**Course Outline for HR2007 Contemporary southeast asian art**

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| **Academic Year** | 2024-2025 | **Semester** | 2 |
| **Course Coordinator** | Dr. iola Lenzi iola.lenzi@ntu.edu.sg  |
| **Course Code** | HR2007 |
| **Course Title** | Contemporary Southeast Asian Art  |
| **Pre-requisites** | Nil |
| **No of AUs** | 4 |
| **Contact Hours** | 39 hours |
| **Location**  | LHS-TR (The Hive) |
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| **Course Aims** |
| This course explores the development of contemporary art across Southeast Asia from the 1970s to the present, contextualised within the region’s complex socio-political history. Covering Singapore and countries beyond, visual forms of all media, including installation, performance, and video are examined to understand how artists from economically and politically diverse regional societies have produced pieces revealing transregionally-connected expressive approaches specific to Southeast Asia. Through artwork analysis, in tandem with critical reading of assigned texts, students will develop visual literacy of regional contemporary art (particularly its themes and audience-engaging methods), and access to the art historical debates that distinguish Southeast Asian contemporary art in the global contemporary art arena.  |
| **Intended Learning Outcomes (ILO)** |
| By the end of the course, you will be able to:1. Describe the evolution of Southeast Asian contemporary art in relation to evolving social contexts. 2. Recognise and explain the aesthetic and art historical importance of key Singaporean and Southeast Asian contemporary artworks, and be familiar with core artists and artist groups. 3. Apply techniques of visual and contextual analysis and comparison, along with art historical research methods, to unfamiliar Southeast Asian artworks across a range of media and genres.4. Engage in class discussions, respond to reading materials and peer presentations in a constructive manner. 5. Identify questions in Southeast Asian contemporary art history supported by artworks, towards developing a structured research paper written in a clear and cohesive manner.  |
| **Course Content** |
| **The Region of Southeast Asia**The course begins by locating contemporary Southeast Asian art in its geographic and historical setting. The region as a transnational frame for national art histories (Singapore, Indonesian, Malaysian, Thai and so on) is justified by Southeast Asian societies’ shared experiences and regionally-comparable cultures. **From Modern to Contemporary**Next, the transition from modern mimetic painting to contemporary forms is covered through key examples, stressing linkages between social change and expressive developments—manifested by new critical perspectives and approaches to circulation and reception. **Major themes and expressive strategies of Southeast Asian contemporary art**Thematic lectures, illustrated by core works of the field, cover central topics such as: gender politics and sexuality; history and memory; early artists’ collectives such as The Artists Village; conceptual idioms emerging from local contexts; aspects of local tradition enlisted for critical purpose; urban/rural tensions; regional artists’ networks, particularly for performance art, and others. Through topical lectures, students discover Southeast Asian art’s combined aesthetic and conceptual tactics that are idiosyncratic to the region. **Transnational perspective**By deconstructing and comparing works made over decades and vast geographies, students access a transnationally-shared story of Southeast Asian contemporary art that initially evolved outside institutional frameworks. While art histories are often national, this course has a transnational scope to illuminate how comparable conditions in nation-building and globalising Southeast Asia influenced artists’ aesthetic, material, and audience-centric critical modes to constitute the region’s contemporary art. **Class and course assignments:**The learning methodology is consistent across lectures: Southeast Asian art history is examined through topics that are fleshed out with interpretative field scholarship and familiarisation with core artworks, analysed visually and contextually. Emphasis is placed on definitions of key terms in the Southeast Asian context. **Readings:**Readings by art historians, critic/curators, and other scholars will be assigned for discussion in most classes, accessible in pdf form on a shared drive. Readings provide background for the lecture, signal discourse issues linked to the lecture, or argue alternate approaches to the topic covered in that day’s lecture. Assigned texts will be discussed in class, and will serve as a referencing basis for semester written work. **Written assignment:**At weeks 6-7, you will submit a written draft outline and topic of your semester paper (unmarked, but mandatory to obtain instructor feedback). Developed from this draft, you will write a short academic paper on artworks or an art historical issue relevant to Southeast Asian contemporary art (this can touch on exhibitions, art historical narratives, or other). You will apply the art historical knowledge and analytical tools developed during the course. Topics are self-generated in discussion with the instructor.**Oral presentations**: Weeks 1 and 2 you will form groups with peers to prepare a formal end-of-semester research presentation on a proposed topic, to be discussed with the instructor. **Tutorial-type oral group exercises:**Over the course period, to hone visual literacy and communication skills, in the last part of the class, you will work collectively with peers to analyse and locate artworks within a social context and historical discourse. The instructor will engage with students to evaluate progress, and groups will briefly present their appraisals orally to their class-mates. **Local field-trip for putting looking & analysing skills into practice**Conditions permitting, a class field-trip to a Singapore artist’s studio, a museum, or a gallery will be scheduled to put learned skills into practice with real artworks. As you gain art historical understanding, through these assignments you will develop the ability to clearly communicate critical arguments supported by visual analysis, and be able to locate art a) in its social and cultural context b) within regional art history, applicable to oral presentations and writing formats such as exhibition reviews and academic papers. |
| **Assessment (includes both continuous and summative assessment)** |
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| **Component** | **ILO Tested** | **Programme LO**  | **Weighting** | **Team/Individual** | **Assessment Criteria** |
| **Continuous Assessment group** **presentation**: * Relevance of topic 10%
* Delivery skills: Organisation, clarity of arguments, analysis 15%
* Visual presentation of power-point or other modes of delivery 5%
 | 1,2,3,4 | -- | 30 | Group | Appendix 1 |
| **Research paper:**Academic paper of roughly 3000 words discussing a contemporary Southeast Asian art historical issue or artworks * Draft outline and topic (week 6) ungraded **but necessary for instructor feedback.**
* Language Clarity and coherent structure 25%
* Application of class material, analytical and historical tools, and thoughtful usage of research and texts 25%
 | 1,2,3,5 | -- | 50 | Individual | Appendix 1 |
| **Continuous Assessment:** Participation and constructive contribution to discussions of readings and post-lecture tutorials with peers 20%  | 1,2,3,4 | -- | 20 | Individual | Appendix 1 |
| Total | 100% |  |  |

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| **Formative feedback** |
| You will receive in-class verbal feedback individually (where appropriate) and in groups: when you contribute to discussions on the assigned readings; when presenting group work in your end of semester research presentation; in end-of-class discussions (tutorial form). You will receive individual verbal or written feedback from your instructor on your topic and draft outline for your semester paper. You will receive written feedback from your instructor on your semester paper. Office hours (virtual communication) will be established throughout the course period making the instructor accessible outside class hours to answer questions and provide additional readings.  |
| **Learning and Teaching approach** |
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| **Approach** | **How does this approach support you in achieving the learning outcomes?** |
| Lecture | You access historical and contextual knowledge of the field through introduction to Southeast Asian contemporary art’s historical emergence and evolution; the field’s theoretical debates; its key artists; art historians and curators.  |
| Tutorials | Forming small groups, via discussion with your peers and instructor, you will develop collective critical enquiry skills by orally presenting your ideas on field issues and concepts.  |
| Group presentation  | By researching and presenting your findings to your peers, and viewing your classmates’ presentations, you will develop research skills, analysis skills, critical skills (questioning), and collaborative presentation skills, expanding your understanding of the field and ability to communicate effectively. |
| Written Paper | Writing an academic paper, you will put into practice research and structuring skills, and your ability to connect artwork analysis with wider field issues, to present a clear enquiry or argument.  |

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| **Reading and References** |
| Antoinette, Michelle. “Endurance and Overcoming in the Art of Amron Omar and Melati Suryodarmo: Invoking Uncommon Alignments for Contemporary Southeast Asian Art History.” *Southeast of Now: Directions in Contemporary and Modern Art in Asia* 1, no. 1 (March 2017): 81-129. Berghuis, Thomas J. “Ruangrupa: what could be ‘art to come’?”. *Third Text* 25, no.4 (2011): 395-407.Ching, Isabel. “Tracing (Un)certain Legacies: Conceptualism in Singapore and the Philippines. In *Histories, Practices, Interventions: A Reader in Singapore Contemporary Ar*t, edited by Jeffrey Say and Seng Yu Jin, 49-61. Singapore: Institute of Contemporary Arts, 2016. Clark, John. “What Modern and Contemporary Asian Art Is [or is Not] The View from MOMA and the View from Asia.” In Eye of the Beholder: Reception, Audiences and Practice of Modern Asian Art, edited by John Clark, Maurizo Peleggi and T.K. Sabapathy, 295-317. Sydney: Wild Peony, 2006. Datuin, Flaudette May V. “Women Imaging Women: Feminine Spaces, Dissident Voices -Categories for a Feminist Intervention in the Art Histories of Southeast Asia”. In *Text & Subtext: Contemporary Art and Asian Women*, 16–31. Singapore: Earl Lu Gallery, LASALLE College of the Arts, 2000. Evers H.D. and R. Korff. “The Cultural Construction of Malay Cities”. In *Southeast Asian Urbanism: The Meaning and Power of the Social Space*, eds. H.D. Evers and R. Korff. Singapore: ISEAS, 2000.Ewington, Julie. “Five Elements: An Abbreviated Account of Installation Art in Southeast Asia”, *Art AsiaPacific* 2, no. 1 (1995): 108–15. Hoffie, Pat. “The Irreverent Contemporary and Radical Tradition.” In *Contemporary Asian Art and Exhibitions- Connectivities and World-making*, edited by Michelle Antoinette and Caroline Turner, 109-128. Canberra: Australian National University Press, 2014. Juliastuti, Nuraini. “Moelyono and the Endurance of Arts for Society”, *Afterall: A Journal of Art, Context, and Enquiry* 13 (Spring/Summer 2006): 3-7. Kee, Joan. “The Commons of Contemporary Southeast Art”. *Singapore Biennale 2016: An Atlas of Mirrors*, 22-29. Singapore: Singapore Art Museum, 2015.Khoo, Paul. “Beyond Souvenirs: Review of Indonesian art at ZKM, Louis Vuitton Paris, and Cemeti”. *Glossary: Journal of the Institute of Contemporary Arts Singapore* (2012): 64-71. Kwok, Kian-Woon, Lee Wen, C.J W.-L. Wee et al. *The Artists Village 20 Years On*. Singapore: Singapore Art Museum and The Artists Village, 2009 Labrador, Ana P. “Manila Landscapes and Lives in Contemporary Art. In *Faith + The City*, 21-30. Kuala Lumpur: VWFA/Earl Lu Gallery-LASALLE-SIA College of the Arts, 2000. Lenzi, Iola. *Power, Politics and the Street: Contemporary Art in Southeast Asia after 1970.* London: Lund Humphries, 2024. Lenzi, Iola. “Conceptual Strategies in Southeast Asian Art: A local narrative.” In *Concept Context Contestation: Art and the collective in Southeast Asia*, 10-25. Bangkok: Bangkok Art and Culture Centre, 2014. Lenzi, Iola. “Looking Out: How Queer Translates in Southeast Asian Contemporary Art”. Australian National University *Intersections: Gender and Sexuality in Asia and the Pacific* 38(2015). <http://intersections.anu.edu.au/issue38/lenzi.html>Nadarajan, Gunalan. “Not Modern: Theses on Contemporary Art”. In *Histories, Practices, Interventions: A Reader in Singapore Contemporary Ar*t, edited by Jeffrey Say and Seng Yu Jin, 72-79. Singapore: Institute of Contemporary Arts, 2016. Piotrowski, Piotr. “Writing on Art after 1989.” In *The Global Contemporary and the Rise of New Art Worlds*, edited by Hans Belting, Andrea Buddensieg and Peter Weibel, 202-207. Karlsruhe and London: ZKM Centre for Art and Media and MIT Press, 2013.Poshyananda, Apinan et al. *Contemporary Art in Asia: Traditions/Tensions*. New York: Asia Society Galleries, 1996.Poshyananda, Apinan “Con Art” Seen from the Edge: The meaning of conceptual art in South and Southeast Asia.” In *Global Conceptualism: Points of origin 1950s-1980s,* 143–148. New York: Queens Museum of Art, 1999.Reid, Anthony. “Preface” and “The Southeast Asian Region in the World.” In *A History of Southeast Asia: Critical crossroads*, xvii–xxi; and 413–422*.* Oxford: Wiley Blackwell, 2015.Sabapathy, T.K. “Developing Regionalist Perspectives in Southeast Asian Art Historiography.” In *Contemporary Art in Asia: A Critical Reader*, edited by Melissa Chiu and Benjamin Genocchio, 47-61. Cambridge, Massachusetts: MIT Press, 2011**.**Sabapathy, T.K.. “Thoughts on the Contemporary and History in Southeast Asian Art.” In *Intersecting Histories: Contemporary Turns in Southeast Asian Art*, edited T.K. Sabapathy, 36-82. Singapore: ADM, Nanyang Technological University, 2012.Schmidt, Leonie. “Unearthing the Past and Re-imagining the Present- Contemporary Art and Muslim Politics in a Post-9/11 World.” In *Globalization and Modernity in Asia: Performative Moments*, edited by Chris Hudson and Bart Barendregt, 71-88. Amsterdam: Amsterdam University Press, 2018.Seng, Yu Jin. “The Primacy of Exhibitionary Discourses: Contemporaneity in Southeast Asian art, 1992 – 2002.” In *Intersecting Histories: Contemporary turns in Southeast Asian art*, edited by T.K. Sabapathy, 116–125. Singapore: ADM, Nanyang Technological University, 2012Smith, Terry. *Contemporary Art World Currents*. Upper Saddle River: Prentice Hall, 2011.Tatehata, Akira. “Art as Criticism”. In *Diverse Development in Indonesia, the Philippines, and Thailand,* edited by Tatehata et al., 200-203. Tokyo: The Japan Foundation Asia Centre, 1995Taylor, Nora. “Who Speaks for Southeast Asian Art.” In *Modern and Contemporary Southeast Asian Art: An Anthology*, edited by Nora Taylor and Boreth Ly, 1-13. Ithaca: Cornell University Press, 2012.Thompson, Ashley. “Mnemotechnical Politics: Rithy Panh’s cinematic archive and the return of Cambodia’s past.” In *Modern and Contemporary Southeast Asian Art: An* Anthology, edited by Nora Taylor and Boreth Ly, 225-40. Ithaca: Cornell University Press, 2012. Turner, Caroline. “Indonesia: Art, freedom, human rights and engagement with the West”. In *Art and Social Change: Contemporary Art in Asia and the Pacific*, edited by Caroline Turner, 196-217. Canberra: Pandanus Books, 2005. Turner, Caroline and Jen Webb. *Art and Human Rights: Contemporary Asian Contexts*. Manchester: Manchester University Press, 2016. (Chapter 3 “War, violence and divided societies”) Wee, C.J. W.-L. “Body and Communication: the ‘ordinary’ art of Tang Da Wu”. *Theatre Research International* 42, no. 3 (2018): 286-306.  |
| **Course Policies and Student Responsibilities** |
| **(1) General**You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities. **(2) Punctuality**You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed absent and will not be able to sign on the attendance register. **(3) Absenteeism**In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU’s approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.  |
| **Academic Integrity** |
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| **Course Instructors** |
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| **Instructor** | **Office Location** | **Phone** | **Email** |
| TBA |  |  |  |

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| **Planned Weekly Schedule\***\*Subject to adjustment by instructor according to students’ progress, public holidays, and unforeseeable circumstances such as public health matters. A revised schedule will be issued to students at the start of the semester.

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| **Week** | **Topic** | **Course LO** | **Readings/ Activities** |
| 116 Jan | **Introduction to Southeast Asian Contemporary Art: diverse societies, shared histories, the region as frame** Course outline and teaching methodology. Transnational approach, region as a frame for national narratives of art, key terms and definitions.  | 4 | **Introductory Lecture** **In-Class Discussion:** personal interests; prior studies of Asian art history and art-making experience; understanding of Southeast Asian contemporary art within global contemporary art.Instructor will explain how students can optimise the various readings and learning tools provided for HR2007, and will present the class assignments. Class discussion and formation of study/research groups will follow. |
| 223 Jan | **The Contemporary Turn: art and social change in Southeast Asia** How modern painting transitioned to contemporary art, comparing art from different locales and time-frames to discern shared approaches. Considering plural discourses of dating for the contemporary turn.  | 1,4 | **Lecture** **Class Discussion:** assignedreadings **Instructor-led class exercise** in visual and contextual artwork reading  |
| 330 Jan | **Stealing Public space: The Artists Village and art’s shifting function and forms in Singapore practice and beyond** performativity, public space, audience-engagement strategies, artist networks in early Southeast Asian contemporary art.  | 1,2,4 | **Lecture** **Class Discussion:** assignedReadings**Instructor-led class exercise** in visual and contextual artwork reading  |
| 46 Feb | **Art and the Street in Indonesia: new modes of circulation and audience mobilisation** Artistic developments outside institutional frameworks‑oppositional or adaptive methodologies? | 1,2,3,4 | **Lecture****In-Class Discussion**: AssignedReadings **Instructor-led class exercise** in visual and contextual artwork readingGroups discuss their group presentation ideas with instructor  |
| 513 Feb | **Conceptual Strategies in Southeast Asian contemporary art** | 1,2,3,4 | **Lecture****In-Class Discussion**: AssignedReadings**Instructor-led class exercise** in visual and contextual artwork reading **Groups review progress of their presentation with instructor** |
| 620 Feb | **Gender Politics, Sexuality, and the Body in Southeast Asian Contemporary Art** | 1,2,3,4 | **Lecture****In-Class Discussion**: AssignedReadings **Instructor-led class exercise** in visual and contextual artwork readingGroups discuss progress of their presentation with instructor**Clarifications on paper outline and topic for submission** |
| 727 Feb | **The rural/urban tension in Southeast Asian Contemporary Art****----------------------------------------------------****READING WEEK**  | 1,2,3,4 | **Lecture****In-Class Discussion**: AssignedReadings**Instructor-led class exercise** in visual and contextual artwork reading **Groups review progress of their presentation with instructor****Instructions given for individual student consultation sign-up.** **------------------------------------------------**From 10 March, individual student consultations with instructor regarding semester paper, schedule tbd |
| 812 Mar | **History and Memory in Southeast Asian Contemporary Art**  | 1,2,3,4 | **Lecture****In-Class Discussion**: AssignedReadings**Instructor-led class exercise** in visual and contextual artwork reading **Groups review progress of their presentation with instructor** |
| 919 Mar | * **NOT Nostalgia: how “tradition” is mobilised for critical purpose in Southeast Asian contemporary art**
 | 1,2,3,4 | **Lecture** **In-Class Discussion**: AssignedReadings**Instructor-led class exercise** in visual and contextual artwork reading **Groups review progress of their presentation with instructor** |
| 1026 Mar | **When the Margins Become Canon: a historical view of plural discourses of contemporary Southeast Asian art**  | 1,2,3,4 | **Lecture****In-Class Discussion**: AssignedReadings**Groups review progress of their presentation with instructor** |
| 112 April | **Experiencing Southeast Asian Contemporary Art** Discovery of spatial and material attributes of key examples of regional art from the Singapore National collection, or other works in a gallery or artist studio setting.  | 1,2,3,4 | **Assigned readings****Field Trip** to an exhibition in a museum or Art Gallery**On-site Discussion** students will critically evaluate how artworks relate to discourses of art history circumscribed in previous weeks.  |
| 129 April | **Class Presentations**  | 1,2,3,4 | **In-Class Discussion**: peer and instructor feedback**Clarifications on Final Paper****Submission 24 April, 9am.** |
| 1316 April | **Class Presentations**  | 1,2,3,4 | **In-Class Discussion:** peer and instructor feedback**Clarifications on Final Paper****Concluding remarks on module**  |

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**Appendix 1**

**Assessment Criteria**

**Continuous Assessment:** In-Class Group Presentations. LOs 1,2,3,4

* Relevance of the topic, 10%
* Delivery skills: Organisation, clarity and coherence of arguments, and analytical abilities 15%
* Visual presentation of power-point or other modes of delivery 5%

 30%

**Semester Paper** LOs 1,2,3,5

* Clarity and coherence 25%
* Application of analytical and historical tools, and thoughtful or critical usage of texts from the field 25%

 50%

**Continuous Assessment: Participation** LO 4 20%

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|  | **Research of field: LO1***Describe the historical development of Southeast Asian contemporary art in relation to social paradigms, and major issues of the field.***Knowledge of the historical narrative and issues of Southeast Asian contemporary art. Understanding of how the narrative altered as art responed to new social paradigms.** | **Develop: LO2***Recognise and explain the art historical importance of key Singaporean and Southeast Asian contemporary artworks that shape the field.* **Identify seminal regional contemporary art within the field, and able to identify and explain the expressive strategies that confer this status.**  | **Apply: LO3***Visually and contextually evaluate artworks, in tandem with other research tools.* **Ability to analyse and compare unfamiliar artworks to connect them to social events, and using texts or other research material, locate them in a field discourse.**  | **Communicate and Participate: LO4***Engage in class discussions and presentations on reading materials and Southeast Asian art.***Ability to clearly articulate to the class visual and contextual analysis of an artwork, and present an art historical problem, with or without supporting visuals.**  | **Write: LO5***Write an essay on Southeast Asian contemporary art using analytical tools and notions of art history illustrated by artworks.* **Ability to construct a** **a clearly structured essay on an issue of Southeast Asian contemporary art, supported by visual and contextual analysis of artworks, and critically using some textual sources involving library research.**  |
| **A+** **85-100** | Outstanding   | Outstanding   | Outstanding   | Outstanding   | Outstanding   |
| **A****80-84** | Excellent | Excellent | Excellent | Excellent | Excellent  |
| **A-****75-79** | Very good | Very good | Very good | Very good | Very good  |
| **B+****70-74** | Good | Good | Good | Good | Good  |
| **B****65-69** | Competent | Competent | Competent | Competent | Competent  |
| **B-****60-64** | Adequate | Adequate | Adequate | Adequate | Adequate  |
| **C+** **55-59** | Mediocre  | Mediocre  | Mediocre  | Mediocre  | Mediocre  |
| **C****50-54** | Minimal | Minimal | Minimal | Minimal | Minimal  |
| **D+****45-49** | Insufficient  | Insufficient  | Insufficient  | Insufficient  | Insufficient   |
| **D****40-44** | Deficient  | Deficient | Deficient | Deficient | Deficient |
| **F****0-39** | No evidence | No evidence | No evidence | No presentation | No participation  |