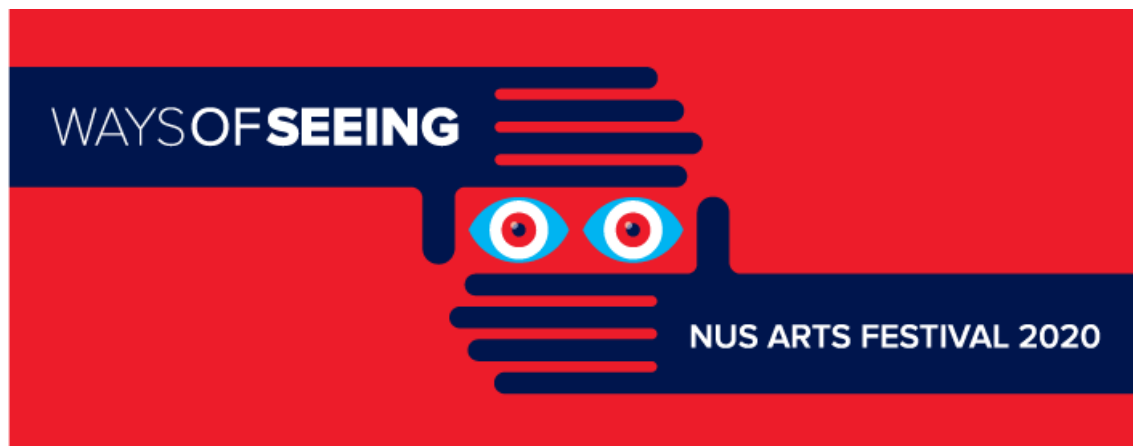


PRESS RELEASE

Leveraging the Arts to embrace new perspectives

The NUS Arts Festival 2020 is an invitation to be entertained, while pondering how we perceive the world around us

Singapore, 13 January 2020 — From 13 to 28 March 2020, NUS Centre For the Arts (CFA) will present ‘*Ways of Seeing*’, an arts festival of dance, music, theatre, film and related dialogues. The theme takes its inspiration from poet-painter and art critic John Berger’s book of the same name, which suggests that the message of an art piece may not be as intended by the artist, but by the shifting perspectives of the viewer. Consequently, the array of works presented at the Festival engages our audience to reassess how we “see” the world around us, why we “see” in the way we do, and perhaps question how we can “see” more clearly.



From being able to unravel the coded images in a painting, to a deeper understanding of the impact of new media and technologies on our perceptions, to how we view the world through different lenses; be it physical, social, psychological or cultural, this Festival stretches our students’ abilities to take on a broad range of compelling issues in relation to the theme, and represent these through their chosen art forms. With the support and partnership of our academic collaborators from the Departments of Chinese Studies, Communications and New Media, Geography, Malay Studies and Japanese Studies at the Faculty of Arts and Social Sciences, and the Department of Architecture, School of Design and Environment, the Festival promises to entertain, as much as spur our audience to re-examine the multiplicity of shifting perspectives that constantly define and redefine their realities.

“It is this spirit of openness and willingness to engage across disciplinary boundaries that the academics involved in this year’s festival and the team at CFA embrace ‘Ways of Seeing’, to share an exciting programme which will possibly entreat us to consider how we view the world”, shares Dr. Kamalini Ramdas, Senior Lecturer, Department of Geography, National University of Singapore and NUS Arts Festival Academic Advisor.

Artworks from the NUS Museum inspire the Festival’s opening performance *Mindscales* from NUS Chinese Dance. Through this visually stunning performance, Artistic Director Ding Hong and guest choreographer Wang Cheng, together with the students, weave the universal values of truth, beauty and goodness into diverse Chinese dance styles.

As a fitting close to both their 40th Anniversary celebrations and the NUS Arts Festival, the NUS Symphony Orchestra presents *A Night At The Gallery*, where paintings will come alive through the music. In *Foxconn Frequency (no. 3) - for three visibly Chinese performers* (by Hong Kong Exile) and *A Grand Design, A Work-In-Progress* (by Cheyenne Alexandria Phillips with Checkpoint Theatre), cold technology and economic progress are questioned over the self and heritage preservation. The fine balance between preconceptions and connecting with our instinctive nature is the story told in *Dreamtalk* (by Ranice Tay and Ang Gey Pin) , while societal and cultural expectations are at the heart of the performance *Rantau: Layaran Sukma (Explorations: Voyage of the Soul)* by Malay dance group, NUS Ilsa Tari. In *Blindspot*, the students from NUS Chinese Drama, explore the social perceptions faced by the marginalised and the visually impaired community.

The essence of the Festival’s theme is encapsulated in Jo Bannon’s *Exposure* where in an intimate setting of one actor and one audience, differing conclusions can be drawn, depending on what is seen.

Finally, to connect the Festival’s theme to the contemporary issues confronting us, *Critical Conversations* will invite the audience to dialogue with practitioners and academics.

“My hope is that our audience will enjoy the performances put up by all the student and professional artists alike. Everyone has worked very hard practicing and thinking through the issues in relation to ‘Ways of Seeing’, and every show is a composite, like a kaleidoscope, which shows you different patterns as you turn the dial. If a show connects with our audience and gives them deeper insights; that is excellent because we have engaged and given them a meaningful experience.” Ms, Mary Loh, Festival Director, NUS Centre for the Arts.

Ticketing

Tickets for **NUS Arts Festival: Ways of Seeing** are priced at \$15 for all students and Friends of CFA (a complimentary members programme), and \$28 for adults. Tickets are available from Monday, 13 January at www.nusartsfestival.com

Registration for free events is also available at www.nusartsfestival.com

The 15th NUS Arts Festival is generously supported by Bowen Enterprises Pte Ltd, the Cultural Matching Fund, and the Kewalram Chennai Group.

Schedule of events

Show details are included as Annex A.

Visit www.nusartsfestival.com for more information.

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Annex A: Show Details

Festival picks

***Mindscales* 舞之雅韵 (opening show)**

NUS Chinese Dance

Friday, 13 March | 7.30pm | UCC Hall



Photo: Kinetic Expressions Photography

Once again, NUS Chinese Dance draws rich inspiration from the world of Chinese and Nanyang-style paintings to portray how the imagination captures moments in time within the medium of paper and ink and yet, given space for further contemplation, these works can reveal broader truths of man's existence.

Under the direction of Artistic Director and Resident Choreographer Ding Hong, together with the intricate choreography by guest artist Wang Cheng (China), a well-established Anhui-based National 1st Grade Choreographer, *Mindscales* will be a rich multi-sensorial treat for audiences, in their response to works drawn from NUS Museum's collection of Chinese and Nanyang-style paintings spanning the last 3 centuries.

From reimagining life in a more idyllic time to tracing the fine details of human connection, the evening will serve to remind us that values of good and beauty endure in a world of shifting perspectives.

新加坡国立大学华族舞蹈团今年将从一幅幅具有丰富色彩和文化背景的中国传统绘画和富有南洋地区特色的新加坡风土画中寻找灵感。这些画展现了画家如何以想像力冻结时间并将其渲染于纸上。而给予观者空间深思的当儿，画作也透露出人类渊源流传的美好志向。

演出由艺术总监和驻团编导丁红女士指导，配合了客卿编导王成（中国国家一级编导及安徽省舞蹈家协会主席）精细的舞蹈编排手法。受新加坡国立大学博物馆里横跨三个世纪的画作之启发的原创舞蹈作品，将提醒我们尽管时代变迁，人们崇尚优良价值观的精神不变。

A Night At The Gallery (closing show)

NUS Symphony Orchestra with Maestro Lim Soon Lee

Saturday, 28 March | 7.30 pm | UCC Hall



A Night at the Gallery treats audiences to a walk through an imagined gallery of music inspired by paintings and the sights and sounds of natural landscapes, each picture evoking rich visual images in the listener's imagination and telling its own story.

Smetana's *Die Moldau* draws inspiration from a panoramic journey down the Vitava River, through the Czech countryside to the city of Prague. As the music brings to mind the images of the Czech landscapes and the mountains of the Bohemian Forest, it portrays the composer's love for his homeland.

In another section of the gallery, Mussorgsky's *Pictures at an Exhibition* re-creates a delightful tour through an art exhibition held in memory of Mussorgsky's close friend, artist Victor Hartmann, capturing both his response to the paintings and the friendship between the two friends.

In contrast, Bruch had not yet visited Scotland when he was writing the *Scottish Fantasy* and based it solely on the collection of the Scottish folksongs. Featuring violin soloist Foo Say Ming, the piece will take the listener on a journey to visualize the highlands of an imagined country.

Foxconn Frequency (No. 3) - for three visibly Chinese performers

Hong Kong Exile (Canada) feat. Conrad Tao, Matt Poon and Natalie Gan

Thursday, 26 March & Friday, 27 March | 7.30 pm | UCC Theatre



Foxconn Frequency (no.3) – for three visibly Chinese performers is a work of “algorithmic theatre” that incorporates real-time game mechanics, piano pedagogy, 3D-printing, and the poetry of former Foxconn worker Xu Lizhi (许立志).

Three performers work with and against each other as they move through a series of testings and mini-games sourced from piano training. They succeed and fail in realtime, forced to correct their mistakes before they can continue. In each performance, 3D-printers output an object documenting the performer’s competency over time.

There are many reasons for the restriction of “three visibly Chinese performers.” In music composition, instruments are often specified (e.g for solo violin), but almost never the body itself. By making this distinction, it is Hong Kong Exile’s intention to draw focus to the performer’s identity, to engage the eyes as well as the ears, and to bring attention to the “extra-musical,” shifting the mode of audience perception to multiple modalities.

Fully automated and generative, *Foxconn Frequency (no.3)* is different every performance, ranging from 50 minutes to 80 minutes: an experiment in digital game-mechanics as a way of meaning making in the performing arts.

This show is eligible for Tote Board Arts Grant subsidy

This production is made possible with the generous support of the Canadian High Commission.

Blindspot 观心

NUS Chinese Drama. Directed by Judy Ngo

Friday, 13 March | 7.30pm, & Saturday, 14 March | 2.30pm & 7.30pm | UCC Theatre

There will be post-show dialogue after all performances.



Photo: Kinetic Expressions Photography

Two moving stories, one of a young person dealing with her mother's gradual loss of sight and the other of an "unseen" foreign student bring into focus how our blindspots prevent us from seeing those in need around us. Drawn from deeply personal interviews with visually impaired persons, insights shared by VWOs who support these communities as well as with people who live on the fringes, the devised theatre piece created by members of Chinese Drama offers deeper insights into the challenges faced by such individuals that hopefully lead to a more inclusive campus. *Blindspot* continues the strong desire of this young theatre group to tell authentic stories that not only raise awareness of issues that concern their generation but to also spark action through change of thinking.

Performed in Mandarin with English surtitles.

一部剧，两段扣人心弦的故事。由吴美箬指导，国大中文戏剧社呈现，《观心》讲述一名年轻人如何面对妈妈渐渐失明的事实，以及一名外籍学生在新加坡读书时被忽略的故事。本剧的创作灵感来自学生与失明者，及志愿福利团体的采访。《观心》将以戏剧的方式让观众了解社会中被忽视的群体在日常生活中所面临的挑战，呼吁大家共同创造一个更加包容的生活环境。本剧将延续戏剧社自创立以来的核心理念，即以真挚的演绎，让观众反思生活。

Exposure

Jo Bannon (United Kingdom)

Wednesday 18 March – Saturday 21 March | Various timings | UTown



Photo: Manuel Vason and Jo Bannon

“Jo Bannon’s *Exposure*, which questions the act of looking itself, is an extraordinary 10 minutes which considers not just how we look but what we choose to look at too.” - **Lyn Gardner, The Guardian**

“Jo Bannon’s powerful encounter *Exposure* which uses darkness and then occasional encounters...to explore how we look at people and how we do not.” - **The Scotsman**

Exposure is the beginning of an investigation into how we look, how we are looked at and if we can ever really be seen. Conducted in a small dark room, this intimate one-to-one performance uses the materiality of light; darkness and brightness, revealing and exposing, to question whether we can ever really see each other as we really are, if we can ever really see it through another’s eyes. It is a tender and tentative look into autobiography, asking how fully we can reveal ourselves - to ourselves, to another, with another.

This production was made possible with the generous support of the British Council, Unlimited; celebrating the work of disabled artists, and Arts Council England. Produced by MAYK.

***Dreamtalk* 話夢**

Written and performed by Ranice Tay and Ang Gey Pin (Singapore)

Friday, 20 March & Saturday, 21 March | 7.30pm | UCC Dance Studio



Photo: Kow Xiao Jun

Dreamtalk 話夢 begins in a house of shapeless things, where a dreamer finds herself asleep and a guardian stands watch. A journey is waiting. In an ever-flowing wind, you will meet distant voices and peculiar beings, some of whom will call to you, and some of whom might change your heart when you finally leave.

This is a practice-as-research project currently in its latest phase of development. The performance organically blends movement, texts and songs to unravel the transformative potential of the actor's body. It is an invitation to reconnect with the self. A quest to step into the inner world and ask: What does it mean to see beyond sight? To perceive with all our senses? Can we open our eyes to the flow of life?

A Grand Design: A work-in-progress

Cheyenne Alexandria Phillips, Checkpoint Theatre (Singapore)

Friday, 27 March & Saturday, 28 March | 5.30pm | Lee Kong Chian Natural History Museum



“Homo sapiens means ‘wise man’. But I don’t think we are wise. I think we are very smart. There is a difference.”

From snakes with killer fangs to frogs with toxic neon bodies, environmentalist and educator Cheyenne Alexandria Phillips is well-acquainted with the dangerous. Yet, some of her most striking interactions are with boisterous children and adults who really should know better. As she recounts her experiences of working in the environmental sector, Cheyenne asks if we are truly wise enough to survive the world we have shaped.

Developed and produced by Checkpoint Theatre, *A Grand Design* is commissioned by NUS Centre For the Arts with the support of the Lee Kong Chian Natural History Museum. Intimate, lyrical, and insightful, this one-woman performance transforms the museum into a site of exploration and artistry. In an era propelled by fears and concerns for the environment, Cheyenne’s piece is both an evocative examination of humanity’s current place in evolutionary history, and an essential interrogation of how we love, or fail to love, the natural world around us.

Audience members will be invited to share their detailed written feedback after the dramatised reading of this work-in-progress.

Rantau: Layaran Sukma (Explorations: Voyage of the Soul)

NUS Ilsa Tari

Friday, 20 March & Saturday, 21 March | 7.30 pm | UCC Theatre



Photo: Kinetic Expressions Photography

Rantau: Layaran Sukma is a contemporary dance production that addresses the notions of the “ideal woman” that are constructed based on societal values and principles. Choreographed by Young Artist Award recipient for Dance Osman Abdul Hamid, this production aims to challenge these notions by breaking away from them and showing that women can be free to make their choices.

Well-known for dance which is firmly rooted in traditional Malay forms such as silat and zapin and yet contemporary in the themes it engages, NUS Ilsa Tari with the support of Dr Suriani Suratman from the Department of Malay Studies hope to broaden the perspective of our audience by providing them with the space to think about the issues revolving around the identity and role of the Malay woman in our society, to be more confident in discussing these problems openly, and think critically about ways in which they can make a change for the better.

Rantau: Alunan Samudera (Explore: The Waves of the Ocean)

Saturday, 22 February 2020 | 10am | UTown

As part of the programme, NUS Ilsa Tari will host a symposium with a panel of prominent female dance practitioners on the challenges in the industry. The symposium will shine light on the portrayal of women in dance and the personas women are expected to embody in dance. As we celebrate the successes of the women in championing their art forms, we challenge the stereotypes of female dancers in today's society.

Horizons

NUS Guitar Ensemble with with Dr Robert Casteels feat. NUS KotoKottoN

Saturday, 28 March | 7.30pm | UCC Theatre



Paying homage to the complex and rich heritage of the guitar, NUS Guitar Ensemble (GENUS) presents an exciting lineup of pieces which showcases both its Western cultural origins and its contemporary transformation into a new frontier in the Japanese music landscape. From *Rock of Schubert*, a Japanese-inspired rock rendition of Western classics, to *Three Scenes of Japan*, a rhythmic celebration of a lively Japanese festival, *Horizons* highlights the power of music to bring our cultural appreciation of the world to greater horizons.

Featuring an unprecedented collaboration with NUS Koto Ensemble (KotoKottoN), *Horizons* interweaves two different stringed instruments, the guitar and the *koto* (a traditional Japanese zither) in a series of both juxtapositions and fusions. The concert's centrepiece features seamless transitions between the *koto* classic, *Rokudan no Shirabe*, and the famous *Brandenburg Concerto no. 2 in F Major* by Bach. In stringing two ostensibly disparate cultural spaces into one cohesive soundscape, we celebrate the ability of music to bring us new ways of seeing and experiencing culture.

Co-curated by Luqman Hakim Bin Abdul Rahman (Year 4, Faculty of Arts and Social Sciences)

All screenings are presented at the Ngee Ann Kongsi Auditorium

Rashomon

Akira Kurosawa | Japan | 1950
87 mins | PG | Japanese with English subtitles
Friday, 20 March | 7:30pm

The breakthrough that brought legendary Japanese filmmaker Akira Kurosawa to worldwide attention, *RASHOMON* has proven to be one of the most influential films of all time. Though set in feudal Japan, the film's use of multiple, contradictory narrators left a direct imprint on the modern-day courtroom drama. A samurai has died at the hands of a notorious bandit, yet the circumstances of the murder are anything but clear-cut. Through flashbacks, we see the events as described by each of the four witnesses: the bandit, the samurai's wife, a passing woodcutter, and (with the help of a medium) the deceased samurai himself. Each one's version of events differs in significant ways, often shifting to best suit the interests and ego of the speaker. Kurosawa deliberately upends the viewer's expectation for an objective version of events in favour of nuanced psychological realism, crafting a brilliant meditation on the slippery nature of truth.



© Kadokawa Corporation 1950

Weathering With You (Tenki No Ko)

Makoto Shinkai | Japan | 2019
112 mins | PG | Japanese with English subtitles
Saturday, 21 March | 7.30 pm

Three years after *Your Name*, Makoto Shinkai returns with his latest film, *Weathering With You*.

When small town high schooler Hodaka Morishima makes a go at living on his own in Tokyo for the first time, it isn't long before he finds steady work writing for a local magazine focused on all things strange and supernatural -- but the most interesting thing happening in the boy's life is the unusual weather. Rain's common enough in the city that at first, no one makes much of the recent torrential showers that never seem to end, but unbeknownst to nearly everyone, a young girl named Hina Amano who has the ability to control the weather walks among them.

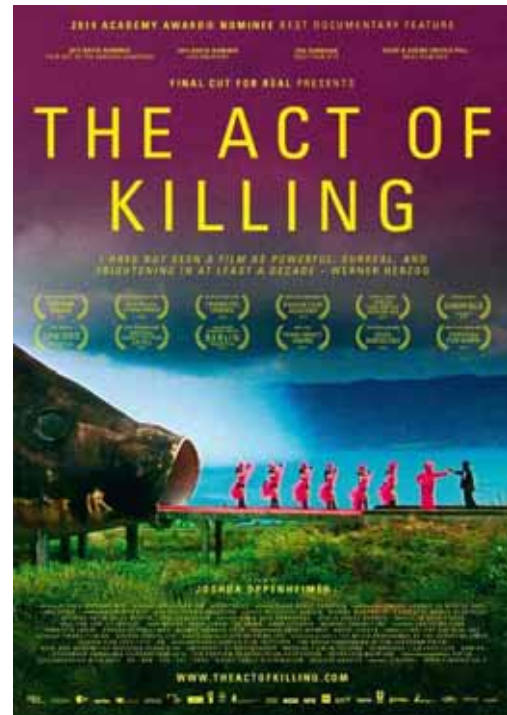


The Act of Killing

Joshua Oppenheimer | USA | 2012
159 mins | NC16 | Indonesian with English subtitles
Friday, 27 March | 7:30pm

Winner of Best Documentary at the British Academy Film Awards and the European Film Awards, this powerful and provocative film is a must-watch in revealing through re-enacting the horrors of mass killings perpetrated in Indonesia in the 1960s.

In a country where killers are celebrated as heroes, the filmmakers challenge unrepentant death squad leader Anwar Congo and his friends to dramatise their role in genocide. But their idea of being in a movie is not to provide testimony for a documentary: they want to be stars in their favourite film genres—gangster, western, musical. They write the scripts. They play themselves. And they play their victims. This is a cinematic fever dream, an unsettling journey deep into the imaginations of mass-murderers and the shockingly banal regime of corruption and impunity they inhabit.



A Quiet Place

John Krasinski | USA | 2018
91 mins | PG13 | English
Saturday, 28 March | 7:30pm

A powerful and evil force threatens to attack a family whenever they make a noise, causing them to plunge into lives of silence. Any move they make, they live with the terrifying threat of being ambushed at any moment. With their existence on the line, they will need to develop a plan to escape their perilous circumstances. The question is whether or not time has already run out on their aspirations to lead normal lives.

This critically-acclaimed film was voted one of the Top 10 Films of 2018 by the American Film Institute and won the Best Sci/Horror Movie from Critics' Choice Movie Awards.





Critical Conversations

As part of CFA's vision to nurture creative minds and inquiring spirits through the arts, the NUS Arts Festival presents Critical Conversations – a series of talks and panel discussions aimed at deepening the discourse and engagement with the themes raised during the festival. The series is moderated by Dr Kamalini Ramdas, NUS Arts Festival Academic Advisor.

Pages and Perspectives

Cyril Wong, Jeremy Fernando, Pooja Nansi

Wednesday, 29 January | 7.30pm | NUS Museum

The printed word has long shaped how we view the world - from shedding light on society to coining buzzwords that have permeated everyday speak. Using John Berger's iconic work, *Ways of Seeing*, as a springboard, join book lovers - Cyril Wong, an award-winning poet and writer, Jeremy Fernando, reader, writer and fellow of Tembusu College and Pooja Nansi, Festival Director of the Singapore Writers Festival - who will share their favourite books that have blown their mind and expanded their ways of seeing.

Seeing the Asian City through Literature

Dr Lilian Chee, Professor Rajeev S Patke

Wednesday, 19 February | 7.30pm | NUS Museum

Bringing together Dr Lilian Chee and Professor Rajeev Patke, this Critical Conversation circulates representations of the Asian city in contemporary literature. In reference to Arundhati Roy's *The Ministry of Utmost Happiness*, focus is placed on stories and texts that trace architectural forms as backdrops that engender discourses and affective responses towards familiar places.

Arts in the Age of Artificial Intelligence and New Media: Looking for the Human

Professor Audrey Yue and Dr Margaret Tan

Thursday, 19 March | 7.30pm | NUS Museum

By integrating technology in the arts, is the human experience richer or poorer for it? Join Professor Audrey Yue (Department of Communications and New Media, NUS Cultural Research Centre) and Dr Margaret Tan (Tembusu College, Asia Research Institute, NUS Art/Science Residency Programme) in this insightful talk about how new media arts have impacted the way we interact and the social-cultural issues related in creating such work.

Artists Who Changed the Way We See

Dr Chen Yanyun, Edith Podesta, Associate Professor Greg Petersen

Wednesday, 25 March | 7.30pm | NUS Museum

Part art-history lesson and part dummy's guide to famous artists, this panel discussion invites artist and academics to talk about their favourite artists who have made their iconic mark in art history. Join visual artist Dr Yanyun Chen from Yale-NUS College, award-winning director and writer Edith Podesta, and Associate Professor Greg Petersen from Yong Siew Toh Conservatory of Music as they delve in into the inspirational work of legendary artists of various fields whose impact is still felt today.

Exhibitions

Wartime Artists of Vietnam: Drawings and Posters From the Ambassador Dato' N. Parameswaran Collection

Until 27 Jun

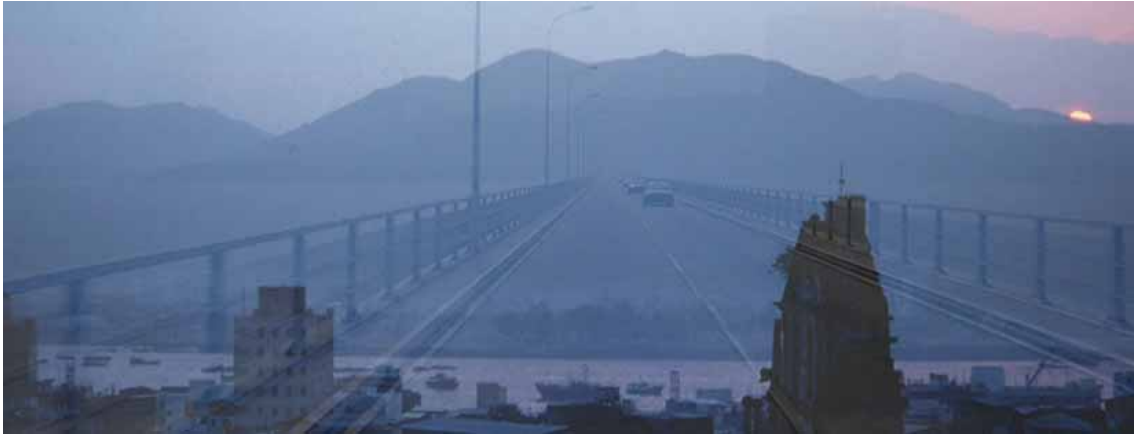


On the March (1963), metal etching on paper, Duong Ngoc Canh

The exhibition takes as its preamble a line from the poem *A Soldier Speaks of His Generation* (1973): “...our generation has never slept”. Expressing the profundity of war experience and its enduring effects on the human psyche, the phrase is an entry point from which the presentation can be read and accessed. With focus placed on the works of eight key artists who were assigned to the front as war artists by the government in Hanoi, and viewing them as independent actors, the exhibition prompts questions into the agency of the artworks and its associated narratives.

***“... you have to lose your way to find yourself in the right place” |
Selected Works by Gilles Massot***

Until 13 Jun



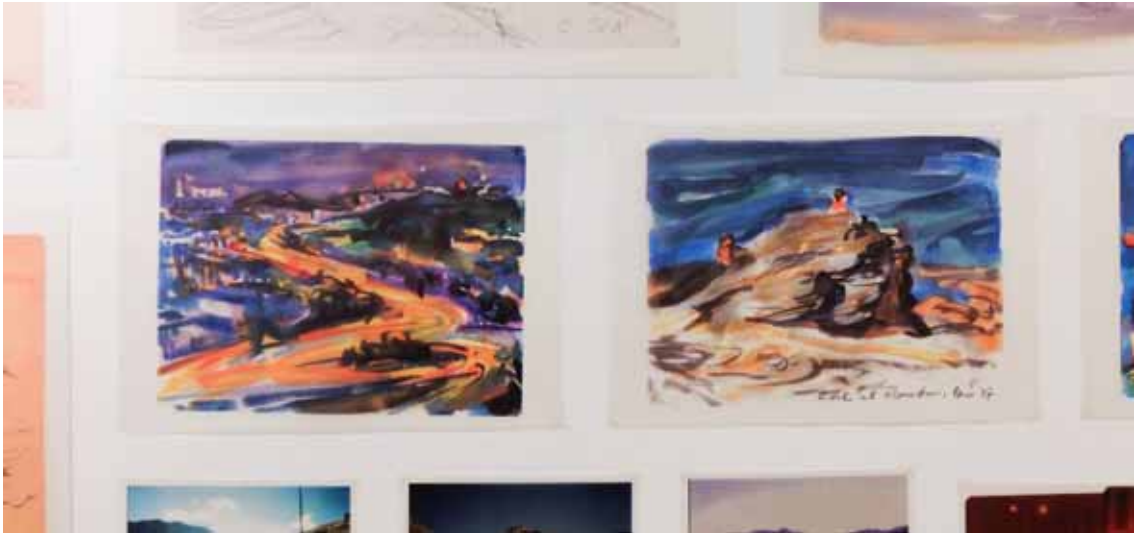
Gilles Massot, Meeting in Macau, 2019, Digital video, 00:24:32. Collection of the artist.

Presenting the works of Singapore-based French artist, Gilles Massot, this exhibition includes a selection of the artist's photographs, videos, sketches and writings from the 1980s to the present. It explores his evolving negotiations with place and the shaping of self-identity as a photo-journalist travelling across Asia, his involvement in a changing contemporary art scene, and his expatriate status. Collectively, his works form ways in which Massot engages with images and their potential meanings. As subjectivities, his efforts complicate the ideological and orientalist features that undergird a sojourn, and thus, sustain critical expectations to find himself “...in the right place”.

With the support of the Embassy of France in Singapore.

Visual Notes: Actions and Imaginings | A prep-room with Jimmy Ong

Ongoing

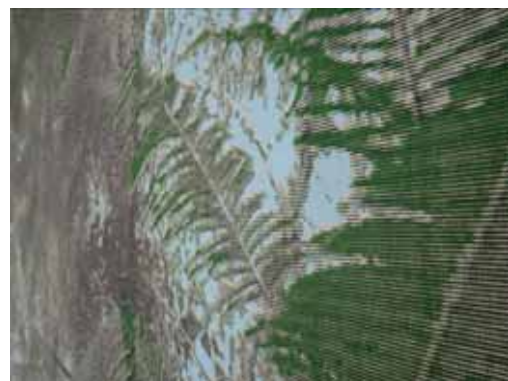


Sketching out shifts and continuities in modern/contemporary artist Jimmy Ong's practice, this *prep-room* project presents a constellation of the artist's earlier sketches, paintings, photographs, and personal effects. Positioned alongside his completed works such as the large-scale charcoal drawing, *Rampogan Macan* (2014), these collections of visual memoranda accumulate as an "image bank" constitutive of his artistic process and development. These pieces commingle to posit thematic 'studies': open modes of inquiry for situating Ong's extensive practice within broader discursive formations that trace out points of departure for wider examinations of local/regional historiographies, itinerancies, and artistic production across modern and contemporary temperaments.

tropics, a many (con)sequence | An exhibition with Kent Chan

Until 30 May (first iteration)

tropics, a many (con)sequence locates Kent Chan's film *Seni* as the exhibition's locus, inquiring on the tropical imaginary that continues to frame aesthetics and artistic identities. Converging on cinematic languages and artistic histories that purposefully use these visual tropes of jungle and frontier, the tropics are studied in relation to state demands and colonial projections of the region, further elucidating its position as site, creation and fantasy. Blending film, text, sound and paintings from the museum's collection, the artist inquires on notions of the rustic and the uncharted in his propositions on where art history and history intersect.



Kent Chan, detail of Still film (2019), Silk screen on fabric, 200cm x 300 cm. Image courtesy of the artist.

Annex B: About NUS Centre For the Arts (CFA)

Established in 1993, NUS Centre For the Arts is a vibrant space for the appreciation of the arts and nurturing of the creative and inquiring spirit. We support student engagement with the arts and the integration of the arts into the life of the University.

CFA includes the NUS Museum, NUS Baba House and a Talent and Development arm that oversees 21 student arts excellence groups. Through our myriad of programmes, practices, exhibitions, workshops and outreach, such as NUS Arts Festival and the ExxonMobil Campus Concerts, we enrich the university experience and contribute to the building of knowledge and transformation of students.

We also manage facilities such as the University Cultural Centre, with its 1700-seat Hall and 425-seat Theatre, and rehearsal spaces in Runme Shaw CFA Studios and University Town.

For more information, visit cfa.nus.edu.sg

Annex C: About National University of Singapore (NUS)

A leading global university centred in Asia, the National University of Singapore is Singapore's flagship university, which offers a global approach to education and research, with a focus on Asian perspectives and expertise.

NUS has 17 faculties and schools across three campuses. Its transformative education includes a broad-based curriculum underscored by multidisciplinary courses and cross-faculty enrichment. Over 38,000 students from 100 countries enrich the community with their diverse social and cultural perspectives. NUS also strives to create a supportive and innovative environment to promote creative enterprise within its community.

NUS takes an integrated and multidisciplinary approach to research, working with partners from industry, government and academia, to address crucial and complex issues relevant to Asia and the world. Researchers in NUS' Schools and Faculties, 30 university-level research institutes and centres, and Research Centres of Excellence cover a wide range of themes including: energy, environmental and urban sustainability; treatment and prevention of diseases common among Asians; active ageing; advanced materials; risk management and resilience of financial systems. The University's latest research focus is to use data science, operations research and cybersecurity to support Singapore's Smart Nation initiative.

For more information on NUS, please visit nus.edu.sg