

# **SINGAPORE** **NOW 当代新加坡**

Exploring Media, Art, and  
Fashion International Conference

媒体、艺术与时尚的  
探索国际研讨会

---

**15 Nov**  
**2025**  
**Saturday**  
**星期六**

9am – 4.30pm

**16 Nov**  
**2025**  
**Sunday**  
**星期天**

10am – 2pm

---

**CONFERENCE BOOKLET**  
**研讨会手册**

# ABOUT THE CONFERENCE

# 研讨会简介

This conference brings together scholars, creatives, and cultural practitioners to examine the current state of Singapore's popular culture through the lenses of media, art and design, and fashion and attire. It aims to spark dialogue on how tradition and innovation interact in shaping contemporary cultural expressions in Singapore. From television dramas to graphic design, from hanfu enthusiasts to Nyonya fashion revivals, the conference explores how these diverse forms reflect identity, aspiration, and social change in the city-state.

This is an international conference co-organised by Singapore Chinese Cultural Centre, and Centre for Chinese Language and Culture, and supported by Nanyang Centre for Public Administration, Nanyang Technological University Singapore.

本次研讨会汇聚来自学术界、创意领域与文化界的专家、学者与从业者，从媒体、艺术及时尚等角度，探讨新加坡当代大众文化的现状与发展。会议旨在引发人们思考传统与创新如何交织，共同塑造当代新加坡的文化表达。从电视剧到平面设计，从汉服风潮到娘惹服饰的回归，这些丰富多样的文化现象展现了新加坡社会在身份认同、价值追求与社会变迁中的多元面貌。

本次研讨会由新加坡华族文化中心与新加坡南洋理工大学中华语言文化中心联合主办，并获得新加坡南洋理工大学南洋公共管理研究生院支持。

15 November 2025, Saturday | 2025年11月15日, 星期六

09:00	<div>Welcome Address 开幕仪式</div> <div>Assoc Prof Yow Cheun Hoe 游俊豪副教授</div>
09:20	<div>Keynote Speech 主题演讲</div> <div><div>English 英语</div><div><div>Impossible Nation, Typical Nation: Singapore as a Nation State in a Multipolar World, Then and Now</div><div>难成的国家, 典型的国家:多极化世界中新加坡的过去与现在</div><div>Prof Jon Wilson 卫奕杰教授</div></div><div><div>Singapore Culture Now: Exploration through Three Major SG60 Art Exhibitions</div><div>当代新加坡文化:SG60三大艺术展览探索</div><div>Mr Kwok Kian Chow 郭建超先生</div></div></div>
10:40	<div>Break 茶歇</div>
11:00	<div>Book Launch 新书发布会</div> <div><div>English 英语</div><div><div><i>Boundaries and Bonds of the Chinese Diaspora: Empirical and Theoretical Studies</i></div><div>《离散华人之界线与连线:实证与理论研究》</div><div>Assoc Prof Zhan Shaohua 占少华副教授</div></div></div>
11:15	<div>Panel 1: Media, Fashion, and Cultural Memory</div> <div><div>场次(一):媒介、服饰与文化记忆</div><div><div>Working Girls: The <i>Samfu</i> in Singapore's Popular Culture – From Chinese Female Labour to Cultural Memory and Sustainable Futures</div><div>职业女性:新加坡大众文化中的衫裤 – 从华人女性劳工到文化记忆与可持续未来</div><div>Dr Baey Shi Chen 韦诗倩博士</div></div><div><div>From Underground Sect to Social Media Spectacle: The <i>Hanfu Jianghu</i></div><div>汉服江湖:美学、派系与文化市场的崛起</div><div>Ms Gong Pan Pan 龚盼盼女士</div></div><div><div>Music, Text, and Compositional Identity in Media/tion: a Study of a Vocal Composition <i>Fatimah</i> by Samuel Ting Chu San</div><div>媒介/调解中的音乐、文本与作曲身份:以丁祝三声乐创作《Fatimah》为例</div><div>Dr Eugene Dairianathan 戴有均博士</div></div></div>
13:00	<div>Lunch 午餐</div>

15 November 2025, Saturday | 2025年11月15日, 星期六

14:30

Chinese 华语

Panel 2: Art, Migration, and Local Identity

场次(二): 艺术、迁移与本土认同

From Literati Painting to the Nanyang Style: The Localisation of Fan Chang Tien's Art and Chinese Cultural Identity

从文人画到南洋风: 范昌乾的在地化艺术与华人文化认同

Assoc Prof Zang Zhuomin 臧卓敏副教授

New Chinese Migrants in Singapore and Xiaohongshu: Digital Hubs and Cultural Circulation in Global Asia

数字枢纽与文化循环: “小红书”中的新加坡新移民与“全球亚洲”的建构

Dr Fan Xin 范昕博士

From *Lion City* to *Two Sides of the Bridge*: On the Subjectivity of Singapore Film Before and After Independence

从《狮子城》到《桥的两岸》: 浅谈独立前后时期新加坡电影中的主体意识

Mr Su Zhangkai 苏章恺先生

16:15 Afternoon Tea 下午茶歇

16:45 End of Day 1 第一日结束

16 November 2025, Sunday | 2025年11月16日, 星期日

10:00

English & Chinese  
英语及华语

Panel 3: Music, Performance, and Popular Imagination

场次(三): 音乐、表演与大众想象

The Forgotten Corporal, Singing Cafes and Music Matters, Then, and Now

被遗忘的下士、歌唱咖啡馆与音乐二三事 – 往昔与当下

Mr Phan Ming Yen 潘明彦先生

Self and the Other: Representation of *Huaxiaosheng* in Singapore Theatre

自我与他者之间: 华校生在新加坡剧场里的再现

Dr Wong Chee Meng 黄子明博士

Tropical Pop: Cross-Boundary Branding and Cultural Identity in Singapore

热带流行: 新加坡的跨界品牌与文化认同

Assoc Prof Wang Yue 王玥副教授

11:45 Closing Remarks 闭幕致辞  
Assoc Prof Yow Cheun Hoe 游俊豪副教授

12:00 Lunch 午餐

13:30 End of Day 2 第二日结束

# KEYNOTE SPEAKER

## 主题演讲者

### Impossible Nation, Typical Nation: Singapore as a Nation State in a Multipolar World, Then and Now

难成的国家，典型的国家：

多极化世界中新加坡的过去与现在

#### ABSTRACT

Singapore is seen as a nation whose existence – as a tiny city state surrounded by powerful neighbours – defies political gravity. In his talk, the new Dean of NTU Singapore's College of Humanities, Arts and Social Sciences, and historian of Asia Jon Wilson, argues that Singapore is not the only unlikely nation state. Most of the nations with seats at the United Nations now were surprising creations, which contemporaries at their founding did not expect to last. But Singapore is unique in being a nation state which has successfully resisted being defined by the identity of its majority community; and unique in its multiculturalism having become an existential question. Prof Wilson explores the implications of Singapore's unique history for its present-day culture and politics, arguing that its multiculturalism creates an advantage for it in a multi-polar world. He will discuss the potential that history presents for Singapore as an Asia-wide hub of intellectual and cultural life.

#### 摘要

作为一个被强大邻国包围的小型城邦，新加坡被视为其国家存在本身就面对了政治重力的挑战。在演讲中，新加坡南洋理工大学人文、艺术与社会科学院的新任院长、亚洲历史学家卫奕杰教授认为，新加坡并非唯一一个“不太可能存在”的国家。如今联合国中大多数成员国国家在成立之初都是令人意外的创造，当时当代的人并不认为它们会长久存在。然而，新加坡的独特之处在于，它作为一个国家成功避免了被多数社群的身份所定义，并且其多元文化也成为了一个关于生存的问题。卫奕杰教授探讨新加坡独特历史对当代文化和政治的影响，认为其多元文化主义在多极化世界中为其带来了优势。他还将讨论历史为新加坡作为亚洲知识与文化枢纽所展现出的潜力。



**Jon WILSON 卫奕杰**

Dean, College of Humanities, Arts and Social Sciences, Nanyang Technological University  
新加坡南洋理工大学人文、艺术及社会科学学院院长

Jon Wilson is Dean of the College of Humanities, Arts and Social Sciences at NTU Singapore. He is a historian of South Asia. His next book, *Out of Chaos: A Global History of the Nation State* offers an Asia-centred history of the nation state. Before coming to Singapore, he taught at King's College London for 25 years, where he helped establish the India Institute and was Head of the History Department.

卫奕杰现任新加坡南洋理工大学人文、艺术与社会科学院院长。他是南亚历史学家。他的下一部著作《秩序之外：国家的全球史》(*Out of Chaos: A Global History of the National State*) 提供了一种以亚洲为中心的国家史视角。在来到新加坡之前，他曾在伦敦国王学院 (King's College London) 任教25年，期间协助创立印度研究所 (India Institute)，并担任历史系系主任。

# KEYNOTE SPEAKER

# 主题演讲者

## Singapore Culture Now: Exploration through Three Major SG60 Art Exhibitions

### 当代新加坡文化： SG60三大艺术展览的探索

#### ABSTRACT

In linking up with the conference theme of "Singapore Now: Exploring Media, Art, and Fashion," this keynote address, entitled "Singapore Culture Now: Exploration through Three Major SG60 Art Exhibitions," looks at three large-scaled private and non-profit sectors art exhibitions celebrating and reflecting on SG60 through some 150 artists and over 200 works as a civil society exploration into Singapore's social and art histories, and the "Little Red Dot" within and beyond. The three exhibitions are "Artist's Proof: Singapore at 60" (The Culture Story), "Sama Sama" (New Art Museum and Whitestone Gallery), and "Towards Happiness, Prosperity & Progress: Reflections on the Singapore Spirit" (The Private Museum).

#### 摘要

呼应本次大会主题“当代新加坡：传媒、艺术与时尚的探索”，本主旨演讲以《当代新加坡文化：SG60三大艺术展览的探索》为题，将以三场由私人及非营利机构主办的大型艺术展为切入点，探讨民间社会如何通过一百五十多位艺术家与二百余件作品，对新加坡建国六十周年进行庆祝与反思，并从中探索新加坡社会与艺术史，以及“小红点”在本地与域外的意义。所提及的三场展览分别为“艺术家版：新加坡60年”（由无化艺廊主办），“Sama Sama”（由新艺术美术馆及白石画廊主办），“迈向幸福、繁荣与进步：新加坡精神的反思”（由私人美术馆主办）。



### KWOK Kian Chow 郭建超

Former Senior Curator, Director, and Senior Adviser of the Singapore Art Museum and National Gallery Singapore  
前新加坡美术馆与国家美术馆高级策展人、馆长及高级顾问

Kwok Kian Chow was senior curator (1992-1994) of the National Museum of Singapore, director (1994-2009) of the Singapore Art Museum, and director (2009-2011) and senior advisor (2011-2015) of the National Gallery Singapore. He was a three-term board member of International Committee of Modern Art Museums and Collections (CIMAM) (2008-2016). Kian Chow was associate professor and headed the arts and culture management programme (2015-2019) and Wee Kim Wee Centre (2017-2018) at the Singapore Management University. Kian Chow is a steering committee and board member of Global (De) Centre e.V. and a long term member (since 1994) of the UOB Group Art Advisory Panel. Kian Chow holds the Singapore Public Administration Medal (Silver) and the Officier and Chevalier titles in the French Order of Arts and Letters.

郭建超，新加坡国家博物馆高级策展人(1992-1994)，新加坡美术馆馆长(1994-2009)，新加坡国家美术馆馆长(2009-2011)、资深顾问(2011-2015)。他曾担任国际现代美术馆与收藏协会的三届董事会成员(CIMAM) (2008-2016)。他是新加坡管理大学艺术与文化管理学科(2015-2019)和黄金辉中心(2017-2018)的副教授和负责人。郭建超是国际学者、艺术家网络“全球(去)中心”的理事会成员，该中心设立于德国汉堡。同时，他是大华银行集团艺术顾问团长期成员(自1994年起)，曾获新加坡公共行政(银)奖章及法国文学艺术勋章官爵及骑士爵位。



# PANEL 1 SPEAKER

## Working Girls: The *Samfu* in Singapore's Popular Culture – From Chinese Female Labour to Cultural Memory and Sustainable Futures

职业女性：新加坡大众文化中的衫裤 – 从华人女性劳工到文化记忆与可持续未来

### ABSTRACT

This paper examines the *samfu* – a traditional two-piece garment worn by Chinese women – as both a material artefact and symbolic medium through which Chinese female labour has been constructed, represented, and remembered in Singapore's popular culture. Drawing on archival materials, media portrayals, and case studies of independent fashion brands, it traces the *samfu*'s transformation from a garment closely associated with mid-20th century working-class Chinese women to a contemporary signifier of cultural identity, nostalgia, and ethical craft. Historically embodying ideals of industriousness, modesty, and disciplined femininity, the *samfu* continues to resonate strongly in present-day narratives around sustainability, heritage, and ethical production. This study situates the garment within broader discourses of gender, ethnicity, and nation-building, while also exploring its reactivation by contemporary fashion brands to engage with themes of cultural memory, visibility, and inclusive identity-making. Ultimately, this paper argues that the *samfu* functions as a dynamic cultural signifier – bridging past and present, heritage and innovation, and local and regional imaginaries. In doing so, it reveals how such material culture objects contribute meaningfully to ongoing conversations about collective identity, cultural responsibility, and sustainable futures in Singapore and beyond.

### 摘要

本文探讨衫裤—华族女性传统的两件套服饰—作为一种物质文化遗存及象征媒介，在新加坡大众文化中如何建构、呈现并被记忆为华族女性劳动力的象征。通过档案资料、媒体形象以及独立时尚品牌的案例研究，追踪衫裤从20世纪中叶工薪阶层华族女性的服饰，转变为当代文化认同、怀旧情感与伦理工艺的象征。衫裤历来体现勤劳、谦逊与自律的女性美德，并在当代关于可持续发展、文化传承与伦理生产的话语中持续产生共鸣。本文将衫裤置于性别、族群和民族建构的广泛讨论中，探讨当代时尚品牌如何重新激活衫裤，围绕文化记忆、可见性和包容性身份认同展开论述。最终，本文认为衫裤作为一种动态的文化符号，连接过去与现在、传统与创新、本地与区域想象，揭示传统华族文化如何持续影响新加坡及更广区域的集体身份、文化责任和可持续未来的讨论。

# 场次(一) 演讲者



**BAEY Shi Chen 韦诗倩**

Lecturer, Department of Communications and  
New Media, National University of Singapore  
新加坡国立大学传播与新媒体系讲师

Dr Baey Shi Chen is Lecturer at the Department of Communications and New Media at the National University of Singapore. She specialises in cultural studies, fashion studies, visual cultures, as well as media and communications. She holds a joint PhD from the National University of Singapore and King's College London, and her research explores the development of Singapore's fashion industry with particular emphasis on sustainability, social equity, and the industry's intersection with cultural policy and urban futures. Her other research interests include literary and popular culture studies.

韦诗倩博士现任新加坡国立大学传播与新媒体系讲师，专攻文化研究、时尚研究、视觉文化以及媒体与传播领域。她拥有新加坡国立大学与伦敦国王学院联合授予的博士学位，其研究聚焦新加坡时尚产业的发展轨迹，尤其关注可持续性、社会公平性，以及该产业与文化政策、城市未来发展的交汇点。其他研究领域还涵盖文学研究与大众文化研究。

# PANEL 1 SPEAKER

# 场次(一) 演讲者

## From Underground Sect to Social Media Spectacle: The Hanfu Jianghu

### 汉服江湖: 美学、派系与文化市场的崛起

#### ABSTRACT

Hanfu is often seen as a return to tradition, but in practice it is a jianghu — a world of factions, rivalries, and informal rules. Borrowing from Jin Yong’s martial arts sects, the Hanfu scene reveals multiple orientations: some pursue historical reconstruction, others embrace cosplay and visual spectacle, and still others reimagine it as contemporary fashion. Its rise has been dramatic. Once a niche interest, Hanfu broke into public awareness through social media, festivals, and influencer promotion, evolving into a billion-yuan market where livestream commerce and visual display drive consumption. These diverse “sects” often clash, yet together they illuminate the interplay of aesthetics, identity, and cultural meaning in modern Chinese society. While China’s Hanfu scene is largely costume- and performance-driven, I conclude with reflections on Singapore, where it remains nascent. The opportunity lies not in imitating cosplay but in cultivating a distinctive niche: retelling Hanfu through multicultural perspectives and cosmopolitan exchange, focusing on textiles as cultural connectors rather than costumes alone.

#### 摘要

汉服常被视为回归传统，但其实是一个“江湖”：充满派系、竞争与规则。借用金庸武侠的门派比喻，汉服圈有坚持历史复原者，也有以角色扮演和拍照为主者，还有将汉服改造为当代时尚者。它的崛起极为迅速：从小众兴趣，经由社交媒体、节庆和网红推广进入公众视野，并发展成数十亿规模的市场，直播与视觉表演推动消费。各派虽有冲突，却共同揭示了身份与美学的复杂交织。在中国，汉服圈多以表演和视觉为导向；在新加坡，仍处萌芽阶段。其潜力不在模仿角色扮演，而在形成独特定位：以多元文化和国际视角重述汉服，并突出纺织作为文化纽带。



### GONG Pan Pan 龚盼盼

Independent Researcher in Singapore  
新加坡独立研究者

Pan Pan (Hanfugirl) was born in China and raised in Singapore. She is a researcher, educator, and artist dedicated to over 2,000 years of Chinese dress and material culture, and among the few worldwide who write about them in English for international audiences. Since founding Hanfugirl in 2016, she has combined visual storytelling, research, and styling to make history relatable and engaging. Her work has been featured by CNA, The Straits Times, SCMP, and Vox. In 2025 she established HFG Atelier in Singapore to create bespoke accessories and garments inspired by ancient Chinese fashion and craft.

龚盼盼 (Hanfugirl) 生于中国，长于新加坡，是专注于两千多年中国服饰与物质文化的研究者、教育者与艺术创作者，也是少数以英文向国际观众介绍相关主题的人。她于2016年创立“Hanfugirl”，结合视觉叙事、研究与造型，让历史更贴近大众。作品曾见于CNA、《海峡时报》、SCMP及Vox。2025年在新加坡创立HFG Atelier，专注于以古代服饰与工艺为灵感，创作融合亚洲美学与现代意识的定制配饰与服装。



# PANEL 1 SPEAKER

## Music, Text, and Compositional Identity in Media/tion: a Study of a Vocal Composition *Fatimah* by Samuel Ting Chu San

媒介/调解中的音乐、文本与作曲身份：  
以丁祝三声乐创作《Fatimah》为例

### ABSTRACT

“Languages...intersect with each other in many different ways...they encounter one another and co-exist in the consciousness of real people...They struggle and evolve in an environment of social heteroglossia.” This paper focuses on a vocal composition *Fatimah* by a pioneer Singapore Chinese composer Samuel Ting Chu San. *Fatimah* reveals creative endeavour as an example of the role of music as a media/tion of socio-cultural influences through the use of Mandarin text in the context of encouraging participation among the Chinese community in post Japanese Occupation in Singapore. *Fatimah* also reveals Samuel Ting Chu San’s unique approach to reflect sonic and contextual imageries unique to Singapore which strongly influenced the nurturing of future young composers, musicians, and performers with Mandarin as text and context

### 摘要

“语言...以多种不同的方式彼此交织...它们在现实个体的意识中相遇并共存...在社会的多重语言环境中相互碰撞、搏斗并演化。”本文聚焦于新加坡华人作曲先驱丁祝三的声乐作品《Fatimah》。《Fatimah》体现了音乐创作的创造性尝试，展示了音乐如何通过“媒介/调解(media/tion)”的角色，借由华语歌词传达社会文化影响 – 在战后新加坡的语境中鼓励华人社群积极参与文化活动，彰显了新加坡音乐对现实的关怀。《Fatimah》还体现了丁祝三独特的创作方法 – 通过音乐呈现新加坡特有的声音意象与语境意象。这一方法深刻影响了后辈作曲家、音乐家与表演者的培养，使他们在以华语为文本与语境的实践中延续和发展这一创作传统。

# 场次(一) 演讲者



Eugene DAIRIANATHAN  
戴有均

Independent Researcher in Singapore  
新加坡独立研究者

Eugene Dairianathan was an Associate Professor at the Visual and Performing Arts Academic Group at the National Institute of Education, Nanyang Technological University, Singapore. He is currently an independent researcher. His research interests involve interdisciplinary perspectives on Music and Education and local musical practices in Singapore most recently. He has also co-authored *First Steps to Music* (3rd Edition) for Primary Music schools in Singapore.

Eugene Dairianathan 博士曾是任职于新加坡南洋理工大学国立教育学院 (NIE) 视觉与表演艺术研究组的副教授。退休后，他以独立研究者的身份继续从事研究。其研究兴趣主要涉及音乐与教育的跨学科视角，以及近期的新加坡本地音乐实践。他还合著了《First Steps to Music》(第三版) 一书用于新加坡小学音乐教育。

# PANEL 2 SPEAKER

## From Literati Painting to the Nanyang Style: The Localisation of Fan Chang Tien's Art and Chinese Cultural Identity

从文人画到南洋风 – 范昌乾的在地化艺术与华人文化认同

### ABSTRACT

This paper focuses on a key figure in Singapore's art history – Fan Chang Tien and examines how his artistic practice serves as an early exemplar of balancing cultural heritage with contemporary design vocabularies. The study analyzes how Fan integrated the traditions of Chinese literati painting with contemporary visual elements inspired by the Southeast Asian context. Through this process of “localization,” he fostered a strong sense of cultural belonging among the Chinese community. This approach not only marked his transition from “guest” to “host,” but also vividly illustrates how art mediates identity and social function within a multicultural society. Fan's case demonstrates that even artistic practices from a specific historical period can become powerful contributors to national cultural identity, offering valuable insights for understanding Singapore's continually evolving cultural landscape.

### 摘要

本报告聚焦于新加坡艺术史上一位关键人物范昌乾，他的艺术实践正是如何平衡文化遗产与现代设计语境的早期缩影。报告分析范昌乾如何将中国文人画的传统与南洋风情的当代视觉元素巧妙融合，通过这种“在地化”探索，为华人群体营造强烈的文化归属感。这一过程不仅完成了从“客”到“主”的身份转变，更深刻地展示了艺术如何在多元社会中调和身份认同与社会功能。范昌乾的个案证明，即便是特定历史时期的艺术实践，也能成为一个国家文化形象的有力建构者，为我们理解新加坡不断演进的文化景观提供了重要视角。

# 场次(二) 演讲者



## ZANG Zhuomin 臧卓敏

Visiting Professor, Centre for Chinese Language and Culture, School of Humanities, Nanyang Technological University  
新加坡南洋理工大学人文学院中华语言文化中心访问学者

Singaporean Scholar;  
Associate Professor, College of Art and Design, Taizhou University;  
Visiting Fellow, Centre for Chinese Language and Culture, School of Humanities, Nanyang Technological University;  
PhD, Nanjing University of the Arts.  
Research interests: Traditional Chinese Culture and Art Aesthetics.

Principal investigator of national and provincial social science projects; Published extensively in core academic journals.  
新加坡学者；古琴演奏家；台州学院艺术与设计学院副教授；南洋理工大学人文学院中华语言文化中心访问学者；南京艺术学院博士。  
研究方向：中国传统文化与艺术美学研究。  
主持国家及省级社科基金项目，并在核心期刊发表多篇论文。

# PANEL 2 SPEAKER

# 场次(二) 演讲者

## New Chinese Migrants in Singapore and Xiaohongshu: Digital Hubs and Cultural Circulation in Global Asia

数字枢纽与文化循环：“小红书”中的新加坡新移民与“全球亚洲”的建构

### ABSTRACT

Transnationalism and diaspora often frame ethnic Chinese communities within a “homeland–hostland” binary in traditional studies, emphasizing heritage preservation and emotional attachment. The rise of Chinese social media platforms, exemplified by *Xiaohongshu* (Red Note), has redefined these dynamics and their significance. Among new Chinese migrants in Singapore, *Xiaohongshu* functions as a digital hub through which individuals actively construct cultural bridges, translate meanings, and generate new transnational narratives.

Drawing on the framework of Global Asia, this study explores how *Xiaohongshu* constructs a digital bridge connecting China and Singapore, facilitating the bidirectional flow of cultural capital and social ideas, thereby forming a dynamic process of cultural circulation. The practices of ethnic Chinese of Singapore on *Xiaohongshu* illustrate the micro-level dynamics of interconnection within Global Asia.

### 摘要

传统跨国主义与离散研究常将海外华人置于“祖籍国-居住国”的二元框架中，将其文化实践定义为文化传承与情感维系。然而，以小红书为代表的中国社交媒体平台，正重塑新加坡新移民在中新文化互动中的角色与能动性。他们不再仅是文化的承载者，更成为跨境连接的构建者、文化内容的转译者与新型叙事的创造者。本文基于“全球亚洲”的理论视域，探讨小红书如何构建起连接中国与新加坡的数字桥梁，推动文化资本与社会观念的双向流动，进而形成文化循环。新加坡新移民在小红书上的实践，是“全球亚洲”内部动态互联的微观体现。



FAN Xin 范昕

Assistant Director, Nanyang Centre for Public Administration, Nanyang Technological University  
新加坡南洋理工大学南洋公共管理研究生院助理院长

Dr Fan Xin serves as Assistant Director of the Nanyang Centre for Public Administration at Nanyang Technological University (NTU Singapore). She earned her PhD from NTU, where her research investigated Singapore-China relations, with a focus on political economy, intergovernmental collaboration, and the dynamics of Chinese migrant communities.

范昕博士现任新加坡南洋理工大学（NTU）南洋公共管理研究生院助理院长。她在新加坡南洋理工大学获得博士学位，研究聚焦新加坡与中国的关系，重点探讨政治经济、政府间合作、以及华人移民社区的动态。

# PANEL 2 SPEAKER

# 场次(二) 演讲者

## From *Lion City* to *Two Sides of the Bridge*: On the Subjectivity of Singapore Film Before and After Independence

### 从《狮子城》到《桥的两岸》:浅谈独立前后时期新加坡电影中的主体意识

#### ABSTRACT

This paper explores the evolution of subjectivity in Singaporean cinema across the period before and after independence, tracing the transition from “Malayanization” to “Singaporeanization.” In the 1950s, Yi Shui proposed the concept of “Malayanized Sinophone Cinema” and produced *Lion City* (1960), which emphasized portraying Malayan social realities and fostering cross-ethnic identity – marking an early form of Singaporean cinematic subjectivity. However, as Singapore moved toward independence, *Two Sides of the Bridge* (1976), produced by Chong Gay Organization, signaled a shift toward “Singaporeanization.” In this phase, cinematic subjectivity became increasingly intertwined with national discourse and social development, reinforcing the imagined “Singapore Story.” Through textual analysis, this paper seeks to uncover the complexities of subjectivity in Singaporean cinema: it is simultaneously a product of cultural and political forces, and a reflection of artistic self-awareness and the tensions of negotiated identity.

#### 摘要

本文旨在初探新加坡电影在独立前后时期的主体意识演变，梳理从“马来亚化”到“新加坡化”的过渡过程。1950年代易水提出“马来亚化华语电影”的理念，拍摄了《狮子城》(1960) 强调电影应贴近马来亚现实及建构跨族群认同，标志了新加坡电影主体意识的早期形态。然而，随着新加坡走向独立，1976年由综艺机构摄制的《桥的两岸》则在建国叙事中的功能逐渐转向“新加坡化”，主体意识更偏向与国家话语和社会发展相结合，用以强化“新加坡故事”的国族想象。通过电影文本的分析，笔者尝试揭示新加坡电影主体意识的复杂性：既是文化与政治工具的产物，也反映了艺术自觉与认同协商的多重张力。



### SU Zhangkai 苏章恺

Associate, Chinese Studies (School of Humanities and Behavioural Sciences), Singapore University of Social Sciences  
新加坡社科大学中文系客座讲师

Su Zhangkai is an educator and researcher in the fields of media, entertainment, and cultural history. He currently lectures at the SUSS and serves as a member of the Chinese Programme Advisory Committee under the Infocomm Media Development Authority of Singapore. He was previously a commissioned research fellow with the Hong Kong Film Archive and Singapore Chinese Cultural Centre. Zhangkai has authored and edited several works on film, opera, and popular entertainment history, including “Agak Agak – 90 Stories of Wang Sha and Ye Feng” (2019).

苏章恺，教育工作者及文史研究员。曾任香港电影资料馆特约专项研究员，台湾国立屏东大学海外研究项目共同主持人、新加坡国立大学中文系兼职助教。现任新加坡社科大学中文系客座讲师、新加坡华族文化中心研究组特约研究员。目前也受邀担任新加坡信息通信媒体发展局华文节目咨询委员会委员、新加坡国家艺术理事会外部评审员。

# PANEL 3 SPEAKER

## The Forgotten Corporal, Singing Cafes, and Music Matters, Then, and Now

### 被遗忘的下士、歌唱咖啡馆与音乐二三事 – 往昔与当下

#### ABSTRACT

2025 marks the 80th anniversary of the end of the Japanese Occupation of Singapore (1942–1945), a period which ironically for some observers, indirectly created an awareness of the possibility of music as a professional career for aspiring musicians. The birth of getai has for instance been attributed to having originated during the Occupation period. Drawing upon various sources such as oral history interviews, memoirs and newspaper articles, as well looking at the role of a largely forgotten corporal of the Japanese army during the Occupation, this talk looks at how music functioned during a period of strife and crisis as a means of survival and its legacy and relevance of this experience today.

*This presentation is based on research conducted by the speaker as a Lee Kong Chian Research Fellow with the National Library Board, Singapore.*

#### 摘要

2025年迎来日本占领新加坡（1942–1945）结束80周年。讽刺的是，对一些观察者而言，这段动荡时期却在某种程度上促成了人们对“音乐作为专业事业”这一可能性的觉醒。例如，歌台的起源便被认为可追溯至日本占领时期。本次演讲将参考多种资料来源，包括口述历史访谈、回忆录与报刊文章，并探讨一位在占领时期几乎被遗忘的日本陆军下士在这段历史中的角色。通过这些材料，演讲将呈现音乐在战乱与危机中如何支撑人们的生存，以及这一经历在当下所留下的遗产与启示。

本次报告基于演讲人作为新加坡国家图书馆管理局李光前研究员期间所进行的研究。

# 场次(三) 演讲者



PHAN Ming Yen 潘明彦

Independent Writer and Researcher in Singapore  
新加坡独立作家和研究者

Independent researcher and writer, Phan Ming Yen has been involved in Singapore's art scene variously as a music critic, journalist, writer and arts manager over the past 30 years. His writings has been published by Ethos Books and online in Quarterly Literary Review Singapore. In his latest publication, he worked with ballet pioneer Goh Soo Khim on her memoir, *Love Connects: My Life in Dance* (2025). Phan's present area of research is music during the Syonan period for which he was a recipient of the National Library's Lee Kong Chian Research Fellowship in 2024. Together with his brother, Phan is also co-founder of *Thye Seng 105*, a new creative, heritage and documentation centre in the former tin mining town of Kampar in Perak, Malaysia.

独立研究者与作家潘明彦在过去三十年间以乐评人、记者、作家及艺术管理者等多个身份参与新加坡艺术界的活动。他的作品曾发表于 Ethos Books 及 Quarterly Literary Review Singapore 线上平台。在他最新的出版作品中，他与芭蕾舞先驱吴素琴合作完成了她的回忆录 *Love Connects: My Life in Dance*。潘明彦目前的研究领域为昭南时期的新加坡音乐研究，并于2024年获颁国家图书馆李光前研究基金。此外，他与兄长共同创办了“Thye Seng 105”，一家位于马来西亚霹靂州前锡矿小镇金宝的新创意、文化遗产与文献中心。



# PANEL 3 SPEAKER

## Self and the Other: Representation of *Huaxiaosheng* in Singapore Theatre

自我与他者之间：  
华校生在新加坡剧场里的再现

### ABSTRACT

Chinese spoken drama or *huaju* 话剧 in Singapore is often remembered as reaching its height in popularity during the anti-colonial period of the 1950s and 60s. The construction of the National Theatre in the early 1960s additionally gave impetus for the creation of Singapore's own local plays. Chinese-language theatre saw new experimentation as well as crossovers with English-language theatre in the 1980s. By the 21st century, the *huaxiaosheng* or Chinese-educated has passed into a historical term or an idealistic stereotype that nonetheless continues to capture one's imagination in Singapore theatre. The power of theatre in negotiating perceived cultural differences in a spectrum of Chinese identities will be discussed here.

### 摘要

现代华语话剧在新加坡的发展已有一百多年，其中上世纪五六十年代的蓬勃，至今仍活在老一辈华校生的记忆中。戏剧运动在殖民地时代的兴盛，不仅有赖于华文教育自力更生的动力，也和反映现实，改良生活的社会意识相关。此外，戏剧创作也是文艺本土化建设的一大环节，早在60年代初筹建国家剧场的时代已有成果。到了80年代，华语剧场面临新挑战，寻求新的实验性探索，也有和英语剧场汇流的现象。这里将探讨“华校生”在21世纪剧场的再现：随着教育制度与社会环境的转变，如何在“自我”与“他者”之间取得调和。

# 场次(三) 演讲者



WONG Chee Meng 黄子明

Independent Researcher in Singapore  
新加坡独立研究者

Wong Chee Meng graduated in Chinese Studies from the National University of Singapore, and completed his masters and PhD degrees in heritage studies at the Brandenburg Technological University Cottbus-Senftenberg, Germany. He was a postdoctoral fellow in literary and cultural studies with the Nanyang Technological University between 2014 and 2016. He has lectured in various capacities in Chinese cultural history, film studies and visual studies, and published books on Singapore's cultural memory relating to historic districts such as Chinatown and Singapore River. He continues to research on various topics today related to 20th-century Chinese history, urban landscape and multiculturalism.

黄子明，本科毕业于新加坡国立大学中文系，后远赴德国布兰登堡理工大学修读文化遗产学硕士、博士，博士论文探讨多元文化社会的文化遗产与跨文化对话议题。回国后，一度为南洋理工大学博士后研究员。著有《优影振天声：牛车水百年文化历程》，追述新加坡华社自晚清以来会馆、华校等历史，并探讨戏曲及方言文化的传承问题。



# PANEL 3 SPEAKER

# 场次(三)演讲者

## Tropical Pop: Cross-Boundary Branding and Cultural Identity in Singapore

### 热带流行:新加坡的跨界品牌与文化认同

#### ABSTRACT

This presentation explores how contemporary branding in Singapore reinterprets Pop Art aesthetics through local cultural symbols, creating a new form of “Tropical Pop.” Drawing on marketing, art, and media perspectives, it examines how art, fashion, and consumer culture intersect to construct cultural identity and brand narratives. Using case studies including PHUNK Studio’s cross-cultural collaborations, POP MART’s Singapore-specific campaigns, and JJ Lin’s Web3 ARC community, the talk investigates how global pop languages are localised through Singapore’s everyday visual lexicons – HDB blocks, hawker culture, kopi cups, Singlish, and Merlion imagery. It considers how consumer engagement, social media, and experiential marketing co-create both cultural and economic value. The presentation argues that Singapore exemplifies a model of cross-boundary branding, where artistic expression, marketing strategy, and local culture co-evolve. “Tropical Pop” becomes both a conceptual framework and a practical lens for understanding the negotiation of global trends and local identity in media, art, and fashion.

#### 摘要

本演讲探讨新加坡当代品牌如何通过本地文化符号重新诠释流行艺术美学，创造出一种新的“热带流行”形式。结合市场营销、艺术与媒体的视角，演讲将分析艺术、时尚与消费文化如何相互交织，共同建构文化认同与品牌叙事。通过对放克工作室的跨文化合作、泡泡玛特在新加坡式营销活动，以及林俊杰ARC社群等案例研究，本演讲考察全球流行语言如何通过新加坡的日常视觉符号如组屋社区、小贩文化、咖啡杯、Singlish与鱼尾狮意象 – 实现在地化。它进一步探讨消费者参与、社交媒体与体验式营销如何共同创造文化与经济价值。演讲认为，新加坡展示了一种跨界品牌建构的典范模式，在此过程中，艺术表达、营销策略与本地文化协同演进。“热带流行”不仅是一种概念框架，也是一种实践视角，用以理解全球潮流与本土认同在媒体、艺术与时尚中的互动与协商。



### WANG Yue 王玥

Head of Programme, Doctor of Business Administration, School of Business, Singapore University of Social Sciences  
新加坡社科大学商业管理博士项目主任

Associate Professor Wang Yue is a marketing scholar and program head of the DBA program at the Singapore University of Social Sciences (SUSS). Her research focuses on digital marketing, consumer behaviour, technology adoption, and social media. She is passionate about exploring how art, fashion, and media converge with marketing to shape consumer culture and cultural identity. In addition to her academic work, Prof. Wang engages in cross-disciplinary creative projects, including award-winning short films.

王玥副教授，市场营销学者，是新加坡社科大学 (SUSS) 商业管理博士 (DBA) 项目负责人。她的研究领域涵盖数字营销、消费者行为、科技应用与社交媒体等领域。她热衷于探讨艺术、时尚、媒体如何与营销相互交融，共同塑造消费文化与文化认同。除学术研究外，王教授亦积极参与跨领域创意项目，并制作了多部获奖短片。

Co-presented by 联合呈献



**NANYANG  
TECHNOLOGICAL  
UNIVERSITY**  
**SINGAPORE**

Please note that the programme is subject to changes.

会议议程可能因应实际有所调整。