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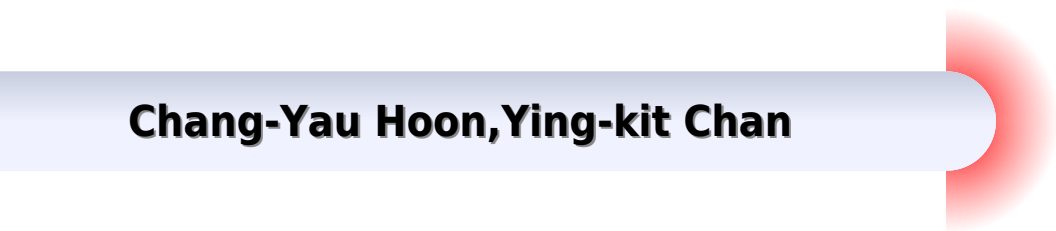
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Re Connecting Selected Writings On Singapore Art And Art Criticism

Chang-Yau Hoon, Ying-kit Chan



Re Connecting Selected Writings On Singapore Art And Art Criticism:

Re-connecting Kang Liu, Ho Ying Ho, 2005 Liu Kang 1911 2004 and Ho Ho Ying 1936 are important painters in Singapore's art history. But along with their creative practices they also played key roles as art writers and critics. These selected writings mostly drawn from the Chinese language press document important phases in Singapore's art history. **Cinema and Television in Singapore** Kenneth Paul Tan, 2008 Through close readings of contemporary made in Singapore films by Jack Neo, Eric Khoo and Royston Tan and television programs Singapore Idol, sitcoms and dramas, this book explores the possibilities and limitations of resistance within an advanced capitalist industrial society whose authoritarian government skillfully negotiates the risks and opportunities of balancing its on-going nation building project and its aeglobal city aspirations. This book adopts a framework inspired by Antonio Gramsci that identifies ideological struggles in art and popular culture but maintains the importance of Herbert Marcuse's one-dimensional society analysis as theoretical limits to recognize the power of authoritarian capitalism to subsume works of art and popular culture even as they attempt consciously even at times successfully to negate and oppose dominant hegemonic formations. **Governing Global-City Singapore** Kenneth Paul Tan, 2016-12-19 This book provides a detailed analysis of how governance in Singapore has evolved since independence to become what it is today and what its prospects might be in a post Lee Kuan Yew future. Firstly it discusses the question of political leadership, electoral dominance and legislative monopoly in Singapore's one-party dominant system and the system's durability. Secondly it tracks developments in Singapore's public administration critically analysing the formation and transformation of meritocracy and pragmatism, two key components of the state ideology. Thirdly it discusses developments within civil society focusing in particular on issues related to patriarchy and feminism, heteronormativity and gay activism, immigration and migrant worker exploitation and the contest over history and national narratives in academia, the media and the arts. Fourthly it discusses the PAP government's efforts to connect with the public including its national public engagement exercises that can be interpreted as a subtler approach to social and political control. In increasingly complex conditions the state struggles to maintain its hegemony while securing a pre-eminent position in the global economic order. Tan demonstrates how trends in these four areas converge in ways that signal plausible futures for a post-LKY Singapore. *Retrospective* June Yap, 2017-08-15 Developed as an exploratory study of artworks by artists of Singapore and Malaysia, *Retrospective* attempts to account for contemporary artworks that engage with history. These are artworks that reference past events or narratives of the nation and its art. Through the examination of a selection of artworks produced between 1990 and 2012, *Retrospective* is both an attribution and an analysis of a historiographical aesthetic within contemporary art practice. It considers that by their method and in their assembly these artworks perform more than a representation of a historical past. Instead they confront history and its production, laying bare the nature and designs of the historical project via their aesthetic project. Positing an interdisciplinary approach as necessary for understanding the

historiographical as aesthetic Retrospective considers not only historical and aesthetic perspectives but also the philosophical by way of ontology in order to broaden its exposition beyond the convention of historical and contextual interpretation of art Yet in associating these artworks with a historiographical aesthetic this exposition may be regarded as a historiographical exercise in itself affirming the significance of these artworks for the history of Singapore and Malaysia In short which history rarely is Retrospective is about the art of historicisation and the historicisation of art

State And The Arts In Singapore, The: Policies And Institutions Terence Chong, 2018-08-13 This book covers Singapore's key arts policies and art institutions which have shaped the cultural landscape of the country from the 1950s to the present The scholars and experts in this volume critically assess arts policies and arts institutions to collectively provide an overview of how arts and culture have been deployed by the state The chapters are arranged chronologically to cover milestone events from the forging of Malayan culture the government's anti yellow culture campaign the use of culture for tourism the setting up of the Advisory Council on Arts and Culture the Renaissance City Report the setting up of the School of the Arts and others Putting to rest the notion that Singapore is a cultural desert this volume is valuable reading for students of cultural policy policy makers who seek an understanding of Singapore's cultural trajectory and for international readers interested in Singapore's arts and cultural policy

Histories, Practices, Interventions: A Reader In Singapore Contemporary Art Jeffrey Say, Yu Jin Seng, 2023-01-30 Histories Practices Interventions A Reader in Singapore Contemporary Art brings together key writings about ideas practices issues and art institutions that shape the understanding of contemporary art in Singapore This reader is conceived as an essential resource for advancing critical debates on post independence Singapore art and culture It comprises a total of thirty three texts by art historians art theorists art critics artists and curators In addition there is an introduction by the co editors Jeffrey Say and Seng Yu Jin as well as three section introductions contributed by Seng Yu Jin artist curator and writer Susie Wong and art educator and writer Lim Kok Boon Bundle set A Reader in Singapore Modern and Contemporary Art

Chua Ek Kay Low Sze Wee, 2015 Chua Ek Kay is regarded as one of Singapore's leading ink practitioners celebrated for his distinctive visual vocabulary that bridges Chinese ink painting traditions and Western aesthetics The catalogue Chua Ek Kay After the Rain accompanies an exhibition at National Gallery Singapore that gathers a collection of works presenting momentous inflections in over three decades of the artist's prolific practice Essays illuminate Chua Ek Kay's approaches to ink painting and underscore his contributions to its development in Singapore The catalogue also includes a heretofore unpublished manuscript interview by Chua discovered posthumously in his study as well as reflections by Mrs Chua Ek Kay

Singapore Kenneth Paul Tan, 2018-08-30 Contemporary Singapore is simultaneously a small postcolonial multicultural nation state and a cosmopolitan global city To manage fundamental contradictions the state takes the lead in authoring the national narrative This is partly an internal process of nation building but it is also achieved through more commercially motivated and outward facing efforts at nation and city branding Both sets of processes

contribute to Singapore's capacity to influence foreign affairs if only for national self preservation For a small state with resource limitations this is mainly through the exercise of smart power or the ability to strategically combine soft and hard power resources

Contesting Chineseness Chang-Yau Hoon, Ying-kit Chan, 2021-03-15 Combining a historical approach of Chineseness and a contemporary perspective on the social construction of Chineseness this book provides comparative insights to understand the contingent complexities of ethnic and social formations in both China and among the Chinese diaspora in Southeast Asia This book focuses on the experiences and practices of these people who as mobile agents are free to embrace or reject being defined as Chinese by moving across borders and reinterpreting their own histories By historicizing the notion of Chineseness at local regional and global levels the book examines intersections of authenticity authority culture identity media power and international relations that support or undermine different instances of Chineseness and its representations It seeks to rescue the present from the past by presenting case studies of contingent encounters that produce the ideas practices and identities that become the categories nations need to justify their existence The dynamic fluid representations of Chineseness illustrate that it has never been an undifferentiated whole in both space and time Through physical movements and inherited knowledge agents of Chineseness have deployed various interpretive strategies to define and represent themselves vis vis the local regional and global in their respective temporal experiences This book will be relevant to students and scholars in Chinese studies and Asian studies more broadly with a focus on identity politics migration popular culture and international relations The Chinese overseas often saw themselves as caught between a rock and a hard place The collection of essays here highlights the variety of experiences in Southeast Asia and China that suggest that the rock can become a huge boulder with sharp edges and the hard places can have deadly spikes A must read for those who wonder whether Chineseness has ever been what it seems Wang Gungwu University Professor National University of Singapore By including reflections on constructions of Chineseness in both China itself and in various Southeast Asian sites the book shows that being Chinese is by no means necessarily intertwined with China as a geopolitical concept while at the same time highlighting the incongruities and tensions in the escapable relationship with China that diasporic Chinese subjects variously embody expressed in a wide range of social phenomena such as language use popular culture architecture and family relations The book is a very welcome addition to the necessary ongoing conversation on Chineseness in the 21st century Ien Ang Distinguished Professor of Cultural Studies Western Sydney University

Intersections, Innovations, Institutions: A Reader In Singapore Modern Art Jeffrey Say, Yu Jin Seng, 2022-09-29 *Intersections Innovations Institutions A Reader in Singapore Modern Art* is the second of two volumes of readers which the editors had published on Singapore art The first volume *Histories Practices Interventions A Reader in Singapore Contemporary Art* was published in 2016 Like the first volume *Intersections Innovations Institutions* brings together historically important writings but the scope is on modern artistic practices in Singapore from the 19th century to the 1980s The aim of this book is to make these

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