Charting Thoughts
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Kevin Chua is Associate Professor of Art History at Texas Tech University, USA, where he writes and teaches on 18th- to 21st-century European and Southeast Asian art. He obtained his PhD in the History of Art from the University of California at Berkeley. Dr Chua has published widely on the art and visual culture of Singapore, from Nanyang painting of the 1950s, to essays on Simryn Gill, Donna Ong, Ho Tzu Nyen, Charles Lim, Jeremy Sharma and the Migrant Ecologies Project. His essays can be found in Representations, Art Journal, Artforum, Third Text, Yishu and FOCAS.

John Clark is Professor Emeritus in Art History at the University of Sydney, the author of five books and editor or co-editor of another five. His book Asian Modernities: Chinese and Thai Art of the 1980s and 1990s (2010) is a pioneering work in cross-disciplinary inter-Asian comparison of modern art and art worlds. After his book Modernities of Chinese Art (2010), his most recent book is Modernities of Japanese Art (2013). He has also completed the draft of a two-volume study, The Asian Modern, 1850s–1990s which includes detailed comparative studies of more than 25 Asian artists between the 1850s and 1990s.

Patrick D. Flores is a Professor at the Department of Art Studies at the University of the Philippines and Curator of the Jorge B. Vargas Museum and Filipiniana Research Center in Manila. He was the curator of the Philippine Pavilion at the Venice Biennale in 2015 and was previously an Adjunct Curator at the National Gallery Singapore. He was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. Among his publications are Painting History: Revisions in Philippine Colonial Art (1999); Remarkable Collection: Art, History, and the National Museum (2006); and Past Peripheral: Curation in Southeast Asia (2008). He was a grantee of the Asian Cultural Council (2010) and a member of the Guggenheim Museum’s Asian Art Council (2011). He convened in 2013 on behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines, the conference “Histories of Art History in Southeast Asia” in Manila. He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014.

Yin Ker researches on “art” and “art history” as variable constructs, the intersections of ancient and modern methods of knowledge- and image-making, and ways of telling (hi)stories of art. In parallel with theoretical research within and beyond the discipline of art history, she explores image-making through drawing and painting. Previous projects as independent researcher, writer, curator and translator include Video, an Art, a History 1965–2010, A Selection from the Centre Pompidou and Singapore Art Museum Collections (2010) and plAy: Art From Myanmar Today (2010). Her long-term project is aungsoeillustrations.org, an open-access online database of Bagyi Aung Soe’s illustrations and writings. She currently teaches art history at the Nanyang Technological University.

Kwa Chong Guan is the former Director of the old National Museum in Singapore which he led through a strategic planning process to transform it into three museums under the National Heritage Board in 1994. He continues to engage with the Heritage Board and its museums in various advisory capacities. He was previously involved in establishing the Singapore Philatelic Museum—of which he was the founding Chairman—and the planning of the Singapore Discovery Centre and the Army Museum. He was also assigned...
to reorganise the Oral History Department, and more recently, as Chairman of the National Archives Advisory Committee, he advised on the integration of the Archives into the National Library. He is currently on the staff of the S Rajaratnam School of International Studies at the Nanyang Technological University and an adjunct staff of the History Department at the National University of Singapore. Among his publications is *Singapore, A 700-Year History: From Early Emporium to World City*, co-authored with Derek Heng and Tan Tai Yong.

**Lee Weng Choy**

is president of the Singapore Section of the International Association of Art Critics (AICA SG). His writing, which discusses contemporary art and culture, Southeast Asia and Singapore, has appeared in publications such as *Modern and Contemporary Southeast Asian Art, Over Here: International Perspectives on Art and Culture and Theory in Contemporary Art since 1985*. He is currently working on a collection of essays on artists, to be titled, *The Address of Art and the Scale of Other Places*. He was Artistic Co-Director of The Substation arts centre, and has taught at the School of the Art Institute of Chicago, the Chinese University of Hong Kong and the Sotheby’s Institute of Art, Singapore.

**Low Sze Wee**

is presently Director of Curatorial, Collections and Education at National Gallery Singapore. Initially trained as a lawyer, Low later graduated with a Masters in History of Art from the School of Oriental and African Studies, University of London. In 2007, he was awarded the National Heritage Board (NHB) Research Award for his contribution to scholarship on Singapore and Southeast Asian art history. Three of his exhibitions have garnered NHB Exhibition Awards: *Convergences—Chen Wen Hsi Centennial Exhibition* (2007), *The Big Picture Show* (2008, co-curated with Ong Zhen Min) and *Xu Beihong in Nanyang* (2009, co-curated with Chow Yian Ping). In 2013, Low was the first Singaporean to be named a fellow of the prestigious Clore Leadership Programme.

**Yvonne Low**

specialises in the modern and contemporary arts of Singapore, Malaysia and Indonesia. Her research interests include the cultural politics of art development, women artists and feminist art history, and the colonial histories of British Malaya and the Dutch East Indies. Low has published in books, peer-reviewed journals and exhibition catalogues, and is on the editorial committee of *Southeast of Now: Directions in Contemporary and Modern Art in Asia and Ambitious Alignments: New Histories of Southeast Asian Art*. She holds a PhD from the University of Sydney, and is currently a Lecturer in Asian Art at the University’s Power Institute and at the National Art School.

**Gael Newton**

is an independent curatorial consultant and researcher across several fields of interest, including photography, arts and the humanities. She researches Australian and Southeast Asian photography; and advises clients and galleries, archives and libraries on philanthropic initiatives and on the placement of artists and photographers’ collections and archives. She was a Senior Curator of Australian and International Photography at the National Gallery of Australia (NGA) in Canberra.

**Susie Protschky**

is Senior Lecturer in Modern History at Monash University. She researches colonialism, cultural history and visual culture, with a special focus on photography. The Dutch empire in the modern era is her field, particularly the Netherlands East Indies (colonial Indonesia). She is the author of *Images of the Tropics: Environment and Visual Culture in Colonial Indonesia* (KITLV Press/Brill 2011), and
Photographic Subjects: Monarchy, Photography and the Dutch East Indies (contracted to Manchester University Press). Her current project examines the human impact of natural and regime-made disasters in a contiguous field, through photographic representations of pain and suffering.

Venka Purushothaman is an art writer, academic and arts manager. Besides being deeply involved in the development of the arts and education of artists, he has researched and authored numerous art essays and monographs on artists. His 2013 book, The Art of Sukumara Bose: Reflections on South and Southeast Asia, won the 2015 International Convention of Asian Scholars’ Best Art Book Prize. Purushothaman is a member of the International Association of Art Critics, France (AICA), and a Fellow of the Royal Society of the Arts, UK (RSA). He is currently Provost at LASALLE College of the Arts, Singapore.

Somporn Rodboon is an internationally respected art historian, academic, author and curator. In 1995, she co-curated Asian Modernism: Diverse Developments in Indonesia, the Philippines, and Thailand. She was also one of the curators for the first and second Fukuoka Asian Art Triennale as well as the Asia Pacific Triennial of Contemporary Art and a number of significant exhibitions that brought Thai artists to the international arena. She presently lectures at different universities in Thailand, including Chiang Mai University, Silpakorn University and Mahasarakham University.

T.K. Sabapathy is an art historian, T.K. Sabapathy has published extensively on modern art and artists in Southeast Asia, and especially from Singapore and Malaysia. His articles, books, conference papers and exhibition catalogue texts are invaluable for the study of art in Southeast Asia and are esteemed in the scholarship in the field of art history in the region. He is currently an Adjunct Associate Professor in the Department of Architecture, National University of Singapore, where he teaches the history of art.

Marie-Odette Scalliet is a French art historian and Indonesianist based in the Netherlands. Ever since she took her doctoral degree on the landscape painter and architect Antoine Payen, Raden Saleh’s first teacher in Java, Scalliet has become a leading authority on 19th-century European artists active in the Dutch East Indies and Raden Saleh. She has published several extensive studies on the painter since 1999. She was previously a lecturer at Leiden University and a curator of South and Southeast Asian Manuscripts and Rare Books at its Library. Although she has retired, she continues to develop her career in academia as an independent researcher.

Seng Yu Jin is Senior Curator at National Gallery Singapore. His curatorial research extends to relatiornality, inter-discursivity, and exhibitions as productive fields of enquiry. Exhibitions he has curated and co-curated include From Words to Pictures: Art During the Emergency (2006), The Artists Village: 20 Years On (2008), FX Harsono: Testimonies (2009) and S. Sudjojono: Lives of Pictures (2014). A PhD candidate at the Asia Institute, University of Melbourne, he currently makes comparative studies of art histories in Southeast Asia, focusing on the region’s exhibition histories and collectivism. He was previously a lecturer at LASALLE College of the Arts, Singapore.

Aminudin TH Siregar is presently a PhD candidate at Leiden University. A curator and critic, his first book Blup Art! was published in 1999; subsequent books include New Art: After Non-Representational Painting in Bandung (2004) and Sang Ahli

Simon Soon focuses on 20th-century art in Southeast Asia in his research which spans comparative modernities and art historiography. His PhD thesis “What is Left of Art?” investigates the intersection between left-leaning political art movements and modern urban formations in Indonesia, Singapore, Thailand and the Philippines from the 1950s to the 1970s. It was completed at the University of Sydney. He is a co-editor of the Narratives of Malaysian Art, Vol. 4, and is also a member of the editorial collective of Southeast of Now: Directions in Contemporary and Modern Art in Asia, a new peer-reviewed journal. He is currently Senior Lecturer at the University of Malaya.

Adele Tan is Curator at National Gallery Singapore. Her research focuses on contemporary art in Southeast Asia and China, with a special interest in performative practices, photography and new media. She was formerly Assistant Editor at the British art journal Third Text and her articles have appeared in numerous scholarly publications and journals such as PAJ, Broadsheet, Yishu, Eyeline and Third Text, among others. She received her PhD in art history from The Courtauld Institute of Art, University of London.

Nora A. Taylor is Alsdorf Professor of South and Southeast Asian Art at the School of the Art Institute of Chicago (SAIC). She is the author of Painters in Hanoi: An Ethnography of Vietnamese Art (2004, 2009) and co-editor, with Boreth Ly, of Modern and Contemporary Southeast Asian Art: An Anthology (2012) and editor of Studies in Southeast Asian Art: Essays in Honor of Stanley J. O’Connor; she is the author of numerous articles on modern and contemporary Vietnamese art. Her exhibition projects include Changing Identity: Recent Work by Women Artists from Vietnam for the International Arts and Artists Organization (2007–2009) and, with Heather Lineberry, Breathing Is Free: 12,756.3; New Work by Jun Nguyen-Hatsushiba, for the Arizona State University (ASU) Art Museum and Betty Rymer Gallery at the SAIC (2009).

Ashley Thompson is a specialist in Southeast Asian Hindu-Buddhist arts, with particular expertise on Cambodian art and literature. She is the co-founder and editor (alongside Ang Choulean) of Udaya, a trilingual journal of Khmer Studies. Her publications include Calling the Souls: A Cambodian Ritual Text (2005), Angkor: A Manual for the Past, Present and Future (2006, with Eric Prenowitz and Ang Choulean) and Engendering the Buddhist State: Territory, Sovereignty and Sexual Difference in the Inventions of Angkor (2016). Thompson holds the Hiram W. Woodward Chair in Southeast Asian Art at the School of Oriental and African Studies, University of London, and is Senior Lecturer at the School of Fine Art, History of Art and Cultural Studies, University of Leeds.

Ushiroshoji Masahiro is a Professor of art history at the Faculty of Humanities, Kyushu University, a position he has held since 2002. Prior to this, he was Curator at the Fukuoka Art Museum and Chief-Curator at the Fukuoka Asian Art Museum, heading many exhibition projects by these institutions,

Adrian Vickers is Professor of Southeast Asian Studies at the University of Sydney. He has written extensively on Indonesian cultural history, especially on Bali. His first and best-known book is *Bali: A Paradise Created* (2012), which has been translated into a number of languages. Another of his books, *Balinese Art: Paintings and Drawings of Bali* (2012) was the first complete study on the subject. He is currently carrying out research on modern and contemporary Indonesian art with funding from the Australian Research Council and the Getty Foundation.

C.J.W.-L. Wee is Professor of English at the Nanyang Technological University, Singapore. His present research interest lies in the formation of and the relationship between contemporary visual art, theatre, popular culture and literature in Singapore and in East Asia. Wee is the author of *Culture, Empire, and the Question of Being Modern* (2003) and *The Asian Modern: Culture, Capitalist Development, Singapore* (2007), and the editor of *The Complete Works of Kuo Pao Kun, vol. 4: Plays in English* (2012). He has held Visiting Fellowships at a number of institutions, including the Society for the Humanities, Cornell University, and the Centre for the Study of Developing Societies, Delhi, India.

June Yap is a curator and art historian based in Singapore. Her curatorial projects include *No Country: Contemporary Art for South and Southeast Asia* for the Guggenheim UBS MAP Global Art Initiative (New York, Hong Kong, Singapore), *The Cloud of Unknowing* at the 54th Venice Biennale (Italy), *Das Paradies ist Anderswo / Paradise is Elsewhere* at Institut für Auslandsbeziehungen (ifa) (Germany), and *Bound for Glory* at the National University of Singapore (NUS) Museum. She is the author of *Retrospective: A Historiographical Aesthetic in Contemporary Singapore and Malaysia*, and a curator at the Singapore Art Museum.

Yeo Mang Thong is a Singaporean scholar and senior educator. His 1992 publication *Xinjiapo zhanqian huaren meishushi lunji* (Essays on the History of Pre-War Chinese Painting in Singapore) is one of the most well-cited and important reference for scholars in the field. A second publication, *Liudong qianyi zai di jingli: Xinjiapo shijue yishu xianxiang 1886–1945* (Migration, Transmission, Localisation: Visual Art in Singapore, 1866–1945) builds on his earlier book on pre-war Chinese art history and is being published in Chinese and English. He holds a Master of Arts in Chinese Studies from the National University of Singapore, and was awarded a National Day Commendation Medal in 1996.