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Global Art Publics – Who Reads Criticism Today, and Who will Read the Future World Art History? Some Preliminary Observations from Southeast Asia

Two main propositions of my presentation are: (i) Art is always local, to some extent, so what makes the difference is the other part of the equation. Contemporary art is predicated, not on the universal, not on the modern, nor on the national, but on the global. (ii) A public is not given or discovered, but constituted. So how are “we” constituting publics for global art? And by “we,” I mean artists, curators, critics, journalists, historians, and administrators in Southeast Asia.