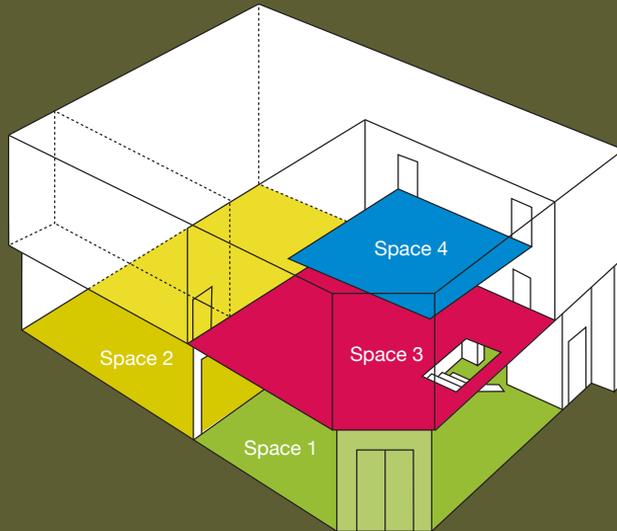


About 72-13

A converted rice warehouse, 72-13 is the 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 (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 - curation process will apply.



THEATREWORKS





Physical Emotional Creative



SPACE

What will the next 2 years bring for the arts? In the midst of all the gloom and doom, it feels like most people are waiting cautiously with bated breath, cutting down on projects, postponing what can be postponed. For myself, for TheatreWorks, for 72-13, it has been a wake-up call to return to the essential - in many ways, I do not consider the recession with regret. The world is overheated, inflated, living in a bubble of globalisation and connectivity. The arts was no different, artists were flying all over for lectures, presentations, workshops, biennales, festivals. I spent 9 months travelling last year, flying in and out of Singapore on intercontinental flights every month. I don't think this story is so different for other Singaporean artists, only a matter of degree.

Returning to the essence means for TheatreWorks and 72-13, a return to being more sensitive to what lies around us, deepening our thoughts, reflecting on needs of the arts, artists and society. The international should not just be a badge of honour but the international for me has always been a resistance for arts and artists to continue holding onto their beliefs of how arts should be involved with growing knowledge, with process, with deepening social political cultural engagement. For it is my belief that knowledge, process, depth will not occur simply through the proliferation of festivals which encourage consumerism. The economy in Singapore can be said to have distorted the arts scene to become one where the audience believes that they should get their money's worth, where many a young artist have said that they cannot survive if they do not become commercially driven. Singapore's art scene is about hype, glamour, brand names; completely driven by the market. This is no secret to all of us involved in the arts; the government has often emblazoned this maxim, let the market decide on what Singapore needs.

Hence, I struggle to return to thinking about society rather than about audiences. I would like to return to a sustainable investment in artists who are working deeply in the pursuit of their practice and through that practice, dialogue with communities. What is dialogue? Is it simply about post show discussions? How do we interpret artists-elders in Asian societies who have refused to discuss their work but who are beacons of inspirations for their societies? What is sustainable today for the future - 50 years away from our lives? Perhaps it is about sharing an attitude towards the arts, towards the individual in a society. How can we incubate a society of conscience, respect without succumbing towards the success formula of the market?

In this respect, I am very happy to welcome our present batch of 72-13 Creatives-in-Residence (CIR), Jonathan Seow of Woods & Woods, Charles Lim and Ng Yi-Sheng. Yi-Sheng has worked quietly on the sidelines, interviewing many of the international and local artists who have passed through 72-13. Charles' compelling proposal of the squash court presented a little challenge: how to devote funds meant for 72-13 into 'something' off-site. Finally after 3 years of developing the Singapore Creative Arts Nucleus (SCAN), we have arrived at some culmination of the original objectives. Jonathan approaches 72-13 as an incubator and a platform for nurturing creativity and trans-disciplinary processes. In particular, he makes good the promise that SCAN can be an organic interface between the arts and the creative industries, generating ideas, creative strategies as well as providing the necessary stimuli.

Hope to see you around 72-13 in March.

Take care,

Artistic Director

72-13 Creatives-in-Residence Programme

The 72-13 Creatives-in-Residence (CIR) Programme is a key component of Singapore Creative Arts Nucleus (SCAN) – an organic interface between the arts and the creative industries.

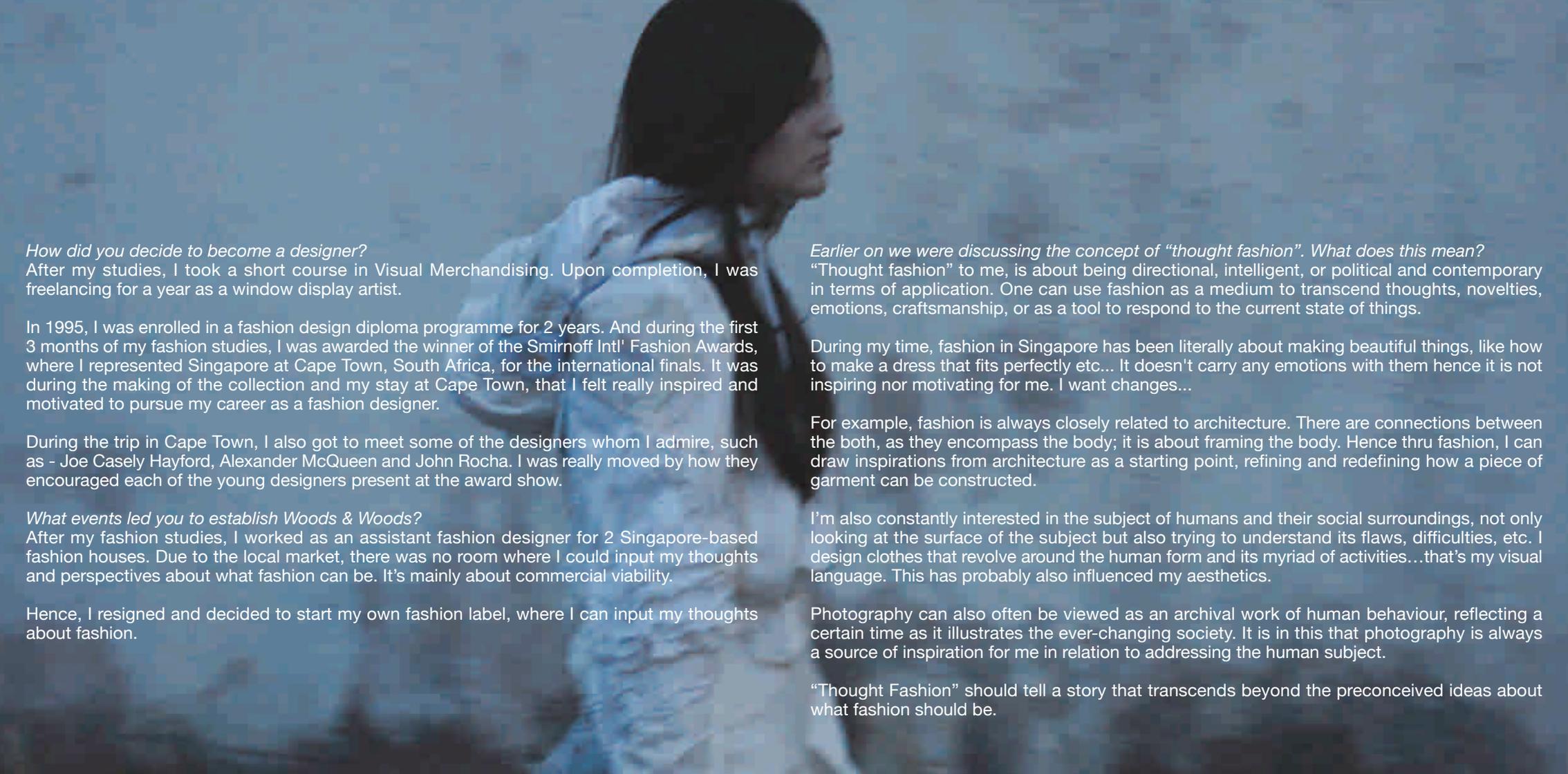
The birth of this incubation scheme came about when TheatreWorks moved to its new home at 72-13 in September 2005.

And since 2006, 72-13 has invited a list of unconventional candidates such as Brian Gothong Tan, Ho Tzu Nyen, The Observatory, FARM, Rizman Putra, fFurious, Joavien Ng, Tan Pin Pin, Ng Yi-Sheng, Charles Lim, and Jonathan Seow of Woods & Woods to be our Singaporean Creatives-in-Residence.



Thought Fashion: Jonathan Seow + Woods & Woods

Jonathan Seow, fashion designer & founder of acclaimed clothing label Woods & Woods, is 72-13's collaborative CIR working in applied arts and design. He's currently organising RESUSCITATION, a 10-day exhibition @ our space consisting of a shop installation (with Theseus Chan from WORK), a fashion show and an open call for design.

A woman with long dark hair, wearing a white quilted jacket, is walking in profile from left to right. The background is a solid, muted blue color. The lighting is soft, highlighting the texture of her jacket.

How did you decide to become a designer?

After my studies, I took a short course in Visual Merchandising. Upon completion, I was freelancing for a year as a window display artist.

In 1995, I was enrolled in a fashion design diploma programme for 2 years. And during the first 3 months of my fashion studies, I was awarded the winner of the Smirnoff Intl' Fashion Awards, where I represented Singapore at Cape Town, South Africa, for the international finals. It was during the making of the collection and my stay at Cape Town, that I felt really inspired and motivated to pursue my career as a fashion designer.

During the trip in Cape Town, I also got to meet some of the designers whom I admire, such as - Joe Casely Hayford, Alexander McQueen and John Rocha. I was really moved by how they encouraged each of the young designers present at the award show.

What events led you to establish Woods & Woods?

After my fashion studies, I worked as an assistant fashion designer for 2 Singapore-based fashion houses. Due to the local market, there was no room where I could input my thoughts and perspectives about what fashion can be. It's mainly about commercial viability.

Hence, I resigned and decided to start my own fashion label, where I can input my thoughts about fashion.

Earlier on we were discussing the concept of “thought fashion”. What does this mean?

“Thought fashion” to me, is about being directional, intelligent, or political and contemporary in terms of application. One can use fashion as a medium to transcend thoughts, novelties, emotions, craftsmanship, or as a tool to respond to the current state of things.

During my time, fashion in Singapore has been literally about making beautiful things, like how to make a dress that fits perfectly etc... It doesn't carry any emotions with them hence it is not inspiring nor motivating for me. I want changes...

For example, fashion is always closely related to architecture. There are connections between the both, as they encompass the body; it is about framing the body. Hence thru fashion, I can draw inspirations from architecture as a starting point, refining and redefining how a piece of garment can be constructed.

I'm also constantly interested in the subject of humans and their social surroundings, not only looking at the surface of the subject but also trying to understand its flaws, difficulties, etc. I design clothes that revolve around the human form and its myriad of activities...that's my visual language. This has probably also influenced my aesthetics.

Photography can also often be viewed as an archival work of human behaviour, reflecting a certain time as it illustrates the ever-changing society. It is in this that photography is always a source of inspiration for me in relation to addressing the human subject.

“Thought Fashion” should tell a story that transcends beyond the preconceived ideas about what fashion should be.



What traditions, which designers, inspire you?

My approach to fashion is always about classic and contemporary ideologies... I translate these two by balancing craftsmanship on one hand and perpetuating fashion in a modern context on the other, hence always reviving something new.



Designers such as Josephus Thimister, Carol Christian Poell, Christian Blanken, Cristobal Balenciaga, Azzedine Alaïa, Adeline André etc, have always been a motivation for me, as they constantly position fashion in a different context yet, always keeping their integrities clear as fashion designers.



Tell us about your design process. What steps do you take before creating a collection?

I always like to start on fabrics first, and thru the selection of fabrics, give them a deserving form based on the different characteristics each different textile embodies. Of course the fabrics will be chosen from the inspirations behind each seasonal collection.



Subsequently sketches will be made till I get a desired form and proportion. Thereafter I'll make a detailed technical drawing based on the sketch, and use it for pattern-making, creating the first prototype.

Adjustments will be made again on these prototypes to achieve a desired effect, and only then, will we proceed for production.



What's your motivation for the RESUSCITATION project?

I guess what we hope to respond to the burgeoning design scene, by bringing together a pool of designers and/or creatives that share similar values, while creating a voice in what we believe in as an industry.

What can be done to improve Singapore fashion?

I definitely can't agree more that Singapore is a country driven by economics. Most of the time I find it very stifling to be based here in a country where the arts and cultural developments are not a main priority. Even though Singapore has been disseminating slogans about supporting and promoting the arts and design, there's been no action to back up these words. Most of the country's support in the area of design has proven to be missteps as far as promoting the industry.

Singapore also has neither the expertise nor the infrastructure to promote young local fashion designers. It's taken us this long to be able to present our collection in a fashion capital [Paris], while young and progressive designers based in the fashion capitals are presented during the fashion weeks, thanks to those cities' strong and supportive infrastructure.

Unfortunately the technical progress in Singapore does not extend to good manufacturing resources for designers too. Most local factories have either shut down completely or relocated to China, which makes manufacturing and production rather inaccessible for new start-ups due to quantity requirements. Also the support granted for our seasonal shows is rather minimal and require extraordinary expenditures of time from the designers before even receiving the necessary approval.

Here, the saying "Break a leg" takes on an almost literal meaning. The fact that this place also lacks sub-cultures and activities is also disadvantageous for new designers attempting to draw inspiration for their collection. All in all, here is more fiction than fact about our fashion industry and what truth lies seems to be superficial.

Anything else you'd like our readers to know?

Over the past 10 years working as a fashion designer in Singapore, we have started to witness "thought fashion" formulating in this part of the world. We hope all interested members of the public will engage with us and have a different viewpoint about our creations. Where the fashion and design scene strives to be progressive, we need all the support that a young fashion industry needs, in order to achieve greater effects.

We hope people can be compassionate to what we believe in, and help support the growth of the industry and understand the difficulties and limitations faced by a Singaporean designer. We need to start looking inwards in order to sustain a burgeoning design industry that is less superficial and more concrete.

RESUSCITATION by Jonathan Seow / Woods&Woods

May 2009 @ 72-13

An anti-thesis to the homogeneity of fashion.

Jonathan Seow wants to bring forth the meaning of fashion and its relevance to visual arts, design, and music. He wishes to rediscover and in the process, redefine the state of art and fashion in Singapore today.

Through a series of art installations that take the form of photography; live presentations; sounds; video; and clothing objects, Jonathan puts together RESUSCITATION – an art / fashion exhibition brought forth by 4-representations. It points out pertinent social issues that art and fashion stand for and speaks also of the spillage over into other art forms; eventually questioning new standards and interpretations of what is contemporary fashion.

It can be said that the exhibition serves as a rhetorical rebuke, a social enquiry, a state of being, a call to action and a piece de resistance that attempts to make sense of our multi-disciplinary universe – in turn, working, collaborating and participating with like-minded creatives and newer talents uncovered from the woodwork.

As part of the process, emerging fashion design talents are invited via a submission call to contribute their individual artistic interpretations of a fashion brief in addition to the criteria of introducing used-clothing in their creations. RESUSCITATION will select six emerging designers to continue with the process, their designs will be created and showcased during the 10-day art/fashion exhibition at 72-13.

RESUSCITATION by Jonathan Seow / Woods&Woods @ 72-13

10-Day Programme in May 2009 includes

- * Exhibition: *“The Shop”* Installation
- * Exhibition: *“look back away from the glare”*
- * Live-Presentation: **Woods & Woods A/W 09-10**

Look out for more details/updates on www.72-13.com closer to the date of RESUSCITATION!

RESUSCITATION PROJECT COLLABORATORS:

*WORK| *Mark Lim| *Ivanho Harlim| *Terry Ong| *Teo Ying Hui| *Anastasia Hoeng| *2Manydesigners|

autointerview: Ng Yi-Sheng

Ng Yi-Sheng is a freelance writer in multiple genres and a CIR at 72-13.

He won the TheatreWorks

24-Hour Playwriting Competition

as a teenager in 1998 and '99,

and has since published

four books, including the best-selling

non-fiction work "SQ21: Singapore Queers

in the 21st Century" and the prizewinning

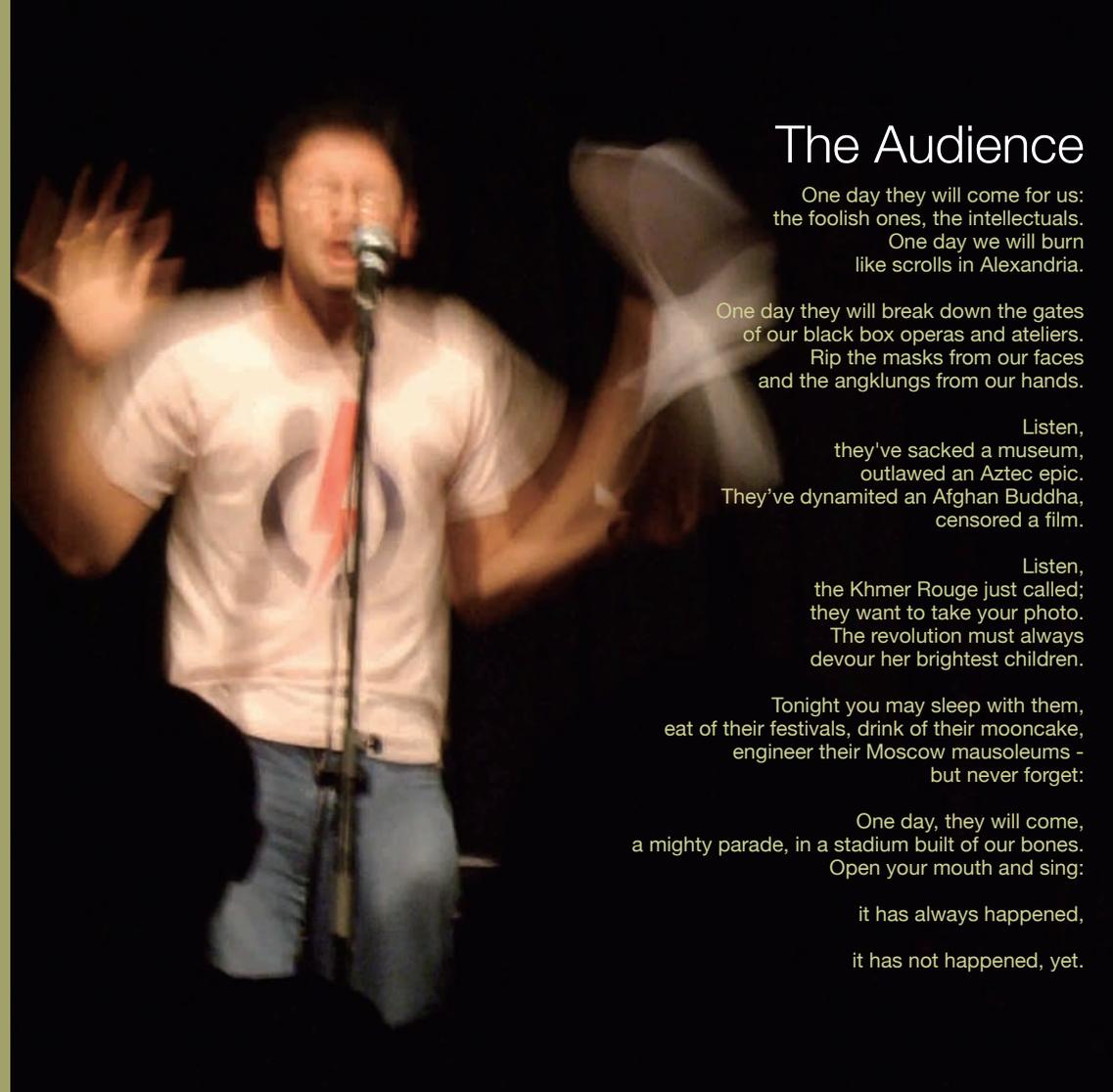
poetry collection "last boy". Recently, he

has collaborated with TheatreWorks

as a playwright in "V.I.S.T.A Lab 1.0: Impetus",

"V.I.S.T.A Lab 2.0: Interference"

and "Reservoir".



The Audience

One day they will come for us:
the foolish ones, the intellectuals.

One day we will burn
like scrolls in Alexandria.

One day they will break down the gates
of our black box operas and ateliers.

Rip the masks from our faces
and the anklungs from our hands.

Listen,
they've sacked a museum,
outlawed an Aztec epic.

They've dynamited an Afghan Buddha,
censored a film.

Listen,
the Khmer Rouge just called;
they want to take your photo.

The revolution must always
devour her brightest children.

Tonight you may sleep with them,
eat of their festivals, drink of their mooncake,
engineer their Moscow mausoleums -
but never forget:

One day, they will come,
a mighty parade, in a stadium built of our bones.
Open your mouth and sing:

it has always happened,

it has not happened, yet.

YS: So Yi-Sheng, you've won the Singapore Literature Prize 2008 (English Category). YS: Embarrassing, yes.
YS: For your first poetry collection, "last boy", published in 2006. YS: Such a long time ago. It was a book about
coming of age, sexually, (inter)culturally. YS: Young, idealistic, college days in Manhattan. Are you YS: I'm not
that person anymore.

YS: You've moved on: playwriting (251, The Last Temptation of Stamford Raffles), non-fiction (SQ21), criticism.
YS: Yes but is my writing remains poetic: i.e. frustratingly difficult for me.

YS: Also suspicious of this image you've cultivated: YS: Exuberant young gay writer. Age catches up with us
all. YS: Not only this: Singapore loves the idea of the bright young thing who will transform culture as we know
it. YS: You're not that guy? YS: Never was; instead have been researching obscure histories: World War II Shinto
Shrines (Reservoir), campaigns of the '80s (V.I.S.T.A Lab), events of the year 1984 (do not confuse with Orwell's
1984) in Singapore. YS: What happened? YS: Nothing much. Better to be marginal, misunderstood.

YS: Yes, the cult figure unrecognised by homophobic institutions. YS: Thou shalt not kid thyself. Today you are
mainstream: better than mainstream, you somehow walk between critique & pop & practice (The Flying Inkpot,
Life! Theatre Reviews, Singapore Biennale Blog, hosting ROJAK, Fridae.com) without getting burned. YS:
Something about community/ies?

YS: Loved, not oppressed. The judges were independent, non-government intellectuals. YS: But the money came
from the government. YS: In Singapore, everything comes from the government. YS: There is no outside. There
is no underground. YS: No-one is off the grid. YS: Don't you want them to give money to the arts. YS: I deposited
that cheque, didn't you. YS: The alliance is, as per usual, unholy. YS: How to have integrity? YS: Be suspicious.
Be clever. Be free.

YS: A poem, I think.



Charles Lim @ 72-13 OFFSITE

By Ng Yi-Sheng

There's an abandoned squash court off Winchester Road. If you look it up on government records, it's listed under Lot 359 – itemised not as a building, but as the land on which it's built.

Artist and CIR Charles Lim discovered the space in 2006 while wandering around Kent Ridge Park, one of those early suburbs of Singapore, full of black-and-white colonial bungalows and secondary rainforest. After a bit of digging around, he managed to get the permission to rent the place last year (the landlord, it turns out, is a former tennis player who represented Canada in the Davis Cup).

Now, the space functions as 72-13 OFFSITE, an artists' studio sponsored by 72-13/TheatreWorks to allow for processing of long-term projects. Charles explains his agenda to me as we sit on paint buckets in the upstairs loft/computer room/workshop.

"This is a complete studio," he tells me. "I don't want it to be a famous space where everyone comes. Once you run a gallery, you have to run a programme; the place becomes a machine, you have to keep feeding it with stuff whether it's good or bad. I want this to be a space for us, for me, for an artist to progress."

He and fellow artist Dennis Tan spent six months refurbishing the site by hand, hiring a truck at night, picking up scrap wood from construction site rubbish tips, plucking out the nails and sawing them to create the upstairs extension. ("At first it was like, this is so cool, I'm recycling and all that," he says. "And after that I realised it was a lot of work, man. But doing this it forces you to think about other things. Craft is not just a mindless thing, a mindless activity.")

Now that it's finished, it's a cosy but decidedly niche-interest studio, far from the glitz of the city. Outside, there's an unpolished wooden stepladder; you go up and Charles unlocks the trap door for the loft. There's about 5 m² of free space amidst the furniture, and a foot away there's a 3m vertical drop at the parapet with the squash court below, no railings. "Dangerous," I comment. "Who cares?" he laughs. "It's not for audience."

There are no toilets, he adds. Male visitors go in the bushes, women visitors go at the nearby tennis school.

Yes: despite his best efforts, there are occasional visitors. Dennis did a happening called Open Studio: System Collapse: he'd been toying with floorboards, rummaged from a bankrupt firm in Brunei; he'd stacked them like a house of cards, documenting their rise and collapse, the internal tension, gravity holding them together and breaking them apart. (Visitors began building their own mini-Towers of Babel of their own accord.)

Charles, meanwhile, is doing lower-profile work here. For years he's been developing his project Sea States, a five-part series looking at Singapore's history/geography as an entity both dependent and divorced from its ocean. He shares stories from his research: old sea carnivals on the coastline, islands vanished under the sand of reclamation efforts, one last house in the middle of the sea owned by an ancient Jewish family.

He's long been wary of instant success – he became the local artist who exhibited at Documenta when he was 29, and was thrust into the international art world when he was still too naïve to understand how to work within it. Now he's trying to be a little savvier, slowing himself down, doing fewer pieces (though he recently also exhibited at Manifesta following an encounter with curators RAQS Media Collective at Flying Circus Project 2007).

72-13 OFFSITE, he says, can change what's become the dominant form of art practice for many artists here: writing proposal after proposal for grant money and rushing mediocre work that's seen briefly at a group show and then never heard of again.

"You don't have time to have any relationship with the work," he observes. "Most of the time when I see my work it's the same time when the audience sees the work. What I'm going to emphasise in my own practice is this idea of working in private. Fruitfully doing the project, thinking about what it does, and then when it's ready, the work can be shown anywhere."

An artist, he believes, must create a space for himself. A space where he can experiment, fail, retreat, and, ultimately, grow.

More information about 72-13 OFFSITE at <http://www.artsquash.org>



"This is one direction which I'm taking with my own art practice, to create a space where the artist becomes the audience, encountering for the first time, re-encountering from different perspectives his own art practice, realizations, thinking, work. This encounter can be public, private or both. Moving the idea of work in progress away from the gallery, art show format into something else. Aims to resist against artist feeding art and servicing spaces, institutions."

By Charles Lim

72-13:

Breeding ground for Creativity

We wish to thank the creative energy contributed to 72-13 by many of our colleagues from Singapore and around the world. They include:

Aidil Alin Mosbit, Alex Abisheganaden, Alfian Sa'at, Andy Lim, Angkrit Ajcharyasophon, Anoli Perera, Ariani Darmawan, aspidistrafly, Ashley Lim, Barbara Kruger, Benoit LaChambre, Bertrand Peret, Brian Gothong Tan, Bryan Tan, Caden Manson, Caroline Farmer, Caroline Fernandez, Cat Hope, Charles Lim, Charlotte Engelkes, Chay Yew, Cheong Sze Chen, Chong Li Chuan, Choy Ka Fai, Chua En Lai, Colin Seah, CRITICA, Daisuke Muto, Daito Manabe, Darren Ng, David Subal, Deborah Pollard, Dinh Q. Le, DJ Spooky, Em Theay, Emiliano Monaco, Esther Yap, Evan Tan, FARM, fFurious, Fly By Night, Francis Ng, Fred Frumberg, Fujimoto Takayuki (Kinsei), Future of Imagination 4, George Chua, Gerald Chew, Gojo Masanosuke, Grace Tan/kwodrent, Gridthiya Gaweewong, Hafiz, Ho Tzu Nyen, Hossan Leong, Indignation, Irene Ang, Janice Koh, Janos Fodor, Jason Lim, Jason Ong, Jazzkammer (Lasse Marhaug, John Hegre), Jean Ng, Jean Phan, Jeffrey Tan, Jeffrey Yue, Jeremiah Choy, Jerome Bel, Jiro Endo, Joavien Ng, Jonathan Seow, Juliana Yasin, Julie Atlas Muz, Junkflea, Jun Nguyen-Hatsushiba, Justin Hill, Kaffe Matthews, Kai Lam, Karen Kandel, Katarina Eismann, Kaylene Tan, Keagan Kang, Ken Ikeda, Khairuddin Hori, Khoo Eng Tat, Kim Bun Thom, Kim Ngoc, Kineya Katsumatsu, KK Seet, Koh Boon Pin, Koji Hamai, Koosil-Ja, Kumar, Lee Wen, Li Xi An, Lim Hock Siang, Lim Kay Tong, Lim Woan Wen, Lise Nelleman, Liza Dalby, Lok Meng Chue, Luigi de Angelis, Ly Daravuth, Lynn Lu, Madame Patate, Mann Kosal,

Margaret Shiu, Marko Peljhan, Meg Stuart, Melati Suryodarmo, Michikazu Matsune, Mitsushi Yanaihara, Mohd Fared Jainal, Mok Wei Wei, Momorobo, Muna Tseng, Musicians of the Globe, Myung Hee Cho, Naeem Mohaiemen, Nanyang Academy of Fine Arts Dept of Theatre, Navin Rawanchaikul, Nelson Chia, Neo Swee Lin, Ng Yi-Sheng, Nibroll (Mikuni Yannaihara, Keisuke Takahashi), Nikko Zapata, Noor Effendy Ibrahim, Noorlinah Mohamed, Nora Samosir, Norico Sunayama, Northern Kunqu Opera Theatre, NS101, NTU Wee Kim Wee School of Communication and Information, Ong Keng Sen, Ovidia Yu, Patricia Toh, Pecha Kucha Singapore, Pichet Klunchun, Pop My Cherry, Quach Phong, Qu Xiao Song, Rachid Ouramdane, Rahayu Supanggah, Raqs Media Collective (Jeebesh Bagchi, Monica Narula, Shuddhabrata Sengupta), Rich Streitmatter-Tran, Rindu Malam, Rirkrit Tiravanija, Rizman Putra, Robert Cianchi, Robin Loon, Rosita Ng, Royston Tan, Saikan Masnah, Sandrine Llouquet, Scott Zielinski, Serene Chen, Sharon Lim, Singapore Chinese Orchestra, Sonny Lim, sporesac/Flux Us, Station House Opera, Stephane Cochard, Tadasu Takamine, Tam Vo Phi, Tan Pin Pin, Tan Suet Lee, The Analog Girl, The Observatory, Thomas Dunn, Thong Kim Ann, Tiffany Chung, Tintin Wulia, Torrance Goh, Toru Yamanaka, Tran Luong, Tsung Yeh, TVG: School of Thought, Vasanthitket, Vu Nhat Tan, Wei Chun Rong, X|Media|Lab Singapore, Yen, Yeo Yann Yann, Yuen Chee Wai, Zai Kuning, Zulkiflie Mahmud