

Panelists:

John Clark, FAHA, CIHA, PhD, is a Professor of Asian Art History at the University of Sydney and founding director of the Australian Centre for Asian Art & Archaeology. Among his books are *Modern Asian Art* (Honolulu, University of Hawai'i Press, 1998), the co-edited *Eye of the Beholder* (Sydney, Wild Peony, 2006), *Modernities of Chinese Art* (in submission, 2008) and *Modernities compared: Chinese and Thai Art in the 1980s and 1990s* (in press, Sydney, Power Publications 2008).

From 2004-2006 he has been working on the new Biennales in Asia under an Australian Research Council Discovery Grant for which a book draft *Biennales and Contemporary Asian Art: Histories of the Asian 'New'* is now in submission. In 2008-2012 he is working on a new comparative study of 'The Asian Modern' under an ARC Professorial Fellowship.

Patrick D. Flores is Professor of Art Studies at the University of the Philippines. He was Visiting Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow from 2004 to 2005. He was one of the curators of the Position Papers section of the 7th Gwangju Biennale and Curator of the National Art Gallery of the Philippines from 2004 to 2008. His publications include *Painting History: Revisions in Philippines* from 2004 to 2008. His publications include *Painting History: Revisions in Philippine Colonial Art* (1998) and *Remarkable Collection: Art, History and the National Museum* (2008).

C. J. Wee Wan-ling is Associate Professor of English at the National Institute of Education, Nanyang Technological University, Singapore. He has held Visiting Fellowships at the Humanities Research Centre, Australian National University, and at the Society for the Humanities, Cornell University. Wee is the author of *Culture, Empire, and the Question of Being Modern* (2003) and *The Asian Modern: Culture, Capitalist Development, Singapore* (2007), the editor of *Local Cultures and the 'New Asia': The State, Culture, and Capitalism in Southeast Asia* (2002), and the co-editor of *Two Plays by Kuo Pao Kun* (2002). His present research interest is in the formation of and the relationship between contemporary visual art, theatre, film, literature and urban culture in Singapore and in the larger East Asia region.

Moderator:

Ahmad Mashadi is currently the Head of the National University of Singapore (NUS) Museum, Singapore. Before joining the NUS, Ahmad served as a Senior Curator at the Singapore Art Museum focusing on Southeast Asian art. The Singapore and Southeast Asian exhibitions that he curated and co-curated include *Modernity and Beyond: Themes in Southeast Asian Art* (1996), *Trimuti: Ten Years After* (1998), *Visions and Enchantment: Southeast Asian Paintings* (2000), *Crossings* (Ayala Museum, Manila, 2004), *Seni: Art and the Contemporary* (2004), *Cubism in Asia* (Tokyo, Seoul, Singapore, 2006), *Telah Terbit – Out Now* (2006), *We* (2007) and *Bound for Glory: Wong Hoy Cheong* (2008). He also curated the participations from Singapore for the Indian Triennale (2000), Venice Biennale (2001) and Sao Paolo (2004).