HISTORICAL FRAMES

Multidisciplinary
Symposium

on Photography
Studies in Asia

CURRENT DIALOGUES

■ OUR AIMS

1   Bridge the past, present, and future of photography through multidisciplinary dialogues and discussions on the rapidly changing landscapes of Southeast Asian and global photography technologies and cultures.

2   Revisit social, environmental, and art histories through photography and visual culture in Post-war Asia.

3   Examine the various applications of digital technologies in modern photography.

4   Reapproach photography as a form of storytelling and visual narrative from postcolonial, ecocritical, and other critical perspectives.

We are delighted to extend you a warm welcome to our symposium. Beginning with the exploration of the newly created digital asset comprising more than 7,600 photographic film negatives from the Gibson-Hill Collection at the National Museum of Singapore, this symposium expands the scope of study to a broader contemporary relevance of Gibson-Hill's work as well as the early to mid-20th century photography, visual images, writing, and their archives pertaining to Malaya, Southeast Asia, and broader transnational and global contexts. We aim to explore the rapidly evolving landscapes of Southeast Asian and global photography technologies and cultures, and to bridge the past, present, and future of photography through multidisciplinary dialogues.

We are excited to host this event at the spectacular rooftop studios at the National Gallery of Singapore, and present our coinciding *Liminal Landscapes: A Photographic Exhibition* that takes place at The Arts House to showcase contemporary adaptations responding to the Gibson-Hill's Collection through re-photography, lenticular imaging, drawings, videos and virtual reality experiences.

Finally, our heartfelt thanks to the Ministry of Education Academic Research Fund Tier 2 (MOE-T2EP40120-0006) for their generous support of the project and symposium. We eagerly look forward to the many stimulating conversations!

Dr Soonhwa Oh
PRINCIPAL INVESTIGATOR
ASSOCIATE PROFESSOR
School of Art, Design and Media
Nanyang Technological University, Singapore

Dr Kiu-Wai Chu
CO-PRINCIPAL INVESTIGATOR
ASSISTANT PROFESSOR
School of Humanities
Nanyang Technological University, Singapore

Dr Terence Heng
INTERNATIONAL COLLABORATOR
SENIOR LECTURER
Department of Sociology, Social Policy and Criminology
University of Liverpool, England

WELCOME ■ MESSAGE

PANEL DES CRIP TION

PANEL 1
05 APR
0930–1100

PANEL 2
05 APR
1115–1245

PANEL 3
05 APR
1430–1530

PANEL 4
05 APR
1545–1715

PANEL 5
06 APR
1000–1150

Revisiting Gibson–Hill

1 This panel aims to reconstruct the art histories and photographic practices in Malaya before 1965. Focusing on the photographic oeuvres and writings of British expatriate Carl Alexander Gibson-Hill, and other photographers of his time, we aim to re-examine the historical images and their artistic and sociocultural relevance to contemporary Singapore and the world.

Photography as Method and Practice

2 From a re-examination of the photowayang through a lens tinted with theatrical sensibilities; to the utilisation of photowalking as a methodological tool to unearth the intersections utilisation of urban histories; and further to a discourse on the aesthetic debates on realism and formalism within 1960s Korean photography, this panel theorises photography both as method and as practice.

Photography, History and Memory

3 By employing a diverse array of analytical methods, this panel examines the interplay between photographic practices and historical narratives within the printed media of mid-20th century South Korea, China, and Singapore. By scrutinising these rich examples, the presentations aim to uncover how photography played a pivotal role in shaping and perpetuating memories of political and ideological discourses across various countries in Asia.

The Posthumans and Nonhumans in Media and Art

4 This panel looks into the realms of nonhuman animals and the posthumans in media and art. From ecocritical analyses to digital ethnographic methods, the diverse perspectives facilitate our explorations of images from the 1940s to the 1960s, and computer-generated augmented images and narratives in the present world. Through this lens, the panel aims to engage with broader issues such as colonial legacies and technofeminism in our human world, thereby offering critical insights into the complexities of the photographic media spanning the century.

Photographic Materiality and the Politics of Representation

5 This panel examines the intersections between the politics of representation in photography and the exploration of photographic materialities. Centering on case studies in Asia that employ various photographic techniques including photocopying, hand-colored photography, and the photographic matter, the panel undertakes a critical re-examination of materials, mediums, and physical essence of photography as a means of representing both the past and the present.

05 APR

DAY 01 ■

0900 — Registration

0920 — Introduction

0930 — Revisiting Gibson-Hill

■ **Brendan Luyt**
Nanyang Technological University
The life of Carl Alexander Gibson-Hill: His Work and Achievements

■ **Siew Kah Yow**
National Institute of Education
C.A. Gibson-Hill and Singapore Art History

■ **Soonhwa Oh**
Nanyang Technological University
Picturing Malaya: Uses of Photography in Singapore During the 1940s and 1960s

1100 — Coffee Break

1115 — Photography as Method/Practice

■ **Alvin Lim**
National University of Singapore
Photographs of Theatres: A Photowayang

■ **Terence Heng**
University of Liverpool
Photowalking Intersecting Urban Histories: A Visual Sociological Approach

■ **Phil Lee**
Hong Ik University
The State of Archiving and Storytelling of Korean Photography Between the 1940s and 1960s

1245 — Lunch Break

1430 — Photography, History and Memory

■ **Sangwoo Park**
Seoul National University
Debate in 1960s Korean Photographic Art: Realism and Formalism

■ **Lin Du**
University of California, Los Angeles
Probing Historical Image Contexts: Enhancing Visual Archive Retrieval through Computer Vision

1530 — Coffee Break

1545 — The Posthumans and Nonhumans in Media and Art

■ **Kiu-Wai Chu**
Nanyang Technological University
Old Photos New Technologies: Ecocritical Reading of the New Lives of Gibson-Hill's Landscape Photography

■ **Rachael Chan**
University of Oxford
The Colonial Binocular Vision of Online Birdwatching Communities in Singapore

■ **Nurul Huda Rashid**
National University of Singapore
Augmenting a Digital Nusantara: Re-generating Colonial Datasets through GAN and CGI in Digital Art

1715 — End of Day 1 Symposium

DAY ■
02

0945   Registration

PANEL 5

1000   Photographic Materiality and the Politics of Representation

■ **Shuxia Chen**
University of Sydney

Photography, Photocopying, and Lianhuanhua

■ **Yajing Liu**
Communication University of Zhejiang

Retro Colors and Technological Imagination: Trajectories of Hand Coloring of Photography from the Twentieth Century to the Digital Age

■ **Olivier Krischer**
University of New South Wales

The Matter of Representation: Creative Interventions in Photographic Ontology

■ **Him Nam Fong**
City University of Hong Kong

Frame Analysis with Test Strips: Beyond the Technical Objects

1200   Roundtable for academic publication
(closed-door event)

1300   Liminal Landscapes Exhibition Reception and Artists' Talk

**SPEAKERS'
ABSTRACTS
OF THE PANEL**

SHORT
AB–
STR
ACTS

The Life of Carl Alexander Gibson-Hill: *His Work and Achievements*

Brendan Luyt
National Technological University,
Singapore

Dr Carl Alexander Gibson-Hill (1911-1963) was known during his life as a museum curator, ornithologist, historian, journal editor, photographer, and expert on the traditional sailing craft of Malaya. His productive, but tragic, life came at a time when the British Empire was on its last legs and since the independence of Singapore and Malaysia much of his work has sunk into obscurity. This is unfortunate as he was a pioneer in all the areas he worked in and deserves to be remembered today for his contributions. Together his life and work opens a window for us on the intellectual and artistic landscape of his time. In this presentation I will present an overview of the man and his achievements.

C. A. Gibson Hill and Singapore Art History

Siew Kah Yow
National Institute of Education,
Singapore

Recent writing on Singapore history has included the pre-colonial era, offering narratives that span 700 years, from the 14th century onwards. But writing on Singapore art history does not have a comparable long-term structure. While narratives of the post-war period are relatively well developed, colonial and pre-colonial art remain largely unexplored. The presentation is on exploratory data analysis, using computer algorithms for natural language processing, to examine articles that C. A. Gibson-Hill wrote or edited. The goal is to envision the potential shape of an art historical narrative with a long-term structure.

Picturing Malaya: *Uses of Photography in Singapore During the 1940s and 1960s*

Soonhwa Oh
Nanyang Technological University,
Singapore

This presentation addresses the photography practices in Singapore during the period from the 1940s to the 1960s. It specifically highlights the contributions of renowned photographers such as Gibson-Hill, Hedda Morrison, Marjorie Doggett, Kouo Shang-Wei, K.F. Wong, Lee Kip Lin, and Loke Wan Toh. Their works examine the intersection of photography, colonialism, and self-expression during the turbulent time that characterized Singapore's transition from British colonial rule to an independent state at the conclusion of World War II. Each of these photographers approached their medium with unique backgrounds and motivations. The author examines the potential impact of cultural biases, colonial associations, and personal experiences on the perspectives of the photographers.

Photographs of Theatres: *A Photowayang*

Alvin Lim
National University of Singapore,
Singapore

In this photo-wayang, I propose to engage a series of images of religious performances and street wayang in the Gibson-Hill Collection with a theatre-inflected gaze, a way of seeing that imagines these photographs as scenarios of dramatic action with atmospheric palpability. They are not moving pictures, but movement frozen in time as bodies enacted the entrances and exits of theatrical episodes. Despite our distance from the place and time of these captured images, there is a palpable presence in these photographs, a reminder of their disappearance and ruination, of spirits turning into bodies, and bodies into film stock.

Photowalking Intersecting Urban Histories: *A Visual Sociological Approach*

Terence Heng
University of Liverpool,
England

In this paper, I examine how photowalking can be used as a visual method to reveal inter-sections of urban histories between archival photographs and contemporary everyday life, operating through personal and spatial experiences. Drawing on the urban photowalks documented by Gibson-Hill and his companions and building on theories around walking methods and rephotography, I will present photographs of my own, both historical and newly created, situated in the same localities that Gibson-Hill visited, particularly Chinatown and Kusu Island. I will examine how creating one's own photowalk in the knowledge of past photowalks offers an historical context that can deepen one's engagement with the multi-layered social landscapes of a rapidly changing city.

The State of Archiving and Storytelling of Korean Photography Between the 1940s and 1960s

Phil Lee
Hong Ik University,
South Korea

My presentation sketches the trends and activities of Korean photography from the 1945s to the 1960s in a political and social context. During this period, Korea went through stormy times in its history, including the liberation of August 15 in 1945, the Korean War between 1950 and 1953, the April 19 Revolution in 1960, and the May 16 Coup in 1961. It examines major events in the Korean photography world immediately after liberation such as the ideological conflict between left and right, war photography, the establishment of photography organizations, and the creation of the photography division of the National Exhibition. In addition, I will talk about-

-the photography criticism during this period and the Korean realist photography movement and debates that formed the biggest trend. This history of Korean photography is told through oral and archived materials. The history of Korean photography has recently been established by art museums, research institutes, and individual researchers. I overview the current state of archiving these materials, by which institutions and researchers, and in what way they have been archived. Lastly, I examine how the storytelling of Korean post-war photography is being told through archiving.

Debate in 1960s Korean Photographic Art: *Realism and Formalism*

Sangwoo Park
Seoul National University,
South Korea

This paper delves into the history of Korean photography, exploring the 1960s debate on photographic art and highlighting realism and formalism as prominent opposing trends. Post-Korean War, realism prevailed, yet discontent led to advocacy for formalistic photography, emphasizing 'form' and 'abstraction' over strict realism. However, Korean art photography of the 1960s transcended this dichotomy, with some viewing realism and formalism as mere methods rather than ideologies. Despite evolving trends, the debate between realism and formalism persists in contemporary Korean photography, reflecting ongoing discussions on artistic expression and interpretation.

Probing Historical Image Contexts: *Enhancing Visual Archive Retrieval through Computer Vision*

Lin Du
University of California, Los Angeles,
United States of America

This study tackles the challenge of analyzing and retrieving the contextual information of historical images within visual archives, crucial for understanding the artistic and political expressions in cultural products. By employing computer vision, specifically YOLO v7 for cropping images from magazines, and training machine learning models on a comprehensive dataset of historical photographs, we propose a novel method to trace the circulation and context of historical images. An ensemble of advanced models, including Vision Transformer, EfficientNetv2, and Swin Transformer, facilitates the accurate comparison of image similarities, unveiling the editorial strategies of WWII-era East Asian propaganda magazines. Our findings, evidencing a 77.8% top-15 retrieval accuracy, not only corroborate prior research but also highlight computer vision's potential in revealing novel insights from visual archives.

Old Photos, New Technologies: *Ecocritical Reading of the New Lives of Gibson–Hill's Landscape Photography*

Kiu-Wai Chu
Nanyang Technological University,
Singapore

Viewing these historical visual images and their contemporary adaptations as "untold stories/narratives of slow hope" (Mauch, 2019) that are awaiting discovery, this presentation explores how contemporary technological adaptations of historical landscape photography – through applications of lenticular imaging, A.I. object detection, and immerse virtual reality experiences with Gibson-Hill's photo collection – can facilitate ecocritical thinking and reflections in our current age of ecological crises and fears. Can new technologies breathe new lives into old stories to inspire positive ecocritical reflections? Should we approach with caution and concern the human species' growing use and reliance on technologies in reshaping our understanding of the past and our environmental perceptions of the present, in what Hornborg (2015) calls the Technocene? Or should we maintain hope for a healthy coexistence and cooperation between humans and artificial intelligence in what Lovelock (2019) coins a "Novacene" to come?

The Colonial Binocular Vision of Online Birdwatching Communities in Singapore

Rachael Chan
University of Oxford,
England

Online birdwatching communities in Singapore might seem like a specific micro-culture to outsiders, but its historical legacies and links to Imperial culture render the provincialized postcolonial spectre visible. Drawing from literature on postcolonialism, Science and Technology Studies, and digital geographies, I use digital ethnographic and archival methods to interrogate how two public Facebook groups for Singapore-based birdwatchers demonstrate a provincialization of postcoloniality. I suggest that a spectre of colonialism haunts the visual practices and representational logics of online birdwatching communities via a colonial "binocular vision" (Schaffner, 2011) where avifauna are abstracted from its wider ecosystem with an emphasis on taxonomy.

Augmenting a Digital Nusantara: *Re–generating Colonial Datasets with GAN and CGI*

Nurul Huda Rashid
National University of Singapore, Singapore

In the advent of the data turn and new digital imaging technologies, processes of image-making in photography have shifted from an 'age of mechanical reproduction' to a re-

generation of the image-as-data. Photographs become image-as-data, data objects that create new augmented narratives. Analysing the works of two artists, Juria Toramae and Priyageetha Dia, this paper discusses their subversive use of GAN and CGI as a technofeminist approach in creating a digital nusantara. The digital nusantara is an augmented metaverse of the Malay world: a postcolonial critique of photographic imperiality that reclaims an archipelagic formation reminiscent of indigenous solidarities in Southeast Asia.

Photography, Photocopying and Lianhuanhua in 1980s China

Shuxia Chen
University of Sydney,
Australia

By examining works, particularly lianhuanhua "linked/serial pictures", produced with photocopiers by Wang Youshen, then a student in the Nianhua (new year painting and Lianhuanhua Department at Central Academy of Fine Arts, this paper investigates the combination of photography and photocopying as an experimental medium, and how reproduction endowed traditional genres such as lianhuanhua with a new "aura" in 1980s China. This paper argues that the way this new "aura" was generated by crossing over between media, materials and genres, broke boundaries in a manner typical of postmodern or contemporary art practices, and hence sheds light on the emergence of contemporary art in China from the 1990s.

Retro Colors and Technological Imagination: *Trajectories of Hand Coloring of Photography from the Twentieth Century to the Digital Age*

Yajing Liu
Communication University of Zhejiang,
China

Hand coloring of photography is one of the earliest photographic process by which color is manually applied to black-and-white photographs. With the development of color films, hand-colored photographs had lost the attention of photographers and the public from the late twentieth century. However, the digital age has ushered in remarkable new combinations of hand-colored photographs with innovative technology and meanings, such as computer algorithm and AI technology. This paper looks at the historical context over physical hand-colored photographs and follows the use of digital technologies. Comparing both, this paper shows the interrelation between industry and photography, disclosing the role of digital technology in the revival of traditional photographic techniques and the reminiscences of the past.

The Matter of Representation: *Creative Interventions in Photographic Ontology*

Olivier Krischer
University of New South Wales,
Australia

How is the materiality of the photograph entangled with its meaning? This paper discusses the photographic art practice of Wei Leng Tay, who probes the photographic image-object as a material 'world', rediscovering its presence through surface reflections, its depth and density in shaved prints, and blowing up the microscopic biomes that may enwrap its form. Contextualising the work alongside practices by Takamatsu Jiro in 1970s Japan, Kao Chung-Li in 1990s Taiwan and contemporary Hong Kong-born Australian artist Cyrus Tang—I ask how such creative interventions may help to reframe photographic 'subject / matter' (matière) in the physical and digital archive.

Frame Analysis with Test Strips: *Beyond the Technical Objects*

Hin Nam Fong
City University of Hong Kong,
Hong Kong

Test strips are photographic prints for testing the correct exposure time before producing the artist's proof in darkroom printing. Not only can we tell the technical but also the artistic judgement of the photo if we compare the test strips with the relevant artist's proofs. Referencing Erving Goffman's frame analysis, we develop an approach that treats each exposure step on the test print as a frame and examine underrepresented details in the artist's proof to expand the narrative of the original work. Through a case study of Hoi Tat Chan's 36/36 photo series and its test strips, we aim to understand his treatment of the darkroom material as an artistic medium. The case study offers a broader understanding of test strips as technical objects to knowledge-generating tools.

BIO– GRA PHY

SPEAKERS'
AND PANEL
CHAIRS'
BIOGRAPHY

Alvin Lim

National University of Singapore, Singapore

Alvin Eng Hui Lim is a performance, religion and theatre researcher. He is Assistant Professor in the Department of English Language and Literature at the National University of Singapore. His research focusses on the intersections of theatre and religion, popular religious practices, spirit mediums and rituals, with emphasis on digital media. He is also Deputy Director and Technology and Online Editor (Mandarin) of the Asian Shakespeare Intercultural Archive (ASIA, http://a-s-i-a-web.org/). His monograph, *Digital Spirits in Religion and Media: Possession and Performance*, was published by Routledge in 2018.

Brendan Luyt

Nanyang Technological University, Singapore

Dr Brendan Luyt is an Associate Professor at the Wee Kim Wee School of Communication & Information, Nanyang Technological University, Singapore. He received both his Master of Library and Information Science (MLIS) and PhD degrees from the University of Western Ontario, London, Ontario, Canada. He also holds a MA in Political Science from Queen's University, Kingston, Ontario, Canada. His research focuses broadly on the social and policy landscape of information access both in contemporary and historical times. Currently he is especially interested in the study of the history of information institutions, including reading cultures of the past, and Wikipedia as a social phenomenon.

Hin Nam Fong

City University of Hong Kong, Hong Kong

Hin Nam Fong is a Hong Kong-based media arts and researcher. Formally trained in media arts and digital humanities, his practice focuses on images and representation of spaces. He has exhibited artworks in various exhibitions and online platforms, such as Chiang Mai Photo Festival 2020. Apart from artistic endeavours, Fong is also engaged in artistic research. He has also published his artistic research at academic conferences and journals, such as ISEA 2022 and Technoetic Arts.

■ Kiu-Wai Chu

Nanyang Technological University, Singapore

Kiu-Wai Chu is an Assistant Professor of Environmental Humanities and Chinese Studies at Nanyang Technological University, Singapore. His research centres on environmental humanities, ecocriticism, and cinema and visual art in East and Southeast Asian contexts. He is an Associate Editor of Environmental Humanities (Duke University Press), and formerly an executive councillor of the Association for the Study of Literature and Environment (2021-23), and a Luce East Asia Fellow at the National Humanities Center (2022-23). He is co-editor of The Routledge Handbook of Ecomedia Studies, and his articles have appeared in numerous outlets, including Transnational Ecocinema, Ecomedia: Key Issues, Chinese Environmental Humanities, Oxford Bibliographies, Journal of Chinese Cinemas, Asian Cinema, photographies, Screen, ASAP/J, Prism: Theory and Modern Chinese Literature, and more.

■ Lin Du

University of California, Los Angeles, United States of America

Lin Du is a Ph.D. candidate in the Department of Asian Languages and Cultures at the University of California, Los Angeles (UCLA). Her dissertation deals with photojournalism in China and Japan during the second Sino-Japanese War. She's the Associate Editor in Digital Humanities for the AI Ethics Journal (AIEJ).

■ Nurul Huda Rashid

National University of Singapore, Singapore

Nurul Huda Rashid is a researcher-writer currently completing her PhD. Her dissertation conceptualises an algorithmic visuality of Muslim women images and is a continuation of her visual arts practice. Her practice engages with images and narratives, visual and sentient bodies, feminisms, and the intersections between them. These have been articulated through visual projects such as *Women in War* (2016-ongoing) and via art and photography workshops, focusing on issues of care in image-making.

■ Olivier Krischer

University of New South Whales, Australia

Dr Olivier Krischer is a historian and curator of modern and contemporary art from East Asia and its diasporas, with a particular interest in photomedia. He is the editor of John Young: The History Projects (2024) and curator of Wei Leng Tay – Abridge (2021) and Wayfaring: Photography in 1970s-80s Taiwan (2021, co-curated with Dr. Shuxia Chen). He is a lecturer in the MA Curating and Cultural Leadership at the UNSW School of Art and Design.

■ Phil Lee

Hong Ik University, South Korea

Phil Lee is an Associate Professor at the Graduate School of Fine Art at Hong Ik University. She holds a Ph.D. in Art History from the University of Chicago. Her essays include "Jung Kang-Ja: A Pioneer of Korean Experimental Art of the 1960s and 1970s" (Routledge, 2021) and "Jungjin Lee: The Trans-territorial Photographic Tableaux"(Spector Books, 2018). She is the chair of the Korean Association of Contemporary Art & Photography and editor-in-chief of the photography journal *Momentum*.

■ Rachael Chan

University of Oxford, England

Rachael is a D.Phil candidate in Geography and the Environment at the University of Oxford. Her current research (funded by the UK Economic and Social Research Council) adopts archival and ethnographic research methods to explore the intersection between Taiwan's cultural diplomacy and the promotion of Indigenous cultures. Prior to her current project, her research critiqued the intersection between power, hegemonic knowledge-making, and the production of visual cultures of nature.

■ Sangwoo Park

Seoul National University, South Korea

Sangwoo Park, an Associate Professor at Seoul National University, Republic of Korea, earned his PhD in photography history from The School for Advanced Studies in the Social Sciences, Paris. His research delves into the convergence of cultural history and theory of photography. His publications have been featured in the journal *Photography and Culture* (Feb. 2024), *Sociétés et Représentations* (Oct. 2009), and the anthology *Crise dans la représentation: Photographie, médias & capitalisme, 3 Corée / France* (L'Harmattan 2019).

■ Shuxia Chen

Chau Chak Wing Museum, University of Sydney, Australia

Dr Shuxia Chen is a historian and curator of Chinese art and photography. Her research concerns cultural networks, amateur practice, and reciprocal relations between people and objects. Chen has been working on three research projects related to photography from the Sinophone world. Chen is the inaugural curator of the Chau Chak Wing Museum's China Gallery, and a lecturer at the University of NSW's Art & Design.

Siew Kah Yow

National Institute of Education, Singapore

Siew Kah Yow is an art history writer and teacher. His essays on Singapore art have appeared in publications by National Gallery Singapore and National Library Board. He teaches art history at the National Institute of Education, Nanyang Technological University.

Soonhwa Oh

Nanyang Technological University, Singapore

Soonhwa is a photographer, curator, and instructor in the School of Art, Design & Media's photography and digital imaging department. She earned a Master of Fine Arts from the School of Visual Arts and a doctorate in education from Columbia University in New York. She is a member of numerous academic groups and serves on the editorial board and as a reviewer for the Photographies Journal, published by Routledge in the United Kingdom.

Terence Heng

University of Liverpool, England

Terence Heng is Senior Lecturer in Sociology at the University of Liverpool. He is the author of four books, including Visual Methods in the Field (Routledge 2016), Of Gods, Gifts and Ghosts: Spiritual Places in Urban Spaces (Routledge 2020) and Diasporas, Weddings and the Trajectories of Ethnicity (Routledge 2020). His research ambulates through the intersections of cultural geography, visual sociology and photographic practice, investigating diasporic Chinese identities, sacred space-making amongst Chinese Singaporeans, and visual methods. Terence is the inaugural winner of the International Visual Sociology Association's Prosser Award for Outstanding Visual Methodologies, and 2016 winner of the Sociological Review's annual prize for best journal article.

Yajing Liu

Communication University of Zhejiang, China

Yajing Liu is a photographer and scholar, working in the field of photography, cultural memory and aesthetic education. She is currently an Assistant Professor at Communication University of Zhejiang, China. Her papers have been published or presented at international academic conferences and journals, such as Photographies and Contemporary Cinema. Her photographs have been awarded and screened in exhibitions and photo festivals worldwide, such as the Pingyao International Photography Festival.

PANEL CHAIRS' BIO

Karin Oen

Nanyang Technological University, Singapore

Karin G. Oen is a curator and art historian based in Singapore where she is Senior Lecturer and Head of Department, Art History, at Nanyang Technological University's School of Humanities. She works on historical, modern, and contemporary creative practices related to the transcultural and the transmediatic. Oen previously served as Deputy Director of NTU CCA Singapore and as Associate Curator of contemporary art at the Asian Art Museum of San Francisco.

Min Hui Yeo

Nanyang Technological University, Singapore

Min Hui Yeo is assistant professor at the Department of Chinese, Nanyang Technological University. She has published on Amoy-dialect cinema, Malay cinema and Hong Kong cinema. Her first monograph, *Amoy-dialect Cinema and Dialect Identity Transformations in Singapore and Malaya (1948-1966)* (我们的电影，我们的家：厦语电影与新马厦语身份的渐变 (1948-1966年)) was published in 2020.

Roger Nelson

Nanyang Technological University, Singapore

Roger Nelson is an art historian and curator, and Assistant Professor of Art History in the School of Humanities at Nanyang Technological University. He was co-curator of Living Pictures: Photography in Southeast Asia (National Gallery Singapore, 2022). He is co-founding co-editor of *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, a peer-reviewed scholarly journal published by NUS Press. Roger's current book project examines artistic art histories in Southeast Asia.

Ruobing Wang

Lasalle College of the Arts, Singapore

Ruobing Wang is an artist, educator, academic and independent curator, who undertakes research on contemporary art and visual culture, with a particular focus on ecology and knowledge production. She was previously a curator at the National Gallery Singapore. Currently she is Lecturer at Lasalle College of the Arts, University of the Arts Singapore. Ruobing received her Doctor of Philosophy from the University of Oxford, United Kingdom. She is also the co-founder of Singapore-based independent art-space Comma Space.

Exhibition Reception and Artists' Talk

SAT,
06 APR
1300–1400

Join us for the Exhibition Reception and Artists' Talk of *Liminal Landscapes*, a photographic showcase of the Gibson-Hill Collection. Explore selected images highlighting Singapore and Malaya's cultural and historical landscapes. Witness traditional prints alongside contemporary adaptations including re-photography, lenticular imaging, drawings, videos, and virtual reality experiences.

■

Step into the past and present of Singapore and Malaya through the lens of Dr Carl Alexander Gibson-Hill, meticulously digitised and restored as part of *Creation and Analysis of a Digital Asset with the Gibson-Hill Photographic Collection*. Led by Principal Investigator Assoc Prof Soonhwa Oh and Co-Principal Investigator Asst Prof Kiu-Wai Chu, the collection comprises of more than 7,600 photographic negatives originally housed in the National Museum of Singapore, and offers a captivating glimpse into Singapore and Malaya during the 1940s to 1960s.

Carefully selected images from the collection have been curated to showcase cultural and historical landscapes, inviting you to explore the liminal spaces between past and present. Experience the richness of Singapore and Malaya's heritage through traditional print formats as well as contemporary adaptations by artists through re-photography, lenticular imaging, drawings, videos and virtual reality experiences.

Liminal Landscapes not only contributes to Singapore's art history narrative but also bridges gaps in Asian photographic history. Join us on this immersive journey as we celebrate the enduring beauty and heritage of the region.

FRI-SUN

05– 07 APR 2024

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1000–1900 DAILY

The Arts House, Gallery II

1 OLD PARLIAMENT LANE, S179429

LIMINAL ■ LANDSCAPES

A Photographic Exhibition

PARTICIPATING ARTISTS

■ Soonhwa Oh   ■ Terence Heng   ■ Jesse Thompson   ■ Wen-Shing Ho

■ Charis Lee   ■ Hui Yang Lee   ■ Siew Png Sim   ■ Wilson Chang

Acknowledgements

THE KWEK LENG JOO PHOTO AWARD

Conference Administrator:

Sher Ying Wee
Yi Xuan Lew
Clara Chong

Designer:

Ruby Ong

Media:

Serene Mah

This symposium is convened by

Dr Soonhwa Oh

ASSOCIATE PROFESSOR

*School of Art, Design and Media
Nanyang Technological University,
Singapore*

Dr Kiu-Wai Chu

ASSISTANT PROFESSOR

*School of Humanities
Nanyang Technological University,
Singapore*

Dr Terence Heng

SENIOR LECTURER

*Department of Sociology, Social
Policy and Criminology
University of Liverpool, England*