

## **Annex 1: Programme Information & Highlights**

### **About Curating Lab 2012**

Curating Lab 2012 offers final year tertiary students, recent graduates and young curators exposure into curatorial perspectives and practices. Organised by NUS Museum in partnership with the National Arts Council, this six-month programme begins with a curatorial-intensive designed as a workshop, and followed by internship assignments. Participants are guided by facilitators and mentors, working towards a final exhibition project. The programme centres on curatorial heterogeneities and contingencies, to be addressed as practices informed by conceptions of the nation and the global, spaces and their contexts, where modalities of practice are shaped and positions defined.

### **Phase 1: Curatorial-Intensive**

Date: 30 July – 6 August 2012

As an introduction to curatorial practice, the ***Curatorial-Intensive*** will consist of lectures, tutorials, and field trips to art spaces. Participants are to recognise fluidity of curatorial perspectives, informed by the dynamics between curators, artists, objects, institutions and their contexts. The workshop will emphasise discussions and dialogue, where tutorials will be complemented by journal writing and presentations.

#### **Lead Facilitators**

**Patrick D. Flores** is Professor of Art Studies at the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003 and Curator of the Vargas Museum in Manila. He is Adjunct Curator at the National Art Gallery, Singapore. He was one of the curators of *Under Construction: New Dimensions in Asian Art* in 2000 and the Gwangju Biennale (Position Papers) in 2008.

**Heman Chong** is an artist, curator and writer. His art practice involves an investigation into the philosophies, reasons and methods of individuals and communities imagining the future. Charged with a conceptual drive, this research is then adapted into objects, images, installations, situations or texts. He participated in the 2<sup>nd</sup> Singapore Biennale (2008), Busan Biennale (2004) and represented Singapore at the 50<sup>th</sup> Venice Biennale (2003). He previously co-facilitated ***Curating Labs 2009*** and co-curated the accompanying *Curating Labs: 100 Objects (Remixed)* exhibition.

#### **Workshop Invited Speakers**

**Cosmin Costinas** is the Executive Director of Para/Site Art Space (Hong Kong) and its first Outset Curator of Contemporary Art. He was formerly a Curator at BAK, basis voor actuele kunst (Utrecht) and an advisory board member of Patterns/Erste Foundation (Vienna). He co-curated the 1<sup>st</sup> Ural Industrial Biennial and was the editor of documenta 12 Magazines from 2005-2007. He has taught and lectured at various universities and art academies in Europe and China.

**Pauline J. Yao** is an independent curator and scholar based in Beijing and Hong Kong. Previously, Yao co-founded the Arrow Factory in Beijing, and was a co-curator of the Shenzhen-Hong Kong Bi-City Biennale of Architecture and Urbanism in 2009

## **Phase 2: Internship**

Date: 13 August – 2 November 2012

With the completion of the workshop, programme participants will embark on a 3-month ***Internship*** programme where they will be afforded the opportunity to work closely with practitioners across different spectrums of the arts & heritage industry, developing practical work skills to build upon the theoretical foundations from the workshop. Participants will get to join in on-going work and develop a new project under the auspices of the institution, and according to its mandate.

### **Participating Institutions**

**NUS Museum's** mission is to actively facilitate the intellectual and cultural life of the NUS community. Focusing primarily but not exclusively on Southeast Asian art and culture, the Museum contributes to and facilitates the production, reception, and preservation of knowledge through collections development and curatorial practice, developing partnerships within NUS, the cultural and heritage industry, and the global knowledge community.

**Singapore Art Museum (SAM)** advocates and presents contemporary art practices of Singapore and the Southeast Asian region. Opened in January 1996 as a museum under the National Heritage Board of Singapore, SAM has amassed one of the world's largest public collections of modern and contemporary Southeast Asian artworks, with a growing component in international contemporary art. Since 2009, SAM has focused its programming and collections development initiatives around contemporary Southeast Asian art, and art practices. Through strategic alliances with arts and cultural institutions and community organisations, SAM facilitates visual arts education, exchange, research and development within the region and internationally. SAM also organised the Singapore Biennale 2011.

**Future Perfect** works with an international roster of contemporary artists. With extensive knowledge and experience in the Asian region and beyond, Future Perfect provides international promotion and representation for contemporary artists, as well as research and advice for collectors, institutions and curators. The gallery boasts extensive international networks in Europe, Australia and Southeast Asia. It is committed to advancing the practice of the most dynamic and innovative contemporary artists, working across a wide range of traditional and non-traditional media.

### **Institutional Mentors**

**Shabbir Hussain Mustafa** is a Curator with NUS Museum. His approach to understanding the arts has centred heavily on engaging with different archives of thinking and writing, all in an attempt at opening up the archives to multivariate struggles of perception and reading. His latest exhibition projects include *Tautology of Memory | Rupal Shah* (2012), *Writing Power | Zulkifli Yusoff* (2011), *Camping & Tramping through the Colonial Archives: The*

*Museum in Modern Malaya* (2011) and *The Sufi and the Bearded Man: Remembering a Keramat in Contemporary Singapore* (2011).

**Tan Siuli** is Assistant Director of Programmes and Curator at the Singapore Art Museum, and oversees its Indonesia collection and Education portfolio. She holds a Masters in Art History from University College London, UK, a BA in Literature and Art History from the University of Nottingham, UK, and a Postgraduate Diploma in Education from the National Institute of Education, Singapore. Her past exhibitions include *Chimera (The Collectors Show: Asian Contemporary Art from Private Collections)*, *Classic Contemporary: Contemporary Southeast Asian Art from the Singapore Art Museum Collection*, *The President's Young Talents 2009*, and *FX Harsono: Testimonies*.

**Dr David Teh's** research centres on contemporary art in Southeast Asia. From 2005-09, he was an independent critic and curator based in Bangkok. His recent projects have included *The More Things Change...* (5th Bangkok Experimental Film Festival, 2008); *Unreal Asia* (55. Kurzfilmtage Oberhausen, Germany, 2009); *Itineraries: 3 Young Contemporaries* (VWFA, Kuala Lumpur, 2011); and *Video Vortex #7* (Yogyakarta, 2011).

## **Phase 2: Regional Field Trip**

Date: 10-12 September 2012

Organised during the internship period, the **Regional Field Trip** aims to expose participants to international curatorial practice, provide international networking opportunities and allow participants to put into context curatorial practices in Singapore with the Southeast Asian region. The field trip programme will be co-organised between NUS Museum and **Soemardja Gallery, Institut Teknologi Bandung (ITB)**.

### **Participating Institution**

**Soemardja Gallery**, as the oldest university gallery in Indonesia, serves as an educational complement to Institut Teknologi Bandung (ITB)'s Department of Fine Art and as a cultural resource for the institute and art communities in Bandung. The gallery is a place for contemporary art exhibitions and serves as a platform for students to learn and study the management of exhibitions and art programmes through curatorial and volunteer projects.

## **Phase 3: Final Exhibition Project**

During the internship, all groups of participants are to develop a final project within the auspices and according to the mandate of their attached institution. Participants will be tasked to manage all facets of the exhibition and will be mentored by a curator within their respective institutions. The project should be exhibitionary in nature and will be presented at the end or after the internship period.

### **Common Programmes**

During the internship period, participants will gather together at certain junctures for common programmes such as lectures, screenings, field trips and conferences. These common programmes may be organised by the participants or participating institutions and will be announced in due time. Confirmed common programmes at this point of time include:

#### **University Museum and Collections (UMAC) Conference 10 – 12 October 2012**

Participants will be able to attend the UMAC Conference 2012, held in Singapore and organised by NUS Museum and the National University of Singapore. A Southeast Asian first, the conference is an excellent opportunity for Southeast Asian university museums, students, academics and museum-heritage industry professionals to engage with the global university museums community.

The theme of the accompanying conference in Singapore is "Encountering Limits: The University Museum". Drawing on perspectives in museum studies and practice, this conference seeks to explore the evolving tensions that inhabit the condition of globalization as it poses new challenges to the practice of museology within the university landscape. Exploring the 'limits' of the 'university museum project', the conference will reconsider strategies

adopted by university museums and galleries by drawing on the experiences of museum professionals.

**Roundtable with Professor Apinan Poshyananda**  
**11 October 2012**

Featuring Professor Apinan Poshyananda, Deputy Permanent Secretary of the Ministry of Culture, Thailand, participants will have the rare opportunity to interact with him in a closed-door session, against the backdrop of the 2012 University Museums and Collections (UMAC) International Conference organised by NUS Museum. A renowned curator and writer, Prof. Apinan Poshyananda is the author of books on art in Thailand, most notably *Modern Art in Thailand* (Oxford University Press, 1992) and *Contemporary Art in Asia: Traditions/Tensions* (The Asia Society, 1996). He has also curated exhibitions on contemporary art in Asia, Australia, Europe, and USA.