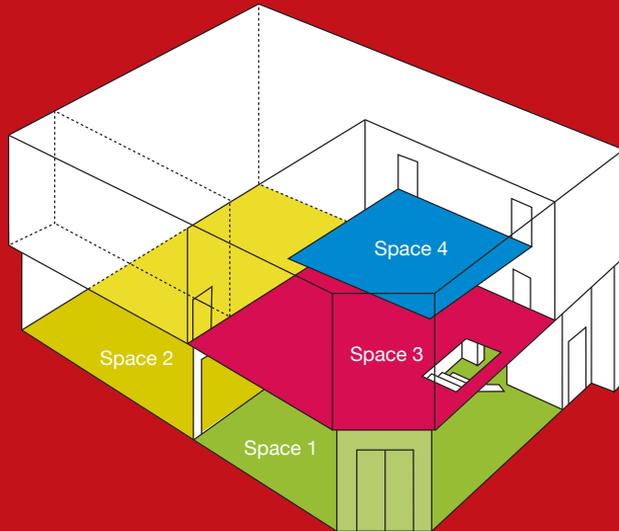


## About 72-13

A converted rice warehouse, 72-13 is the home of TheatreWorks ([www.theatreworks.org.sg](http://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 (International Centre of Asian Arts), is to foster collaborations, house residencies from creatives around the world and to encourage hybrid expressions from young Singaporeans. TheatreWorks, responding to the needs of contemporary Asia, has consciously created 72-13 to have a wider and a more inclusive agenda.

## Open Call

72-13 invites creatives to apply to hold once-off non-profit events in the space. TheatreWorks will provide the space free of charge barring technical charges. Please write to Tay Tong at [tworks@singnet.com.sg](mailto:tworks@singnet.com.sg) - curation process will apply.



72-13 Mohamed Sultan Road, Singapore 239007 • [www.72-13.com](http://www.72-13.com) • T: (65) 6737-7213 F: (65) 6737-7013  
With support from National Arts Council, NAC Arts Housing Scheme, Lee Foundation and Hong Leong Foundation



Image by Ruangrupa, ANA Grantee, 2007

# ARTS NETWORK ASIA

[www.artsnetworkasia.org](http://www.artsnetworkasia.org)

Image by Helly Minarti, Sherman Ong & Chendra Effendy, ANA Grantees, 2003



72-13 is the new home to the Arts Network Asia (ANA). ANA is a group of independent artists, cultural workers and arts activists primarily from Southeast Asia that encourages and supports artistic collaboration in Asia. It functions in eleven different Asian languages.

## โครงการหนึ่งปี # 2

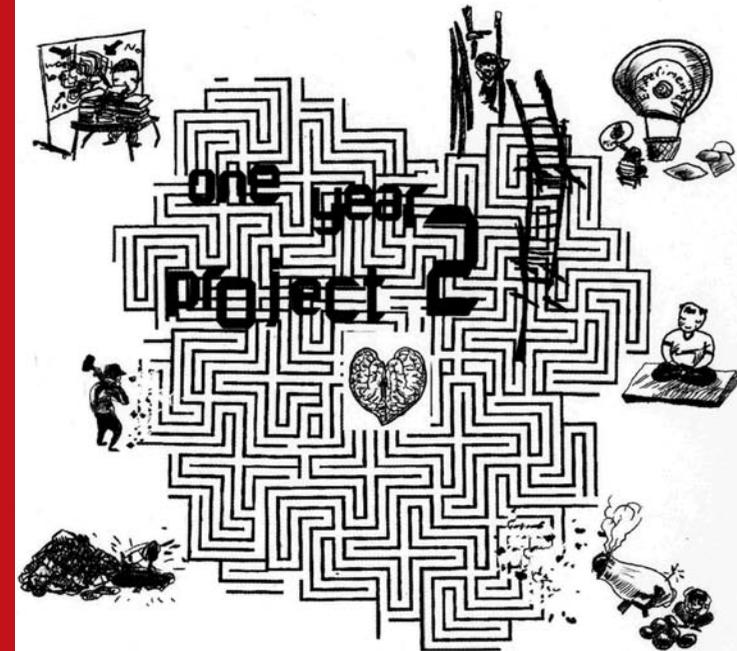


Image by The Land Foundation, ANA Grantee, 2007

ANA is a forum for Asia's expression and its relationship to the rest of the world. It recognizes the cultural diversity and pluralisms of Asia. It is a network where individuals/groups from around the world, through residencies and projects, develop local communities in Asia.



Image by Linda Saphan,  
ANA Grantee, 2007



ANA pays attention to the diverse perspectives of a global Asian urban metropolis, the continuities and disruptions with Asian tradition, the multiple contexts of everyday life.

Image by Santiphap Inkong-ngam, ANA Grantee, 2003

This year ANA has offered a total of US\$77,000 to 16 arts organizations and individuals to support a diverse range of inter-disciplinary projects with a strong focus on sustainability and capacity building.

This included supporting Yason Banal to create an artistic dialogue in a Philippines newspaper, a performance festival of young visual artists in Vietnam called Sneaky Week, sustaining the OK Video Art Festival in Jakarta, a documentary project with villagers and asian young film makers in Beijing at CaoGangDi Workstation.

Performing arts support was given to Pichet Klunchun (Bangkok), I Wayan Dibia (Bali) for their respective arts festivals and to a new theatre festival in Myanmar/Burma to be organized by visual artist Nyan Lin Htet. Art universities were not forgotten through the training exchange between the Cambodia and Vietnam schools of circus arts and the more experimental school of art and life in The Land Foundation.

Some of the projects harnessed art as social process eg Wideka in Sri Lanka who will create a video-enhanced performance addressing race conflicts between communities of Tamils and Sinhalese.



*Images by Vivian Lee, Mekong Diaries, ANA Host Workshop 2002/03*



For the first time, ANA has also initiated support for the development of infrastructure in arts and cultural organizations: a group of Thai independent film artists called ThaiIndie; and Cambodian artist, Linda Saphan who proposed encounters between female artists locally and regionally.

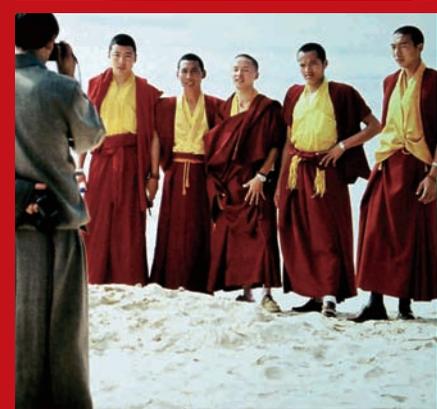
In addition, ANA will be supporting Khoj International Artists Association (New Delhi) to develop a residency/ workshop project in North-East India. A record total of 232 applications were received this year from around Asia.

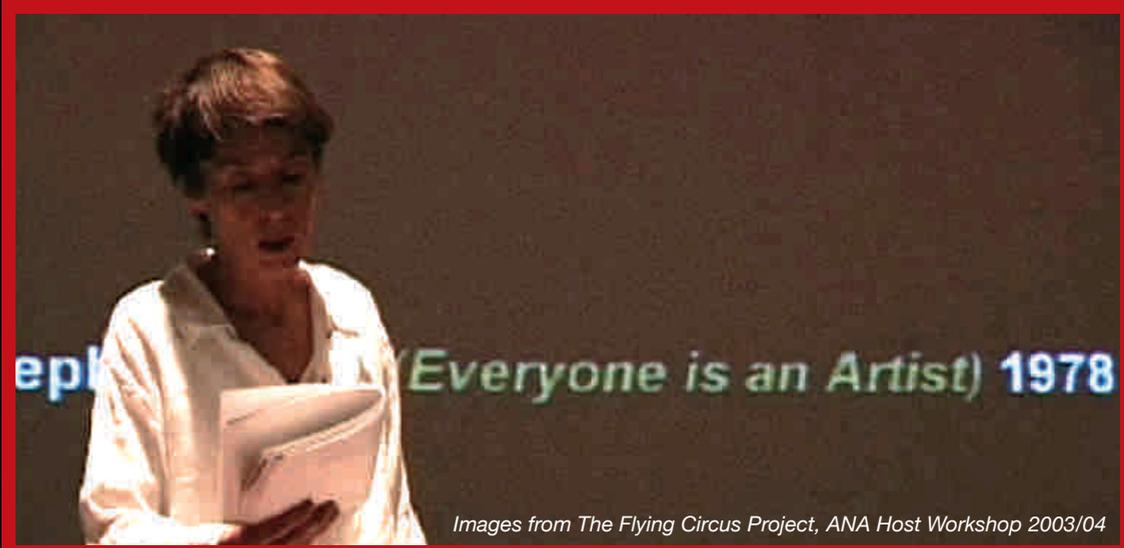
New applications will open in September/October 2007 for 2008 projects.



ANA has a Travel Grant programme that receives applications all year round. Thus far, it has supported many artists travelling for their work including Vasan Sithiket (Bangkok), Tiffany Chung (Ho Chi Minh City) and choreographers from the Indonesian chapter of World Dance Alliance.

Image by Vivian Lee, *The Flying Circus Project*, ANA Host Workshop 2000.





*Images from The Flying Circus Project, ANA Host Workshop 2003/04*



The ANA was founded by Ong Keng Sen in 1999. Currently, the ANA Peer Panel comprises: Fred Frumberg (Phnom Penh), Rahayu Supanggah (Solo), Nikko Zapata (Manila), Ong Keng Sen (Singapore), Anoli Perera (Colombo), Margaret Shiu (Taipei), Gridthiya Gawee Wong (Bangkok), Dinh Q. Le (Ho Chi Minh City) and Tran Luong (Hanoi).

After a stint of three years in Kuala Lumpur, the ANA returns to founder Host and Manager, Theatreworks in 72-13. The ANA is administratively directed by Tay Tong ([taytong@theatreworks.org.sg](mailto:taytong@theatreworks.org.sg)) and managed by Manuporn Luengaram ([airmanuporn@artsnetworkasia.org](mailto:airmanuporn@artsnetworkasia.org))

The ANA is supported by:

**The Ford Foundation;**  
**The Asian Cultural Council through special funds from the Rockefeller Foundation.**

## Creatives-in-Residence, Tan Pin Pin (*Invisible City*) and Ng Yi-Sheng converse

### NEWSFLASH

72-13 will premiere *Invisible City* on 20 July 2007 at 8pm.

Pin Pin will give a public talk:  
*The Process of Making Invisible City (and My Other Films)*  
on 26 July also at 72-13 at 7pm.

For both events, please ring 6737-7213 to reserve your seat.  
Free admission.



Image by Tan Pin Pin

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It was going to be a project about spaces, but it was serendipitous that it became one about memory and its atrophy - there is a very close relationship between space and memory.

?

It's more a result of curiosity. I normally start off projects because I'm interested in certain ideas and certain people. It gives me a good excuse to go and meet them and check things out. After I've amassed a lot of material, then I feel the need to make something out of it to communicate to people.

?

I probably spent about three or four months making a documentary about spaces before I realised the real underlying theme. I was looking out for ways in which people mark territory as theirs - it could be graffiti on a wall, or tissue paper on a table in a food court, that's a very clear example. I found these little markers of spaces had to do with people wanting to be remembered - they do this by staking a claim, even a really temporary one, on an object. There was a larger theme of remembering, and wanting to remember, and wanting to be remembered.

?

?

I shot a group of people for an exhibition by a civil society group called Tangent. They were in their 50's, 60's, 70's, talking about their school life from '45 to '65. I was doing documentation, but it dovetailed so well, it became a story strand in the film. There was this guy I met called Ivan Polunin, he's lived in Singapore for more than 50 years now; I was curious about his trove of really old footage of Singapore in the '50s; he's got cans and cans of it; I spent 30 hours sitting through it all. And outside my flat, every day I would find this cardboard box, and I would throw it away every time I saw it. And every day I would see another cardboard box. And then I found out it was the lunchtime napping place for a whole bunch of deliverymen from Crystal Jade restaurant, and I'd been consistently throwing away what I thought was their junk. I felt so bad...

?

I find even the most ordinary things inspiring. People in general. Yeah, I guess I'm just a *kaypoh* finding an excuse to talk to people.

?, ?

Yah actually, Theatreworks has been very very supportive of my work; helping us find financing for it, making connections. They've shown my films in Sweden, in London; they were the location sponsor of the *Fly-By-Night Video Challenge* last year – that's one of the events that Yuni Hadi and I organised where you make a video in a weekend and screen it the same weekend. It was an amazing screening, people had been making their films all weekend - we played all 50-odd videos consecutively. Everyone was lying on the floor of 72-13 asleep. I might have a photo somewhere...

?, ?

It's extremely fertile at the moment. I mean, it's a new medium, and everyone's excited about it. The threshold for entry is very low, so everyone's making a film. I don't think it's ever been so exciting - with Youtube as well, so people can see each other's films for nothing. I suppose I'm curious to know what happens two years from now when it's all died down or grown even bigger and new business models appear, like it'll be screened in cinemas and considered high art.

?, ?

I have so much footage from *Invisible City*, I might just knock together a quick film from all the footage I loved but had to throw out, like the Crystal Jade deliverymen; they didn't make it into the film. But before that, I should take a long holiday.

?, ?

Every time I put something up, I try to make it as meaningful as I can. I don't want to waste anyone's time. I don't take the audience for granted.

?, ?

I will do it for as long as I'm interested in doing it. Once I stop being curious, maybe I'll make a horror film.

*Invisible City* (<http://invisiblecity.sg>) is the much-anticipated film by 72-13's Creative-In-Residence, Tan Pin Pin. She is one of Singapore's most well-known film-makers whose last film, *Singapore GaGa* was critically and commercially acclaimed. *Invisible City* chronicles the ways, which people attempt to leave a mark before they and their histories disappear.



Image by Tan Pin Pin

# Rirkrit Tiravanija and “The Story of Stone Soup” by Ng Yi-sheng

250g He is unconcerned with having been labelled  
3 cups (750 ml) “the artist who cooks”. Having won the  
2004 Hugo Boss Prize, in fact,  
5 he admits he has become  
1/4 cup (60 ml) bored with success,  
2 disdainful of the books  
2 that describe his practice. This  
1/2 cup brings him to Singapore,  
1 teaspoon reinvented as a curator  
1 tablespoon and educator.



Images by 72-13

SERVES  
NO-ONE.



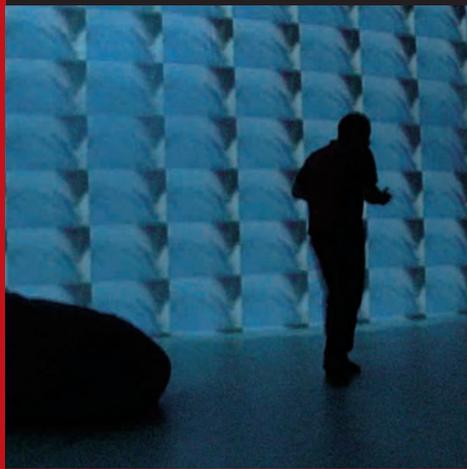
1. “The Story of Stone Soup” takes place on Wed 7-2-2007: Rirkrit delivers a lecture to an assembled audience in 72-13, while Masters students from his LaSalle-SIA workshop series cook soup.
2. Food/the preparation and sharing thereof form a recurring feature in Rirkrit’s work: pad thai, tom yam, papaya salad. It began with a mock-showcase of Thai exotica for a German audience, the artist’s act of cooking transforming the gallery space/the gallery space transforming the act of cooking itself into an artifact.
3. Since then Rirkrit’s taken an ethnographic interest in his guests themselves: Europeans balk at communal stir-fry/Thais jump in and help to chop vegetables, celebrating the sanuk.
4. Rirkrit has played the global nomad: born in Buenos Aires/bred in Bangkok/based in Berlin/New York, yet it is no less important, he says, to own a perspective that is fixed; it is unhealthy to become dependent on motion.

5. Food, he claims, is an entry point to his other themes: cf. his work on the Peace Tower at the Whitney/his reconstruction of his apartment in Cologne/his invisible retrospective in London, where docents were trained to describe absent installations in empty rooms to confused guests.
6. These are habitats where viewers interact, become art themselves.
7. He has no love for theorists who classify his work, specifically “Relational Aesthetics”, brainchild of critic Niccolò Bourriaud. He disclaims theory; repudiates reading in his workshops save as an afterthought; ascribes his sole textual inspiration as Cicero’s “Contemplation of the Good Life”.
8. I like relational, he says. But I’m not interested in aesthetics; I’m more interested in living. Moreover, he will not call his art projects works. They are projects of play.
9. Nor does he fear misrepresentation, being called cliché for his inevitable steamboats and portable stoves. There is a personal and a public world, he explains, between which lies a gap invented by arts writers. And he likes that gap, he likes that mischaracterisation. Over the chatter of gallery banquets, he observes the action, the stochastic dynamics of public eating/drinking.
10. The title of “Stone Soup” refers to the European fable of a man who claims he can make soup from a stone. Art, Rirkrit suggests, is a similar falsehood, nutritionally enriched by the accretions of bonito and mushrooms added by co-operative believers, brewing something out of nothing.
11. The soup is ready. Modified miso with a black stone in the central pot. Future reprises in different locations in Singapore include black chicken, pork rib, vegetarian.
12. We eat. We talk. We mingle. Rirkrit does not serve us. We serve ourselves.

Rirkrit Tiravanija is one of the most seminal and influential contemporary artists working today. He gave a public lecture at 72-13 on 7 Feb 2007 as part of his residency with LaSalle working with postgraduate visual arts students. He has exhibited widely, including solo shows at Kunsthalle Basel; The Museum of Modern Art, New York; Los Angeles County Museum of Art; Portikus, Frankfurt; and Secession, Vienna. For the 50th International Venice Biennale (2003), he co-curated Utopia Station, and most recently opening at the Haus der Kunst, Munich. Since 1998, Tiravanija has also been working on The Land, a large-scale collaborative and transdisciplinary project near Chiang Mai, Thailand. Tiravanija lives and works in New York, Chiang Mai, and Berlin.

a wonderful  
weekend,  
singapore

an interview with  
**Bertrand Peret** and  
**Sandrine Llouquet**  
of Wonderful  
District, by  
Ng Yi-Sheng



**Let's dance** > Bertrand, Sandrine, why did you decide to structure Wonderful Weekend as a party? We like to mix art and life in our project; or art and party. Bertrand is more in the life part and I'm more in the «abnormal» art part :) One of the most exciting and creative fields of this last decade is situated around electronic music and its contexts >>> thinking a space and how people will move into it You've been boyfriend/girlfriend since 1998, and began the Wonderful project in France in 2000 It was the natural continuation of our work. In my art work I question the locations of exhibition, the contexts, the public I started in 1996 in my apartment in Bordeaux. Every month for 2 years I was inviting one "project" (artist or group) to investigate my space 72 hours non-stop... By existing, artworks demonstrate that everyone can choose to get his own point of view, even if it seems «abnormal» I like to use Hakim Bey's famous idea of the *Temporary Autonomous Zone*, utopian insofar as it believes in the intensification of everyday life, or, as surrealists would have put it, «a penetration of life by the marvellous».



Why did you decide to move to Vietnam in 2005? To give a new impetus to our activities. My parents are Vietnamese and I came for one year as a student at the Ho Chi Minh City Fine Arts University. I felt an enormous dynamism, an energy, a desire to progress that doesn't exist anymore in France yes!!! I think the difference is that in France, people are looking at the past that's it!!! and here they are looking at the present, looking at the future... Here in VN, the traffic, how people are driving their motorbikes helped me to understand their way of working, thinking, moving forward; they never use their rear-views!!! So you formed Wonderful District, to stimulate contemporary art in Vietnam. But you've had setbacks: some projects were cancelled for sponsorship reasons we have to ask for licences for every kind of art event. It is also very difficult to convince a sponsor to pay for something that has no precedent (that was the last answer of our sponsor).

You'll be showing French and Belgian as well as Vietnamese artists The contemporary art community we know here is very multicultural. The group we formed (Mogas Station) is representative Friendship is so important in any situation >>>> (8 artists including Vietnamese, German, French, Viet-French, Viet-American, Viet-Japanese) I believe in small groups, tribes, crew...>>> We want to bring new things to see and hear in Asia, we start with what we know... This is the exchange zone I do not believe in any nationalism; in our digital civilization this has less and less meaning...

*Wonderful* is an experiment of situation, of moments, of meetings We believe that there are a lot of people who doesn't care about contemporary art only because they have never seen contemporary art mixing architecture, design, music Contemporary creation mixes competences ephemeral contexts the border between these forms is less and less clear graphism, communication, video, life, light, food...

Your life's work We realise that doing small things can have a big impact. Curating is necessary to enlarge choices, to multiply points of view and their representations We still believe that art can change the world. We believe in a wonderful one...

*Wonderful Weekend* was presented at 72-13 between 5 and 7 April 2007. Especially curated by Wonderful District of Ho Chi Minh City, it showcased video, electronic music and performances by Vietnamese and French artists based in Vietnam; Belgium; France. Wonderful District is a project that lends itself to being an exchange zone situated at the crossroads of diverse creative fields and cultures.

