

**Spotlight on Cultural Policy Series Ten:
Roundtable on Art in the Time of Pandemic:
Meaning, Relevance and Future**

Wednesday, 10 June 2020
Online via Zoom

PROGRAMME

- 11.00 am – 11.05 am **Opening Remarks**
Mr Tan Tarn How
Adjunct Senior Research Fellow
Institute of Policy Studies
- 11.05 am – 11.15 am **Art in the Time of Pandemic**

Moderator
Dr Eugene Tan
Director
National Gallery Singapore and
Singapore Art Museum
- 11.15 am – 11.25 am **Speakers**

Intimate Truths & Performance Anxieties

Ms Nabilah Said
Playwright and Editor, ArtsEquator
- 11.25 am – 11.35 am **Teletheatre?**

Associate Professor Robin Loon
Theatre Studies, Department of English Language and Literature
Faculty of Arts and Social Sciences
National University of Singapore and
Co-founder, Centre 42
- 11.35 am – 11.45 am **How Shall We Dance?**

Ms Nirmala Seshadri
Dance Artist and Researcher
- 11.45 am – 11.55 am **Crossing Unfamiliar Thresholds**

Ms Zarina Muhammad
Artist, Educator and Researcher

11.55 am – 12.05 pm	Art & Complexity Ms Marian Roces Independent Curator, Critic of institutions and Active member of Resistance Politics in the Philippines
12.05 pm – 12.25 pm	Discussion
12.25 pm – 12.30 pm	Closing Remarks Mr Tan Tarn How
12.30 pm	End

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BIOGRAPHICAL NOTES

LOON, Robin is an Associate Professor in Theatre Studies at the National University of Singapore. He is a practising playwright, dramaturg and is one of the four co-founder of Centre 42 (a partnership with National Arts Council). Centre 42 is dedicated to the promotion, creation and documentation of texts for the Singapore stage. He researches mostly in Singapore theatre, and the relationship between theatre and gender & popular culture. He also interested in translation, having translated Chay Yew's *A Language of Their Own* and Haresh Sharma's *Sea into Mandarin*.

NABILAH Said is a playwright, poet, and editor of regional arts website ArtsEquator. She has won awards for recent works *Inside Voices* (2019, VAULT Festival, London) and *ANGKAT: A Definitive, Alternative, Reclaimed Narrative of a Native* (2019, M1 Singapore Fringe Festival), the latter winning Best Original Script at the 2020 Life Theatre Awards. She is the founder of Malay playwright collective Main Tulis Group. Ms Nabilah was an arts correspondent with *The Straits Times* from 2014–2017 and worked in the museum and heritage sector prior to that. She has an Master of Arts in Writing for Performance from Goldsmiths, University of London.

NIRMALA Seshadri is a dance artist and researcher who seeks to recontextualise her classical dance form, Bharatanatyam. Her social justice perspective leads her to use the body and performance space to interrogate existing inequalities, problematising boundaries of time, place, gender, and caste, among other social constructs. Her quest for autonomy and sensorial perception led her to Butoh. Bridging dance practice with theory, her research interests include kinesthesia and corporeality, gender, tradition and transition, site specificity, cultural hybridisation and the politics of identity. A recipient of the Young Artist Award from the National Arts Council (Singapore), she graduated with an Master of Arts in Dance Anthropology (Distinction) from the University of Roehampton, London.

ROCES, Marian is an independent curator and critic of institutions. She founded and leads a corporation, TAOINC, which curates museum, public art, and park projects. Her work in criticism is published globally, and an anthology was released in 2019: *“Gathering: Political Writing on Art and Culture”* (Museum of Contemporary Art and Design). Ms Roces is active in resistance politics in the Philippines.

TAN, Eugene is Director of the National Gallery Singapore and Singapore Art Museum. His previous appointments include Programme Director at the Economic Development Board, where he oversaw the development of Gillman Barracks, and Director of the Institute of Contemporary Arts Singapore. He received his PhD in Art History from the University of Manchester. He is a member of the Bizot Group and also serves on the Boards of CIMAM – International Committee for Museums and Collections of Modern Art, the Museum of Contemporary Art in Antwerp, and the International Advisory Committee of the Mori Art Museum.

TAN Tarn How is Adjunct Senior Research Fellow in the Institute of Policy Studies. He researches on arts and cultural policy.

ZARINA Muhammad is an artist, educator, and researcher whose practice is deeply entwined with a critical re-examination of oral histories, ethnographic literature and other historiographic accounts about Southeast Asia. Working at the intersections of performance, mixed media installation, text, ritual, sound and moving image, she is interested in the broader contexts of myth-making, haunted historiographies and role of the artist as “cultural ventriloquist” who lends multiple voices to spectral matters and speculative histories. She has been working on a long-term project on Southeast Asia’s provisional relationship to the occult, ritual magic and the immaterial against the dynamics of global modernity and the social production of rationality.

Last modified on 8 June 2020