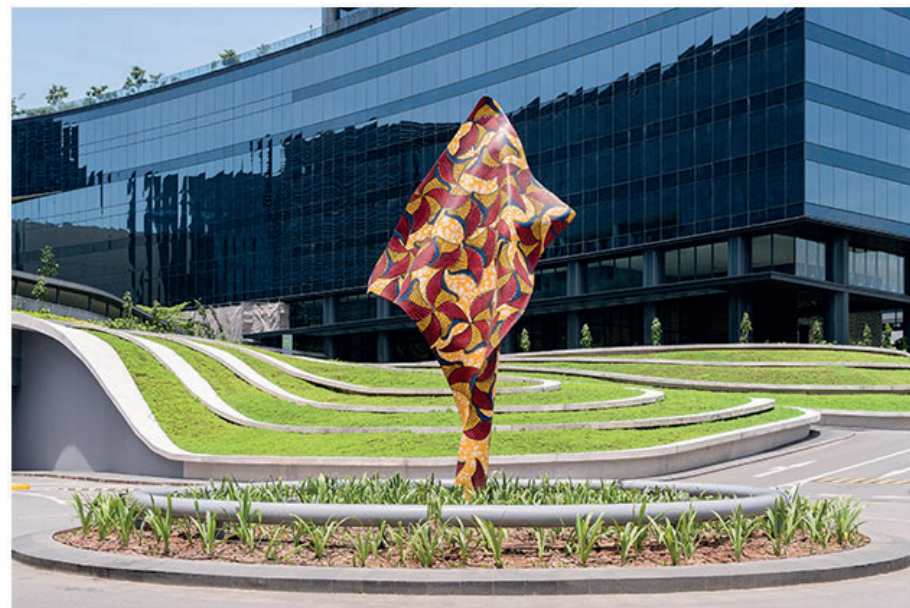
Guest-of-Honour: **Prof Wang Dawei** (China), Executive Dean, College of Fine Arts, Shanghai University

With contributions by: **Ute Meta Bauer** (Germany/Singapore), **Richard Bell** (Australia), **Lewis Biggs** (United Kingdom), **Antonia Carver** (United Arab Emirates), **Lilian Chee** (Singapore), **Amanda Crabtree** (United Kingdom/France), **Daniel Mudie Cunningham** (Australia), **Catherine David** (France), **Eileen Goh** (Singapore), **Sophie Goltz** (Germany/Singapore), **Limin Hee** (Singapore), **Kok Heng Leun** (Singapore), **Richard Lim** (Singapore), **Hongjohn Lin** (Taiwan/Singapore), **Massamba Mbaye** (Senegal), **Alecia Neo** (Singapore), **Alan Oei** (Singapore), **Nikos Papastergiadis** (Australia), **Jasmeen Patheja** (India), **Lorenzo Patrillo** (Italy/Singapore), **Milenko Prvački** (Singapore), **Ashley Thompson** (United Kingdom), **Philip Tinari** (United States/China), **Katherine Ann Leilani Tuider** (United States)

With capability-development workshops by **Amanda Crabtree** (United Kingdom/France), **Daniel Mudie Cunningham** (Australia), **Hongjohn Lin** (Taiwan/Singapore) and **Katherine Ann Leilani Tuider** (United States)

*Art, Urban Change, and the Public Sphere* is convened by: **Sophie Goltz** (Germany/Singapore), Deputy Director, Research & Academic Programmes, NTU CCA Singapore, and Assistant Professor, School of Art, Design and Media, NTU; and organised together with **Clifford Loh**, Project Manager, External Collaborations (until August 2019); **Guineviere Low**, Young Professional Trainee, Research and Academic Programmes; **Soh Kay Min**, Executive, Conference, Workshops & Archive; **Leon Tan**, Project Manager, External Collaborations.





## Public Art Trail, Mapletree Business City

Culture City. Culture Scope. Public Art Trail at Mapletree Business City II, artworks. Clockwise from top left: Dan Graham, *Elliptical Pavilion*, 2017. Zulkifli Mahmud, *Sonic Pathway*, 2017. Tomás Saraceno, *Stillness in Motion, 3 Airborne Dwellings*, 2017. Yinka Shonibare CBE (RA), *Wind Sculpture*, 2013/17. All images courtesy NTU CCA Singapore.



## Public Art Trail, Mapletree Business City



# Art, Urban Change, and the Public Sphere

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# Public Art Education Summit

NTU CCA Singapore is pleased to present *Art, Urban Change, and the Public Sphere*, which engages with art in privately owned public spaces through a Public Art Education Summit and research presentation. Taking as its point of departure the neighbouring *Culture City. Culture Scope. Public Art Trail* at Mapletree Business City—developed with curatorial consultation by NTU CCA Singapore—the Summit and presentation explore broader cultural and artistic developments on a civic scale situated in urban landscapes. How do political and economic changes in the public realm evoke a regional discourse on art in cities?

The Public Art Education Summit is the first of its kind in Singapore and part of a larger engagement of NTU CCA Singapore in professional education of public art. It focuses on cultural place-making and building communities through artistic practices. It aims to stimulate a debate between art professionals, policy makers, urban developers and other local stakeholders, on how and for whom art creates public spaces in our built environment. Any artistic or curatorial initiative in “public space” must address the question of how to construct “a public” and with it, how to encounter identity. Any difference—be it regional and local, ethnic and religious, economic and social—generates its own cohabitation of urban space and public culture to communicate with. The challenge for art in the public sphere lies in its openness to existing and yet, imagined communities of civic urbanism. Ranging from corporate cultural engagement in privately owned public spaces to urban regeneration, the invited speakers draw connections to the beginnings of community engagement in public art with its fluid methods. Furthermore, they suggest a critical look at different artistic and curatorial practices which reflect on “artists as citizens.” Or, how any space called public, first and foremost, is created by the different people inhabiting that space.

Held in association with College of Fine Arts, Shanghai University, and Institute for Public Art, London. Supported by Mapletree Investments and, additionally, by the Public Art Trust, National Arts Council Singapore.

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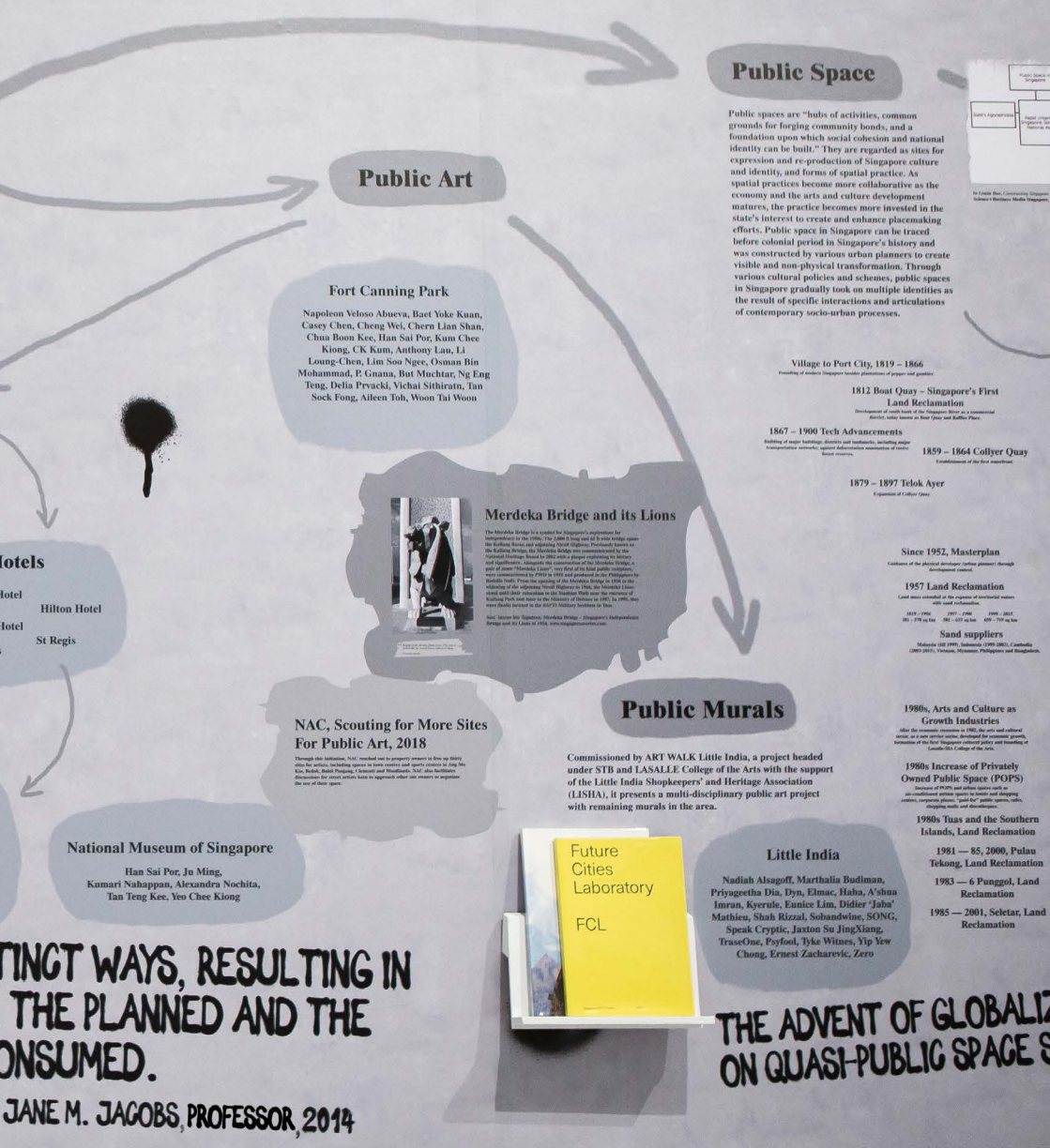
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# ETHICS OF BEAUTY, PUBLIC ART IS ALSO ABOUT SOCIAL ENVIRONMENTAL IMPROVEMENT, AND A CLEAR RELATIONSHIP TO GEOGRAPHY, FEATURES AND COMMUNITIES.



## Public Art

### Fort Canning Park

Napoleon Veloso Abueva, Baet Yoke Kuan, Casey Chen, Cheng Wei, Chern Lian Shan, Chua Boon Kee, Han Sai Por, Kum Chee Kiong, CK Kum, Anthony Lau, Li Loung-Chen, Lim Soo Ngee, Osman Bin Muhammad, P Gnana, But Muchtar, Ng Eng Teng, Delia Pravecki, Vichai Sthirath, Tan Sock Fong, Aileen Toh, Woon Tai Woon



### Merdeka Bridge and its Lions

The Merdeka Bridge is a symbol for Singapore's independence for Malaysians in 1958. The Lion Statues stand at either end of the bridge upon the Malayan Borneo and Malaya. The Lion Statues for the Merdeka Bridge was commissioned by the National Heritage Board in 2002 with a design competition to identify and implement. Originally the construction of the Merdeka Bridge, a joint Anglo-Dutch project, was cancelled in 1913 by the British government. The bridge was eventually completed in 1923 by the Straits Settlements and F.M.S. The bridge was named after the Singaporean word 'Merdeka' which means 'independence'.

See: Han Sai Por, Singapore, Merdeka Bridge - Singapore's Independence Bridge and 12 Lions of Asia, [www.gardensofeden.com](http://www.gardensofeden.com)

### NAC, Scouting for More Sites For Public Art, 2018

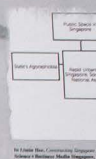
Through this initiative, NAC reached out to property owners to give us details on the sites, including space to have art and space owners to help us. We held a public meeting to discuss and feedback. NAC also facilitates discussions for street artists to approach other site owners to explore the use of their space.

### National Museum of Singapore

Han Sai Por, Ju Ming, Kumari Nabhappan, Alexandra Nochita, Tan Teng Kee, Yee Chee Kiong

## Public Space

Public spaces are "hubs of activities, common grounds for forging community bonds, and a foundation upon which social cohesion and national identity can be built." They are regarded as sites for expression and re-production of Singapore culture and identity, and forms of spatial practice. As spatial practices become more collaborative as the economy and the arts and culture development matures, the practice becomes more invested in the state's interest to create and enhance placemaking efforts. Public space in Singapore can be traced before colonial period in Singapore's history and was constructed by various urban planners to create visible and non-physical transformation. Through various cultural policies and schemes, public spaces in Singapore gradually took on multiple identities as the result of specific interactions and articulations of contemporary socio-urban processes.



### Village to Port City, 1819 - 1866

Founding of modern Singapore through planning, progress and growth.

### 1812 Boat Quay - Singapore's First Land Reclamation

Development of land bank of the Singapore River in a commercial district. 1812 - 1819. Home to Boat Quay and Raffles Place.

### 1867 - 1900 Tech Advancements

Building of major buildings, districts and landmarks, including major transportation systems, infrastructure construction of early stage services.

### 1859 - 1864 Collyer Quay

Expansion of the first waterfront.

### 1879 - 1897 Telok Ayer

Expansion of Collyer Quay.

### Since 1952, Masterplan

Guidelines of the physical development through physical planning process.

### 1957 Land Reclamation

Land bank available for the expansion of commercial and residential developments.

### Sand suppliers

Malacca 1957-1991, Indonesia 1991-2001, Cambodia 2001-2005, Vietnam, Myanmar, Philippines and Bangladesh.

## Public Murals

Commissioned by ART WALK Little India, a project headed under STB and LASALLE College of the Arts with the support of the Little India Shopkeepers' and Heritage Association (LISHA), it presents a multi-disciplinary public art project with remaining murals in the area.



### Little India

Nadiah Alsagoff, Marthalia Budiman, Priyagetha Dia, Dyn, Elmec, Haha, A'shua Inman, Kyerule, Eunice Lim, Didier 'Jabu' Mathieu, Shah Rizzal, Sohbandwine, SONG, Speak Cryptic, Jaxton So JingXiang, TraceOne, Pysfool, Tyke Wittes, Yip Yew Chong, Ernest Zacharevic, Zero

### 1980s, Arts and Culture as Growth Industries

After their economic recession in 1980, the art and cultural sector as a new service sector, designed for economic growth, revitalized the local Singapore urban plan and founded at London-USA College of the Arts.

### 1980s Increase of Privately Owned Public Space (POPS)

Development of POPS and urban renewal with an on-condition urban space to benefit and shaping middle-income urban class. Used for public spaces, shopping malls and entertainment.

### 1980s Tuas and the Southern Islands, Land Reclamation

1981 - 85, 2006, Pulau Tekong, Land Reclamation

1983 - 6 Punggol, Land Reclamation

1985 - 2001, Seterat, Land Reclamation

DIFFERENT WAYS, RESULTING IN THE PLANNED AND THE CONSUMED.

JANE M. JACOBS, PROFESSOR, 2014

THE ADVENT OF GLOBALIZATION ON QUASI-PUBLIC SPACES

# Programme

Thursday, 17 October 2019

9.00 am – 7.30 pm

The Single Screen, Block 43 Malan Road

8.45am Registration and Coffee

9.00am Opening addresses by

**Low Eng Teong** (Singapore) Assistant Chief Executive, Sector Development, National Arts Council, **Ute Meta Bauer** (Germany/Singapore), Founding Director, NTU CCA Singapore and Professor, School of Art, Design and Media, NTU, Guest-of-Honour **Wang Dawei** (China), Executive Dean, College of Fine Arts, Shanghai University, followed by introduction by **Sophie Goltz** (Germany/Singapore), Deputy Director, Research & Academic Programmes, NTU CCA Singapore, and Assistant Professor, School of Art, Design and Media, NTU

9.45am *Context is Everything*

Presentation by **Lewis Biggs** (United Kingdom) Chair, Institute for Public Art, London

10.15am *Making Art, Making Society*

Presentation by **Amanda Crabtree** (France), Director, artconnexion

10.45am *Community-First Public Art*

Presentation by **Katherine Ann Leilani Tuider** (United States), Executive Director and Co-founder, Honolulu Biennial Foundation

11.15am Discussion and Coffee Break

12.00pm *Public Art and Community Building*,

Roundtable Discussion with **Eileen Goh** (Singapore), Assistant Manager, Art-in-Transit at Land Transport Authority; **Richard Lim** (Singapore), Manager, Art Management, Project Development, CapitaLand; **Lorenzo Petrillo** (Italy/Singapore), Director and Founder, LOPELAB, moderated by **Lilian Chee** (Singapore), Associate Professor, Department of Architecture, National University of Singapore

1.00pm Lunch Break with Guided Tours at The Lab and Mapletree Business City

2.00 – 5.30pm Capability-Development Workshops  
Residencies Studios, Block 37 Malan Road,  
NTU CCA Singapore

#Activating#Communities, *New Patron Model for Public Art Commissioning*, Workshop by **Amanda Crabtree** (France), Director, artconnexion

#Building#Communities, *Fundraising as Community Engagement*,  
Workshop by **Katherine Ann Leilani Tuider** (United States), Executive Director and Co-founder, Honolulu Biennial Foundation

6.00pm\* *Going Out*,

Lecture by **Nikos Papastergiadis** (Australia), Professor, School of Culture and Communication, University of Melbourne,

6.30pm\* *Anybody Anywhere*,

Lecture by **Ashley Thompson** (United Kingdom), Hiram W. Woodward Chair of Southeast Asian Art, SOAS University of London

7.00pm\* Roundtable Discussion

with **Antonia Carver** (United Arab Emirates), Director, Jameel Arts Centre; **Catherine David** (France), Deputy Director, Research and Globalisation, MNAM/CCI, Centre Pompidou; **Philip Tinari** (United States/China), Director, UCCA Center for Contemporary Art, Beijing China, moderated by **Ute Meta Bauer** (Germany/Singapore)

7.30pm Reception

\*On occasion of the annual meeting of NTU CCA Singapore's International Advisory Board, invited members of the board share their knowledge and experience.

Friday, 18 October 2019

9.00am – 5.30pm

The Single Screen, Block 43 Malan Road

8.45am Registration and Coffee

9.00am Introduction by **Sophie Goltz** (Germany/Singapore), Deputy Director, Research & Academic Programmes, NTU CCA Singapore, and Assistant Professor, School of Art, Design and Media, NTU

9.15am *A Railroad Switch in Time: South Eveleigh Case Study*

Presentation by **Daniel Mudie Cunningham** (Australia), Director, Programs, Carriageworks

9.45am *Biennials as Public Space*

Presentation by **Hongjohn Lin** (Taiwan/Singapore), Associate Professor, Taipei National University of Arts

10.15am *Action Sheroes, Heroes, Theyroes. Resonate*  
#NeverAskForIt

Presentation by **Jasmeen Patheja** (India), Founder, Blank Noise

10.45am *Beyond Education, Beyond Community,*

Presentation by **Milenko Prvački** (Singapore), Senior Fellow, LASALLE College of the Arts, artist and founder, ART WALK Little India

11.15am Discussion and Coffee Break

12.00pm *Public Art and Urban Development,*

Roundtable Discussion with **Kok Heng Leun** (Singapore), Artistic Director, Drama Box; **Alecia Neo**, (Singapore), artist and co-founder, Brack; **Alan Oei** (Singapore), Artistic Director, The Substation, moderated by **Limin Hee** (Singapore), Director, Research, Centre for Liveable Cities

1.00pm Lunch Break with Guided Tours at The Lab and Mapletree Business City

2.00 – 5.30pm Capability-Development Workshops  
Residencies Studios, Block 37 Malan Road,  
NTU CCA Singapore

#Supporting#Communities,  
*Urban Communities and their Stakeholders*  
Workshop by **Daniel Mudie Cunningham** (Australia), Director, Programs, Carriageworks

#Educating#Communities, *Biennials as Public Space: Between Artistic Approaches and Public Demands*  
Workshop by **Hongjohn Lin** (Taiwan/Singapore), Associate Professor, Taipei National University of Arts

# Programme

Saturday, 19 October 2019

9.00am – 12.45pm

The Single Screen, Block 43 Malan Road

8.45am Registration and Coffee

9.00am Introduction by **Sophie Goltz** (Germany/Singapore), Deputy Director, Research & Academic Programmes, NTU CCA Singapore, and Assistant Professor, School of Art, Design and Media, NTU

9.15am *Participation in Practice: Artists as Ally*  
Presentation by **Alecia Neo** (Singapore), artist and co-founder, Brack

9.45am *Village de arts de Dakar*  
Presentation by **Massamba Mbaye** (Senegal), lecturer, Dakar Cheikh Anta Diop University & Virtual University of Senegal

10.15am *The Embassy Project*  
Presentation by **Richard Bell** (Australia), artist

10.45am Discussion and Coffee Break

11.15am Roundtable Discussion with **Richard Bell** (Australia), artist, **Hongjohn Lin** (Taiwan/Singapore), Associate Professor, Taipei National University of Arts, **Massamba Mbaye** (Senegal), lecturer, Dakar Cheikh Anta Diop University & Virtual University of Senegal, and **Alecia Neo**, (Singapore), artist and co-founder, Brack, moderated by **Sophie Goltz** (Germany/Singapore)

12.00pm Closing Remarks by **Lewis Biggs** (United Kingdom)

Admission to the summit and the workshops is free.  
Please scan the QR code to register for the summit. (Limited seats are available.)



Programme as of 7 October 2019, subject to change.



# Capability-Development Workshops

Thursday, 17 October 2019, 2.00 – 5.30pm (incl. coffee break)

Block 37 Malan Road, NTU CCA Singapore

## #Activating#Communities

*New Patron Model for Public Art Commissioning*  
Workshop by **Amanda Crabtree** (France),  
Director, artconnexion

The workshop explores the potential role of councils and government bodies in enabling local communities to take more initiative regarding the commissioning of art works. This New Patron Model has been developed since 2000 in favour of a dialogue between society and artists. The originality lies in a radical new collaborative form between the artist, the community, and a cultural mediator supported by public and private partners.

Using the New Patrons protocol, initiated by the Fondation de France, as case study, Amanda Crabtree will guide participants through the entire process of commissioning an artwork within the public realm in this remarkably new way.

[www.artconnexion.org](http://www.artconnexion.org)

## #Building#Communities

*Fundraising as Community Engagement*  
Workshop by **Katherine Ann Leilani Tuider**  
(United States), Executive Director and Co-  
founder, Honolulu Biennial Foundation

Successful fundraising is dependent upon a deep understanding of the community in which it is taking place, where “community” is understood as a complex ecosystem of individuals, government, businesses, and non-profit organisations that overlap, collaborate, and sometimes compete with one another. In this workshop, participants will explore various case studies of how public art works and exhibitions are funded in international cities with diverse fundraising opportunities and challenges based on their unique community ecosystems. Participants will walk away with a deeper understanding of how to design public-private collaborations from various perspectives, whether it be a top-down or grassroots approach, or a hybrid of the two.

[www.honoluluennial.org](http://www.honoluluennial.org)



Please scan the QR codes to register for the workshops

# Capability-Development Workshops

Friday, 18 October 2019, 2.00 – 5.30pm (incl. coffee break)

Block 37 Malan Road, NTU CCA Singapore

#Supporting#Communities

*Urban Communities and their Stakeholders*

Workshop by **Daniel Mudie Cunningham**

(Australia), Director, Programs, Carriageworks

As one of the largest and most significant multi-arts centres in Australia, Carriageworks commissions new contemporary large-scale works of visual and performative arts that intersect with the different communities of urban Sydney. Looking back into the various developments of the site as cultural precinct since 2007, the workshop will give insights on how this former Railway Workshop was established as a cultural site through public-private partnerships. It further explores how sustainable relationships between various stakeholders, including artists, were built up for sustaining a diverse and flexible artistic programme.

[www.carriageworks.com.au](http://www.carriageworks.com.au)

For further information and questions, please contact Soh Kay Min, Executive, Conference, Workshops & Archive at [sohkaymin@ntu.edu.sg](mailto:sohkaymin@ntu.edu.sg).



#Educating#Communities

*Biennials as Public Space: Between Artistic Approaches and Public Demands*

Workshop by **Hongjohn Lin** (Taiwan/Singapore), Associate Professor, Taipei National University of Arts

How to curate a biennial as a public space? In his curatorial practice, Hongjohn Lin develops collaborative and interdisciplinary methods for shaping an exhibition as public space. Looking into the case study of the Taipei Biennial, amongst others, the workshop will focus on how to work, as an artist, curator, or educator in large-scale projects. How to work around the instrumentalization of art and how to answer the need for a success-based outcome? Lin will also discuss how artists, curators, and the public(s) can engage in such a situation through building up emancipatory social relations.

[www.taipeibiennial.org](http://www.taipeibiennial.org)



Please scan the QR codes to register for the workshops

# Abstracts

## **Richard Bell**

### *The Embassy Project*

19 October 2019

10.15 – 10.45am

Richard Bell established the Aboriginal Tent Embassy outside the Australian national parliament in 1972. It was founded to challenge the status and rights of Aboriginal people in Australia. Until today the Tent Embassy remains in place as one of the longest ongoing (artistic) struggles in the world. Bell will introduce the Embassy (2013–) as a public space for imagining and articulating futures beyond oppression and displacement, while referring to the history of black power politics, political theatre, and performance art. Bell will further draw on the idea of his Embassy as a satellite of the original Tent Embassy, utilizing his agency within the infrastructure of art as a means of furthering its reach: the work shall be understood as coalition building, seeking solutions towards fairness through solidarity.

## **Lewis Biggs**

### *Context is Everything*

17 October 2019

9.45 – 10.15am

Discussion of Public Art is clouded by the difficulty that the concepts ‘public’ and ‘art’ mean different things in different cultures and political systems. Lewis Biggs argues that the commissioning process should focus on the energy provided by a ‘common interest’ shared by the artist and the artwork’s intended audiences — rather than either attempting to appeal to “everyone” in a given society, or seeking to reinforce the stereotypes that underpin identity politics. Culturally and ethnically diverse groupings of people may often have to share a physical environment. This creates a common interest in “place”. This reasoning has contributed to why the Institute for Public Art and International Award for Public Art have focused on place-making since their inception in 2012.



**Amanda Crabtree***Making Art, Making Society*

17 October 2019

10.15 – 10.45am

Crabtree's presentation explores the New Patrons Protocol proposed by the French artist François Hers in 1990, which urged for art to enter into the civic sphere by creating a platform for citizens to commission artworks in response to the needs of their immediate environments and communities. Under the protocol, individuals and groups were able to assert the *raison d'être* of art through the commissioning of new artworks, thereby activating a network of artistic and cultural production—from artists, who devise the form of the work, to cultural producers, who establish the various links required to bring together the knowledge and expertise needed for the realisation of the initiative, to elected political representatives, to funders, who supply the wherewithal to act and whose support show that in a democracy, the responsibility for art can be entrusted to civil society. While recognising the complexities in implementing socio-political shifts, Crabtree calls for a reconsideration of the convictions and prejudices on which present-day cultural policies are based. To recognise the capacity of civil society to fully assume its responsibility in the development of art is, at the highest level, a political choice.

**Daniel Mudie Cunningham***A Railroad Switch in Time: South Eveleigh Case Study*

18 October 2019

9.15 – 9.45am

Drawing on the history of South Eveleigh and its adjacent northern precinct, Cunningham outlines Carriageworks' methodology of developing and delivering an integrated Public Art Strategy as part of the revitalisation of Eveleigh, in relation to the area's deep ties to Aboriginal history. Situated on Gadigal Land, Eveleigh is part of Redfern, a suburb on the urban fringe of Sydney which has a deeply rooted Aboriginal history: it is the birthplace of the Aboriginal civil rights movement in Australia. Currently undergoing massive change and gentrification, Redfern is a place of Aboriginal significance and storytelling. South Eveleigh's past and present acknowledges this legacy and its narratives of connectivity in large part through its public art. In this presentation, Cunningham will expand upon the various stages of implementing a Public Art Strategy: writing artist briefs; the artist tendering process; and the subsequent local government, heritage council and community stakeholder management intrinsic to the process. Of particular focus is the importance of consultation within the Aboriginal community.

**Hongjohn Lin***Biennials as Public Space*

18 October 2019

9.45 – 10.15am

In 2010, Tirdad Zolghadr and Hongjohn Lin cocurated Taipei Biennial (TB10). By exploring what a biennial can do and can be, several structural designs of the exhibition were done in order to reflect on its origin, size, mood, and instrumentality. Public programs, echoing with the education turn, were combinations of performances, forums, study groups, and book lunches in the exhibition. Cooperation with alternative art spaces in Taipei were conducted inside and outside of the main venue, Taipei Fine Arts Museum, in order to reach out the public, which was not set as the homogenous and general audience, being the participatory nature. TB10 was a curatorial experiment to turn an exhibition inward in fact, against its grain to dissolve the supposed boundary between art and life. TB10, therefore, was never a mere collection of artworks, but rather a set of social relations to mediate the public space, where the spectators can be active and possibly emancipatory.

**Massamba Mbaye***Village de arts de Dakar*

19 October 2019

9.45 – 10.15am

Placed under the tutelage of the Ministry of Culture of Senegal, it is a space of four hectares, consisting of an exhibition gallery, a cafeteria, a bronze foundry (installed by the artist-sculptor), vacant lots, and a series of workshops for resident and transient artists. The village has the vocation of being a space of creation, production, dissemination, research, animation, promotion, and exchange. It is thus open to all people of Culture of Senegal and friendly countries, to ensure the promotion of artists and their works. His study will focus on the concept of this village, its evolution, its current limits, and especially its impact on the urban landscape of Dakar and on the populations. To carry out this study, we will combine documentary research with interviews with artists, guardianship authorities, and the population.

**Alecia Neo***Participation in Practice: Artists as Ally*

19 October 2019

9.15 – 9.45am

Through the sharing of diverse projects which she has initiated independently, as well as via arts platform Brack, Alecia Neo reflects upon ways in which artists practice cooperation, participation, sustainability, responsibility and authorship. In Neo's projects, a diverse range of participants, observers and collaborators ranging from non-profit organisations, youths living with visual impairment, to residents in public housing estates and caregivers, are engaged in a creative, experiential, and relational process and are given platforms to develop their own projects and ideas. The analysis explores how these art projects and participants raise questions about access, power and social relations, bringing insights into the discussion of inclusivity, empowerment, and education. Outside of an artistic framework, these projects are often at the mercy of interpretation from all sides. Hence, these artistic engagements also explore the potentials and limitations of artists in generating shifts or transformation in society through artistic interventions.

**Nikos Papastergiadis***Going Out*

17 October 2019

6.00 – 6.30pm

What follows is not so much a history of art, or an impressionist version of the sociology of the city, but a gazetteer of cultural ideas and artistic practices, from which Nikos Papastergiadis' investigation will draw, and which have been influential in shaping the contours of contemporary experiences. It is in the spirit of the ancient gazetteer, that is not so much a gathering of random events, but an account that navigates the contours of the aesthetic experiments and philosophical ruminations of contemporary urban experience. It is an outline of the sensibility that is more than just urban and poetic. This expansive sensibility tends to be understood as either a political effort to democratise art in the lifeworld of communities, or an aesthetic exploration that reaches all the way to the cosmos. What this gazetteer reveals is that these two gestures are not necessarily separate from each other, and that artists oscillate between both the political and the cosmic categories of thinking and action.



**Jasmeen Patheja**

*Action Sheroes, Heroes, Theyroes. Resonate*

#NeverAskForIt

18 October 2019

10.15 – 10.45am

The presentation will draw attention to Blank Noise's vision and approach to ending sexual and gender based violence. The *I Never Ask For It* mission is a call to end victim blame by building testimonies of clothing. Survivors of violence, i.e. all women across varying degrees of such acts, are invited to bring a garment they wore when they experienced sexual violence. The garment is memory, witness, and voice to an experience of sexual assault. Blank Noise is working towards 2023, where 10,000 garments will stand united at sites of public significance. This project or mission is an invitation to collaborate and also an inquiry to respond to: How do we recognise sexual violence in an environment of normalised fear, warnings, and victim blame? How do we spark conversation in a climate of denial? How do we work to bring a story to spotlight? How do we make meaning, intervention, resistance in a climate where women's bodies and identities are controlled by the state and the patriarchy? How do we collaborate? How do we co-create? What is personal and collective healing? What is local and universal? Who does the practice speak to? Who is witness? How do we shift from community consciousness to a public consciousness? These are questions, and these questions are works in progress.

**Milenko Prvački**

*Beyond Education, Beyond Community*

18 October 2019

10.45 – 11.15am

Milenko Prvački will speak about his becoming of a "local" artist, whose practice is painting, that relates both his work as an artist and as an educator to public space in Singapore. Having lived here for more than 28 years, he has initiated the ART WALK Little India in 2015 in his position as a Senior Fellow at LASALLE College of the Arts. Working together with students and different stakeholders such as Singapore Tourism Board (STB), Little India Shopkeepers' and Heritage Association (LISHA), Prvački reflects on the collaborative efforts of the previous editions as well as of the challenges of working in Little India and with its communities. How does Little India inform our ideas of public space in Singapore and what artistic practices can emerge in such a former colonial precinct? Following which there is also the question of what kind of art education is needed for the next generation of artists to work in public space?

**Ashley Thompson**

*Anybody Anywhere*

17 October 2019

6.30 – 7.00pm

Examining what we might call a place-without-self or a self-without-place, which the Buddha figure or alter-iterations thereof embody, Ashley Thompson will discuss *place* with regards to (Buddhist) subjectivity and Cambodian diasporic affect. The presentation will focus on artistic performances by Amy Lee Sanford and Anida Yoeu Ali which comment on, intervene in, and shape public space in contemporary Cambodia. In the context of the symposium, these practices can be taken to probe the haunting place of arts precincts established in Phnom Penh over the course of the colonial and independence periods, their destruction and/or commodification.

**Katherine Ann Leilani Tuider**

*Community-First Public Art*

17 October 2019

10.45 – 11.15am

Katherine Tuider, Executive Director and Co-founder of Honolulu Biennial Foundation, will speak about building a biennial from the ground up in what has been described as the most isolated, populated landmass in the world, Hawai'i. Despite the perceived challenges associated with building an international, city-wide exhibition with no start-up capital in a seemingly isolated place, the contributions and involvement of the local community in Hawai'i made the Honolulu Biennial a success. Prioritising the needs and desires of the local community was an integral part of the planning process in order to create a biennial that was locally relevant, while also being reflective of what makes Hawai'i so unique for those who were visiting. A biennial that honours and involves its community is not only more sustainable, but also more interesting for those who visit because the biennial serves as a portal for understanding the history and culture of that place. As urban spaces rapidly grow and change, Tuider will explain why a "community-first" approach is essential in order to create successful public art exhibitions that are reflective of the past, while also relevant in the future.

*Public Art and Community Building,*

17 October 2019

12.00 – 1.00pm

Roundtable Discussion with **Eileen Goh** (Singapore), Assistant Manager, Art-in-Transit at Land Transport Authority; **Richard Lim** (Singapore), Manager, Art Management, Project Development, CapitaLand; **Lorenzo Petrillo** (Italy/Singapore), Director and Founder, LOPELAB, moderated by **Lilian Chee** (Singapore), Associate Professor, Department of Architecture, National University of Singapore

*Public Art and Urban Development,*

18 October 2019

12.00 – 1.00pm

Roundtable Discussion with **Kok Heng Leun** (Singapore), Artistic Director, Drama Box; **Alecia Neo**, (Singapore), artist and co-founder, Brack; **Alan Oei** (Singapore), Artistic Director, The Substation, moderated by **Limin Hee** (Singapore), Director, Research, Centre for Liveable Cities

Invited experts from the fields of urban regeneration, real estate development, and visual art are invited to a dialogue about their professional engagements with Public Art and its communities in Singapore. These platforms shall unpack, probe, and investigate pressing concerns and current conditions, as well as identify challenges and changes in the near future for both communities and art practitioners.



# Biographies

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**Richard BELL** (Australia) lives and works in Brisbane, Australia. He works across a variety of media including painting, installation, performance, and video. Bell's work explores the complex artistic and political problems of Western, colonial, and Indigenous art production. He grew out of a generation of Aboriginal activists and has remained committed to the politics of Aboriginal emancipation and self-determination—his 2003 achievement of the Telstra National Aboriginal Art Award established him as an important Australian artistic figure. In 2019, Bell exhibited his *Embassy* project in Venice as part of *PERSONAL STRUCTURES—Identities*. In 2021, *Embassy* will be presented at the Tate Modern.

**Lewis BIGGS** (United Kingdom) is an independent curator (Co-Curator, Aichi Triennale 2013; Curator, Folkestone Triennial 2014, 2017, 2020; Curator, Land Art Mongolia 2018; advisory curator Kaunas Biennial 2019). As International Adviser and now Distinguished Professor of Public Art at Shanghai University (since 2011) he is also Chairman of the Institute for Public Art, dedicated to the research, propagation, and advocacy of artist-led urbanism. He was a Director of Tate Liverpool (1990–2000); and General Series Editor for Tate Modern Artists Series, Tate Publishing 2001–14. Lewis was the Artistic Director / CEO of Liverpool Biennial 2000–11. The Biennial exhibitions under his leadership focused on newly-commissioned art, much of it site specific for the urban environment, researched collaboratively and realised by a team of locally based curators.

**Antonia CARVER** (United Arab Emirates) is a member of NTU CCA's International Advisory Board and is currently the Director of Art Jameel, Dubai, an organisation that fosters and promotes a thriving arts and culture scene and support the development of creative enterprises in the region of Middle East, North Africa, Turkey and beyond. Art Jameel is the founding partner of Edge of Arabia, The Crossway Foundation, Jeddah Art Week, and The Archive. Prior to joining Art Jameel, Antonia was the director of Art Dubai, where she has overseen its development into the leading art fair of the Middle East and South Asia, along with its diverse programmes, artists residencies and commissions as well as other educational initiatives and prizes. Before relocating to the UAE, Antonia was editor at Phaidon Press and had roles at Institute of international Visual Arts and G+B Arts International.

**Lilian CHEE** (Singapore) is an Associate Professor at the Department of Architecture in the National University of Singapore (NUS). She is a writer, academic, designer, curator, and award-winning educator who has lectured at the Bartlett, Delft, ETH Zurich, Melbourne, and the Berlage Centre. Her work is situated at the intersections of architectural representation, gender, and affect in a contemporary interdisciplinary context. Her research explores the emergence of architecture through, and from within, everyday encounters and its archives, influenced by film, art and literature. She conceptualised, researched, and collaborated on the award-winning architectural essay film about single women occupants in Singapore's public housing *03-FLATS* (2014), which won the best ASEAN documentary *Salaya* (2015); shortlisted for the Busan Wide Angle Documentary Prize 2014; and screened at the Singapore Pavilion at the Venice Biennale 2016. She is working on a book about public art in Singapore, and co-editing a volume on domesticity in architecture.

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**Amanda CRABTREE** (United Kingdom/France) established artconnexion, an independent non-profit cultural production agency based in Lille in 1994 and joined the organisation full-time in 2001. Prior to this, she worked at the British Council, Paris; Le Fresnoy, Studio national des arts contemporains, Tourcoing; Le Magasin contemporary art centre, Grenoble, and the Centre d'art contemporain of Geneva. She teaches at the University of Lille and directs the Master's programme in Art and Society with a particular focus on the production of contemporary artworks within the public realm. She has just established a short-course University Diploma entitled *Reclaiming Art/Reshaping Democracy* based on the protocol of New Patrons public art projects.

**Daniel Mudie CUNNINGHAM** (Australia) is Director of Programs at Carriageworks in Sydney, Australia. He has held curatorial roles at Artbank and Hazelhurst Regional Gallery, and academic positions at Western Sydney University, where he completed his doctorate in cultural studies in 2004. At Carriageworks he is currently leading the curatorial delivery of a major public art strategy tied to the redevelopment of South Eveleigh in Sydney. Cunningham is a widely published academic and arts writer and has authored numerous artist monographs and edited publications, including the magazine *Sturgeon* (2013–16).

**Catherine DAVID** (France) is the Deputy Director of the Musée National d'Art Moderne at the Centre Pompidou in Paris. From 1982 to 1990, David was curator at the Musée National d'Art Moderne, Centre Georges Pompidou, Paris, and from 1990 to 1994 she was curator at the Galerie Nationale du Jeu de Paume, Paris. From 1994 to 1997, David served as Artistic Director for documenta X in Kassel (1997). Since 1998, she has been director of the long-term project Contemporary Arab Representations, which began at the Fundació Antoni Tàpies, Barcelona. Between 2002 and 2004, David was director of the Witte de With Center of Contemporary Art in Rotterdam. In 2016, David curated *Reframing Modernism* at the National Gallery Singapore, which brought together over 200 iconic works from the collections of the National Gallery Singapore and the Centre Pompidou in Paris.

**Eileen GOH** (Singapore) is an Assistant Manager for the Art in Transit programme at the Land Transport Authority (LTA), Singapore. Goh oversees and leads a team in the initiation, development, and implementation of the Art in Transit programme as well as other special art-related projects undertaken by LTA. Goh plays a large part at every stage of the process of conceptualising, developing and delivering the artworks commissioned to be displayed in the Mass Rapid Transit (MRT) stations managed by LTA. This includes working closely with various internal and external stakeholders—including civil contractors—in the fabrication and installation of artwork to presenting the artworks to Ministers and public communities.

Goh is a graduate of LASALLE College of the Arts with a BA (Hons) in Arts Management.

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**Sophie GOLTZ** (Germany/Singapore) is Deputy Director, Research & Academic Programmes at NTU CCA Singapore, and Assistant Professor at the NTU School of Art, Design and Media. Goltz was the Artistic Director of Stadtkuratorin Hamburg (City curator) from 2013 to 2016, and has worked as Senior Curator and Head of Communication and Public Programmes at Neuer Berliner Kunstverein between 2008 and 2013, becoming Associate Curator in 2014. Goltz worked as a freelance curator, as well as an art educator for various international exhibitions, including Documenta11 and documenta 12 (2002 and 2007), 3rd berlin biennale for contemporary art (2004), and Project Migration (2004-06).

**Limin HEE** is Director of Research at Singapore's Centre for Liveable Cities (CLC), a nexus and knowledge centre for liveable and sustainable cities, where she focuses on research strategies, content development, and international collaborations. She played similar leading research roles at the National University of Singapore's School of Design and Environment, as well as at the Centre for Sustainable Asian Cities and the Asia Research Institute. She has been the recipient of several accolades and her work on cities has been widely published, including in international refereed journals and architectural reviews. Recent book publications include *Constructing Singapore Public Space* (Springer, 2017) and *Future Asian Space* (NUS Press, 2012). She obtained her Doctor of Design from Harvard University Graduate School of Design, where she has been invited to speak as a notable alumnus.

**KOK Heng Leun** is a prominent figure in the Singapore arts scene, having built his artistic career as a theatre director, playwright, dramaturg and educator. Koh is known for his ability to engage the community on various issues through the arts, championing civil discourse across different segments of society. Having begun his work in the theatre almost 30 years ago, some notable directorial works include *Manifesto* (2016), *Drift* (2007), *Trick or Threat* (2007), and *Happy* (2005). His explorations with multi-disciplinary engaged arts has produced works like *It Won't Be Too Long* (2015), which touched on the dynamics of space in Singapore, *Both Sides, Now* (2013, 2014), a project that seeks to normalise end-of-life conversations, and *Project Mending Sky* (2008, 2009, 2012), a series on environmental issues. Koh's contributions to the arts have landed him the National Arts Council Singapore Young Artist Award in 2000 and the National Arts Council Cultural Fellowship in 2014. Koh is currently the Arts Nominated Member of Parliament.

**Richard LIM** (Singapore) is an art management professional, currently caring for CapitaLand's corporate art collection in four broad ways: acquisition, display, promotion, and maintenance. As a champion of art and education, Lim regularly runs art-related activities for the enrichment of family, friends, and colleagues. He is also passionate about supporting emerging regional artists, with a special focus on Singaporean, Indonesian, and Thai art. Lim was invited to be a guest speaker at Art World Forum 2016, and has authored several articles related to corporate art acquisition processes in both English and Mandarin. In Lim's personal artistic practice, he creates installations, paintings, and various craft-linked media, which often speak as social commentary on contemporary life.



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**Hongjohn LIN** (Taiwan/Singapore) is an artist, writer and curator. Lin has a PhD in Arts and Humanities from the New York University. He has participated in exhibitions including Taipei Biennial (2004), Manchester Asian Triennial 2008, Rotterdam Film Festival 2008, and Taipei Biennial (2012), China Asia Biennial (2014), and Guangzhou Triennial (2015). Lin was curator of the Taiwan Pavilion Atopia, Venice Biennial (2007), co-curator of Taipei Biennial (with Tirdad Zolghadr, 2010). Currently he is serving as Professor at the Taipei National University of the Arts. His writings can be found in international magazines, journals, and publications. He wrote the Introductions for Chinese edition of *Art Power* (Boris Groys) and *Artificial Hells* (Claire Bishop and his publications in Chinese include *Poetics of Curating* (2018).

**Alecia NEO** (Singapore) develops long-term projects that involve collaborative partnerships with individuals and communities. Her socially engaged practice unfolds primarily through photography, video, and participatory workshops that address modes of mobility, reciprocity, caregiving, and wellbeing to explore issues of identity and the search for self. Her recent projects include a collaboration with the community engagement platform *Both Sides, Now*, Singapore, (2019–17); *Touch Collection*, Singapore Art Museum and *Personally Speaking*, Objectifs (both Singapore, 2018–ongoing). She is the co-founder of Brack, a platform for socially engaged art. Neo was the recipient of the Young Artist Award in 2016.

**Massamba MBAYE** (Senegal) is an art critic, exhibition curator, and communication theories historian. Mbaye is a lecturer at Dakar Cheikh Anta Diop University and at the Virtual University of Senegal (UVS). Mbaye is a member of the Dakar Biennale of Contemporary African Art, Dak'Art Steering Committee and the Communication Officer of the Biennale. A member of the International Association of Art Critics (IAAC), he is the Executive Director of a media and communications group. Furthermore, Mbaye is a member of the editorial board of *Afrik'Arts*, an international visual arts magazine published by Dak'Art. He is an associate curator at Raw Material Company (RAW) and he is the lead curator of Kemboury Gallery. He has been regularly writing about aesthetics for the last 20 years. In 2019 Mbaye was a juror for the International Award for Public Art.

**Alan OEI** currently serves as the Artistic Director at The Substation. Founded in 1990, The Substation is Singapore's first independent contemporary arts centre. Under Oei's stewardship, The Substation has initiated programmes engaging in discourse on public space such as *Discipline the City* (2017) and *A Public Square* (2019). Oei is also co-founder and executive director of OH! Open House and was the former Artistic Director for Sculpture Square from 2012 to 2014. He holds a bachelor's degree in art history from Columbia University and a diploma in fine arts from LASALLE College of the Arts.

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**Nikos PASTERGIADIS** (Australia) is the Director of the Research Unit in Public Cultures, and a Professor in the School of Culture and Communication at the University of Melbourne. Furthermore, he is a co-founder (with Scott McQuire) of the Spatial Aesthetics research cluster. He is the Project Leader of the Australian Research Council Linkage Project, "Large Screens and the Transnational Public Sphere," and Chief Investigator on the ARC Discovery Project "Public Screens and the Transformation of Public Space." Prior to joining the School of Culture and Communication, he was Deputy Director of the Australia Centre at the University of Melbourne, Head of the Centre for Ideas at the Victorian College of Arts, and lecturer in Sociology and recipient of the Simon Fellowship at the University of Manchester. Throughout his career, Papastergiadis has provided strategic consultancies for government agencies on issues of cultural identity and has worked in collaborative projects with international renowned artists and theorists.

**Lorenzo PETRILLO** (Italy/Singapore) is a designer and community driver. He began his career in Italy, designing for *esterni*, an association that develops cultural projects for public spaces (among them, the Public Design Festival). Petrillo then moved to Asia in 2007, first to Shanghai and then three years later to Singapore. His experience over the last eight years has been predominantly in the brand experience space, as a lead designer for MNCs such as Bata and Samsung. His travels around the globe inspired him to start his own business, LOPELAB, a design consultant agency that redesigns public spaces through marrying urban structures and social ideas for a more enjoyable and sustainable city. Since then, Petrillo and his team at Lopelab have organised eight Urban Ventures events that have seen over 50,000 visitors.

**Jasmeen PATHEJA** (India) lives and works in Bangalore. She is founder and facilitator of Blank Noise, a community of Action Heroes, Heroes, Theyroes, citizens and persons, taking agency to end sexual and gender based violence. Patheja initiated Blank Noise in 2003, in response to the normalisation and the silence surrounding street harassment.

Over the last 16 years, Patheja has designed a wide range of interventions to trigger discourse and shift public consciousness. Her work rests on the power of collaborations and community. Patheja is a TED speaker and Ashoka Fellow. In 2015, she received the International Award for Public Art, for the project *Talk to Me* (Blank Noise).

She is currently shortlisted for the Visible Award and was shortlisted for the Vera List Center for Arts and Politics. She works as artist in residence at Srishti Institute of Art Design and Technology.

**Milenko PRVAČKI** (Singapore) was born in 1951 in (former) Yugoslavia. He graduated with a Master of Fine Arts (Painting) from the Institutul de Arte Plastice "Nicolae Grigorescu" in Bucharest, Romania. Prvački is one of Singapore's foremost artists and art educators, teaching at LASALLE College of the Arts since 1994. He was Dean of the Faculty of Fine Arts for 10 years, and is currently Senior Fellow, Office of the President at the College. He is also Founder of ART WALK Little India and Tropical Lab. Prvački participated in major exhibitions, most notably the Biennale of Sydney (2006). His work is in various private and public collections, such as the Art Gallery of New South Wales, Australia; Museum of Contemporary Art, Belgrade, Serbia; Singapore Art Museum, National Gallery Singapore; amongst others. He was awarded the Chevalier de l'Ordre des Arts et des Lettres by the French government in 2011, and Singapore's Cultural Medallion for Visual Arts in 2012.

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**Ashley THOMPSON** (United Kingdom) is Hiram W. Woodward Chair in Southeast Asian Art at SOAS University of London, where she leads the Research and Publications division of the Southeast Asian Art Academic Programme. She is a specialist of Cambodian cultural history, with a focus on classical and pre-modern arts and literatures, in the larger South and Southeast Asian context, with a view to theorising politico-cultural formations. Formative experiences include working under Vann Molyvann for the creation of a Cambodian national management structure for Angkor, and with the Théâtre du Soleil and Phare Ponleu Selpak on the direction of a Cambodian production of Cixous' *Terrible but Unfinished Story of Norodom Sihanouk, King of Cambodia*. Recent publications include *Hiding the female sex: a sustained cultural dialogue between India and Southeast Asia* and *Emergenc(i)es: History and the Auto-Ethnographic Impulse in Contemporary Cambodian Art* (both 2017).

**Katherine Ann Leilani TUIDER** (United States) is the Executive Director and Co-founder of Honolulu Biennial Foundation, a contemporary art nonprofit that produces the Honolulu Biennial. Tuider moved back to Honolulu from Paris in 2014 to build the Biennial, which launched in 2017. After the initial success of the first Biennial, Tuider led her team in launching the second iteration in 2019. Tuider has built dozens of partnerships across institutions to help fund and lower barriers to the arts. In January 2018, Tuider won first place at International Start-Up Weekend in Seattle for a prototype to make visual arts more accessible for the blind.

In recognition of raising nearly \$6 million to support Hawaii's creative community via the Honolulu Biennial, Tuider was recently honoured with the Pacific Business News 40 Under 40 Award. In 2019 she was a juror for the International Award for Public Art.

**Philip TINARI** (United States) has served as Director of UCCA, Beijing, the institution at the heart of Beijing's 798 Art District, since late 2011. His programme has brought to China international figures including Robert Rauschenberg, Elmgreen & Dragset, Haegue Yang, William Kentridge, Taryn Simon, and Tino Sehgal, and has tracked China's evolving art scene through retrospectives and surveys of artists including Zhao Bandi, Zeng Fanzhi, Liu Wei, Xu Zhen, Wang Keping, Wang Xingwei, Kan Xuan. In 2009, he launched LEAP, an internationally distributed, bilingual art magazine published by the Modern Media Group. He is a contributing editor of *Artforum*, and was founding editor of the magazine's online Chinese edition. He holds degrees from Duke University and Harvard University, and is currently a PhD candidate in art history at the University of Oxford.

**WANG Dawei** (China) is PhD supervisor, Executive Dean of Shanghai Academy of Fine Arts, Editor-in-Chief of Public Art Magazine, Vice Director of the Graphic Design Art Committee of the Chinese Artists Association, a member of the Design Discipline Review Group of the State Council Academic Degrees Office, Vice Chairman of the Shanghai Federation of Cultural and Art Circles, and Chairman of the Shanghai Creative Designers Association. His "Public Art Teaching and Research Practice" won the first prize of Shanghai Teaching Achievement in 2009 and himself was awarded the title of "Shanghai Leading Figure."



Art, Urban Change, and the Public Sphere, 31 August – 27 October 2019, The Lab, NTU CCA Singapore, installation view. Photo by KYT Studio.



# Research Presentation

Art, Urban Change, and the Public Sphere

31 August – 27 October 2019

The Lab, Block 43 Malan Road

Centre-staged at The Lab, the making of the Public Art Trail at Mapletree Business City highlights the permanent works by international renowned artists Dan Graham (United States), Zulkiflè Mahmud (Singapore), Tomás Saraceno (Argentina/Germany) and Yinka Shonibare CBE (RA) (Nigeria/United Kingdom). Animated through augmented reality (AR) in a panorama-like spatial design, the artistic practices and processes are introduced. Entitled *Culture City. Culture Scape.*, both the Public Art Trail and Public Art Education Programme (since 2017) go beyond mere artistic interpretation and audience engagement. Furthermore, it raises questions on art, urban change, and the public sphere, that not only open up a perspective on the complexities involved in public art, but also how any space called public first and foremost is created by the different people inhabiting the space.

## Public Programme

Accompanying the research presentation are public talks that explore recent art works in the public space by Singaporean artists who engage with the question of the public sphere. From personal examples of self-expression to public commissions that respond to the nation's storied past, these artists adopt contrasting perspectives of how art in the public space is conceived.

### *Looking Back Forward with Public Art*

In Conversation: Artists Speak Cryptic and Robert Zhao (both Singapore),

**26 October 2019, 3.30 – 5.30pm**

The Single Screen, Block 43 Malan Road

With guided tours of The Lab and Public Art Trail at Mapletree Business City

The discussion will take the newly commissioned, large-scale, temporary public art works for the Singapore Bicentennial as a point of departure. The two commissioned artists, Robert Zhao and Speak Cryptic, will reflect on their proposals, their artistic positions in the landscape of public art, and their material choices, as well as their experience of working with art in the public space.

# NTU Centre for Contemporary Art Singapore

A leading international art institution, NTU CCA Singapore is a platform, host, and partner creating and driven by dynamic thinking in its three-fold constellation: Exhibitions; Residencies Programme; Research and Academic Education. A national research centre for contemporary art of Nanyang Technological University, the Centre focuses on *Spaces of the Curatorial*. It brings forth innovative and experimental forms of emergent artistic and curatorial practices that intersect the present and histories of contemporary art embedded in social-political spheres with other fields of knowledge.

## VISITOR INFORMATION

The Exhibition Hall:  
Block 43 Malan Road,  
Gillman Barracks, Singapore 109443

Hours:  
Tuesdays to Sundays: 12.00–7.00pm  
Closed on Mondays.  
Open on Public Holidays.  
T: +65 6339 6503

Research Centre & Office:  
Block 6 Lock Road, #01-09/10,  
Gillman Barracks, Singapore 108934  
T: +65 6460 0300

Residencies Studios:  
Blocks 37 and 38 Malan Road,  
Gillman Barracks,  
Singapore 109452 and 109441



## NTU CCA SINGAPORE STAFF

**Professor Ute Meta Bauer**, Founding Director, NTU CCA Singapore and Professor, School of Art, Design and Media, NTU

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**Dr Karin Oen**, Deputy Director, Curatorial Programmes  
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**Magdalena Magiera**, Curator, Outreach & Education  
**Ana Sophie Salazar**, Assistant Curator, Exhibitions  
**Frankie Fang**, Assistant Manager, Production  
**Seet Yun Teng**, Curatorial Assistant, Residencies  
**Ilya Katrinnada Binte Zubaiddi**, Curatorial Assistant, Outreach & Education  
**Isrudy Shaik**, Senior Executive, Production  
**Dyan Hidayat Bin Ismawi**, Young Professional Trainee, Outreach & Education  
**Megan Lam**, Young Professional Trainee, Residencies  
**Nigel Tay**, Young Professional Trainee, Production  
**Nurshafiqah Zainudin**, Young Professional Trainee, Exhibitions  
**Jolene Lau**, Intern, Production  
**Ze Tian Lim**, Intern, Exhibitions

## RESEARCH & EDUCATION

**Sophie Goltz**, Deputy Director, Research & Academic Programmes, and Assistant Professor, School of Art, Design and Media, NTU  
**Dr Pallavi Narayan**, Manager, Publications & Public Resource Platform  
**Soh Kay Min**, Executive, Conference, Workshops & Archive  
**Guineviere Low**, Young Professional Trainee, Research & Academic Programmes

## OPERATIONS & STRATEGIC DEVELOPMENT

**Peter Lin**, Deputy Director, Operations & Strategic Development  
**Jasmine Cheong**, Assistant Director, Operations & Human Resources  
**Jillian Kwan**, Assistant Director, Development  
**Joyce Lee**, Manager, Finance  
**Perla Espiel**, Special Project Assistant  
**Iris Tan**, Senior Executive, Administration & Finance  
**Louis Tan**, Executive, Operations  
**Jaclyn Chong**, Young Professional Trainee, Communications  
**Ong Xue Min**, Young Professional Trainee, Communications

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**Professor Patrick Flores**, Department of Art Studies, University of the Philippines and Curator Jorge B. Vargas Museum, Manila, Philippines

**Ranjit Hoskote**, cultural theorist and independent curator, Mumbai, India

**Professor Ashley Thompson**, Hiram W. Woodward Chair of Southeast Asian Art, SOAS University of London, United Kingdom

**Philip Tinari**, Director, UCCA Center for Contemporary Art, Beijing, China

# Public Art Education Summit

## Partners and Supporters

### **About Shanghai University**

Shanghai University is one of the top 40 Chinese universities, top 100 Asian universities, the premier university of Shanghai, and a member of China Project 211 Universities. It is a comprehensive university offering 82 undergraduate programmes, 187 graduate programmes, and 97 doctoral programmes in various disciplines including science, humanities & social sciences, engineering, economics & management and art.

For more information, visit [en.shu.edu.cn](http://en.shu.edu.cn)

### **About Institute for Public Art**

The Institute for Public Art (IPA) focuses on public art as a place-maker and generator of social capital, world-wide. It does this through: researching case studies; sharing information; promoting great examples. IPA is an independent network initiated by the Centre for Public Art, Shanghai University.

For more information, visit [www.instituteforpublicart.org](http://www.instituteforpublicart.org)

### **About Public Art Trust, National Arts Council Singapore**

The Public Art Trust (PAT) is an initiative by the National Arts Council to encourage Singaporeans to embrace art around their urban environment. Through commissioning and displaying impactful and meaningful art in public places, the PAT promotes best practices and builds strong corporate support for public art. The PAT also promotes greater appreciation of the visual arts through education and outreach programmes.

For more information, visit [www.publicarttrust.sg](http://www.publicarttrust.sg)

# Mapletree Investments Pte Ltd

Mapletree Investments Pte Ltd (Mapletree) focuses on delivering value to its stakeholders through its business model that maximises capital efficiency. In executing a business strategy that combines the roles of real estate development, investment, capital and property management, Mapletree has generated consistently good returns to its stakeholders, and established a track record for building award-winning development projects across various real estate classes.

As of 31 March 2019, Mapletree owns and manages S\$55.7 billion of office, retail, logistics, industrial, residential and lodging properties. Mapletree currently manages four Singapore-listed real estate investment trusts (REITs) and six private equity real estate funds, which hold a diverse portfolio of assets in Asia Pacific, Europe, the United Kingdom, and the United States. The Group also has an extensive network of offices in Singapore, Australia, China, Hong Kong SAR, India, Japan, Malaysia, Poland, South Korea, the Netherlands, the UK, the US, and Vietnam.

Mapletree's portfolio includes award-winning properties in Singapore such as VivoCity, Mapletree Business City and STT Tai Seng 1, as well as mixed-use developments in the region such as Nanhai Business City in China.

Mapletree Investments Pte Ltd  
10 Pasir Panjang Road #13-01  
Mapletree Business City  
Singapore 117438

