



CCSCA and the Global Engagement

CCSCA Assistant Professor

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The Master of Arts in Critical and Curatorial Studies of Contemporary Art (CCSCA) emphasizes an interdisciplinary approach and international collaboration through a wide range of programmes offered throughout the year. A series of international guest lectures, workshops, collaborations with overseas institutions, and local and international study trips have been designed to expose students to diverse art worlds. These activities bridge classroom learning with professional practice and prepare them to become globally minded cultural practitioners.

The interconnectedness between CCSCA and the wider world can be seen through the programme and student activities. On April 14, 2025, two editors from Afterall, a research centre of the University of the Arts London based at Central Saint Martins, David Morris and Wing Chan, delivered a talk for our students. This later led to a collaboration between PRNDL

and Afterall. PRNDL.Art, a Taiwan-based bilingual platform in Mandarin and English scheduled to launch in July 2026, was founded by student Tseng Che-Wei, with fellow student Yuji Raphael S. Los Baños serving as communications coordinator. PRNDL.Art will also feature articles from the ArtsEquator, a Singapore-based platform that supports critical discourse on arts and culture in Southeast Asia. The publication includes an article by Vorakorn Ruetaivanichkul, who gave a talk at CCSCA on April 23, 2025. We are delighted to see collaborative student initiatives such as this project.

On May 22, 2025, students presented their research at the CCSCA Research Forum. One project, “Not to be Framed as ‘Diasporic Art from Laos’” by Nguyen Thi Hue, was later selected for presentation at the Southeast Asia’s Art Histories Postgraduate Symposium: The Merry Sounds of



CCSCA 學生與 Korea National University of Arts 學生於首爾 SALT Project Space 合影

Hammers in October. The symposium was organized by the School of Humanities, Nanyang Technological University in collaboration with the School of Culture and Communication, University of Melbourne and Southeast of Now: Directions in Contemporary and Modern Art in Asia. Her participation in the symposium marks a significant academic achievement for our students and further demonstrates the programme's growing international academic presence.

On August 30–September 4, 2025, CCSCA organized an overseas study trip to Seoul. Our alumna Eunhyun Park, who worked as a coordinator for the Seoul Mediacity Biennale, welcomed us at the Seoul Museum of Art. During the trip, students visited various art institutions, met with curators and artists, and exchanged conversations with students from Korea National University of Arts under the guidance of Professor Minouk Lim. We encourage engagement with students and professionals from overseas institutions, as we believe that meaningful international collaboration begins with friendship and dialogue.

The overseas study trip report by Lee ChiShon was later published in *Southerly*, Issue 2 (December 2025), the journal of CCSCA. Another essay published in the same issue, “Rethinking Immersion: Surface and Membrane in Works of Janet Laurence and Phi Phi Oanh” by Le Huu Hoang Anh, originated from the course “Art Writing and Criticism.” The essay became a springboard for her participation in the PARA Fellowship for Art Writers, developed by the Sharjah Art Foundation in collaboration with the Alkazi Foundation for the Arts, Asia Art Archive, and Contemporary And (C&). These activities reflect the commitment of CCSCA students in building international connections.

On September 30, 2025, a group of professors and students from the Graduate School of Global Arts (GA), Tokyo University of the Arts visited Shibboleth, a student-curated exhibition at Nanhai Gallery. Students from both universities engaged in conversations around two questions: “How do you

sustain an art space?” and “How can an abandoned space be reactivated?” Through discussions, they exchanged perspectives on the challenges and possibilities of managing and reimagining art spaces today. The exchange demonstrated how Nanhai Gallery has become a fertile ground for student-led experimentation, dialogue, and international collaboration, where curatorial practice can also function as a platform for critical discussion and cross-cultural learning. CCSCA officially signed an MOU with GA in February 2026, further strengthening future collaboration between the two programmes.

On March 14–20, 2026, CCSCA organized an overseas study trip to Thailand. During the trip, we visited the Thailand Biennale in Phuket as well as art institutions and independent art spaces in Bangkok. On March 18, we were welcomed by Eksuda Singhalampong at the Department of Art History, Faculty of Archaeology, Silpakorn University, where students attended the online lecture “Scaling Art History: From Exhibitions and Archives to Big Data” by Dr. Vipash Purichanont. The event was organized in conjunction with the course “Modern and Contemporary Art in Thailand” for MA art history students. On March 19, CCSCA students visited three art spaces together with students from the MA in Curatorial Practice, Chulalongkorn University under the guidance of Dr. Haisang Javanalikhikar. The trip concluded with a visit to Dib Bangkok on March 20, where we explored the museum through a guided tour led by CCSCA alumna Pimpakaporn Pornpeng. The study trip highlighted CCSCA's commitment to experiential learning and regional exchange within the contemporary art communities of Asia.

Through collaborations with institutions, artists, and researchers across Asia and beyond, CCSCA continues to foster an international learning environment grounded in dialogue and exchange. The achievements and continued involvement of our alumni further reflect the programme's commitment to building lasting networks within the global contemporary art community.

走向世界的策展教室—— CCSCA 的國際交流與跨域實踐

當代藝術評論與策展研究全英碩士學位學程 助理教授

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當代藝術批判與策展研究碩士班 (CCSCA) 透過多元課程與實作活動，持續推動跨領域學習與國際交流。從國際講座、工作坊，到海外機構合作與各地參訪，學生在不同文化與藝術現場之間移動與學習，也逐步將課堂所學延伸至真實的專業場域，累積面向世界的文化視野。

這樣的連結，不只存在於課程設計，更實際發生在日常學習之中。2025 年 4 月 14 日，來自倫敦藝術大學 (University of the Arts London) Afterall 研究中心的編輯

David Morris 與 Wing Chan 蒞臨 CCSCA 舉行講座，與學生分享藝術出版與研究工作的實務經驗。這場交流也意外開啟後續合作的可能性：由 CCSCA 學生曾哲偉發起、預計於 2026 年 7 月上線的雙語平台 PRNDL.Art，後續與 Afterall 展開合作，並連結新加坡 ArtsEquator 等亞洲藝術書寫平台。包括曾受邀於 CCSCA 演講的 Vorakorn Ruetaivanichkul，其文章也將收錄於相關合作內容中。這些發展，讓學生主導的跨國合作逐漸成形，也讓學習延伸到課堂之外的實踐場域。

在研究面向上，學生同樣持續走向更大的舞台。2025 年 5 月 CCSCA Research Forum 中，Nguyen Thi Hue 發表研究〈Not to be Framed as 'Diasporic Art from Laos'〉，後續獲選於同年 10 月在 "Southeast Asia's Art Histories Postgraduate Symposium: The Merry Sounds of Hammers" 發表。該研討會由 Nanyang Technological University 與 University of Melbourne 等單位共



CCSCA 學生與 GA 學生於南海藝廊合影

同主辦。從校內論壇走向國際研討會，不只是研究成果的延伸，也顯示 CCSCA 在亞洲藝術研究網絡中的連結正逐步擴展。

海外參訪則讓學習從教室延伸到城市與現場。2025 年 8 月底，師生前往首爾展開交流與參訪行程。在校友 Eunhyun Park 的協助與接待下，學生走訪 Seoul Museum of Art 及多個藝術機構，並與當地策展人與藝術工作者交流。同時，在 Minouk Lim 教授帶領下，也與 Korea National University of Arts 的學生進行對談。不同背景的學生在現場分享彼此的觀察與學習經驗，也讓交流回到最直接的對話本身。對 CCSCA 而言，國際合作往往正是從這樣的互動開始累積。

這些經驗也持續被記錄與延伸。學生 Lee ChiShon 的首爾參訪報告刊登於 CCSCA 期刊《Southerly》第二期 (2025 年 12 月)；同一期也收錄 Le Huu Hoang Anh 由課程「Art Writing and Criticism」延伸發展的文章〈Rethinking

Teacher and Student Performance 師生表現

Immersion: Surface and Membrane in Works of Janet Laurence and Phi Phi Oanh》，並進一步促成其參與 PARA Fellowship for Art Writers 計畫。這些從課堂出發的寫作與研究，逐步延伸到更廣的國際藝術書寫與交流平台。

2025 年 9 月 30 日，東京藝術大學 Global Arts (GA) 研究所師生來訪南海藝廊，參觀由 CCSCA 學生策劃的展覽《Shibboleth》。雙方圍繞「如何維持一個藝術空間」與「如何重新活化閒置空間」展開討論，從各自的文化經驗出發，分享對當代藝術空間經營的不同理解。這次交流也促成後續合作，並於 2026 年 2 月正式簽署合作備忘錄 (MOU)，讓兩校的連結更加穩固。

2026 年 3 月，CCSCA 前往泰國展開海外參訪。行程涵蓋 Thailand Biennale 與曼谷多個藝術機構與獨立空間。在 Silpakorn University 與 Chulalongkorn University 的交流中，學生參與課程討論與藝術空間參訪，並在不同城市與機構之間移動學習。最後一天則在校友導覽下參訪 Dib Bangkok，為整趟旅程劃下句點。透過實地經驗，學生更貼近理解亞洲當代藝術的



CCSCA 學生與校友 Pimpakaporn Pornpeng 於 Dib Bangkok 合影

多樣面貌，也在不同城市之間建立起新的觀看方式。

整體而言，CCSCA 透過持續的國際交流、研究實踐與跨校合作，逐步形成一個以對話與連結為核心的學習環境。在這樣的過程中，學生不只是知識的接收者，也逐漸成為能主動參與、發起與連結世界的行動者。隨著校友持續投入與回饋，這個網絡也在時間中持續延伸，成為一個跨地域、跨世代的藝術共同體。



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