

About 72-13

A converted rice warehouse, 72-13 is the new home of TheatreWorks (www.theatreworks.org.sg). The space is flexible enough to be a gallery, a cinema and a theatre. Its primary purpose, through SCAN (Singapore Creative Arts Nucleus) and the ICAA (Institute of Contemporary Asian Arts), is to encourage collaborations, house residencies from creatives around the world and to encourage hybrid creative expressions from young Singaporeans. TheatreWorks, responding to the needs of the creative scene in Singapore, has consciously created 72-13 to have a wider and a more inclusive agenda.

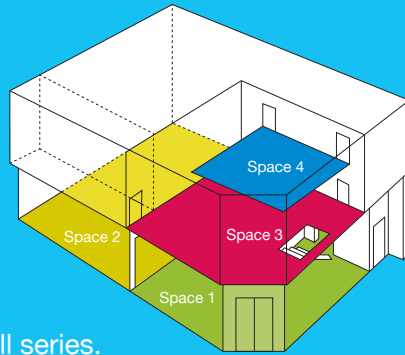
This is the first year of the soft opening of 72-13.

Open Call

72-13 invites creatives to apply to hold once-off non-profit events in the space. Limited to 12 events a year, 72-13/TheatreWorks will provide the space free of charge barring technical charges.

The first open call event, *I have escaped even myself*, was held on 25 March 2006. Organised by sporesac (singapore sonic arts collective), it was an evening of experimental/sound art performance where local and global sound artists (Jazzkammer who had performed first in Singapore TheatreWorks) attempted to address the elusive nature of the self.

There are currently eleven spaces for the open call series. Please write to Tay Tong at tworks@singnet.com.sg. Curation process will apply.



Kyupi Kyupi

72-13 ICAA presents

The Making of a Geisha - Talk by Liza Dalby

21 April 2006, Friday
7.30pm
Free admission

TheatreWorks presents a new work, *Geisha*, at this year's Singapore Arts Festival. New York-based performer Karen Kandel, winner of several Obies, will weave together stories from geishas, maikos (apprentice geishas), clients their wives, okamisans (mamasans), offspring of geishas and anthropologists. Joining her on stage will be kabuki dancer, Gojo Masanosuke. Kandel and Masanosuke will jointly evoke the dream of the absent geisha. They are the dream sellers, like the geishas.



Liza Dalby

In conjunction with the performance of *Geisha*, 72-13 has invited anthropologist and author Liza Dalby to Singapore to share her experience as a geisha. She will discuss how the appeal of geisha within Japan differs from western curiosity about them.

The only non-Japanese to have ever become a geisha, Dalby will give a talk on Kyoto's modern-day geisha and her experiences doing fieldwork amongst them. She will present an insider's view of the dramatic hairstyles, kimono, and makeup that create the distinctive appearance of Kyoto's geisha and maiko.

Author of *Geisha* and *Kimono, Fashioning Culture*, Dalby has written extensively on geishas and their worlds. Having first encountered Japanese culture when she spent a year with a Japanese family in Saga City, on the southernmost island of Kyushu during her teenage years, Dalby has gone on to study the language, learn the music and to research on geishas.

With support from: **a.r.t.s.-fund**



Geisha



Kyupi Kyupi

Urban Fetishes

7 – 14 April 2006
Tanzquartier, Wien, Austria
www.tqw.at

Ong Keng Sen curates a new festival, *Urban Fetishes*, at Tanzquartier, the largest performance house in Austria in April 2006.

Urban Fetishes includes an array of different forms such as dance, films, workshops, an open lab, discourse, conversations, a marathon and rope bondage sado-masochism.

Urban Fetishes examines the city being the denominator in bringing diverse cultures together. The city is born as a new fetish to be relished, to be stimulated by, to be consumed, to be fed. The inhabitants of the city have become increasingly engaged in conspicuous consumption of life, of death, of rejuvenation, of desire, of despair, of the body, of power, of travel, of connection, of media, of kitsch, of the 'authentic' experience, of 'the other'.

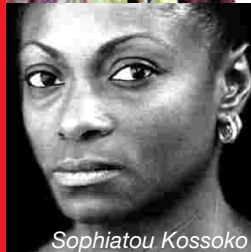


All images provided by Kyupi Kyupi



Urban Fetishes opens with a solo dance by Sophiatou Kossoko (France), a long-time collaborator of Ong Keng Sen/TheatreWorks, amongst other events.

Urban Fetishes focuses on a marathon, *Superintense*, where all the participating artists will have an hour each to present their practice to a public. They are invited to share their past work, present work, future work; it can take the form of a talk, a lecture demonstration, a performance, slides, video, a DJ session. There is an open lab where visiting artists and Austrian artists meet local connectors from Vienna. Lab participants will be connected to diverse communities; to secret histories; to individual processes, desires; to the urgencies of arts practice in today's urban fantasies.



Urban Fetishes include Kyupi Kyupi (Japan), Midori (Japan / USA), Heman Chong (Singapore), Araya Rasdjarmrearnsook (Thailand), Robyn Orlin (South Africa), Hans Schabus (Austria), sociologist Anette Baldauf (Austria) and cultural theorist Georg Schöllhammer (Austria).



Charlotte Engelkes
in *The Global Soul*



Zeng Jing Ping in
The Global Soul

The Global Soul – The Buddha Project

Conceived and directed by
Ong Keng Sen
TheatreWorks
12 – 14 April 2006
Tanzquartier, Wien, Austria

The Global Soul is a meditation about travel - time travel, travels in our imagination, travels in our heart, travels in our memory, existential travel, travel for business, travel for leisure. *The Global Soul* is about fantasy, about dreaming, about transcending our physical identity, about time flowing, about touching the impossible.

Inspired by Gautama Buddha's story and Pico Iyer's writings, *The Global Soul* was commissioned by the Singapore Arts Festival 2003, National Arts Council, Singapore and In-Transit 2003, The House of World Cultures, Berlin. Since then, it has also travelled to Zurich, Rotterdam, Budapest and London as part to the Singapore Season 2005.

The Scene

A new series, The Scene, aims to introduce audiences to the array of programmes and current trends in the international contemporary arts arena. Through various programmes at 72-13, audiences will be kept in the know of developments around the world. One of the observations about Singapore is that international contemporary art is only widely available during festival time, especially in contemporary performing arts and visual art. Hence discourse and information becomes limited. 72-13 hopes to contribute to changing this by sharing the international work that Singapore company TheatreWorks does overseas and also to point to the synergy that can exist between Singapore and international work through a space like 72-13.

In line with this, 72-13 has invited the hottest contemporary dance duet in Europe this year to come to Singapore in October 2006. Jerome Bel (Paris) and Pichet Klunchun (Bangkok) will perform their conversation which explodes all notions of contemporary dance. Pichet Klunchun was in TheatreWorks' The Flying Circus Project 2000 as well as numerous TheatreWorks productions; Jerome Bel was in The Flying Circus Project 2004. 72-13 takes great pride in welcoming The Flying Circus alumni!!

LOOK OUT FOR IT!!



Pichet Klunchun in *The Global Soul*



Recipe for a Dance

Joavien Ng brings her dreams to the stage

White dominates her dreams. An empty white warehouse, a lone white chair in the middle. Sunlight through the many windows. Suffused with a glow, the space transforms into a dream within a dream. A white building, many flights of stairs, crazy architecture. "I'd look up and be amazed by the complicated and confusing architecture of the building," recalls Joavien Ng. Dreams that reveal dreams, convoluted flights of stairs and converging planes—sounds more like the dreams of Escher (if he dreamt in white), reproduced with pencil.

It's with dance though, that Joavien is resolving these recurring dreams that have dogged her for fifteen years. "Dreams (White)" is Joavien's dream inspired dance presentation, her latest project as creative-in-residence at 72-13. She's going back to basics, exploring the relationship between dreams and the dreamer, and the dreamer and her environment. But there's quite a bit more work to be done besides dreaming.

This work-in-progress began with researching dream interpretations and referencing her dreams with events recorded in her diaries to find a causal relationship. Sounds from everyday environments are also recorded. Joavien explains: "Sounds from my bedroom might have affected my dreams, or sounds that triggered emotions in me—they will be incorporated into the final presentation, without treatment."

Joavien is also redefining her body movement style. "Being taught various dancing styles have filtered out some of my natural body movements. I want to redefine the rawness and organic essence of my movement," says Joavien. This conscious elimination of "dance vocabulary" involves studying recordings of personal movements and developing a "new" set of movements natural to the body.

It sounds strangely clinical and methodical: Ethereal dreams dissected by the rational mind, translated into body motions and given a physicality. We're not exactly sure what will finally grace the stage at 72-13, but it'll certainly be interesting to see what forms dreams take. Till then, good night.

Creatives-In-Residence

Get up, close and personal with our creatives as they share about their work and themselves. First up, meet dancer/choreographer Joavien Ng.

All images provided by Joavien Ng

