



Singapore  
International  
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上海市人民对外友好协会

Shanghai People's Association for Friendship with Foreign Countries



CULTURAL EXCHANGE | ARTS FOR GOOD

# ART OF SUSTAINABILITY PULSE OF A CITY

城市 · 艺术 · 发展: 城市温度

中国新加坡当代艺术交流项目

SINGAPORE-CHINA CONTEMPORARY ART EXCHANGE

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Singapore and Shanghai are urban cities in an increasingly interconnected global context. Both cities' progress can be traced alongside the rise of international trade, and both have thrived with the confluence of cultures.

We now live in an age of urbanisation and human migration, the momentum and scale of which are without precedent in human history.

With a UN study projecting that over 70% of the world's population will be living in cities by 2050, sustainable urban living is a key theme for the 21st century, one which is complex in nature, requiring multi-disciplinary thinking and innovative solutions.

What makes a city sustainable, liveable and resilient? Is such a city one in which the ideals of economic inclusion, social development and environmental protection are a reality, where its residents can lead meaningful lives?

新加坡和上海都是国际大都市，与全球的联系日益紧密。

两座城市的兴起都是依靠国际贸易，随着多文化汇聚蓬勃发展。

这是一个城市化与迁移潮流的年代，规模史无前例。一项联合国的研究预测，到 2050 年全球有 70% 的人口将生活在城市。城市可持续性，将成为 21 世纪的一个关键主题，该主题性质复杂，须进行跨学科思考和提出创新的解决方案。

是什么让城市具备可持续性、宜居并且具有适应能力？这样的城市真的可以实现经济包容、社会发展、环境保护和居民安居乐业吗？

新加坡国际基金会和上海市人民对外友好协会携手合作，齐集新中两地的艺术家，共同应对两座高度发达城市的居民所面临的挑战与契机。更重要的是，

对于如何倡导可持续发展的城市生活，中新两地的艺术家互相交流想法和理念。

Artists from Singapore and China share their concepts of sustainable urban living and ideas to raise awareness about the subject and galvanise action for positive change

The Singapore International Foundation and the Shanghai People's Association for Friendship with Foreign Countries have collaborated to bring together the artistic community from both cities to reflect on the challenges and opportunities for residents of these two highly-urbanised cities and beyond. More importantly, through their artistic works, they invite each of us urban dwellers to reflect on what we can do to improve our quality of life. With the belief that culture and the arts can aid sustainable development, this pilot project seeks to harness the power of the arts to transcend languages and boundaries, to spur the greater public to action towards sustainable urban living.

这些艺术作品能够启发城市人，去思考如何提高生活质量。秉持艺术和文化有助于城市可持续发展的信念，这一试点项目将超越语言和国家的界限，运用艺术的力量激励更多民众齐心协力，创建更宜居的城市。



# 主办方寄语——新加坡国际基金会

Over 50% of the world's population now lives in cities and urban areas; Singapore and Shanghai are among them. Creating livable and sustainable cities is a complex challenge we both face. How do you provide a good quality of life while being economically competitive and environmentally responsible? How does this impact individual lifestyle choices and decisions - to use as few resources as possible and reduce the amount of ecological damage we leave to our children to manage?

We thought we should put this complex question to our creative community. Because we believe that our artists, through their art forms, will offer engaging perspectives, challenge existing narratives, spark new ideas and inspire us to action. There are also few approaches to addressing social issues that connects across cultures to break down barriers and inspire a shared responsibility for collective action, than the arts and culture.

Thus, the Singapore International Foundation's (SIF) launched its *Arts for Good* programme in 2015 to harness the power of arts for positive social change. It aims to raise awareness of social issues, share best practices and enable action for change through collaborations between Singaporean and international artists, as well as galvanise greater community involvement in sustainable change. This *Art of Sustainability* collaboration between Singapore and Shanghai is a pilot project under the *Arts for Good* umbrella.

The project brings the SIF to work with some of our programme alumni: The Living! Project (Singapore), which SIF has been supporting in arts

如今，全球 50% 以上的人口居住在城市内和城市地区，其中包括新加坡与上海。创建宜居、可持续发展的城市成为我们共同面临的复杂挑战。如何在保证经济竞争力及为环境负责的同时创造高质量的生活水平？这将如何影响个人生活方式的选择与决定，以鼓励使用尽可能少的资源，减少生态破坏，从而为我们的子孙后代减轻处理这些问题的负担？

我们决定将这一复杂的难题交给我们的富有创意的艺术家社群，因为我们相信，艺术家可通过其艺术形式提供独具一格的观点，挑战现有言论，激发新思路，并鼓励人们付诸行动。除了艺术与文化，还有其他途径可以解决社会问题，将不同文化联系在一起，从而打破隔阂、激发人们携手合作的共同责任感。

因此，新加坡国际基金会（SIF）于 2015 年推出“公益艺术”倡议，以加强艺术对积极社会变化的影响力。该计划旨在通过开展新加坡与国际艺术家之间的合作，以及鼓励社区更踊跃地参与可持续发展，提高人们对社会问题的认知，分享最佳的实践方法，并且让人们付诸行动。此次上海与新加坡合作的“可持续发展的艺术”项目是“公益艺术”倡议下的一次有益尝试。

SIF 将在该计划中继续与原有伙伴合作，其中包括新加坡的 The Living! Project。自 2011 年起，SIF 一直在支持 The Living! Project 的艺术与社区事业；以及上海油画雕塑院美术馆副馆长傅军，她曾于 2011 年加入青年商务大使（YBA）项目。他们还带来八位朋友——其他八位艺术家——共同探究对方城市的社会问题，并讨论如何运用艺术的力量提升公民参与度及社会影响。

and community endeavours since 2011; and with Fu Jun (Shanghai), Deputy Director of the Shanghai Oil Painting and Sculpture Institute Art Museum, an alumnus of the Young Business Ambassadors (YBA) programme in 2011. Together, they brought their own friends on board — eight other artists — to explore aspects of each other's society and harness the transformative power of the arts to foster civic engagement and social impact.

In this publication, you will read of their reflections on sustainable development and cultural relations arising from the exchange and what they have learnt from visiting each other's cities and people. Chinese artist Du Haijun, for instance, was struck by how socially conscious Singaporean artists were from his stay in Singapore. In his series of works titled *City Subway* and *The Extinguisher*, Du presents his observations of what crises confront urban cities today, marking his effort to “strengthen my social function as an artist”. Young Singaporean artist Kenneth Lee noticed how residents in both cities hung their laundry out in the open to dry, and was inspired to examine concepts of one's cultural identity, as well as ecological footprint and impact. His observations are woven into his installation work titled *Laundry* which re-purposed waste plastics from our apparel goods into canvasses.

It is our hope the exchange of Singaporean and Chinese artists and their ensuing commentary through art on each other's development experience will engage communities and enlighten public opinion on sustainable urban living. And challenge all of us to do our part in making our cities robust and resilient.

We are grateful to the Shanghai People's Association for Friendship with Foreign Countries (SPAFFC) for their support of this programme. Our relationship with SPAFFC has been one of mutual respect where we share a vision of a better world through greater understanding and collaboration between the peoples of Singapore and China. The SPAFFC has been a steadfast partner of the SIF since 2004 in programmes that have contributed to mutual understanding and good cross-cultural ties. We also warmly congratulate the SPAFFC on the occasion of its 60th anniversary.

在本书中，您将读到他们对于可持续发展与文化关系的交流感想，以及他们在参观对方城市、了解风土人情后获得的心得体会。例如，赴新期间，新加坡艺术家的社会意识曾一度令中国艺术家杜海军深为感叹。在他名为《城市地铁与灭火器》的系列作品中，杜海军展现了他对当今城市危机的思考，体现了“作为艺术家不断增强的社会责任感”。青年艺术家李治强注意到居民将洗好的衣服晾在室外，从而获得灵感去研究人们的文化认同理念以及生态足迹与影响。他的观察与思考被反映在他的装置艺术作品《晾衣》中；该作品的画布由来源于服饰的废弃塑料改造而成。

我们希望，中新艺术家之间的交流以及他们通过艺术对于彼此发展历史的评论能提高社区参与度，树立人们对于可持续城市生活的公共意识，同时激励所有人贡献一份力量，将城市建设得更加强大、更具适应性。

非常感谢上海市人民对外友好协会（SPAFFC）对本项目的支持。我们双方一直互相尊重，共同憧憬推动新加坡人民与中国人民的相互了解与合作，让世界变得更美好。自 2004 年开始，SPAFFC 一直是 SIF 坚定的项目合作伙伴，双方的合作项目巩固了两国之间的相互理解和跨文化纽带。值此 SPAFFC 成立 60 周年之际，我们表示诚挚的祝贺。



经过一年的酝酿筹备，自今年3月启动至今，延续6个月的以“城市温度”为主题的中新艺术交流活动顺利开展。这是一次中外艺术理念的碰撞，是一场艺术与市民的相遇，也是一次用艺术的语言和形式开展两地民间交流的有益尝试。

2004年至2014年期间，上海市人民对外友好协会与新加坡国际基金会成功合作举办了十届中新青年商务大使（YBA）项目，为两地多个领域的青年专业人士搭建了拓宽眼界、提升业务能力和建立专业网络的交流平台。以此为起点，双方也在不断探索新的合作领域和内容。此次中新艺术家交流活动就是YBA项目的延伸和拓展。随着上海全球化步伐的不断加快，与国外城市间的交流日益频繁，市民间的互动联系日益升温，艺术作为一种有效的沟通方式和表达手段，在推动跨文化、跨语言对话方面有着不可替代的特点和优势，有助于增进两地市民间的相互理解和友谊。

同时，当代青年艺术家们面临着国际化的大趋势，也在不断寻找新的切入点和表达方式，来表现当代社会特点和精神。我们通过安排艺术家们访问对方城市，深入各类艺术机构，了解对方艺术的发展环境和趋势，双方艺术家交流创作理念，探讨艺术（特别是公共艺术）的多种表达方式，了解各类艺术机构（特别是公益艺术机构）的运作内容和模式，为艺术家们提供更多的视角，更丰富的艺术体验，从而推动艺术家们更多地关注不同文化背景下的对话、社会可持续发展、社会价值体系和公益等热点问题。同时，通过邀请市民参与艺术制作，使两地民众的价值观和关注得以通过艺术的表达方式予以体现，这也是此次交流活动的一个重要特点。

The six-month Singapore-China Art Exchange programme with the theme “Pulse of a City” kicked off in March this year, following a year of intensive preparations. The programme is a collision of artistic ideas, an encounter between art and people, and a valuable exchange between the people of Shanghai and Singapore using the language and forms of the arts.

The Shanghai People's Association for Friendship with Foreign Countries (SPAFFC) and the Singapore International Foundation have successfully co-hosted the Singapore-China Young Business Ambassadors Programme (YBA) for ten terms from 2004 to 2014, which has established a platform for young professionals in various fields from both cities to broaden their horizons, improve their professional skills and build their networks. Since starting this programme, the two organisations have been constantly exploring new areas and contents of collaboration. The Singapore-China Art Exchange programme is an extension of the YBA programme and aims to develop these links further.

With the increasing pace of globalisation, Shanghai experiences increasingly frequent exchanges with foreign cities and her people continue to enhance their interactions and relationships with foreign citizens. Art, as an effective means of communication and expression, plays an irreplaceable role in promoting cross-cultural and cross-linguistic dialogues to help enhance mutual understanding and friendship between people from both cities.

At the same time, faced with the trend of globalisation, contemporary artists constantly look for new

此次交流活动的成功是各方共同努力的成果。两地艺术家们的参与使艺术表达和对话成为可能。两地策展人的精心提炼和设计保证了交流的专业水平，突出了活动的内涵。市民的参与使这次活动真正做到接地气。两地艺术机构的无私投入为交流打下了坚实的基础。此外，还有两地多个机构和部门，在幕后为项目的顺利开展提供了各类支持。

此次交流活动是一次新的尝试，若能对各方参与者有所触动、有所启发，为以艺术语言为媒介开展民间对外交流积累一些经验，我们的努力就已得到了回报。

今年是上海友协成立60周年。60年以来，友协一直是一座桥梁，为不同文化背景、不同行业领域、不同社会群体的民众创建彼此交流的契机，搭建相互沟通合作的舞台。今后，我们也希望中外朋友们能继续支持我们，共同为推动中外文化艺术交流而努力。

perspectives and new forms of expression to interpret the characteristics and the spirit of society today. Through visits to each other's cities and art organisations, the artists gain insights into each other's environments and artistic development trends, exchange new concepts, discuss various modes of artistic expression (especially in public art), and gain insight into the working processes and operations of various artistic institutions (particularly non-profit art organisations). With these efforts, we hope that artists will pay more attention to topics such as cross-cultural dialogues, sustainable social development, social value systems, public welfare and other relevant issues; we also hope to provide the artists with different perspectives to enrich their artistic experiences. At the same time, by inviting the public to participate in the arts, we enable people from both places to express their values and concerns, a major highlight of this exchange programme.

The success of the exchange programme can be attributed to the joint efforts of all parties involved. The participation of artists from both cities has made artistic expression and dialogue possible, the careful planning and organisation of the curators has guaranteed the level of expertise of the exchange programme and highlighted the importance of the event, public participation has brought the programme to the regular man, and the selfless contribution of art organisations from both cities have laid a solid foundation for this exchange. Aside from this, various organisations and agencies in both cities supported the programme in different ways, which contributed a lot to its success.

This exchange programme is a brand new initiative. We hope it will touch and inspire our participants, and help us gain more experience to further enable exchanges in civil society and between the two cities, using art as the medium.

This year marks the 60th anniversary of the SPAFFC. In the past sixty years, the organisation has served as a bridge, building platforms for communication and cooperation between people from different cultural backgrounds, professional fields, and social groups. We hope that our friends both at home and abroad will continue to support us in the future, and will strive for cultural and artistic interaction between China and foreign countries together.





“艺术家其实都在以各自不同的艺术语言，各自不同的问题视角，挖掘和反思城市表象之下更为深邃的城市精神，更为复杂和深层的城市问题。”

*“...Artists explore and ponder over the complex problems beneath the surface of cities from various perspectives and with different forms of artistic expression.”*

城市温度，这里所说的温度不是指物理意义上的物体冷热程度，而是专指一个城市人文的温度。

随着全球化时代的来临和城市化节奏的加快，城市发展的速度越来越迅猛。到处都是高楼大厦，到处都是钢筋水泥的丛林。然而，在城市越来越变得坚硬、光洁、现代、炫目的同时，居住在城市中的人们，内心却似乎越来越感到紧张、冷漠、疏离和孤独。那么什么样的城市才是有温度的城市？什么样的城市才是我们理想的家园？什么样的城市才能实现长期稳定的可持续发展？此次“城市温度——中新当代艺术交流展”，我们在上海与新加坡两地分别遴选与邀请共8位艺术家，用艺术的视角、艺术的语言、以及艺术的方式，共同探讨关于城市的可持续发展问题。

上海是中国最具有都市气息的现代化城市，它的过去、现在和将来，都代表了中国城市发展的历史和水平。上海以“海纳百川、兼容并蓄”的文化气派，塑造了这所城市独具特质的精神品格，也向全世界展现出它特有的迷人生机、活力和魅力。

新加坡是被世界公认的花园城市国家，通过良好的城市规划和有效管理，使得土地利用最优化，同时保持经济增长和城市发展的平衡，创造出一个高人口密度下宜居城市的样板，其城市治理经验为世界各国所借鉴。

两座城市在极速发展的背景下，都面临着交通拥挤、住房紧张、环境污染等一系列现实问题。因此，建设一个长期可持续发展的高质量宜居的高密度城市，成为两座城市需要共同面对的课题。探讨和研究这样的课题不仅是政府相关部门和专业人士的责任，其实也是社会大众和每一个城市公民的义务。而大众对于公共领域与公共话题，除了政府的引导和宣传之外，更需要有一些直观形象的视觉载体来表现，来唤醒，才能激发他们对于所生活城市的参与感和认同感，以及主人翁意识。

事实上，城市是一个有机复合体，而在这个有机复合体的诸多要素中，文化是内核，只有文化才能真正展示一座城市的精神品格和价值追求，只有文化才能成为一座城市的凝聚力和自信心的源泉，也只有文化才能让一座城市变得有温度有人情。所以，文化作为一种广泛认同的价值观，是城市可持续发展的内在动力，是城市的灵魂所在。我们应当将文化置于可持续发展政策的核心，将文化作为可持续发展和管理的

In “Pulse of a City, “pulse” is closely linked to “warmth”, which does not refer to heat in the physical sense, but rather, the tenderness of a city’s humanity.

With an increasingly rapid pace of globalisation and urbanisation, the development of cities also speeds up, turning them into veritable concrete jungles filled with skyscrapers. As cities become more and more modern and developed, their citizens suffer from increasing anxiety, alienation and indifference, growing distant from one another. Hence, what does it mean to be a city with “warmth”?

What is an ideal city? What kind of city would allow us to attain a sustainable way of urban living? For our exhibition “Pulse of a City”, we invited eight artists from Shanghai and Singapore to discuss and share their thoughts and insights on the sustainability of cities using the perspectives, language and methods of art.

As the most modern metropolis in China, Shanghai’s past, present and future represent the history and achievements of China’s urban development. An inclusive city like an ocean that admits hundreds of rivers, Shanghai has a unique spirit and exposes its vibrancy and charm to the whole world.

Singapore, on the other hand, is renowned as a “Garden City” worldwide. It makes the best use of its land, balancing economic growth and urban development through excellent urban planning and effective management, a perfect example of a liveable city with a high population density. The city is a model case study in urban planning and management for countries all around the world.

Both cities, which are developing rapidly, face similar practical problems, such as traffic congestion, housing shortages and environmental degradation. Therefore, building a sustainable and liveable city is a goal that both cities strive towards; and it is a responsibility borne not only by governments and experts, but also by society at large and by every single citizen. This requires the guidance of the government as well as direct visual stimuli to evoke a communal identity, and a sense of belonging and engagement.

In fact, a city is a complex compound with its culture at its core. Only culture can exhibit the spirit and values of the city and act as the solid foundation for a cohesive,

资源，倡导文化多元化，鼓励创新文化的表现形式。而艺术是一种文化意义上的载体，是所有文化中最具有创新力和进取心的领域，也是最具有多样性和可能性的门类，同时还是最需要包容性和开放性的地方，它们与哲学和宗教等一样，负载着丰富而深厚的文化意义。

无论是毛冬华对城市文脉的思考，还是杜海军对城市现实问题的直视，亦或是张月对城市人精神与记忆的追问，还有宗锡涛对生态环境及城市人真实内心世界的关注，其实都在以各自不同的艺术语言，各自不同的问题视角，挖掘和反思城市表象之下更为深邃的城市精神，更为复杂和深层的城市问题。也使得他们的作品不仅具有钩沉历史遗存、观照当下生态和梳理城市文化的独特意味，而且还能让观众非常直观地看到城市的历史温度，城市的现实处境，以及城市发展的精神脉络。

城市的柏油路太硬，踏不出足迹。科技感的目的性、准确性是今天城市生活得以如此的基石。然而，视觉上冰冷的钢筋水泥城市森林和不断变换的经济数字，以及计算精准的建筑立面和效率至上的现代生活，往往不能代表一座城市的温度。对于一座城市，不同人群的生活、思想和情感，才是一座城市的温度所在。

艺术作品，是艺术家的精神产品，也是城市温度的一种有效表达手段。展览力图通过艺术家们最新创作的当代艺术作品，来呈现这两座城市的温度。观众们可以通过在城市的体验和经历，找到自己、找到人性、找到苦难、找到爱，同时展开城市与生存，城市与梦想，城市与发展等多方面的视觉想象和文化探讨。展览中的大部分作品意念独特，表达手法新颖，具有时代特色，他们用作品介绍到城市的生活当中，在表达自身独特生存体验和艺术观念的同时，生动地反映了城市的诸多方面，拓展了我们对于城市认识的维度，也为两座城市的可持续发展提供了具有启发性的思考。

confident community, thereby creating “tenderness” of the city. Therefore, as a widely recognised value, culture is the driving force behind sustainable urban living as well as the soul of the city. We should view culture as a resource for sustainable development and management, and thus encourage cultural diversity and innovation. Art, as a carrier of culture, is its most creative, progressive and diverse part, and calls for inclusiveness and open minds. Just like philosophy and religion, art bears the rich and deep cultural significance of a city.

From Mao Donghua’s reflection on historical urban resources and Du Haijun’s observation of current problems of cities, to Zhang Yue’s examination of citizens’ beliefs and communal spirit and Zong Xitao’s attention to the inner world of citizens, the artists explore and ponder upon the complex problems beneath the surface of cities from various perspectives, using different forms of artistic expression. Their artworks explore the cities’ historical remains, observe today’s city life and present urban culture; moreover, they enable the audience to directly experience the cities’ historical heritage, current situation and course of development throughout the years.

Science and technology are the foundation of modern city life. However, the tenderness of a city does not manifest in its number of skyscrapers, economic indices or the efficiency-oriented way of living, but rather, in the lives, thoughts and feelings of its people.

Artworks are not only products of the spirit of the artists, but also effective ways to express the tenderness of the two cities. Our exhibition demonstrates the tenderness of cities by presenting the latest contemporary artworks of the chosen artists, in which the audience can find themselves, find humanity, love and pain in their own experiences of city life; the artworks can also evoke the visual imagination, prompting dialogues on various themes, such as “city and life”, “city and dream” and “city and development”.

Most of the works displayed have their unique interpretations and innovative contemporary expressions. These artworks not only reflect the personal life experience and artistic views of the artists, but also vividly capture various aspects of the cities, enriching our knowledge of them and inspiring further reflection on the sustainability of both cities.

## 关于策展人 About the Curator

傅军  
Fu Jun

傅军，策展人，批评家，1970年9月出生于浙江绍兴，2003年毕业于上海大学美术学院美术学专业，获硕士学位。现为上海油画雕塑院美术馆副馆长。近年来，参与策划的展览有：“陈逸飞文献展(1960-1980)”(2013)，“张充仁文献展(1936-1966)”(2014)，“哈定文献展”(2015)，“周碧初文献展”(2016)等多个大型学术文献展，其中“张充仁文献展(1936—1966)”和“哈定文献展”均获文化部优秀展览项目。独立策划的展览有：“具象的当代性·第一回”(2015)，“具象的当代性·第二回”(2016)，“自在涂境”(2014)等，其中“具象的当代性”正在成为推介优秀青年艺术家的品牌性展览。

至今发表50余篇专业性论文于各核心期刊或艺术类刊物。近年来还积极在大众媒体上发表各种美术批评文章，引起关注并被广泛转载。每年在高校、美术馆、艺术中心等地开设专业性艺术讲座，并深入进行“上海历史文脉与城市雕塑”，“具象的当代性”与“文献展的学术意义”等课题的研究。入编2015年6月中国文联出版社出版的《中美策展人访谈录》。

Fu Jun was born in Shaoxing City, Zhejiang Province in September 1970. She graduated from the Fine Arts College of Shanghai University with a master’s degree in Fine Arts Study in 2003. She is now the Deputy Director of the Shanghai Oil Painting & Sculpture Institute (SPSI) Art Museum.

Fu Jun jointly curated many large-scale academic exhibitions in recent years. She presided the planning of the “Chen Yifei Documenta (1960-1980)” (2013), the “Zhang Chongren Documenta (1936-1966)” (2014), the “Ha Ding Documenta” (2015) and the “Zhou Bichu Documenta” (2016), among which the second and the third were awarded Outstanding Exhibition by China’s Ministry of Culture. Besides, she independently curated the “Paint as Pleased” (2014) and the first and second exhibition of “Figurative Expression of Contemporaneity” (2015 and 2016), which became an influential brand exhibition for introducing young artists.

She has more than fifty academic papers published in key periodicals or art publications. She has actively written artistic critiques in mass media in recent years, receiving great attention and wide broadcasting. She also gives art lectures in museums, universities and art centres every year. She has in-depth researches in topics of the “Shanghai Historic Context and City Sculptures”, the “Figurative Expression of Contemporaneity” and the “Academic Significance of Documenta”. She is listed in *The Interview Record of Chinese and American Curators* published by the China Federation of Literary and Art Circles Publishing Corporation in June 2015.



傅军(左)与新加坡艺术家黄炜琪(中)和李治强(右)进行交谈  
Fu Jun (left) talks to Singaporean artists Didier Ng (centre) and Kenneth Lee (right)





***“Through the exchange of views and ideas between artists from both cities, we hope to explore and create art installations that engage and inspire.”***

**“我们希望，通过两地艺术家的相互交流，探索和创造能够吸引人心、启迪人心的艺术作品。”**

A city is the legacy of its culture, people and history. When we look at how cities develop, we witness the rapid development of buildings, townships and transportation. Far less obvious is the impact of these changes on our sense of community spirit and our culture of shared values. These qualities of community resilience, communal values and the ability to reach out to the less privileged members of the community, are what make a city liveable and sustainable. Artists are keen observers of society, and reflect through their works the nuances and diversity of our ways of life and capture these collective observations into beautiful art forms to inspire conversation and collaboration.

In preparation for the upcoming *Art of Sustainability* cultural exchange programme, four Singaporean artists and I visited Shanghai to have a frank and productive exchange of ideas with our Shanghaiese counterparts and their communities to gain a better understanding of their views on sustainability and community development.

The discussion with co-curator Fu Jun and participating artists from Shanghai was useful for us Singaporeans. I have come to understand and appreciate that while artists and inhabitants of both cities reflect similar social issues and observations in their works, we differ in how we approach what is the often-difficult issue of sustainability.

The curatorial theme, “Pulse of a City”, aptly represents the collective dreams and aspiration of artists from both cities towards sustainable cities, with further guidance from renowned Singaporean sculptor Sun Yu-li, who served as a supportive artistic adviser for this exchange.

From Karen Mitchell’s reflections on urban housing to Didier Ng’s representation of the amount of trash generated in cities, Tan Sock Fong’s invitation for communities to participate in sustainable practices, and Kenneth Lee’s questions about urban identity, the collection of installations by Singaporeans as a whole examine the different issues of urban living, with a special focus on engaging the community by involving them in the actual creation of the artworks or through inviting them to participate in the artwork to spread awareness about key issues faced by our cities.

Through the exchange of views and ideas between artists from both cities, we hope to explore the concept of creating art installations that engage and inspire visitors and programme partners to explore the use of community art to build the intangible qualities of our beautiful cities.

Economic growth invariably creates inequalities in society and such inequalities are sometimes ignored in the

fast-paced world we live in. By creating art together, we can empower our partners with skills and give them hope that a sustainable city can be one that is inclusive of the less fortunate.

一座城市，是文化、人民和历史的传承。我们在了解城市的发展变迁之时，也见证着建筑、城镇和交通的迅猛发展。这些变化对社区精神和共同价值观传承的影响目前还不甚明显。而在面对变化时，社区所拥有的强大适应能力，社群的共同价值观以及对社区内弱势群体的关照，让城市宜居和可持续发展成为可能。艺术家们对社会的观察细致入微，他们在自己的作品中展现出生活方式的精妙与多样，将整体的观察融入迷人的艺术作品中，启发着人们的交流与协作。

在“城市·艺术·发展”文化交流活动的筹办过程中，四位新加坡艺术家和我一起游览了上海，与上海同行和社区居民进行了坦率而富有成效的交流，更好地了解他们对可持续性 & 社区发展的看法。

与联合策展人傅军及上海艺术家的讨论，对我们新加坡人来说受益匪浅。我开始慢慢理解和感受到，两地艺术家和居民在作品中解决的社会问题与观点相似，但应对可持续发展难点的方式却不一样。

展会主题为“城市温度”，贴切地展现了两地艺术家对可持续城市的共同梦想和渴望。新加坡著名雕塑家孙宇立担任本次交流的艺术顾问，为展会提供了进一步指导。

从谢铮莹的城市住宅镜像、黄炜琪的城市垃圾展示，到陈淑芳邀请社区参与城市可持续性行动，再到李治强对城市身份的质疑，这些艺术品反映了新加坡人对城市问题的整体审视，它们尤其注重推动社区共同参与艺术品实际制作，或通过邀请社区民众参与艺术创作，让更多民众关注城市所面临的重要问题。

我们希望通过两地艺术家的相互交流来探索艺术作品的创作理念，这种艺术作品能吸引和启发观众及项目合作伙伴，并运用社区艺术树立魅力城市的无形品质。

经济增长不可避免会造成社会的不平等，有时，这种不平等往往由于快节奏的城市生活而被人们所忽略。通过共同创作艺术作品，让合作伙伴掌握技能，为他们带来希望，让他们知道，一个可持续的城市是可以包容弱势群体的。





Allan Lim at a planning session with Singapore artists for the *Art of Sustainability* exhibition in September 2016

林宜谦与新加坡艺术家一起商讨将于 2016 年 9 月举行的“城市·艺术·发展”展览



Project discussion hosted by Sun Yu-li, co-founder of The Living! Project

The Living! Project 联合创始人孙宇立与大家讨论项目

## 关于策展人

## About the Curator

Allan Lim  
林宜谦

### About The Living! Project

The Living! Project is a social enterprise and a collective of artists, social innovators and designers creating positive social behavioural change towards sustainable urbanisation through collaborative art and community involvement. Founded by Allan Lim and renowned Singaporean sculptor Sun Yu-li, The Living! Project aims to draw direct connections between an individual's actions with the needs of a sustainable urban city through the intensive use of recycled materials and community involvement to create positive social behavioural change.

### Allan Lim

Allan Lim graduated from the Nanyang Technological University in 1999 with a Bachelor of Engineering degree. In 2005, he was awarded the Spirit of Enterprise Award by President S R Nathan for his enterprising spirit and his efforts in cultivating this same spirit in the youth. He is the founder of The Living! Project, a social enterprise that explores the use of community art to engage with and better the lives of the less privileged.

### 关于The Living! Project

The Living! Project (TLP) 由林宜谦和新加坡著名雕塑家孙宇立共同创立，是一家聚集众多艺术家、社会创新者和设计师的社会企业，旨在通过艺术协作与社区参与，积极改变社会行为，促进城市的可持续发展。它通过大量回收材料的使用以及社区参与，将个人行为与城市的可持续发展直接相联，从而形成积极的社会行为转变。

### 林宜谦

1999 年毕业于南洋理工大学，获工程学士学位。2005 年获得前总统纳丹颁发的“企业精神奖”，以表彰他的企业精神以及在培养青年人企业精神方面付诸的努力。此外，他还是 The Living!Project 的创始人，这家社会企业旨在通过社区艺术为弱势群体创造更好的生活。



With co-curator Fu Jun (right) at Shanghai Dayuntang Art Gallery during the Shanghai visit in June 2016

2016 年 6 月在上海访问期间，与中方策展人傅军(右)一同在上海大韵堂艺术馆



# Exchange 交流

Singapore  
新加坡  
14 to 18 March 2016 • 2016年3月14日-18日

Shanghai  
上海  
20 to 23 June 2016 • 2016年6月20日-23日



新加坡艺术家参观九曲创意工坊，体验中国文化，了解上海艺术家将艺术与生活相结合的理念和实践

Singaporean artists visiting the Jiu Qu Art Commune to experience Chinese culture and understand how Chinese artists transform ideas into reality



在上海城市规划展示馆了解上海的城市发展

Gaining an overview of Shanghai's urban development from the Shanghai Urban Planning Exhibition Center



Participation in an art walkabout, OH! Open House, brought the Chinese team into Potong Pasir, a public housing estate in Singapore

OH! Open House 的艺术漫步把中方艺术家带到了新加坡政府组屋区——波东巴西区



Gaining an overview of Singapore's urban development from Singapore's Urban Redevelopment Authority  
在新加坡的市区重建局了解新加坡的城市发展



考察十六铺水岸商业中心，了解上海公共空间的再利用和商业艺术的发展情况

Visit to 16 Pu Waterfront, a Shanghai case study on the use of public spaces for commercial arts

## Gaining insights into the two cities 了解对方城市





*"Compared to the boundless universe, we exist but for a moment, but through our immediate actions, I believe we can help make a lasting impact on the future. Because of your actions today, the world will be a better place tomorrow."*

**Tan Sock Fong (Singapore)**

“虽然相比于无边的宇宙，我们的存在只是一刹那，但只要马上开始行动，我相信将产生长远有益的影响。”

明天的世界会因为你们今天的行动而变得更加美好。”

陈淑芳 (新加坡)

新加坡艺术家拜访上海飞叶艺术特殊儿童教育机构，了解上海艺术家们以艺术服务公益的理念和实践

Visit to Shanghai Fei Ye Art Special Education for Children to learn about the social work environment in Shanghai

“新加坡艺术家对城市国家精神面貌的艺术化呈现具有很强的自觉责任心，且在关爱城市弱势群体方面努力奉献着自己的力量。”

毛冬华 (中国)

*"Singaporean artists are strongly conscious of their responsibility as artists to depict the soul and spirit of the nation and city; they also devote themselves to caring for disadvantaged groups."*

**Mao Donghua (China)**



Meeting with artists and participants of *Unseen: Constellations*  
中方艺术家与短片《未曾见过: 灿烂的一群》的有关艺术家和参与者见面



新加坡艺术家与上海理工大学公共艺术专业的师生进行了互动，并介绍了新加坡公共艺术的案例。上海理工大学的学生将志愿报名，作为新加坡艺术家们的助手，协助完成9月在沪展览的艺术作品

Singaporean artists interact with USST students. Some of the students have signed up to be volunteers in assisting the Singaporean artists with the setting up of artwork for the exhibition in September 2016



Dialogue on social entrepreneurship in Singapore with Koh Seng Choon, founder of Dignity Kitchen, Luke Jerram, founder of international community arts *Play Me, I'm Yours* and Singaporean partner The Playtent

与 Dignity Kitchen 的创始人 Koh Seng Choon, 国际社区艺术“Play Me, I'm Yours”的发起人 Luke Jerram 和新加坡合作伙伴 The Playtent 一同讨论社会企业家精神

## Interacting with Communities 与市民互动





两地艺术家在上海公共艺术协同创新中心进行工作交流  
Artists continue their discussion on the upcoming exhibition at the Public Art Coordination Center in Shanghai



新加坡艺术家拜访中方艺术家宗锡涛的工作室，  
双方就艺术创作进行了深入探讨  
Artists exchange their thoughts at the studio of  
Chinese artist Zong Xitao



两地策展人和艺术家在上海大韵堂艺术馆就 9 月展览事宜  
进行了热烈的探讨  
The artists and curators discuss plans for the art exhibition in  
September at the Shanghai Dayuntang Art Gallery

# Singapore and Chinese teams working together 新加坡艺术家与中国艺术家 互动交流



新加坡艺术家拜访中方艺术家杜海军的工作室，实地了解了中方艺术家的生活、创作环境，增进了彼此的了解和友谊  
Visit to Chinese artist Du Haijun's workplace, which is both his studio and home



Singaporean artist Tan Sock Fong hosting Shanghai artists in her workshop at the Singapore Art Glass Centre, and giving a brief introduction to making glass art as part of the artistic exchange  
新加坡艺术家陈淑芳在她位于新加坡玻璃艺术中心的工作室接待了来自上海的艺术师们，中方艺术家动手体验 玻璃艺术创作



Meeting with Chinese Counsellor Xiao Jiang Hua at a lunch hosted by SIF Governor Lian Wee Cheow  
两地艺术家参加新加坡国际基金会董事连伟超先生的午餐，与中国驻新加坡大使馆参赞肖江华先生会面



上海, 2016年9月5日-25日 • Shanghai, 5 to 25 September 2016



为提升公众在城市可持续发展方面的意识，新加坡艺术家在他们的作品中融入大众互动元素，邀请社区居民参与制作艺术品。此次“城市·艺术·发展：城市温度”展览携手新加坡和上海的当地社区，参与者包括来自新加坡工艺教育学院的学生、上海飞叶艺术特殊儿童教育和上海星语智能训练中心的学生和教师、上海理工大学的学生，和新加坡宏茂桥社区和上海小东门街道的居民。

To raise public awareness on sustainable urban living, Singaporean artists incorporated public engagements to their art installations, involving communities in the actual creation of the artworks. Artists collaborated with communities in Singapore and Shanghai, such as students and youth from ITE College Central (Singapore), Shanghai Fei Ye Art Special Education for Children, Shanghai Xing Yu Intellectual Training Centre, University of Shanghai for Science and Technology (Department of Animation and Public Arts) and residents from Ang Mo Kio district (Singapore) and Xiaodongmen sub-district (Shanghai).

志愿者和来自上海飞叶艺术特殊儿童教育和上海星语智能训练中心的学生参与制作新加坡艺术家的作品，并共同完艺术品的装置

Volunteers and students from the Shanghai Fei Ye Art Special Education for Children and Shanghai Xing Yu Intellectual Training Centre collaborating with Singaporean artists contributing to the final art installation

社区人士动手装饰谢铮莹的作品《生命驻地》展出的纸屋。此外，他们也为黄炜琪的作品《饮水思源》编织碎布条

Communities decorating paper houses for Karen Mitchell's *Life Residency* and creating fabric-based pieces for Didier Ng's *Ripple*



## Creating Art Together 共创艺术





上海小东门区的居民参与制作了新加坡艺术家陈淑芳的作品《承诺》，图为小区居民将写有共同创造可持续性都市环境承诺的纸条放进可回收瓶中

Singaporean artist Tan Sock Fong working with residents of Xiaodongmen sub-district, placing written pledges to create a sustainable urban environment into recycled bottles for her art installation *Promise*



上海小东门区的居民和上海理工大学动画与公共艺术专业的学生志愿者齐聚上海大韵堂，参与制作新加坡艺术家的作品  
Residents from the Xiaodongmen sub-district, together with student volunteers from the University of Shanghai for Science and Technology (Department of Animation and Public Arts) coming together at the Shanghai Dayuntang Art Gallery to create part of the art installations by the Singaporean artists



新中两国艺术家和协助装置艺术品的上海理工大学学生和志愿者在完成的作品前合照

Student volunteers from the University of Shanghai for Science and Technology assisting Singaporean artists with the artwork installation



沈海斌，  
负责和创始人，  
上海飞叶艺术特殊儿童教育机构

Shen Haibin,  
Principal and Founder,  
Fei Ye Art Special Education  
for Children

“孩子们在父母、亲戚和老师的指导下，为黄炜琪的作品《饮水思源》编织碎布条。当看到孩子编织的碎布条和原先预想的有所不同时，我颇为紧张，并传了信息给黄女士。她告诉我：“过程最为重要。对于艺术而言，最重要的也是过程。只要孩子、老师、家长在这个过程中感觉快乐，玩得开心，那么我们的艺术作品就真正体现了其价值。”

“The children worked on the cloth pieces for Ms Didier Ng’s *Ripple* artwork. Their parents, relatives and teachers guided them along. I was nervous as the pieces turned out quite differently from expected, and sent a message to Ms Ng. She told me: “The most important thing here is the process. The process is the most important thing for art. As long as the children, teachers, and parents are happy during the process and have fun, we have truly achieved what the piece of artwork has intended.”





艺术家、主办方和社群代表出席了开幕式，包括：(左到右) 新加坡国际基金会董事钟健伦，中方艺术家杜海军，新加坡艺术家李治强，上海市黄浦区人民政府外事办公室副主任金琦云，上海大韵堂艺术馆执行馆长陆佩燕，新加坡艺术家陈淑芳，中方策展人傅军，中方艺术家张月，新加坡艺术家黄炜琪，上海市人民对外友好协会副会长景莹，中方艺术家毛冬华，新加坡国际基金会执行董事陈丽娟，新加坡策展人林宜谦，新加坡国际基金会文化交流部项目管理署苏丽仪，和中方艺术家宗锡涛

Artists, partners and community members in Shanghai present at the launch include: (from left) SIF Governor David Chong, artists Du Haijun and Kenneth Lee, Huangpu District Government Foreign Affairs Office Deputy Director Jin Qiyun, Dayuntang Executive Director Terry Lu, artist Tan Sock Fong, co-curator Fu Jun, artists Zhang Yue and Didier Ng, SPAFFC Vice President Jing Ying, artist Mao Donghua, SIF Executive Director Jean Tan, co-curator Allan Lim, SIF Head of Cultural Exchange Soh Lai Yee, and artist Zong Xitao

## Art Inspiring Thought and Action 艺术启迪思想、鼓舞行动

“城市·艺术·发展：城市温度”中国新加坡当代艺术交流展于9月9日在上海大韵堂艺术馆盛大开幕，本次展会举办至9月25日。

*Art of Sustainability: Pulse of a City* officially launched on 9 September 2016 at the Shanghai Dayuntang Art Gallery, where the exhibition stayed on until 25 September 2016.



上海市人民对外友好协会副会长景莹(左)与新加坡国际基金会董事钟健伦(中)和新加坡艺术家陈淑芳(右)就各自所在城市是如何管理可持续发展相关事宜交换了意见

SPAFFC Vice President Jing Ying (left) with SIF Governor David Chong (centre) and Singaporean artist Tan Sock Fong (right) exchanging views on how their respective cities manage issues related to urban living



上海市人民对外友好协会亚洲非洲大洋洲工作处处长肖冲(左)与上海市黄浦区人民政府外事办公室的代表们在SIF凝聚！招待会上进行亲切交流！本次交流于“城市·艺术·发展：城市温度”展览开幕之前举办，诚邀新加坡之友齐聚一堂

SPAFFC Director Xiao Chong (left) and representatives from the Huangpu District Government Foreign Affairs Office at the SIF Connects! Reception, which gathered Friends of Singapore based in Shanghai prior to the launch of *Art of Sustainability: Pulse of a City*



新加坡国际基金会执行董事陈丽娟(右)和新加坡驻上海副总领事王宗翰(左)一同欣赏及讨论中方艺术家杜海军的作品《城市地铁系列》

SIF Executive Director Jean Tan (right) discussing Chinese artist Du Haijun's *City Subway Series* with Singapore Deputy Consul-General Philip Ong (left)





中方艺术家杜海军(左)介绍他展出的作品《灭火器系列》。该作品通过灭火器等遗弃物品呈现了日常城市生活的微场景  
Chinese artist Du Haijun (left) showing his piece from *The Extinguisher Series*, which depicts miniature scenes from daily city life onto discarded objects such as a fire extinguisher



在2016年9月9日举行的“城市·艺术·发展：城市温度”艺术交流展上，访客就新加坡和上海两地艺术家制作的艺术作品进行互动

Guests interacting with the artworks produced by Singaporean and Shanghai artists at the launch of *Art of Sustainability: Pulse of a City* on 9 September 2016



图为“城市·艺术·发展：城市温度”艺术交流展策展人傅军(左)和林宜谦(右)合影，两人强调，尽管新加坡和上海两地的艺术家在价值观和思维方式上存在差异，但双方在可持续发展方面仍面临相同的挑战，而双方可通过合作来解决这一难题

*Art of Sustainability* curators Fu Jun (left) and Alan Lim (right), who stress that despite different values and perspectives from Singaporean and Shanghai artists, the challenges remain the same for sustainable living that can be addressed by working together



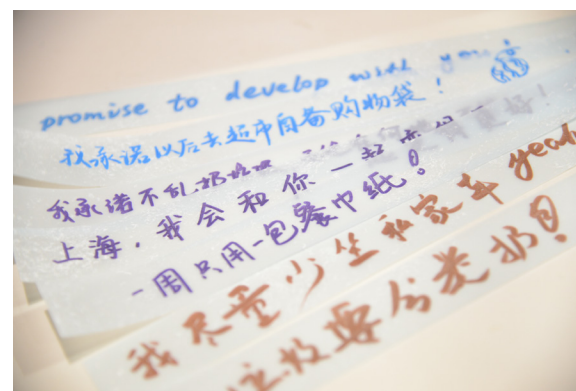
新加坡艺术家黄炜琪的作品《饮水思源》参与了山水之间—艺术松江当代展(第三季)，该展览于9月28日至10月18日在松江艺术馆举行

Singaporean artist Didier Ng's *Ripple* was included into a group exhibition *Art Songjiang Contemporary Exhibition* at the Songjiang Art Museum from 28 September to 18 October 2016



新加坡艺术家谢铮莹的作品《生命驻地》被上海市闵行区航华第二幼儿园用作教学素材

Singaporean artist Karen Mitchell's *Life Residency* was adopted by the Shanghai Minghang district Hanghua Second Kindergarten to be used as teaching materials



展览访客在参观新加坡艺术家陈淑芳的作品《承诺》后深受启发，写下创造可持续发展都市环境的承诺纸条

Contributions by visitors inspired by the exhibition to Singaporean artist Tan Sock Fong's *Promise* pledging their commitment towards living more sustainably





参与研讨会人员：(左到右) 中方艺术家张月，新加坡艺术家黄炜琪和李治强，复旦规划建筑设计研究院规划院副院长、总规划师纪立虎，新加坡艺术家陈淑芳，上海应用技术大学艺术与设计学院副教授牛传成，上海飞叶艺术特殊儿童教育机构负责人沈海斌，中方策展人傅军，中国联合工程公司上海创研中心副主任任林生，新加坡国际基金会执行董事陈丽娟和董事钟健伦，新加坡驻上海副总领事王宗翰，新加坡策展人林宜谦，上海油画雕塑研究会秘书长侯传友，上海财经大学教授麻国安，上海交大媒体与设计学院副教授李惠军，上海市人民对外友好协会理事黄仰冰，中方艺术家毛冬华和宗锡涛，上海大韵堂艺术馆执行馆长陆佩燕，新加坡国际基金会文化交流部项目管理署苏丽仪

Present at the panel discussion: (from left) Artists Zhang Yue, Didier Ng and Kenneth Lee, Fudan University Urban Planning and Architectural Design Institute Deputy Planner Ji Lihu, artist Tan Sock Fong, Shanghai Institute of Technology Assistant Professor Niu Chuancheng, Shanghai Fei Ye Art Special Education for Children Founder and Principal Shen Haibin, co-curator Fu Jun, Shanghai Innovation Centre Deputy Head Ren Linshen, SIF Executive Director Jean Tan and Governor David Chong, Singapore Deputy Consul-General Philip Ong, co-curator Allan Lim, Shanghai Oil Painting Research Society Secretary-General Hou Chuanyou, Shanghai Finance University Professor Dr Ma Guoan, Shanghai Jiaotong University Head of Interior Design and Culture Research Centre Dr Li Huijun, SPAFFC representative Huang Yangbing, artists Mao Donghua and Zong Xitao, Shanghai Dayuntang Art Gallery Executive Director Terry Lu and SIF Head of Cultural Exchange Soh Lai Yee

## Conversation Across Sectors 行业交流

作为“城市·艺术·发展：城市温度”中新艺术交流活动的一项重要议程，2016年9月10日举办的“艺术与城市可持续发展”学术研讨会汇集了中新两国艺术家及来自城市规划、创意行业和社区的代表。与会者就艺术所扮演的角色、艺术交流如何进一步拉近两座城市间的关系，以及他们对艺术如何与各个社会领域交错相容，从而促进城市可持续发展的展望等交流了意见。

*Art of Sustainability* included a dialogue with the Singaporean and Chinese artists along with various representatives from the urban planning, creative industries, and artistic community on *The Arts and Sustainable Urban Living* on 10 September 2016. The panel participants exchanged views on the role of the arts, how the exchange promoted closer relations between the two cities, and their aspirations for how arts can intersect with various areas in society to bring about more sustainable urban practices.





“艺术让城市更美好，城市让生活更美好，这个城市需要什么样的艺术，就需要大韵堂的“大韵”，有品位，有韵味，还有韵律，城市是流动的，城市很摩登，但是有艺术感在里面。艺术不仅要看，还要见，要看见你的创作过程，这个最重要，因为你的创作过程就学到了，见学，这是我们特别喜欢的。”

*“Art makes a city more beautiful, and a city makes life better. What kind of art does this city need? That will depend on the personality of the city, its taste, its charm and its beat. The city is in constant motion. It is modern, yet has a sense of art in it. You cannot just see the art, but you must look at it. The most important thing is to look at the creative process because you get to learn from it.”*

**Dr Ma Guoan,**  
**Professor, Shanghai Finance University**

上海财经大学教授麻国安



“这次展览，我思考了很多，我认为我们这个展览最大的意义在于展览里面有两项活动，一项跟特殊教育儿童学校的合作，还有一项跟社区居民的合作，我认为是这次展览最大的两项意义。上海多数展览里，都不太存在公益活动，将来如果是能够把公益融入到展览里，展览将会更有亮点更受人尊重。”

*“I have put a lot of thoughts into this exhibition. I believe that the most significant part of this exhibition was that there were two kinds of activities, namely a collaboration with special education schools and a collaboration with community residents. I feel that these two activities are the most meaningful part of this exhibition. Most exhibitions in Shanghai do not involve such activities. By incorporating these activities in the future, the exhibitions will be able to stand out more and gain respect from the people.”*

**Zhang Yue,**  
**Chinese artist, Art of Sustainability and Lecturer,**  
**University of Shanghai for Science and Technology**

中方艺术家、上海理工大学教师张月



“每次新中关系的交流合作，总会有新的理念，新的模式，今天这次交流会，也是符合与时俱进的全方位的合作关系的诠释。我个人看作品之后，我觉得新加坡的画家表达了社会的参与，上海的老师更多的是对社会生活的反思，艺术的表现张力是不同的，可以学习的地方很多。”

*“Exchanges between Singapore and China always give us new ideas and methods. Today's dialogue reflects on how this cooperation is able to keep up with the times. After viewing the artworks, I personally feel that artists in Singapore tend to express about social engagement, while those in Shanghai mostly reflect on social life. The way of expressing art is different and there are many things to learn from it.”*

**Philip Ong,**  
**Deputy Consul-General for Singapore in Shanghai**

新加坡驻上海副总领事王宗翰



“我本人是2009年中国新加坡青年商务大使，也是在上海从事城市规划工作，城市规划是建筑学，建筑学也是五大艺术系列之一，音乐、绘画、雕塑、建筑、文学，我认为都是外延的一种艺术形式。我非常认同一个城市的存在，它的可持续很重要的方面，就是每一个居民每一个人能够在这个城市找到存在感。不单单是艺术家的参与，人人都可以参与，我们社区居民也可以参与，甚至特殊群体也可以参与，这是城市可持续发展非常重要的保证。”

*“I was in the Young Business Ambassadors Programme (organised by SIF and SPAFFC) in 2009 and am involved in Shanghai's urban planning. Urban planning involves architecture and the latter is one of the five major arts alongside music, painting, sculpture and literature. I believe it is an extension of an art form. I truly agree that in order for a city to be sustainable, the most important factor is that every resident must be able to find a sense of presence in the city. Not just artists, everyone can participate, including community residents and even groups with special needs. This is very important in ensuring the sustainable development of a city.”*

**Ji Lihu,**  
**Deputy Planner, Urban Planning and Architectural Design Institute, Fudan University**

复旦规划建筑设计研究院规划院副院长、总规划师、中新青年商务



“城市的温度的提法，把艺术带到公共空间的话语体系中，说到城市有温度，如果从非物质角度讲，正是因为城市里的人才产生温度，不同的温度，来自于不同的利益群体的人的诉求，同时也是城市对于人的体验或者感觉，城市可能很发达，很现代，很时尚，但是如果生活在城市里的人没有归属感认同感，他只是个物质的冰冷的尸体。如何营造一个能够让人感觉舒适型的温度，或者说如何让城市的温度舒适性可持续，这个是我们艺术家可以通过艺术做的工作。”

*“Art of Sustainability: Pulse of a city” has brought art into public discourse. If we talk about the city's pulse from a non-material cultural perspective, the residents in the city are the ones that are generating the beat. Different groups with different needs generate a different amount of beat. The city provides people with experiences and feelings. The city can be very developed, modern, or trendy, but if the people in it do not have a sense of belonging or recognition, then he or she would become a cold material body. How to make the city's atmosphere comfortable and sustainable, this is something artists like us can explore through art.”*

**Dr Li Huijun,**  
**Head of Interior Design and Culture Research Centre, Shanghai Jiaotong University**

上海交大媒体与设计学院副教授李惠军



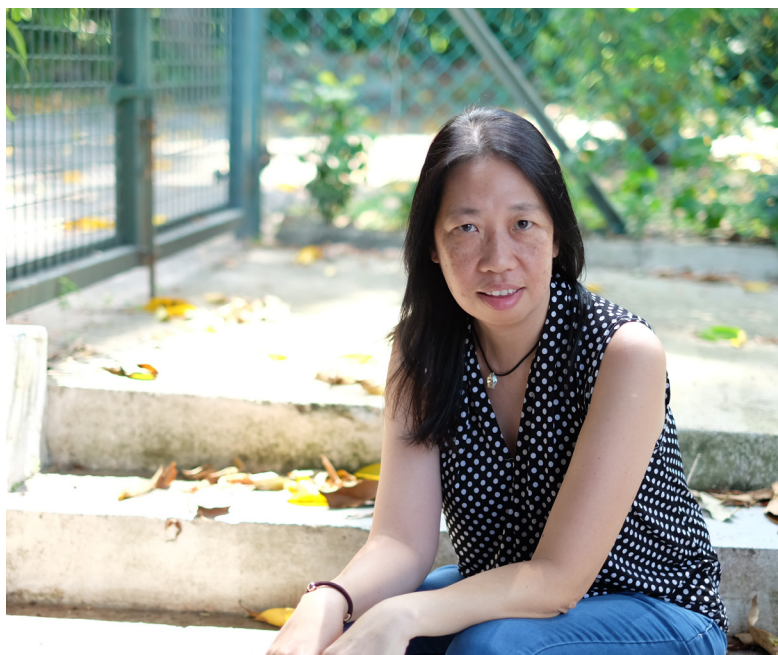
“上海是全国各种艺术展览举办和参与市民最多的城市，比起单纯的观展和研讨会，现场连续四天和特教学生以及居民的互动共同完成作品，以及协作布展，突出了此次交流的融合性，真切地做到了让艺术融入平常生活中。”

*“Shanghai hosts the most art exhibitions and has the greatest level of public participation amongst Chinese cities. Compared to conventional exhibitions and seminars, this event saw four consecutive days of interaction with students with special needs and residents. This has highlighted the inclusiveness of the event and how it was able to truly infuse art into our daily lives.”*

**Terry Lu,**  
**Executive Director, Shanghai Dayuntang Art Gallery**

上海大韵堂艺术馆执行馆长陆佩燕





In order to live sustainably, one needs to adopt a lifestyle that attempts to reduce one's ecological footprint by reducing the materials we consume — cleverly using limited resources, extending the use of materials and minimising waste. These are actions communities need to undertake in order to create an ecologically-responsible society that will allow our cities to thrive. This is not limited to only the cities of Singapore and Shanghai, but extends to other cities beyond, as we aspire to build a global civilisation.

Harnessing the arts to publicise this message is a subtle yet effective way to cultivate awareness in a bigger audience. There are no language barriers in art, which communicates through the simple use of colours, shapes, textures, and sounds, allowing audiences to interpret messages themselves.

Children, for example, respond happily to creating crafts from recycled materials and to drawing. It is simpler to convey the message of sustainability in a fun and subtle manner, making it easier for audiences to accept this message.

要保持可持续的生活，就得降低物料消耗，巧妙利用有限资源，物尽其用，减少垃圾产生，减少对生态的影响，从而实现保护生态的目的。社区需要采取行动，创立生态负责型社会，促进城市的繁荣发展。这不仅仅指新加坡和上海，还应包含其他城市，以便塑造全球文明。

在艺术作品中宣传这一理念、培养大众意识，效果既微妙又显著。艺术没有语言的障碍，色彩、形态、纹理、声音的简单运用，就能让观众有所感悟。

譬如，孩子们利用回收物料，在快乐中进行艺术创造。以寓教于乐且微妙的方式表达可持续理念，让观众更容易接受。

## About the Artwork Promise

When developing the installation concept for my art, I wished to address the following questions:  
*How can people interact with my artwork?*  
*How can we inspire people to think and take action?*  
*How can we spread this message to a wider audience?*

The artwork features a collage of used glass bottles which are given a new lease of life; each bottle represents individual homes, that when combined become small communities, eventually comprising cities.

In *Promise*, I have created ways for the audience to interact with my artwork, while instilling in them an awareness of the concept of sustainability.

This will be done by inviting VIP guests and the public to write pledges to create a sustainable urban environment through their everyday actions. These pledges are then placed into the recycled bottles to become part of the art installation.

These can be small actions, such as reducing the use of plastic bags and bottles, or bringing one's own reusable chopsticks—minor lifestyle changes which serve as a constant reminder of their pledges and can gradually influence individuals to adopt a more sustainable lifestyle. This takes us one step closer to attaining our goal of sustainable living.

Finally, the installation will also include lines that will connect the artwork to other art pieces in the gallery, symbolising the synthesis of these messages into a greater paradigm.

## 关于艺术品

### 《承诺》

在作品构思时，我曾思索过以下几个问题：  
人们如何与我的艺术品互动？  
如何启发人们思考与行动？  
如何更广泛地传播这一理念？

此艺术品为旧玻璃瓶带来新的生命；每个瓶子代表一个家，结合在一起代表小型社区，甚至包含多个城市。

对于《承诺》，我设计了几种观众通过艺术品互动的方式，在这一过程中，逐步让他们树立起可持续发展的意识。

邀请贵宾和民众写下承诺，承诺通过日常行为创造一个可持续发展的都市环境。然后，将这些承诺放入回收瓶中，成为艺术品的一部分。

这可以是毫不起眼的行为，如少用塑料袋和塑料瓶、自带可反复使用的筷子等。小小生活方式的改变不断提醒他们立下的承诺，慢慢影响他人采用更环保的生活方式，离实现可持续发展的目标更进一步。

最后，这项艺术品还与展馆内其他作品有着千丝万缕的关联，彼此相互呼应，从而更好的表达了艺术家的创作理念。



Conceptualising exhibition art in Shanghai

上海艺术展览概念构思



# About the Artist 关于艺术家

Tan Sock Fong  
陈淑芳

Tan Sock Fong is a Singapore-based visual artist and a founding member of the Emily Hill Enterprise. She graduated with a BA (Hons) Degree from University of Wolverhampton (UK) in 1995, specialising in Glass Art and Printmaking.

Her works have been featured in several regional and international events, including solo shows at the Hsinchu Glass Museum in Taiwan (2013); she has also exhibited her works at several festivals, such as *Kindling Aspirations* at the 28th SEA Games Torch Up project (2015), a youth light festival *Luminance!* (2012), and the Sculpture Society Annual Exhibition (2011).

She has also had several pieces commissioned by The Four Seasons Hotel, and the creation of regional and local award trophies such as The Asian Television Awards (1996) and the SIA-Philips Green Innovation Awards (2008). She has also conducted various curatorial projects such as the Bombay Sapphire Blue Room Exhibition (2007).

In 2008, she also exhibited *GlassMorphosis*, recycling the tail section of a Boeing 737-200 to create designer furniture with Singapore Polytechnic students.

陈淑芳是一位新加坡视觉艺术家，也是 Emily Hill Enterprise 的创始成员。她于 1995 年毕业于英国伍尔弗汉普顿大学的玻璃艺术和版画专业，并获得荣誉学士学位。

她的作品曾在多个国际和区域性展会上展出，如 2013 年在台湾新竹玻璃博物馆举办的个展；她的作品也出现在数个大型活动中，如 2015 年第 28 届东南亚运动会上的装置艺术作品《薪火相传》，2012 年青春光艺术节 Luminance! 以及 2011 年雕塑学会年度展。

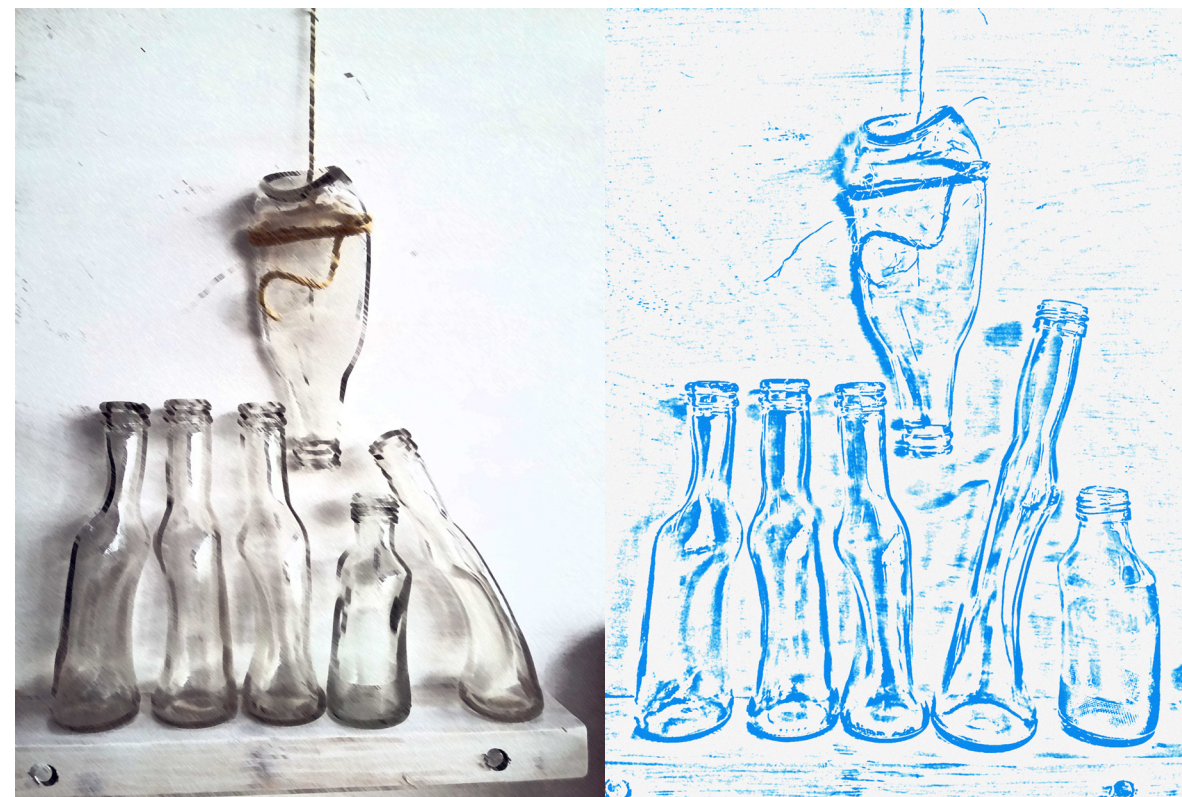
她曾应四季酒店委托创作数件作品。她的作品曾数次被本地和地区的多项评比采纳作为奖项的奖杯，如 1996 年亚洲电视奖、2008 年新加坡航空-飞利浦绿色创新奖。此外，她还策划过多场展会，如 2007 年的孟买蓝宝石蓝色房间展。

2008 年，陈女士展出《玻璃形态》，利用回收的波音 737-200 尾翼，与新加坡理工大学的学生共同创作设计款家具。

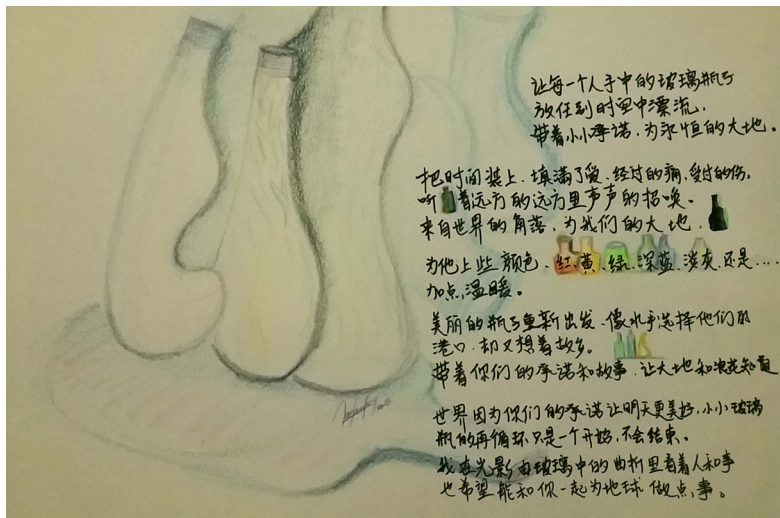
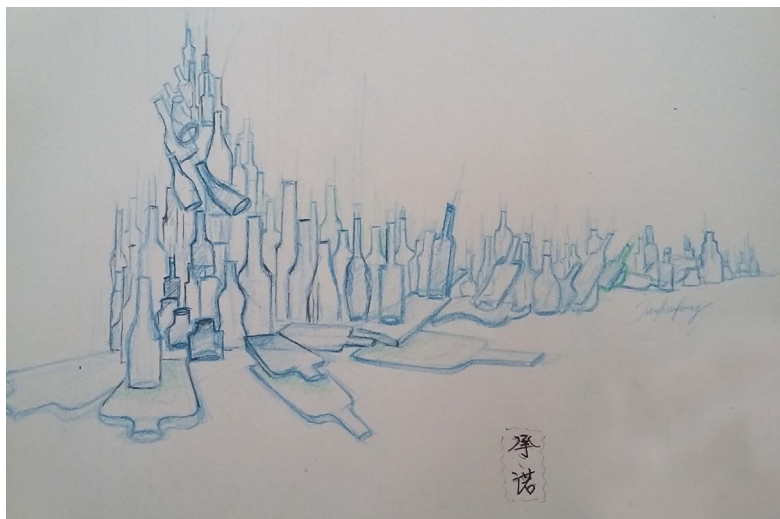


Tan Sock Fong (centre), with Art of Sustainability curators, Fu Jun (left) and Allan Lim (right)

陈淑芳 (中) 与两位策展人，傅军 (左)、林宜谦 (右)







I wish for us to send out our little promises to the world, like imaginary messages in bottles into the universe.

Messages that carry our moments in time, those of sickness, love and hurt, responding to calls from all corners of the earth.

May these promises bring some colour to our world – red, yellow, green, blue, and grey, or even just some warmth.

Just as sailors choose their ports of call while reminiscing about their origins, these bottles with a new lease of life carry your stories and promises across the world.

The world can be a better place because of your commitment and promise today. This is the first step, and the beginning of a brighter future.

Watching the world through these bottles, I would like to do something with you to make a better world.



**Tan Sock Fong**  
Singapore

**Promise**  
2016

Art Installation: Glass

陈淑芳  
新加坡

承诺  
2016 年

玻璃



Engaging the community:  
Students from the Eco-sustainability  
Lifeskills Elective at ITE College  
Central writing their promises for  
Tan Sock Fong's *Promise* installation

社区互动：  
工艺教育中区学院的学生参与制作了  
新加坡艺术家陈淑芳的作品《承诺》



毛冬华  
Mao Donghua



本系列作品致力于表现当代日常生活及  
周边事物的视觉经验的一种积累，传达  
艺术家内心的情感以及对现实社会的  
思索。

作品旨在构造独特的“没骨法”笔墨语  
言体系，在媒材（生宣），题材（动物、植  
物、人物、建筑），表现手法（积墨法），  
体现意境（阴晴圆缺、四季及光影变化）  
各方面有所实践。

这次展出一组描绘上海外滩建筑的作  
品，以城市建筑作为载体，是对中国画  
传统山水精神的延续和发展，并运用没  
骨法探索传统笔墨的现代审美的语言  
转换。

外滩建筑之间风格各异，体量不等的和  
谐排列，展示了城市文脉的发展。我希  
望用柔软的水墨语言表现造型感极强的  
花岗岩古典西洋建筑，以东方传统赋予  
冰冷的建筑心灵的温度，

This series of work represents the  
accumulation of daily life and visual  
experiences, expressing the artist's  
emotions and thoughts on the reality  
of society.

This artwork utilises the *moqu* ink  
wash style of traditional Chinese  
painting, which uses raw *xuan* paper  
as the medium, featuring animals,  
plants, people, and buildings as  
subjects to depict artistic concepts,  
such as light, weather, and changes  
in the seasons.

This collection mostly depicts the  
architecture of buildings found along  
the Shanghai Bund. The buildings  
are used to depict the continuing  
development of the Chinese  
traditional landscape painting style,  
fusing traditional ink painting with  
modern aesthetics using the  
*moqu* technique.

The harmonious array of buildings  
along the Bund, despite their diverse  
styles and sizes, demonstrates the



2016年3月访问新加坡期间，拜访了新加坡市区重建局

Visiting the Singapore Urban Development Authority (URA) in March 2016



中方艺术家毛冬华（中）与上海公共艺术协同创新中心执行总裁张莉莉（左），上海市人民对外友好协会理事黄仰冰（右）在进行讨论交流

Chinese artist Mao Donghua (centre)  
with Dr Zhang Lili (left), Chief Executive  
Officer of the Public Art Coordination  
Center (PACC), and Huang Yangbing  
(right), Council Member of the Shanghai  
People's Association for Friendship  
with Foreign Countries, in discussion  
at the PACC

新加坡艺术家对城市国家精神面貌的艺术化呈现具有很强的  
自觉责任心，且在关爱城市弱势群体方面努力奉献着自己的  
力量。

在此过程中，我更深入研究、探索、实践中国画专业的课题  
和难点，且更深刻地领悟到，只有当自我的精神世界、整个  
民族家园、乃至人类的历史文化记忆与社会共同梦想融为一  
体时，这样的艺术创造才能真正唤起人们的审美联想与情感  
共鸣。

development of the city culture on one hand and provides  
a model for the sustainability of urban buildings on the  
other. I hope to present the classical, western-style granite  
buildings using the “soft” ink painting technique to render  
the cold buildings with the warmth of the heart.

Singaporean artists are strongly conscious of their  
responsibility as artists to depict the soul and spirit of the  
nation and city; they also devote themselves to caring for  
disadvantaged groups.

Through this process, I have made further efforts to  
research, explore and deepen my thoughts on the  
profession of Chinese painting, and have also come to  
understand that only when the artist, nation, and the  
whole of humankind share common dreams, can works  
of art resonate in the hearts of people.



# 关于艺术家

毛冬华  
Mao Donghua

毛冬华于1971年生于上海，1995年毕业于上海大学美术学院中国画系。她曾供职于刘海粟美术馆，任研究部副主任兼展览部负责人。毛冬华现为上海大学美术学院教师、中国美术家协会会员，上海美术家协会会员，作品多次参加全国美术大展并获奖。

毛冬华致力于挖掘中国画从传统切入表现当代生活的审美体验，其作品承载了对中国画笔墨意蕴语言转换的探索。

Mao Donghua was born in Shanghai in 1971. She graduated from the Fine Arts College of Shanghai University in 1995, majoring in Chinese Painting. She previously worked in Liu Hai Su Art Museum as the Deputy Director of the Research Department and head of the Exhibition Department. She now teaches at the Fine Arts College of Shanghai University and is a member of the China Artists Association as well as the Shanghai Artists Association. She has won prizes in many national art exhibitions. Mao Donghua focuses on the aesthetic experience of traditional Chinese painting in expressing modern lives.

Her artworks show her efforts in discovering the evolving significance of Chinese ink painting as an art form.



毛冬华  
中国

水墨研究系列  
外滩12号之三  
2015年

纸本水墨

Mao Donghua  
China

Chinese Ink Painting Series  
No. 12 on the Bund 3  
2015

Ink Wash on Paper

毛冬华  
中国

水墨研究系列  
外滩和平饭店  
2015年

纸本水墨

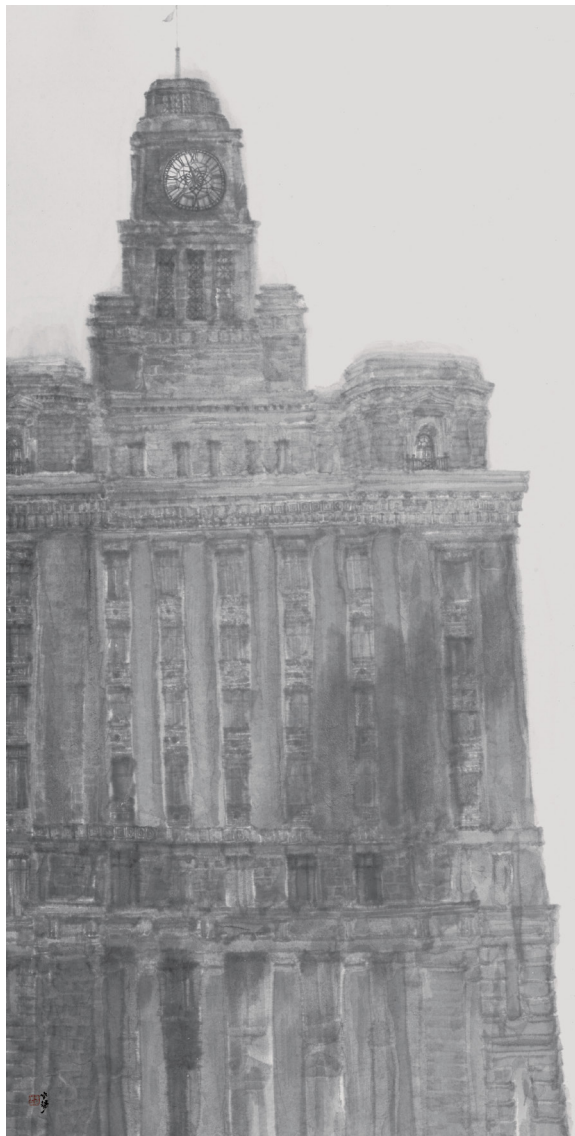
Mao Donghua  
China

Chinese Ink Painting Series  
Peace Hotel on the Bund  
2015

Ink Wash on Paper







毛冬华  
中国

水墨研究系列  
外滩13号  
2015年

纸本水墨

Mao Donghua  
China

Chinese Ink Painting Series  
No.13 on the Bund  
2015

Ink Wash on Paper



毛冬华  
中国

水墨研究系列  
外滩29号之二  
2016年

纸本水墨

Mao Donghua  
China

Chinese Ink Painting Series  
View of No.29 on the Bund 2  
2016

Ink Wash on Paper



毛冬华  
中国

水墨研究系列  
外滩17号  
2015年

纸本水墨

Mao Donghua  
China

Chinese Ink Painting Series  
No.17 on the Bund  
2015

Ink Wash on Paper



Didier Ng  
黄炜琪



Sustainable urban living is ensuring the well-being of people, and this is done through the examination of how people use and consume things, whether things are created in the right way and how much waste cities are producing.

Part of sustainable living in urban environments is then reducing what we use and taking only what we need, reusing and upcycling, and developing the right attitude towards using things correctly, such as encouraging lower consumption and using less new materials.

Art's contribution to promoting sustainable urban living is helping us realise that the old can be beautiful and good as new, specifically through upcycling.

As an artist, I often work with communities to create art. I frequently work with trash, which I think is one of Singapore's greatest resources. In a city, we tend to waste more in exchange for convenience.

可持续的都市生活让人们幸福。而观察人们如何使用和消耗物品（不论该物品是否以正确方式创造）以及城市产生的废弃物总量，可以了解都市生活的可持续程度。要做到都市生活的可持续化，就要减少使用量，按需取用、重复使用和升级回收，还要培养正确使用物品的态度，如鼓励低消耗、少用新物品。

艺术对可持续都市生活的帮助，在于让我们意识到，旧物品可以和新的一样漂亮好用，尤其是经过升级改造之后。作为一位艺术家，我常与社区群众一起创造艺术品。我也常常接触垃圾，我认为垃圾是新加坡最伟大的资源之一。在城市，人们总是为了方便，造成诸多浪费。

艺术，在创作之时，可以提醒我们放慢匆匆的脚步，回想我们所做的一切，关注我们所用的一切。

升级回收能延长产品使用寿命，减少垃圾的产生，让我们知道，垃圾也是一种不错的资源。

Art, in the time it takes for its creation, reminds us to slow down and look back at what we've done, and pay attention to what we use.

Upcycling helps to increase the lifespan of products, reduce the amount of trash we generate, and teach us that trash can be a good resource.

We come from similar backgrounds as our Chinese colleagues. Through this exchange, we can see how people in Shanghai work and they can see how we in Singapore work. What are the differences, and why are there differences? This goes back to looking at how we live and linking it back to art, which will determine how the art we produce will ultimately be perceived and received.



我们与中国同行有着相似的背景。在本次交流中，我们可以看到对方是如何工作的，双方的区别在哪里，区别存在的原因是什么？想一想我们如何生活、如何将生活与艺术关联，这关系到我们所创造的艺术最终被如何看待和接受。

Concept notes for *Ripple*, Didier Ng  
黄炜琪《饮水思源》设计构想





## About the Artwork Ripple

The artwork is based on stalactites and stalagmites found in natural caves, which are formed drop by drop when materials are deposited over a long period of time.

The formations represent several concepts: that big things begin from smaller things and collective action happens when individuals do their part; the artistic experience, which involves knowledge, effort in creation, reaching out to the masses and growing; and a reminder that our increasing consumption leads to an increasing amount of waste.

Living sustainably in an urban city is about bringing people back to the basics, where we consume less by creating with waste materials.

Both Shanghai and Singapore, being significant urban cities, produce a lot of trash. The art installation will feature stalactite and stalagmite-like shapes, created with trash such as used fabrics and plastics collected from both Singapore and Shanghai. The final artwork will make use of trash collected from both cities generated by people of both cities as a reminder of how much waste we produce, that these materials are still valuable; and by extending their lifespans, we can reduce waste.

## 关于艺术品 《饮水思源》

这件艺术品模拟天然洞穴中发现的钟乳石和石笋，它们都是经过漫长的年代，一滴滴沉积而成。

这种构造，代表着这样的观念——积跬步至千里，积小流成江海；也代表着这样的艺术经验——包含知识、创造力、亲和度与成长；更提醒我们——消耗越多，废弃物就越多。

城市的可持续生活，在于让人们返璞归真，充分利用废弃物，减少消耗。

新加坡和上海都是国际性大都市，每天产生无数垃圾。这个艺术作品模拟钟乳石和类石笋形状，用两地收集的布料和塑料等垃圾制作。最终艺术作品将利用两地人民产生的垃圾，提醒我们自己生产了多少废弃物，而这些废弃物依然有价值；通过延长它们的使用寿命，我们可以达到减少废弃物的目的。

Singaporean artists discuss their concepts for the upcoming *Art of Sustainability* exhibition in Shanghai, which will feature 3D installations reflecting on sustainability using recycled and upcycled materials as a medium

新加坡艺术家们讨论即将举行的“城市·艺术·发展”上海展，本次展会将展出利用再循环材料制作的3D艺术品，反映城市的可持续发展



Singaporean artist Didier Ng presents her plans for her art installation at the joint *Art of Sustainability* exhibition to other artists during the Shanghai visit in June 2016

新加坡艺术家黄炜琪，在2016年6月的上海访问期间，向其他艺术家展示她的作品构想



# About the Artist 关于艺术家

Didier Ng  
黄炜琪

Didier Ng is a Singapore-based artist and designer. She graduated with a Diploma in Product and Industrial Design from Temasek Polytechnic in Singapore, where she obtained valuable skills that helped shape her artistic sensibilities.

She is constantly sharing her knowledge of and passion about the arts on various local televised programmes. She also teaches in local secondary schools, a women's prison and does community outreach work.

Didier's work allows her to collaborate with communities in different countries such as Hong Kong, New Zealand, France and Thailand.

She is a firm believer of upcycling and applies it in both her works and her daily life.

黄炜琪是新加坡艺术家和设计师，毕业于新加坡淡马锡理工学院，获得了产品和工业设计文凭。大学教育让她掌握了宝贵的技能，提高了个人的艺术表现力。

她经常通过各种当地电视节目分享自己的艺术知识。同时，她还在当地中学和女子监狱任教，积极参与社区服务工作。

黄女士的工作性质使她能与多个国家和地区(如香港、新西兰、法国及泰国等)的社区展开合作。

她非常崇尚绿色环保的“回收艺术”，并将此理念融入其作品和日常生活当中。



Didier Ng  
Singapore

Ripple  
2016

Art Installation:  
Old Clothings, Old Fabric,  
Plastic Bottles

黄炜琪  
新加坡

饮水思源  
2016 年

旧衣服 旧布料 塑料瓶



Engaging the community:  
Students from the Shanghai Fei Ye Art  
Special Education for Children and  
Shanghai Xing Yu Intellectual Training  
Centre, as well as residents from  
Ang Mo Kio district in Singapore  
having a go at weaving upcycled fabric  
for Didier Ng's "Ripple" installation

社区互动：  
上海飞叶艺术特殊儿童教育和上海星  
语智能训练中心的学生，和新加坡宏  
茂桥地区的居民参与制作了新加坡艺  
术家黄炜琪的作品《饮水思源》



Artist impression of Ripple  
黄炜琪《饮水思源》效果图



杜海军  
Du Haijun



“城市地铁系列”是从去年开始的。我的创作方向以城市地铁为主体，把城市进一步浓缩和夸张，采用现代化切割，纵横交错的线使画面更为抽象。车厢内的场景运用中国画的写意手法，把各种场景收纳在方形的小格子里。

城市让人既爱又恨，城市使我们的生活越来越便利了，同时也把我们带入无穷的苦海。城市就像无数个抽屉，每一个抽屉都装着不同的家庭，不同的生活；城市又像是用钢筋混凝土打造的巨型牢笼，我们每一个人都囚禁于此；城市更像是一台电视机，无休止的播放着生活剧，而我们每一个人既是观众又是演员。

对于我们来说，今天的城市是什么？也许我们正在接近城市生活的一个危机时刻，自然环境的破坏和巨大的科技体系的脆弱，这种脆弱有可能引发连锁故障，使得各个大都市整体瘫痪。“城市地铁系列”是城市的一面镜子，折射出来的是人类正遭遇的大课题。

I started painting the *City Subway series* last year. My works centre on the subject of subways. Depictions of cities are further concentrated and exaggerated with intertwining lines in modern style, making the images more abstract. The freehand brushwork of Chinese paintings is added to show various scenes depicted on windows of subways.

Cities are both loved and loathed. They make our lives more convenient, yet at the same time more miserable. Cities are like millions of drawers, each one packed with different families and their lives; cities are also like enormous cages of steel and concrete, imprisoning every one of us; cities are like TV sets, endlessly playing soap operas, making us simultaneously audience members and actors.

What exactly does today's city mean to us? Perhaps we are reaching a moment of crisis for urban life, for having destroyed our environment and becoming dependent on



在新加坡国家美术馆，近距离接触南洋艺术家吴冠中的《大美无限》和蔡逸溪的《雨后》

Up close and personal with the works of Nanyang masters – Wu Guanzhong and Chua Ek Kay – at the National Gallery Singapore



杜海军在自己位于上海的工作室兼住家款待新加坡艺术家

Du Haijun hosts Singaporean artists at his home and studio in Shanghai

这次与新加坡艺术家深入的交流后，发现他们艺术家对社会的关怀比较多，对城市的可持续发展有深刻的理解。我今后的艺术创作在环保理念上会有所体现，在艺术家的社会职能方面会进一步加强。

technology, we have left ourselves vulnerable to the possibility of cascading failures paralysing our cities. The *City Subway series* alludes to being a mirror of every city, reflecting the big issues human beings are facing.

Through this in-depth exchange with Singaporean artists, I noticed that they have great concern for society and a deep understanding of what sustainable development means for cities. I will integrate the concept of environmental protection into my future artworks, and make further efforts to strengthen my social function as an artist.



杜海军1978年9月生于江苏宜兴，毕业于中国美术学院，是一名积极的中国美术家协会会员。在过去的十年中，他的油画围绕着城市化的主题，通过描画一扇扇窗，展现了城市的生活百态。

他的艺术作品在中国国内有较高的知名度，并被包括中国美术馆，今日美术馆，辽宁美术馆，中华儿女美术馆、中国油画学会，美林美术馆，韩国领事馆等收藏。他在2014年的法国国际艺术沙龙展上被授予金奖。

Du Haijun was born in Yixing, Jiangsu Province in September 1978. He graduated from the China Academy of Art and is an active member of the China Artists Association. In the past decade, Du Haijun's oil paintings have focused on the theme of urbanisation, showing diverse urban lifestyles by depicting windows in the city.

His artworks are well-recognised in China and have been collected by many organisations, including the National Art Museum of China, the Today Art Museum, the Liaoning Art Museum, the Museum of Chinese Profiles, the China Oil Painting Society, the Meilin Art Museum (Guangzhou), the Korean Consulate in China, etc. He was awarded the Gold Prize at the French International Art Exhibition in 2014.



杜海军  
中国

灭火器系列  
灭火器一  
2015年

装置

Du Haijun  
China

The  
Extinguisher  
Series  
Extinguisher 1  
2015

Art Installation



杜海军  
中国

灭火器系列  
灭火器二  
2015年

装置

Du Haijun  
China

The  
Extinguisher  
Series  
Extinguisher 2  
2015

Art Installation



杜海军  
中国

城市地铁系列  
城市地铁 E  
2016年

布面油画

Du Haijun  
China

City Subway Series  
City Subway E  
2016

Oil on Canvas





杜海军  
中国

城市地铁系列  
城市地铁 G  
2016 年

布面油画

Du Haijun  
China

City Subway Series  
City Subway G  
2016

Oil on Canvas



杜海军  
中国

城市地铁系列  
城市地铁 F  
2016 年

布面油画

Du Haijun  
China

City Subway Series  
City Subway F  
2016

Oil on Canvas





This exchange has offered a sense of perspective, space and place, and more importantly the opportunity to explore cultural diversity. It has deepened my interest in observing and documenting cultural sustainability and the preservation and evolution of identity within our organic cities. In a city where the arts can utilise and revitalise public spaces, the arts can bring together communities to interact and bond with one another, breathing life into the city. Through community engagement, the arts can create a vibrant environment for creativity, ideas and action.

As a third-generation Chinese Singaporean, this trip to China is also a return to my roots and heritage. It was striking and inspirational to be confronted by how different we are in our ways of life today. The contrasts between the two cities have reinforced the notion that each of us are individuals with unique traits and our own sense of identity, yet each of us can collectively come together to

本次交流活动为我提供了新的视角、空间观和地域观，更重要的是提供了一个探索文化多样性的机会。它加深了我对观察和记录文化可持续性以及活力城市中个体身份的保持与演变的兴趣。在城市中，艺术可以利用公共空间并使之恢复生机，让各社区团结互动，实现精彩城市生活。通过社区参与，艺术还可以创造出一个生机勃勃的环境，放飞创意和梦想，实施行动。

作为第三代新加坡华人，本次中国行也是一次寻根之旅。今天我们的生活方式差别如此巨大，既令人感慨，又发人深省。两个城市的对比，让我们更加坚信，我们每一个人既有独一无二的个性和身份，又能聚合起来在他人身上找寻自己的影子。每个人都有着欣赏艺术的能力，这是我们人类与生俱来的特性之一。我们今日所了解的艺术，无论是绘画还是音乐，都在从传统剧院、博物馆和画廊转移到公众区域，进入越来越多公众的视线。

find elements of ourselves in others. One of our inherent similarities is that all people have the capacity to appreciate the arts as a form of leisure. Be it painting or music, the arts as we know them today have moved from conventional theatres, museums and galleries into public spaces where an increasing number of people can access them.

A common theme presented in the works of the Chinese artists is identity and it is metaphorically evident through their concepts and focus. I look forward to seeing their new works resulting from this cultural exchange and how they will translate their observations and experiences onto canvas. Singaporean artists, accustomed to living and working in a context of diverse identities, will present a direct hands-on opportunity for the community to interact and bond organically with one another amidst a multitude of identities.

## About the Artwork Laundry

Identity and dress are intimately linked.

Clothing is the vestimentary envelope in which the body is presented to society and the world. It displays, expresses and shapes identity, imbuing it with a direct material reality. Yet, it is also the body that brings our clothes to life, hinting subtly at our ways of life. They are hence a useful lens through which one can have a peek at an individual's life.

身份是中国艺术家展现的一个共同主题，通过概念和聚焦进行隐喻式的明确表达。我期待着看到文化交流之后他们的作品，以及他们如何将观察和经历展现在画布之上。新加坡艺术家则在多重身份环境下的生活和工作习以为常，他们将为社区提供一个居民互动和增强凝聚力的机会。

## 关于艺术品 《晾衣》

身份与服装紧密相连。

服装，是将身体展现在社会和世界面前的一种包装。它以直接的物质实体，展现、表达和塑造身份。另一方面，身体赋予服装生命，微妙地表现生活方式，就像一幅有用的镜片，可以从中窥得他人的生活一二。



Work-in-progress: Singaporean artists exchanging ideas on the development of the joint exhibition pieces

工作即景：新加坡艺术家们就联合展作品交换意见





Presenting the Singapore concept for further collaboration with Shanghai artists during the exchange visit to Shanghai in June 2016

新加坡艺术家李治强，在 2016 年 6 月上海访问期间，与中方艺术家共同展示新加坡艺术家的理念

How do our clothes cover our body? And what sort of message do they convey to others? In both cities, residents hang their laundry out in the open to dry, exposing their identities to curious passers-by. In Singapore, it has become a ubiquitous image associated with public housing apartments. In Shanghai, laundry has further intruded upon public spaces and we can see it almost everywhere; in between trees and lamp posts, ceilings and on building facades. Everything is on display for all to see.

Both a stylised representation of life and an image of its effects, *Laundry* is a statement about our ecological footprint and negligence. It is part of the artist's broader efforts to raise awareness about the perils of our consumerist society and urge us to create and take ownership of a sustainable urban culture. Hung on hangers, the art installation will re-purpose waste plastics from our apparel goods into a sea of canvasses.

衣服如何覆盖身体？向他人传达出什么讯息？两地的居民都把衣服晾在空旷地，将自己的身份暴露于好奇的路人眼中。在新加坡公屋，这种景象无处不在。而在上海，晾晒的衣物更是占用了公共空间，随处可见；树下、灯柱间、天花板下、建筑外墙上，人人都能看得到。

这件艺术装置是生活的时尚展示，也是一副图画，叙述着人们对生态影响和对环境的忽视。艺术家需更加努力，提升关于消费主义社会的危险意识，敦促我们以主人的姿态，创造可持续发展的都市文化。衣架之上，这件艺术装置通过使用回收服装中的废塑料，行大力游说之举。

## About the Artist 关于艺术家

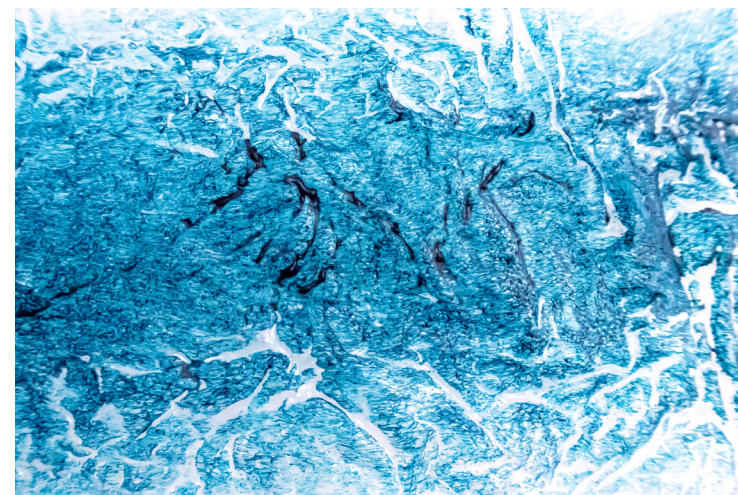
Kenneth Lee 李治强

Kenneth Lee is a Singapore-based artist and designer. He graduated from the University of Melbourne with a Bachelor in Environments (Architecture).

Having completed an apprenticeship with PHUNK and practiced at DP Architects, Kenneth envisions the marriage of art and architecture, challenging their conventional notions by blurring boundaries and focusing on new approaches to visual expressions. His projects and works span the various domains of art, architecture, design and photography.

李治强是新加坡艺术家及设计师，毕业于墨尔本大学，获得建筑环境学学士学位。

李先生曾在新加坡实验性艺术设计团队 PHUNK 实习，并结合在 DP Architects 工作的经验，通过艺术和建筑的模糊界限，运用视觉表现的新方法，将建筑和艺术完美结合起来，挑战传统观念。他的项目和作品跨越艺术、建筑、设计及摄影等多个领域。



Kenneth Lee  
Singapore

Laundry  
2016

Art Installation: Mixed Media

李治强  
新加坡

晾衣  
2016 年

综合材料





My Shanghai, you're the undefined skies on the horizon.  
That faded whiteness in the background with a subtle hint of yellow glow.  
You're the evasive mist that brushes the air with moisture every waking morning.  
Those shimmering rain filled potholes that mirrors the city as we bring our perspectives lower.  
You're the clouded glass that pointedly blinds the top of buildings, never quite wanting to reveal its entirety.  
These rays of light that penetrate the canopy of leaves above, shadows dancing with the wind.  
You're the curious damp clothing hung from tree to tree on sidewalks, ever omnipresent.  
Electric scotches that swirl in between profanity screaming traffic.  
You're the crowd that takes on a life of its own, the mammoth of a city,  
A beauty to be admired from a far.

Concept notes  
for Laundry,  
Kenneth Lee

李治强  
《晾衣》  
设计构想



Kenneth Lee  
Singapore

Laundry  
2016

Art Installation:  
Mixed Media

李治强  
新加坡

晾衣  
2016 年

综合材料





这次作品是展览前期与新加坡艺术家几次对话“城市”后的新作。上海是繁华的，时尚的，它发展速度迅猛，它不断毁旧立新。

在挖掘城市素材中，我和学生在酷热当中行走，寻到大片的潮湿、霉臭的老废墟，它们残留着细腻的建筑砖瓦、精致门窗，这些历经沧桑的建筑即使倒塌也依旧迷人，每一砖一木似乎都在述说几代人的故事。

我开始废墟的采集和创作，我认为我在寻找历史，历史对于一城市来说是一个城市的灵魂，而在这个日新月异的城市不管是建筑还是人群似乎都丧失了灵魂。

The artworks exhibited were newly painted after several exchanges with Singapore artists on the topic of “sustainable urban living”. Shanghai, prosperous and fashionable, develops rapidly with the continuous demolition of the old and the establishment of the new.

To find subjects for my artworks, my students and I walked through the city in the summer heat, and stumbled upon damp musty ruins with remnants of delicately designed bricks, doors, and windows from a time long past. These buildings, despite having collapsed throughout vicissitudes of time, remain attractive, each remaining brick and plank telling the stories of past generations.

I then collected some of the remains and began the creative process. I think it is a process of looking into history, in which the soul of a city can be located. For it seems that both the people and buildings have lost their souls in this ever-changing city.



在 2016 年 3 月访问新加坡期间，中方艺术家们参观了玻璃艺术中心，加深了对当地的社区艺术的了解  
Chinese artists gaining insights into Singapore's artistic community during their visit to the Art Glass Centre in Singapore in March 2016



2016 年 6 月，中方艺术家张月（中）在上海大韵堂艺术馆与新加坡艺术家们进行交流

Chinese artist Zhang Yue (centre) sharing insights with Singaporean artists during the artists' discussion at the Shanghai Dayuntang Art Gallery in Shanghai in June 2016



# 关于艺术家

张月  
Zhang Yue

张月1974年生于辽宁。2004年毕业于鲁迅美术学院并获水彩专业硕士学位，现任职于上海理工大学公共艺术专业。

她一直致力于艺术创作，作品不仅经常在中国多个美术馆、画廊展出，还远赴意大利、日本、德国、韩国等国家参加公共艺术活动及举办展览。

Zhang Yue was born in Liaoning Province in 1974. She graduated with an MA in Watercolour from the Luxun Academy of Fine Arts in 2004. She now lectures on Public Arts at the University of Shanghai for Science and Technology.

She has been dedicated to the creation of artistic works. Zhang Yue has not only had her works exhibited in many art museums and galleries in China, but has also held exhibitions and participated in public art activities in foreign countries such as Italy, Japan, Germany and Korea.



张月  
中国

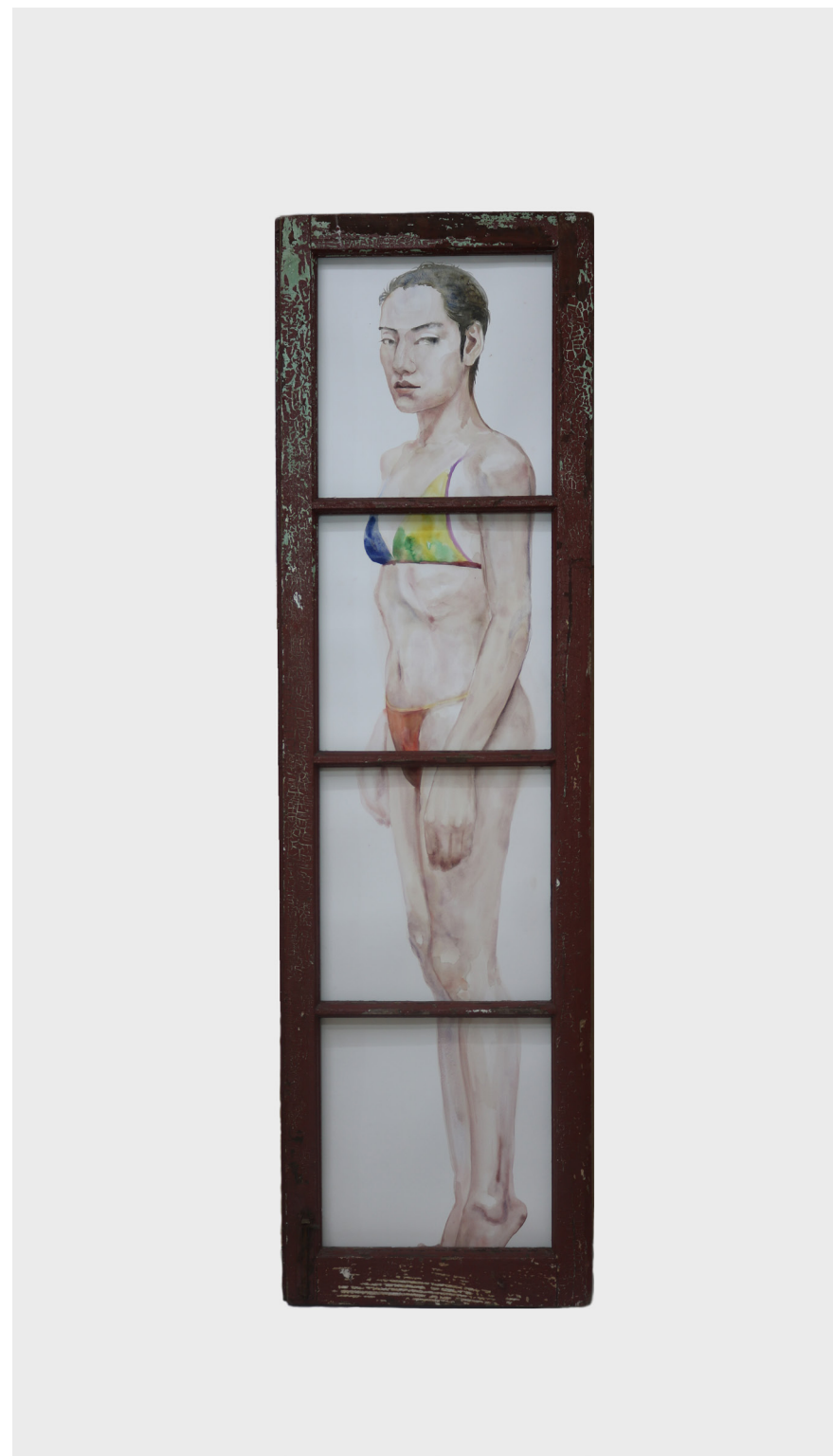
城市记忆系列  
城市记忆 2  
2016 年

旧窗和纸本水彩

Zhang Yue  
China

City Memory Series  
City Memory 2  
2016

Old Window,  
Watercolour on Paper



张月  
中国

城市记忆系列  
城市记忆 3  
2016 年

旧窗和纸本水彩

Zhang Yue  
China

City Memory Series  
City Memory 3  
2016

Old Window,  
Watercolour on Paper





张月  
中国

城市记忆系列  
城市记忆 5  
2016 年

旧窗和纸本水彩

**Zhang Yue**  
China

**City Memory Series**  
City Memory 5  
2016

Old Window,  
Watercolour  
on Paper



张月  
中国

城市记忆系列  
城市记忆 4  
2016 年

旧窗和纸本水彩

**Zhang Yue**  
China

**City Memory Series**  
City Memory 4  
2016

Old Window,  
Watercolour on Paper



张月  
中国

城市记忆系列  
城市记忆 1  
2016 年

旧窗和纸本水彩

**Zhang Yue**  
China

**City Memory Series**  
City Memory 1  
2016

Old Window,  
Watercolour on Paper







Sustainable urban living is creating a way of life that is aimed at lengthening spans of life. Singapore and Shanghai are similar in many ways; they are both cities filled with people fighting for space and for survival. Urban living is not easy, despite advancements in technology. Singapore, for example, advances at the speed of light; many sights, sounds and smells I knew as a child have since made way for new facilities purpose-built to improve lives.

As artists, we can contemplate these themes and express them in our work to instil awareness in others and prompt them to contemplate these issues as well. This cross-cultural exchange was a good opportunity for artists from both cities to connect, using sustainable urban living as the theme for contemplation, and art as the common skill over which to engage in dialogue, working together to illustrate our thoughts on how the modern generation may continue to survive in cities. What I think we

可持续的都市生活就是创造一种可以延长生存时间的生活方式。新加坡与上海在许多方面非常相似，都市里的人们都在为空间和生存而奋斗。尽管技术先进，但都市生活并不容易。比如说，新加坡以光速发展，幼时的许多风景、声音和气味都被淹没在用来改善生活的新设施下。

作为艺术家，我们可以思考这些课题，并体现在我们的工作当中，通过自己的工作，逐渐提升他人的意识，促使他人也思考这些问题。跨文化交流对两地的艺术家来说机会难得，我们可以共同思考可持续城市生活课题，以艺术为桥梁进行交流，共同阐述关于当代如何继续在城市生存的观点。我们可以相互学习，根据各自的经验，交流如何改变生活方式，以及如何延长我们在这个星球上的生存时限。

中国同行带来的是单个艺术形式，经多年研习，技艺精湛，可敬可佩。而新加



Explaining the concept behind her work for *Art of Sustainability* exhibition to visiting Chinese journalists for the Journalist Visit Programme organised by SIF in July 2016

在 2016 年 7 月 SIF 组织的记者采访活动上，向中国记者解释艺术展上展出作品背后的理念

can learn from each other, based on our experiences with our own cities, is how we can change our ways of living in order to be more aware of how we can extend our lifespan here on earth.

Admirably, our Chinese colleagues bring to the table their mastery of technique over their individual art forms, from years spent practicing their craft. From Singapore, what we had to offer was exposure to community art, which we learned is uncommon in China, and the added value there is for artists to work with different communities and in doing so to create awareness and appreciation of art and relevant societal issues.

## About the Artwork

### Life Residency

A city is made up of many lives. Each person takes up residence on earth, a visitor using up some time and taking up some space, constructing memories. Some people take up residence in one location for their whole lives; some people move from place to place. Whichever type of residency, these lives contribute to the growth of a city.

Both Singapore and Shanghai have experienced great changes and growth in housing development, ways of living, and habits. In a city, houses are the smallest units of life. In more populated and denser areas of the city, pigeonhole-like houses are built, moving higher into spaces above. Yet, despite the same exterior, each house contains different lives, each with unique memories.

This installation features different models of houses, not representing any particular city, but rather fantasy houses people drew as children. The houses do not have doors, as there is no need to enter or exit.

A small part of the installation features some houses decorated by the community from the Shanghai Fei Ye Art Special Education for Children. Their creations add uniqueness to the installation. Life stories are created both within and outside the houses, keeping the city alive.

坡同行展现的是社区艺术——这点目前在中国并不普遍，艺术家与不同社会群体一起协作，通过提升艺术鉴赏能力和引导对相关社会问题的关注，是社区艺术的另一种价值体现。

## 关于艺术品

### 《生命驻地》

一个城市由许多生命组成。每个人都生活在地球上，占用一些空间和时间，成为彼此记忆的一部分。有些人一生都生活在一个地方，有些人从一个地方迁移到另一个地方，不论是哪一种，他们的生命都推动着一个城市的发展。

新加坡与上海都在住宅发展、生活方式和行为习惯方面，经历了重大变化和发展。城市当中，房屋是最小的生活单位。在人口更多、更密集的城市，有蚁巢式居所不断出现，建筑物变得越来越。尽管外观相同，但每个房屋里居住的是不同的人，每个人都有着自已特别的记忆。

这个作品包含不同房屋模型，不代表哪个具体城市，而是像小孩子画的梦幻小屋。没有门，无需进出。

作品的一小部分由上海飞叶艺术特殊儿童教育的学生参与修饰，为其增添一抹独特风采。生命的故事在房屋内外发生，让城市保持活力。



Karen Mitchell is an artist obsessed with the patience required to create works that take time, and enjoys the process of research and creation. She expresses her ideas through installations, and has participated in exhibitions such as *Luminance!*, *Displacements*, and the *Singapore Night Festival 2013*.

As an art educator, her teaching ranges from art appreciation to art-making and recycled art workshops. Besides creating, she also reviews art events and interviews artists for *Artitude Art*. Karen also co-runs *Nomad Art* workshops for children and adults, hoping to cultivate an appreciation of art in people of all ages.

谢铮莹是一位极富耐性的艺术家，痴迷于创作费时较长的艺术作品，并且很享受研究和创作的过程。她的作品多为装置艺术品，表达了自己独特的设计理念，作品曾在 *Luminance!*, *Displacements* 及 2013 新加坡仲夏夜等活动上展出。

作为一名艺术教育家，她教授的课程包括艺术鉴赏、艺术创作到再生艺术工作坊等。除创作之外，她还负责 *Artitude Art* 的艺术活动评审以及艺术家采访。谢女士还与他人合作举办了面向儿童和成人的 *Nomad Art* 工作坊，希望培养各个年龄层人士对艺术鉴赏的兴趣。



Singapore artist Karen Mitchell presenting community art to Shanghai artists at the Sun Yu-li studios in Singapore during the Singapore visit in March 2016

新加坡艺术家谢铮莹，在 2016 年 3 月的新加坡访问期间，在孙宇立工作室为上海艺术家展示社区艺术



Karen Mitchell  
Singapore

Life Residency  
2016

Art Installation:  
Paper

谢铮莹  
新加坡

生命驻地  
2016 年

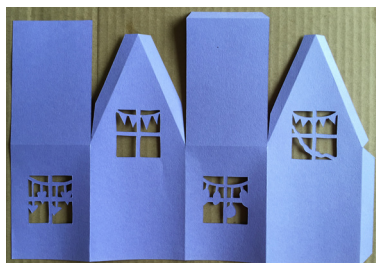
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Engaging the community:  
Students from the Shanghai Fei Ye Art  
Special Education for Children and  
Shanghai Xing Yu Intellectual Training  
Centre decorated houses for Karen  
Mitchell's *Life Residency* installation

社区互动：  
上海飞叶艺术特殊儿童教育和上海星语  
智能训练中心的学生参与制作了新加坡  
艺术家谢铮莹的作品《生命驻地》



**Karen Mitchell**  
Singapore

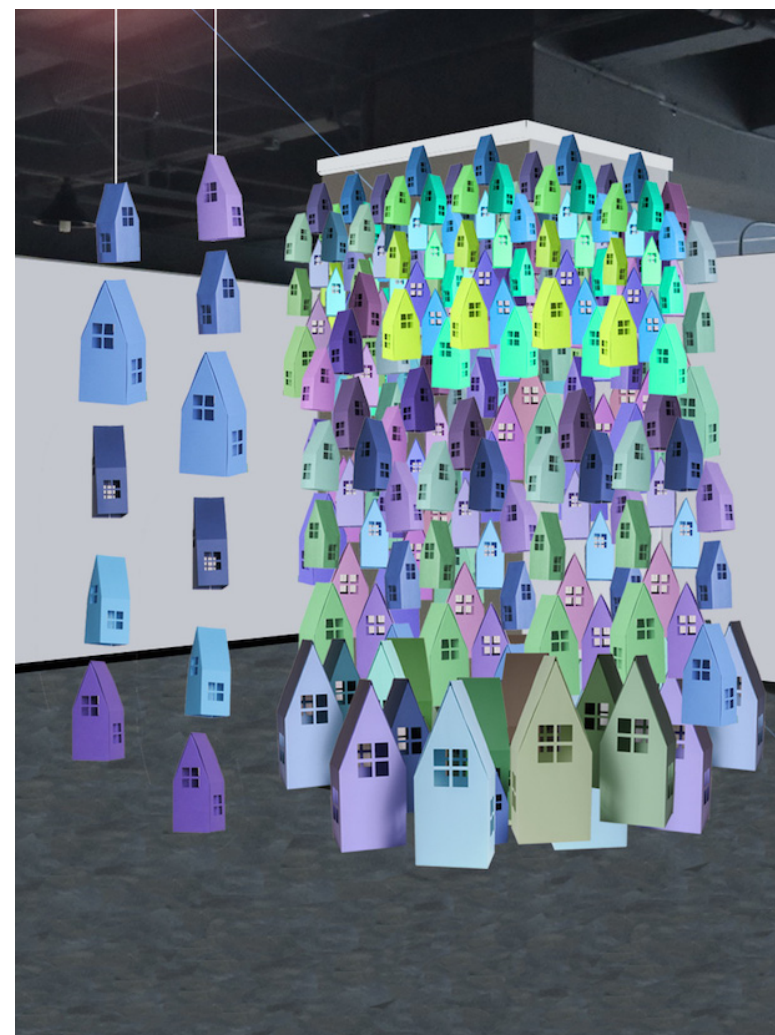
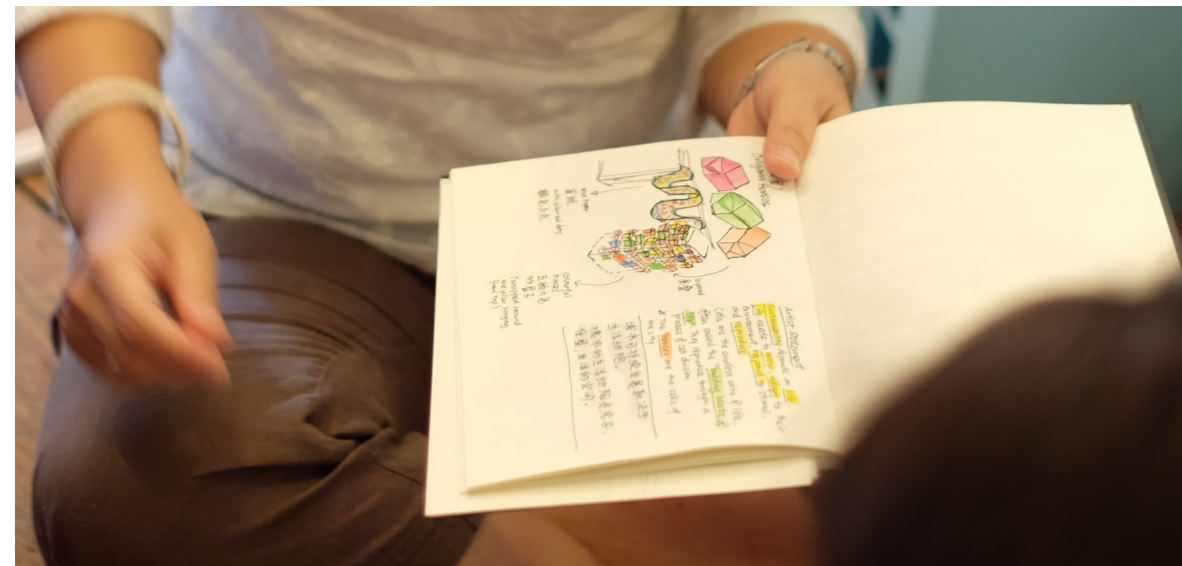
**Life Residency**  
2016

Art Installation: Paper

谢铮莹  
新加坡

生命驻地  
2016 年

纸



Artist impression of *Life Residency*  
谢铮莹《生命驻地》效果图



宗锡涛

Zong Xitao



地球是一切生命的摇篮。在广阔无垠的宇宙中，人们迄今为止还没有发现其他星球上有生命存在。我们的地球，有生命所必需的阳光、空气和水等物质，地球到处都有生命活力的踪迹。

但是，随着经济的发展，人类对环境的影响和改造环境的能力逐渐增加。工业文明给人类带来了巨大的收获，但生态文明却一步一步地离开人们，可人们还是不把生态放在眼中。直到近几年全球气候变暖，人们才意识到生态环境的重要性。自然的和人为的因素已使地球变得百孔千疮、面目全非，严重地影响了人类的生存和发展。为此，作为地球的主人，人类必须真正认识到“只有一个地球”的价值和含义，要珍惜自己脚下的每一寸土地，每一片水体，每一立方米的大气，每一种生物，保护人类生存环境。

本次展览活动展出的“昆虫”系列作品，意在通过对微观昆虫的宏大处理使观众对当下城市环保产生思考。昆虫对

The Earth is the cradle of all life. In the vast expanse of the boundless universe, so far, no clear signs of life on other planets have been found, while the Earth is blessed with things essential to life: sunshine, air and water. Traces of life can be found everywhere.

However, with economic development, human beings have become increasingly powerful in how they affect and transform the environment. People are taking advantage of industrial advancements while turning a blind eye to the deteriorating environment. It was not until experiencing the problems brought forth by global warming in recent years did people realise the importance of the environment.

The impact of human behaviour has brought devastating damages to the Earth, severely affecting human development and survival. As masters of Earth, human beings should realise the value and implication of having “only one planet” and should thus



在自己的私人画室款待新加坡艺术家，介绍自己的作品

Hosting the Singapore artists at his gallery in Shanghai, introducing them to his work



于人类而言是一种微小个体，传统文人画对草虫这一题材主要表现其文人情趣，形象生动有趣。而我本次创作作品昆虫个体宏大，视觉夸张。

此外，我通过本次与新加坡艺术家之间的交流收获颇大，尤其对当下公共艺术的理解更胜从前，希望今后能有更多交流机会，并祝本次活动圆满成功。

cherish every inch of land, every body of water, every litre of air, and every species, protecting the environment.

The exhibition series, entitled *Insects*, aims to motivate audiences to contemplate environmental protection in urban areas through the microscopic view of insects. To human beings, insects are tiny and insignificant creatures; in this series of artworks, insects are enlarged to very big proportions to create a strong sense of visual hyperbole, which is quite different from traditional Chinese paintings that typically focus on attractive and dynamic images of insects and plants.

I have benefited a lot from this exchange with Singaporean artists, especially in gaining more in-depth insights into public arts. I hope there will be more such opportunities for exchange in the future.



# 关于艺术家

宗锡涛  
Zong Xitao

宗锡涛，山东泰安杏园村人，  
现居上海。

宗锡涛水墨作品在中国新水墨领域有较高知名度。作品多次参加国内外重要展览，作品被日本福冈亚洲美术馆、上海美术馆、明园美术馆、宇辰美术馆等国内外多家美术馆及机构收藏。2015年成功在福冈亚洲美术馆举办个展。

宗锡涛的作品具有一种冷酷的哥特式精神向度，如何弥合水墨形塑与当代人文景观互译的不适应性是其艺术探索所取得的重要突破。



宗锡涛  
中国

昆虫系列  
2012 年

纸本水墨

Zong Xitao  
China

The Insect Series  
2012

Ink Wash on Paper

Zong Xitao hails from Xingyuancun Village, Tai'an City, Shandong Province and currently lives in Shanghai. Zong is well-recognised in China for his neo-ink-painting artworks. His works have been displayed in important exhibitions both at home and abroad and collected by many organisations, including the Fukuoka Asian Art Museum in Japan, the Shanghai Art Museum, the Mingyuan Art Museum and the Yu Chen Art Gallery.

In 2015, he successfully held a solo exhibition of his works at the Fukuoka Asian Art Museum.

His artworks show the calm and grim Gothic spiritual dimension and have made a breakthrough in merging the paradoxical inadaptability between figure shaping by ink painting and the modern human landscape.



宗锡涛  
中国

昆虫系列  
2012 年

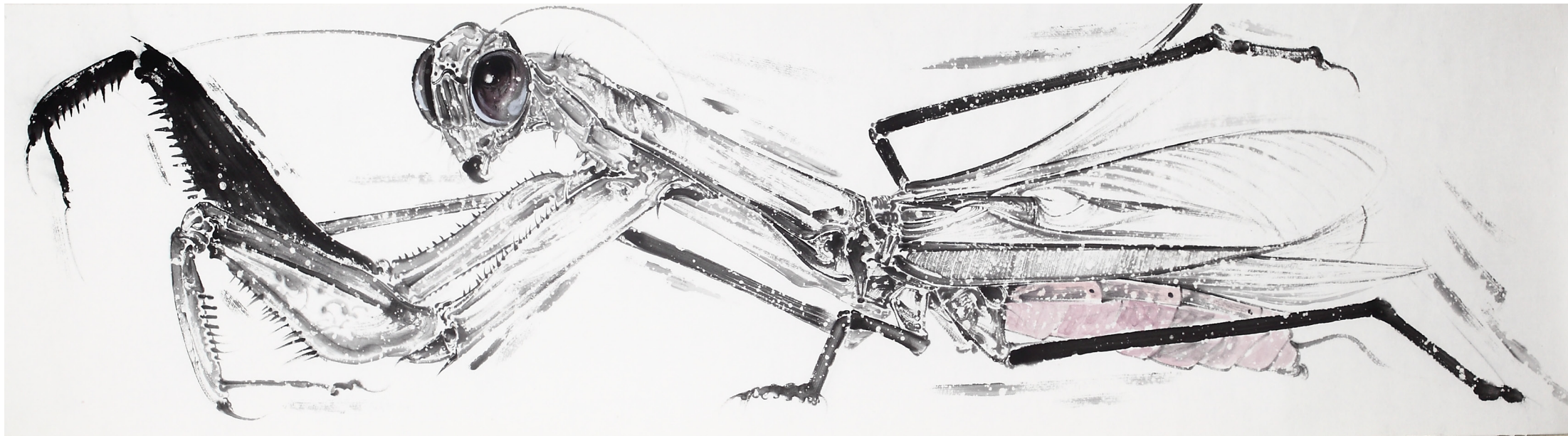
纸本水墨

Zong Xitao  
China

The Insect Series  
2012

Ink Wash on Paper





宗锡涛  
中国

昆虫系列  
2012年

纸本水墨

Zong Xitao  
China

The Insect Series  
2012

Ink Wash on Paper



宗锡涛  
中国

昆虫系列  
2014年

纸本水墨

Zong Xitao  
China

The Insect Series  
2014

Ink Wash on Paper



宗锡涛  
中国

昆虫系列  
2005年

纸本水墨

Zong Xitao  
China

The Insect Series  
2005

Ink Wash on Paper







# About the Organisers

## 关于主办方

Singapore International Foundation  
新加坡国际基金会

The Singapore International Foundation makes friends for a better world. We build enduring relationships between Singaporeans and world communities, and harness these friendships to enrich lives and effect positive change.

Our work is anchored in the belief that cross-cultural interactions provide insights that strengthen understanding. These exchanges inspire action and enable collaborations for good.

Our programmes bring people together to share ideas, skills and experiences in areas such as healthcare, education, the environment, arts and culture, as well as livelihood and business.

We do this because we believe we all can, and should, do our part to build a better world, one we envision as peaceful, inclusive and offering opportunities for all.

新加坡国际基金会广交各国朋友，以建设一个更美好的世界。

我们在新加坡人民和世界各国人民之间建立了持久友谊，并通过这些友谊丰富生命，为世界带来积极变化。

我们深信，跨文化交流有助于各方分享看法和加深了解，我们在工作中也一直秉承这一信念。这些交流活动能够鼓励我们采取积极行动并倾力合作，为创造一个更加美好的世界而共同努力。

我们的计划将人们凝聚在一起，分享保健、教育、环保、艺术和文化等领域以及民生与商业等各个层面的思想、技能与经验。

我们之所以这么做，是因为我们相信，每一个人能够并且应该尽自己的一份力，这样才能建设一个更美好的世界，一个和平、包容并为所有人提供机会的世界。

# About the Organisers

上海市人民对外友好协会

Shanghai People's Association for Friendship with Foreign Countries

上海市人民对外友好协会成立于1956年9月，是上海全市性对外民间交往的重要人民团体。它的宗旨是：发展上海人民同世界各国人民之间的相互了解和友谊，促进相互间的经济、文化、科技、教育、卫生等方面的交流与合作，促进共同发展，维护世界和平。

截止到2015年12月31日，上海市友协已与世界上100个国家的345个友好组织(机构)建立了友好交流合作关系，其中欧洲37国116个友好组织；美洲9国27个友好组织；亚洲36国171个友好组织(机构)；非洲16国21个友好组织(机构)；大洋洲2国10个友好组织(机构)。

Founded in September 1956, the Shanghai People's Association for Friendship with Foreign Countries is a major organisation in Shanghai for contact with foreign peoples. Its objectives are to enhance mutual understanding and friendship between the people of Shanghai and the peoples of other nations and to promote exchange and cooperation in the economic, cultural, scientific and technological, health and other sectors. The organisation also aims to encourage common development and the preservation of world peace.

As of December 31, 2015, the SPAFFC has forged ties with 345 friendship organisations in 100 countries across the world, including 116 in 37 countries in Europe, 27 in 9 countries in America, 171 in 36 countries in Asia, 21 in 16 countries in Africa and 10 in 2 countries in Oceania.



大韵堂艺术机构是一家非盈利性的、致力于推动当代艺术发展的专业艺术机构。自成立以来在国内外成功策划举办了一系列大型学术展览，其学术品牌已沁入当代艺术领域，以北京大韵堂美术馆和上海大韵堂艺术馆为起点的连锁艺术馆体系，也开始彰显出强大的专业魅力和影响力，2015年9月推出的艺库网免费服务于艺术家，是一个开放的当代艺术展示交互平台，开启当代艺术互联网+时代。

大韵堂艺术机构践行自身所秉持的学术品格和价值理念，致力于为当代艺术打造一个专业的艺术服务平台，已成为推进中国当代艺术和文化产业健康发展的生力军。

The Rhythm Art Organisation is a nonprofit, professional culture and art enterprise devoted to promoting Chinese contemporary art. Since its foundation, the Rhythm Art Organisation has held a series of major academic exhibitions, and its academic brand has taken hold in contemporary art realm. Its art museum system chain, with Beijing Dayuntang Art Museum and Shanghai Dayuntang Art Gallery as its starting points, has started to display strong professional glamour and influence. Eku.com.cn, launched in September, 2015, is an open and interactive platform for contemporary art that delivers free service for artists and heralds the Internet era of arts.

The Rhythm Art Organisation sticks to its own academic integrity and values, devotes itself to establishing a professional art service platform, and has become an irreplaceable force in promoting the healthy development of contemporary art and that of Chinese cultural industry.

# 致谢

## Acknowledgments

### 主办方 Organisers

Singapore International Foundation  
新加坡国际基金会

上海市人民对外友好协会  
Shanghai People's Association for Friendship with Foreign Countries

### 承办方 Venue partner

上海大韵堂艺术馆 Shanghai Dayuntang Art Gallery

### 协办方 Supporters



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黄浦区人民政府外事办公室  
Huangpu District Foreign Affairs Office

上海理工大学  
University of Shanghai for Science and Technology

小东门街道办事处  
Xiaodongmen Sub-district Office

上海飞叶艺术特殊儿童教育  
Shanghai Fei Ye Art Special Education for Children

上海星语智能训练中心  
Shanghai Xing Yu Intellectual Training Centre

上海公共艺术协同创新中心  
Public Art Coordination Center

九曲创意工坊  
Jiu Qu Art Commune

上海城市规划展示馆  
Shanghai Urban Planning Exhibition Center

十六铺水岸商业中心  
16 Pu Waterfront

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Urban Redevelopment Authority  
新加坡市区重建局

National Gallery Singapore  
新加坡国家美术馆

Project Dignity Pte Ltd

Unseen Limited

OH! Open House

Luke Jerram and The Playtent  
(‘Play Me, I’m Yours’ Singapore)

Jacqueline Sim and Yen Phang

Elderly residents at Block 578  
Ang Mo Kio Avenue 10

Wee Yin Ping (Lecturer) and students,  
Eco-Sustainability Lifeskills Elective,  
ITE College Central

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Lim Mingrui 林明锐



Published by:

印制:



Singapore International Foundation  
新加坡国际基金会

上海市人民对外友好协会  
Shanghai People's Association for Friendship with Foreign Countries

In accompaniment to Singapore – China  
Contemporary Art Exchange:  
Art of Sustainability – Pulse of a City

为配合  
城市 • 艺术 • 发展:城市温度  
中国新加坡当代艺术交流项目

9 to 25 September 2016  
Shanghai Dayuntang Art Gallery

2016 年 9 月 9 日至 25 日  
上海大韵堂艺术馆

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Singapore International Foundation  
Shanghai People's Association for Friendship  
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该书于 2016 年由上海市人民对外友好协会和  
新加坡国际基金会共同编撰

All information is correct at time of printing.  
Printed in Shanghai.



**Harnessing the power  
of the arts and culture to  
effect positive social change**

**运用艺术和文化的力量，  
推动社会向积极的方向转变**

The Singapore International Foundation and the Shanghai People's Association for Friendship with Foreign Countries team up to bring together artists to inspire community's contribution towards sustainable urban living.

上海市人民对外友好协会和新加坡国际基金会联合两地艺术家，唤起民众为可持续发展的城市生活贡献自己的力量。