

NUS Museum
Paper-to-Gallery
Call for Proposals

About NUS Museum

Established in 1997, the NUS Museum is aligned to the broad directions of the University and aims to contribute to and facilitate the production of knowledge and its reception. The museum focuses on Asian regional art and culture and through its collection and exhibition practices, synergises the visual arts with other academic disciplines keeping in sight enterprise development through internal and external partnerships.

The Museum has four main collections comprising over 7,000 artworks and artefacts. These are the Lee Kong Chian Collection; Ng Eng Teng Collection; South and Southeast Asian Collection; and the Straits Chinese Collection.

The Lee Kong Chian Collection is named after the Chancellor of the former University of Singapore, Dato Lee Kong Chian. With close to 4,000 pieces of ceramics, paintings and calligraphy, archaic jade, bronze and sculptures, this collection is valuable for understanding the rich and diverse culture of China. The collection was originally from the Lee Kong Chian Art Museum which was established in 1970 at the former Nanyang University campus with a grant from the Lee Foundation. In 1980, with the merger University of Singapore and Nanyang University, the museum came under the management of the National University of Singapore.

The Ng Eng Teng Collection represents the most comprehensive collection of works by a single artist in Singapore. The late artist and cultural medallion winner Ng Eng Teng made three donations to the university totaling 1,106 drawings, sculptures, figurines and pottery. A selection of works that span over four decades of artistic creations is displayed making the Museum a vital centre for the study of Singapore art.

Initiated as a teaching resource in 1955, the South and Southeast Asian Collection comprises paintings, classical and modern sculptures, textiles and ceramics. The collection is well represented by works of pioneer Malayan artists such as Chen Wen Hsi, Cheong Soo Pieng and Liu Kang as well as early works of 2nd generation Singapore and Malaysian artists. Hindu and Buddhist classical sculptures, Southeast Asian ceramics and textiles and Chinese trade ceramics complete the collection.

The Straits Chinese Collection will be located in NUS' Baba House at 157 Neil Road and comprises furniture, porcelain, textiles and photographs. The Baba House and the Straits Chinese Collection were acquired with a donation made by Ms Agnes Tan in 2005. Ms Tan, youngest daughter of the late community leader Tun Dato Sri Tan Cheng Lock, hoped that the Baba House would play an important role in promoting the distinctive Peranakan culture as well as preserve the memory of her father.

Temporary exhibition spaces, such as the NX gallery opened in April 2006, facilitate the presentation of works from visiting artists and host a wide range of shows incorporating visual, literary and performing art elements.

Current and Upcoming Exhibitions

- a. **Highlights: Modern Southeast Asian Art**
Ongoing
http://www.nus.edu.sg/museum/exhibitions_sseac.htm
- b. **Ways of Seeing Chinese Art**
Ongoing
<http://www.nus.edu.sg/museum/exhibitions.htm>
- c. **Sculpting Life – The Ng Eng Teng Collection**
Ongoing
http://www.nus.edu.sg/museum/exhibitions_net.htm
- d. **The Blacksmiths' Alchemy**
25 April – 29 June 2008
<http://www.nus.edu.sg/museum/alchemy.html>
- e. **Strategies Towards The Real**
S. Sudjojono and Contemporary Indonesian Art
10 May to 24 August 2008
http://www.nus.edu.sg/museum/exhibitions_nx.html
- f. **Recent Works of Ventura**
5 September – 16 November 2008

Filipino artist Ronald Ventura uses the human body to explore subjects such as commodification of humans, paranoia and religious consciousness. His hyperrealist paintings are created mainly in graphite on canvas. The artist's studies are also expressed in sculptures and assemblages. Ronaldo Ventura was born in 1973, studied painting in the Philippines College of Architecture and Fine Arts, University of Santo Tomas, Manila, where he now teaches.

The exhibition will be presented during the period of the Singapore Biennale. The exhibition is presented in conjunction with a permanent display of works from the Museum's **Ng Eng Teng Collection**, a donation from the late Singapore modern sculptor consisting of sculptures, paintings and drawings.

- g. **Bound for Glory**
12 September – 30 November 2008

Wong Hoy Cheong is one of Southeast Asia's most influential contemporary artist, whose practice is conditioned by multiple and simultaneous contexts of history, memory, nation, globality, ethnicity, culture and political contingencies. The exhibition Bound for Glory presents Wong Hoy Cheong's five recent works Re:Looking (2002-1003), Anthem (2006), Chronicles of Crime (2006), Suburbia: Bukit Beruntung, Subang Jaya, (2006), and Oh Sulukule, Darling Sulukule (2007).

Born in 1960 in Georgetown, Malaysia, Wong's practice is interdisciplinary, involving areas such as drawing, installation, theatre/performance and video, and often reveals the artist's interest in historical, social and aesthetic issues.

The exhibition will be presented during the period of the Singapore Biennale, with additional support provided by Valentine Willie Fine Art. It is also presented as part of the Museum's **NX Gallery** programme, a space conceived as a contemporary art venue to showcase emerging artistic trends in Singapore and beyond, as well as to encourage critical curatorial and museum practices.

About Paper-to-Gallery

Each year, academics generate a wealth of knowledge through their research efforts and present their findings in the form of papers providing detailed coverage of the subject matter. Whilst this information may be referenced by other academics with like interests, it is less common for those outside the field to peruse such papers; consequently the knowledge remains within a limited circle.

Paper-to-Gallery was conceived as an exhibition series to enable the academic community to share their research in a comprehensive and visual enriching format. Through this series which emphasizes the development of curatorial methodologies to present research findings, NUS will provide greater public access to the large and expanding works of NUS staff and students.

The inaugural project was an exhibition 'Ritual, Heritage and Power in Contemporary Java' held from 5 July to 22 September 2006. Based on the thesis of a student pursuing his Masters degree at the Faculty of Arts and Social Sciences (Southeast Asian Studies Programme), the exhibition encouraged visitors to explore the premise that the annual rituals conducted by the Karaton Surakarta (royal court of Surakarta) help to promote the significance of the court and is the key to defining the court's role in contemporary Javanese society. At a time when the royal households in the region are redefining their participation in society, the exhibition also propelled visitors to ponder on how Singapore, a country without an aristocracy, would participate in this new phenomenon.

Through a mixed media presentation comprising artefacts, video, photographs and text, and a varied outreach programme of guided tours, performances and lifestyle events, visitors were introduced to this lesser known aspect of Java. NUS classes benefited from exploring such rituals in the context of cultural resource management and cultural tourism, school groups used the exhibition to discuss historical themes of interaction and social hierarchy whilst the general public had the opportunity to better understand the rich legacy and colourful culture of the Javanese court.

The second project 'Bodies and Relationships: Selected Works of Lee Sik Khoon' (8 June to 30 September 2007) was curated by Wang Zineng who is a graduate from NUS' Faculty of Arts and Social Sciences (Southeast Asian Studies Programme) and the University Scholars Programme. Working closely with Lee Sik Khoon on the loan and selection of artworks, Zineng also made a recording documenting the artist's thoughts, practices and the context within which his works were produced.

Through Lee's paintings and sketches, the exhibition reflects upon a number of episodes in 1950s and 60s modern Singapore art – art education at the Nanyang Academy of Fine Arts, the Ten-Men Art Group painting expeditions in Southeast Asia and artists' overseas experiences as art students. Under the theme of bodies, the exhibition surveys the development of Lee Sik Khoon's art practice in comparative perspective to that of his friend and fellow-artist, the late Ng Eng Teng, on whom NUS Museum has established firm art-historical research. At the heart of the exhibition also lies the notion of relationships highlighting ties and encounters in the artworld – between artists; painters and their painting subjects; and artworlds.

Enhanced Paper-to-Gallery

The platform has been expanded to include a component which encourages more intensive research on visual culture. It aims to promote specific research areas in areas of visual culture including object-based studies and museum and exhibitionary practices.

a. Enhanced PtoG cycle

Each Enhanced PtoG cycle starts in Semester 2 of the academic year and spans three semesters.

b. Enhanced PtoG advisory panel

An advisory panel of three members shall be appointed for each cycle. Panel members may be academics, art practitioners, or persons with subject matter specialisation in the topics defined for the specified Enhanced PtoG cycle.

Panel members are involved in advising on the topics and themes for the cycle, award of proposals, and award of Fellowships.

c. Enhanced PtoG partners

For cycles where there is a focus on specific themes or audience, NUS Museum may collaborate with selected NUS departments for that cycle.

d. Enhanced PtoG process

The process involves four major milestones – a proposal; a paper; an extended paper; and an exhibition.

The high level schedule for Enhanced PtoG AY07/08/09 is listed below.

Stage I

Semester 2 (AY 07/08):

- i. Call for proposals
- ii. Curatorial workshop
- iii. Submission of proposals with synopsis of 300 words
- iv. Selection of proposals for PtoG

Vacation:

- i. Grant recipients to submit a paper of 3,000 words
- ii. Grant recipients to present at a conference organized by NUS Museum
- iii. Selection of research proposals for PtoG Fellowship

Stage II

Semester 1 (AY 08/09):

- i. Publication of conference proceedings
- ii. Fellows to submit a paper of 8,000 to 10,000 words
- iii. Exhibition planning

Semester 2 (AY 08/09):

- i. Stage exhibitions

AY 07/08 Sem 2	Vacation	AY 08/09 Sem 1	AY 08/09 Sem 2
Curatorial workshop	Paper submission	Conference proceedings publication	Exhibitions
Proposal submission	Conference	Extended paper submission	
Grant award	Fellowship award	Exhibition planning	

e. Key dates

Curatorial Workshop: **17 & 18 March 2008**

Submission of proposal: **By 23 April 2008** (extension requests must be made directly to NUS Museum)

f. Curatorial workshop

A curatorial workshop will be organized introducing concepts of curating, specifics of curating in Southeast Asia, and case studies. With this foundational knowledge, it is envisaged that participants will be better equipped to define the structure of their papers such that these may be developed into exhibitions.

Students who intend to participate in the Paper-to-Gallery series are required to attend the curatorial workshop.

g. Honorarium

PtoG Grant Award = \$500/-

PtoG Fellowship Award = \$1,500/- (which includes writing of extended paper, exhibition curating and organising, writing of exhibition materials, and organising related outreach programmes)

Estimated number of PtoG Grant Awards: 10 per Enhanced PtoG cycle
 Estimated number of PtoG Fellowship Grants: 3 per Enhanced PtoG cycle

h. Enhanced PtoG topics for AY 07/08/09

Candidates are encouraged to approach these subjects in relation to their various academic disciplines or in conjunction with modules they have opted as part of their formal studies. It is encouraged that proposals to include where relevant the study of objects from the NUS Museum collection. These listed subjects are not to be regarded as exhaustive, and candidates may propose other topics that involve aspects of visual culture including archaeology, architecture, ethnography, design, and popular media.

Museology / Cultural Resource Management

- Museums and Museology in Singapore: Nation, Identity and Contingencies
- Museum and its Publics: Site, Representation and Power
- Curator, Audience and Exhibition: Critique and Prospects in New Strategies
- Revisiting 'Civilisation': Archeological Objects and Antiquities in the Contemporary Discourse
- Nation, Diaspora, Post-Nation: Engaging Multiple Identities in Museum Practice

Art and Area Studies in Singapore, Southeast Asian and Asian Art

- Art, Politics, Society and Nation
- Art and the Modern or Contemporary in Context
- Globalism/Localism: Cultural Universalism, Resistance and Hybridity in Asian Art
- 'Post-national' Metaphors in Contemporary Art
- Mega Exhibitions and Biennales: Power, Representation, Simulacra
- Inter-Cultural Asia: Prospects of the Future
- Art and Market: Production and Consumption of Asian Art

Collection Based Studies

- Themes in Singapore, Southeast Asian and Asian Collections of NUS Museum
- The Ng Eng Teng Collection: Form and Concepts
- The Lee Kong Chian Ceramics Collection: Origination, Circulation and Meanings
- Reworlding Chinese Art: NUS Museum's Contemporary Chinese Art Collection

Call for Proposals

The NUS community can participate in the Paper-to-Gallery platform in three ways:

- a. Through the Enhanced PtoG scheme
- b. Proposals in conjunction with the exhibitions of NUS Museum. The proposals may complement or provide counterpoints to the storyline presented by the curators. Selected proposals may be included as sections within the relevant exhibitions or may be presented as standalone projects.
- c. Proposals with a visual art element that explore topics, ideas and issues that are of current interest to various academic disciplines.

Who Qualifies to Participate?

1. Any staff or student of the National University of Singapore.
2. Proposals may be submitted either individually or as a team.
3. Students submitting proposals related to their research shall seek the support of their supervisors who may be requested to perform an advisory role should the proposal be selected.

Proposal Format

1. Paper title
2. Synopsis
3. Key terms
4. Bibliographical references
5. Objects to be studied (e.g. sculptures, paintings, etc.)
6. Course / lecturer (to indicate if paper is submitted as part of academic course)
7. Estimated space requirements
8. Target audience
9. Proposed internal and external partners
10. Proposed outreach programmes
11. Proposed publications
12. Additional budget required

Note:

NUS Museum will fund the following basic items:

- Local freight costs for loans from private collectors
- Exhibition setup
- Exhibition publications
- Official opening

13. Sponsorship plan
14. Implementation timeline

Proposal Submission

1. Please submit your proposals together with the proposal submission form to museum@nus.edu.sg
2. Submission datelines
 - a. Proposals not specific to above exhibitions
– submissions accepted on an ongoing basis
 - b. Proposals in conjunction with long exhibitions
– submissions will be accepted up to eight (8) months before exhibition end date
 - c. Proposals in conjunction with short exhibitions – submissions will close four (4) months before exhibition start date

General Information

1. More than one proposal may be selected under Paper-to-Gallery. Selected proposals may be presented during the year of acceptance or beyond.

Enquiries

For enquiries, please write to museum@nus.edu.sg
