

COURSE CONTENT

Course Code	DD3008
Course Title	Cities, Bodies, Memories, Art and Everyday Life In Contemporary Singapore
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours

Course Aims

Starting from the city as a spectacle, in this course you will explore how the Everyday in a city provides authentic experience and how artists approach it. Through a range of artistic methods you will learn about the cultural and social fabric of Singapore as a generic and poetic city, a place of shared desires and memories. You will explore architectures of the Everyday from two perspectives: "city as text" and "city as body". Through these two distinct forms of interpretation and interaction — reading and writing — you will engage with the phenomenon Future Asian City as a performative socio-political space and the practices it evokes in art, education, and media.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe the use of Everyday in artistic practices.
2. Critically engage with cultural practices of the urban environment.
3. Reflect on how the urban fabric influences art and its various forms.
4. Present, evaluate and reflect on artistic and cultural developments in “Future Asian Spaces” such as Singapore.
5. Implement methodologies of artistic urban research to explore the Everyday in Singapore.

Course Content

The course will give you an interdisciplinary introduction into artistic urban research from the perspective of modern and contemporary art history, cultural theory, and urban studies. Crossing regions and continents in theory and practice, a field work component will focus on current and historical developments in Singapore. In the course you will learn a materialistic approach to culture based on the methodologies of practice theory, i.e. you will learn how to create a multidisciplinary methodological framework (academic, artistic, curatorial) for field research and how you to deploy it in cultural urban space.

Art History

The course begins by surveying the role that the Everyday plays in the development of artistic practices from the 1950s to the present. This introduction helps you to understand the history of art and its avantgardes from the perspective of ordinary life. In combination with urban studies, the city as an active generic body of knowledge will be examined that is collectively shared but also contested by economic, political and social forces.

Cultural Theory

You will be introduced to the field of cultural theory also for a understanding of how mass culture has influenced artistic responses to their daily environment. It also looks into theories in favor of the political reading of culture: who speaks for whom in which space, who is silenced, and what are the

possibilities of change reflected in art. Both introductions into the history of the avant-gardes (Art History) and an introduction to political thinking through culture (Cultural Theory), will serve to set analytical tools for research and its outcomes be it in creative practice or academic writing.

Urban Studies

Twisting Art History and Cultural Theory with current developments of urban spaces, the readings and field studies will allow you to understand the intersection of the Everyday and the social fabric of the City (Singapore). By that, you will look from an analytical visual perspective in how artists intervene in social fabric of the urban.

Methodologies

The course will give you a multi-disciplinary theoretical perspective on artistic developments since the 1950s and how they intersect with urban developments. Field studies including interviews with artists, curators, and cultural workers will enable you to learn empirically about art and how to develop a research methodology in the field.

Class Assignments

The course has three main assignments: 1. a written literature review which includes an in-class presentation; 2. the active-in-class participation including discussions and feedback sessions; 3. the methodological preparation of a field study assigned to the working group together with a written analysis of the field study, presented and discussed in class before final submission.

These assignments will demonstrate your ability to understand theoretical texts and develop an argument out of literature review, to follow up with such an argument over the course of the seminar and bring it through empirical research to a comparative conclusion of various practices in art, culture education, and media.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Assignment 1 Literature review: - Written 20% - Class presentation 20%	1,2,3	N.A.	40	Individual
Assignment 2 Field Study: - Methodological preparation & analysis 20% - Presentation 20%	1,2,3,4	N.A.	40	Individual
Continuous Assessment: Participation	5	N.A.	20	Individual
Total			100%	

Reading and References

Primary Reading List

Benjamin, Walter; Tiedemann, Rolf (ed.), The Arcades Project. Eiland, Howard and McLaughlin, Kevin (transl.). New York: Belknap Press, 2002 (German original 1940/1982).

Bradley, Fiona, Hou, Hanru.; Obrist, Hans-Ulrich. *Cities on the Move: urban chaos and global change, East Asian art, architecture and film now. Wiener Secession., CAPC Musée d'art contemporain de Bordeaux.* London: Hayward Gallery, 1999.

Buck-Morss, Susan. *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Studies in Contemporary German Social Thought), Cambridge, MA: The MIT Press, 1991.

Debord, Guy. *The Society of Spectacle.* New York: Zone Books, 1994.

de Certeau, Michel. *The Practice of Everyday Life.* Berkeley, Los Angeles: University of California Press, 1988..

Johnstone, Stephen. *The Everyday: documents of contemporary art.* Cambridge, MA: The MIT Press, 2008.

Lefebvre, Henri. *The Critique of Everyday Life.* London: Verso, 1991.

Lefebvre, Henri. *Writings on Cities.* Oxford: Blackwell Publishers, 1996.

Lim, William S.W. *Public Spaces in Urban Asia,* Singapore: World Scientific Publisher, 2014.

Oswin, Natalie. *Desire and Development in Singapore.* University of Georgia, 2019.

Sennett, Richard. *Flesh and Stone: The Body and the City in Western Civilization.* London, Boston: Faber & Faber, 1994.

Sennett, Richard. *Practicing Culture* London; New York: Routledge, 2007.

Tiwari, Reena. *Space-Body-Ritual. Performativity in the City.* Plymouth: Lexington Books, 2010.

Waterson, Roxana; Woon, Kwok Kian, eds. Contestations of Memory in Southeast Asia. Singapore: NUS Press, 2014.

NB.: For each class meeting, short excerpts of two assigned texts selected from the primary reading list will be required

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<p>Art History (Western)</p> <p>Overview of the history of artistic practices and its relation to the Everyday. Key examples of avant-garde movements as well as contemporary practices in relation to body and memory will be introduced.</p> <p>Course readings, field studies and assignments will be discussed. (drag/drop phase).</p>	1, 3	<p>Introductory Lecture</p> <p>In-Class Working Groups: Personal art/exhibition biographies, current understanding of art in Singapore, commemorative and performative cultures.</p>
2	<p>Art History (Singapore/Southeast Asia)</p> <p>Overview of current artistic practices that involve the Everyday. Key examples focussing on art in public space in relation to body and memory will be introduced. The approach to the city we will discuss as part of urban developments in Singapore and the region.</p> <p>Course readings, field studies and assignments will be discussed. (drag/drop phase).</p>	1,3	<p>Introductory Lecture</p> <p>Shared Class Reading and Discussion</p> <p>In-Class Working Groups: Examples of commemorative and performative art practices to be compared and explored.</p>

3	<p>Art Theory</p> <p>Introduction to the field of modern/contemporary art theory – specifically: (self-) theorisation of avant-garde movements, political manifestos in a multidisciplinary approach.</p>	1,2	<p>Introductory Lecture</p> <p>In-Class Presentation and Discussion: Assigned readings including artistic examples</p> <p>Teacher’s and Group Feedback</p>
4	<p>Cultural Theory</p> <p>The field of cultural theory, specifically, socio-political conceptions of body and memory in relation to urban space.</p>	1,2	<p>Introductory Lecture</p> <p>In-Class Presentation, Working Groups and Discussion: Assigned readings including artistic examples</p> <p>Teacher’s and Group Feedback</p>
5	<p>Urban Studies (Asia)</p> <p>Introduction to Future Asian Spaces and its cultural dynamics as part of larger political and economic developments. What role play exhibitions, biennales, and cultural institutions in city-making. You will dive into in-depth theoretical and practical analysis of urban cultures in Asia.</p>	1, 2, 3, 4	<p>Introductory Lecture</p> <p>In-Class Presentation, Working Groups and Discussion: Assigned readings including case studies</p> <p>Teacher’s and Group Feedback</p>
6	<p>Urban Studies (Singapore)</p> <p>Urban developments in Singapore especially in cultural and socio-political sphere. Different case studies will prepare you for the field trips and methodologies of the final assignment.</p>	1, 2, 3, 4	<p>Introductory Lecture</p> <p>In-Class Presentation, Working Groups and Discussion: Assigned readings including case studies</p> <p>Teacher’s and Group Feedback</p> <p>Submission of Assignment 1</p>
7	<p>Methodology</p> <p>Introduction to the methodologies of how to analyse social and cultural fabric of the city from a materialistic approach to culture itself. What role play subjectification, acting, appropriating, et al. for a broader understanding of how to read and write the city as an artist, inhabitant, tourist.</p>	1, 2, 3, 4	<p>Introductory Lecture</p> <p>In-Class Presentation and Discussion: Assigned readings</p> <p>Working Groups</p> <p>Formerly introduced case studies are analysed under the methodological approach of Theory in Practice and challenges are discussed for final assignments.</p> <p>Teacher’s and Group Feedback</p>

8	<p>Field Trip I: Artistic Practices and Research (Visual Arts) Actively engage with cultural practitioners such as artists, curators, urbanists, et al. Different qualitative methods in observation, interviews. journaling analysis will empower you to create a research interest and question in the field of urban cultural studies as part of the course. You will also apply critical thinking to the introduced field studies.</p>	1, 2, 3, 4	<p>Off-site Interviews with Experts Assigned preparations of field study</p> <p>Peer-Review Discussions with Experts.</p>
9	<p>Field Trip II: Independent Collective Practices and Research (Contemporary Curating) Actively engage with cultural practitioners such as artists, curators, urbanists, et al. Different qualitative methods in observation, interviews. journaling analysis will empower you to create a research interest and question in the field of urban cultural studies as part of the course. You will also apply critical thinking to the introduced field studies.</p>	1, 2, 3, 4	<p>Off-site Interviews with Experts Assigned preparations of field study</p> <p>Moderated Peer-Review Discussions with Experts.</p>
10	<p>Field Trip III: Performative Practices and Research (Dance, Theatre, Festival) Actively engage with cultural practitioners such as artists, curators, urbanists, et al. Different qualitative methods in observation, interviews. journaling analysis will empower you to create a research interest and question in the field of urban cultural studies as part of the course. You will also apply critical thinking to the introduced field studies.</p>	1, 2, 3, 4	<p>Off-site Interviews with Experts Assigned preparations of field study</p> <p>Moderated Peer-Review Discussions with Experts.</p> <p>Individual / Working Group Mentoring Sessions for Pre-Assignment Proposals or Papers</p>
11	<p>Field Trip IV: Commemorative Practices and Research (Memorial Culture, Heritage Centre, City Labs) Actively engage with cultural practitioners such as artists, curators, urbanists, et al. Different qualitative methods in observation, interviews. journaling analysis will empower you to create a research interest and question in the field of urban cultural studies as part of the course. You will also apply critical thinking to the introduced field studies.</p>	1, 2, 3, 4	<p>Off-site Interviews with Experts Assigned preparations of field study</p> <p>Peer-Review Discussions with Experts.</p> <p>Individual / Working Group Mentoring Sessions for Pre-Assignment Proposals or Papers</p>

12	<p>Conclusion Summary lecture will give you an overview of the key elements that have been learned in the course, both in theory and practice. You will have an opportunity to actively engage with further questions of your own research and conclusion for the final assignment. A final feedback round will give you the opportunity to discuss open questions, personal challenges and give feedback.</p>	1, 2, 3, 4	<p>Lecture</p> <p>Working Groups and Discussion: In Peer group presentations of assigned research methodologies and findings</p> <p>Teacher's and Group Feedback</p>
13	<p>Assignment 2 Discussion You will present and conclude your findings both in theory and practice. Invited expert will discuss and give professional feedback individually and collectively.</p>	1, 2, 3, 4, 5	<p>Students Presentations</p> <p>Teacher's and Group Feedback</p> <p>Expert Discussion</p> <p>Assignment 2 Submission</p>