

About 72-13

www.72-13.com

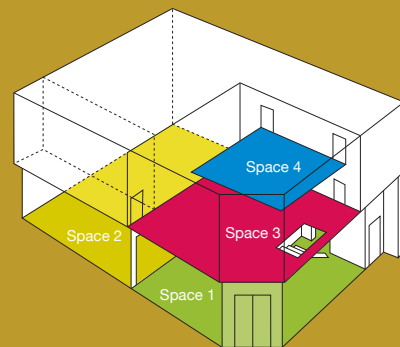
A converted rice warehouse, 72-13 is the new home of TheatreWorks (www.theatreworks.org.sg). The space is flexible enough to be a gallery, a cinema and a theatre. Its primary purpose, through SCAN (Singapore Creative Arts Nucleus) and the ICAA (International Centre of Asian Arts), is to encourage collaborations, 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. 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.



Please write to Tay Tong at tworks@singnet.com.sg. Curation process will apply.



Geisha

TheatreWorks / Ong Keng Sen

Conceived and directed by Ong Keng Sen

Composed by Toru Yamanaka

In collaboration with Karen Kandel, Gojo Masanosuke,
Kineya Katsumatsu

Text by Robin Loon

Designed by Scott Zielinski, Mitsushi Yanaihara

I have been particularly happy with how we have been able to pull diverse materials together including the contemporary interviews with individuals from the geisha community made in 2005. There were tons of material that we had ranging from 17th century short songs of the geisha to how she is presented in puppet performances and kabuki and film. She is a much-loved figure in Japanese art and has been a major character in theatre and film. What I have enjoyed in particular is giving a fluidity to this diversity of voices, approaches and art styles such as quoting from a 1936 film by Kenji Mizoguchi about geishas to my own comment on theatre, illusion and dreams. The theatre and the ozashiki (geisha functions) are not so far away from each other, both thrive on illusion. Like the geisha, I also weave a dream world for my audience. Hence in some ways, geisha is a very personal piece. I think some of the transformations in the piece will be very magical. That's my main goal in the next two weeks as we rehearse with lights, sound, scenery and costumes on the stage in Charleston, USA to create this magic. In a way, the piece is very friendly and 'naive' in that it positions theatre as magic. It's been a long time since I have presented that, theatre as magic.



I have been interested in the misunderstandings and the contextualising of different cultures by each other. So in this respect, geisha is right in there. For example, we went back to many source materials which are Japanese. Not because of authenticity but I am interested in how different cultures perceive the same event, the same individual.

I think geisha points to the need for all us to dream, to dream is to live. This we often forget in Singapore.

Ong Keng Sen, 18 May 06, Charleston, USA

Spoletto Festival USA, Charleston, South Carolina, USA
www.spoletousa.org
26 – 30 May 2006

Singapore Arts Festival
www.singaporeartsfest.com
Victoria Theatre, 9 & 10 June 2006

Lincoln Center Festival, New York, USA
www.lincolncenter.org
27 – 30 July 2006

Goteborg Dance & Theatre Festival, Goteborg, Sweden
www.festival.goteborg.se
18 & 19 August 2006

Hong Kong New Vision Arts Festival, Hong Kong
www.newvisionfestival.gov.hk
17 & 18 November 2006

Commissioned by the Singapore Arts Festival, in association with the Spoletto Festival USA in Charleston and the Lincoln Center Festival in New York.





ICAA: Cat Hope

Sound artist, performer, composer, video artist and songwriter, *Cat Hope* begins her residency here at 72-13 from 23 June 2006 where she will develop her work, VOYUERAGES.

"...Music for me is part of a larger schema; it comes alive in association with other arts; performance or images for example. We need not separate listening from our other senses, but allow it to be enriched by them..." - Cat Hope

This is an Asialink Project funded by Arts WA and the Australia Council, the Federal Government's arts funding and advisory body





singapore arts festival
presents

PLAY ON EARTH

A Brazilian couple is eating breakfast, but the woman is very interested in the man sleeping in Singapore; and why is the English woman watching so closely? When he leaves his flat, she follows him through the streets of Newcastle to his rendezvous in São Paulo. The revelation of their relationships is played out across the globe - by performers in three continents together telling a story which is both universal and true to its own locality, its own culture and concerns.

What are our relations to the rest of the world?

Are we strangers or are we family?

In São Paulo, Newcastle and Singapore, audiences arrive at a building to watch a show, all visible to each other as they take their seats. This global audience then discovers a much larger, fourth performance, visible on three screens above the actors. Projected simultaneously from three corners of the world, a narrative unfolds, immediate, unpredictable and alive.

Station House Opera (UK) in collaboration with TheatreWorks (Singapore),
 Philharmonia Brasileira (Brazil) and NewcastleGateshead Initiative (UK)
 World Premiere
 Singapore Performance Directed by Jeffrey Tan
 Performed by Gerald Chew, Keagan Kang, Noorlinah Mohamed
 An event of 72-13 ICAA

72-13

15 – 18, 22, 24 & 25 June

S\$35 (exclusive of S\$2 SISTIC fee)

Tickets available at all SISTIC outlets.

Dusk in Singapore, tea time in Britain, breakfast in Brazil.

Nine people from three continents perform in one single production.

A quayside building in NewcastleGateshead, a skyscraper in São Paulo and
 a riverside theatre in Singapore merge to become a fourth imaginary space.

Three audiences, one in each city, watch the performance simultaneously.

Performance Schedule

	Singapore	Newcastle	São Paulo
	15 June, 9am	15 June, 2am	14 June, 10pm
	15 June, 9pm	15 June, 2pm	15 June, 10am
	16 June, 9pm	16 June, 2pm	16 June, 10am
	17 June, 4pm	17 June, 9am	17 June, 5am
	18 June, 2am	17 June, 7pm	17 June, 3pm
	22 June, 9am	22 June, 2am	21 June, 10pm
Supported by British	22 June, 9pm	22 June, 2pm	22 June, 10am
Council and Embassy	24 June, 2am	23 June, 7pm	23 June, 3pm
of Brazil	25 June, 2am	24 June, 7pm	24 June, 3pm

Creatives-In-Residence

Meet local pop band, The Observatory, who will be working on their new album as part of their residency at 72-13.



6 x 6

The Observatory comes out of the Wood-Shed

You can almost stop holding your breath because The Observatory is almost back with another album. As Creative-In-Residence, this sextet (quintet no more since *Blank Walls*) will be holding a performance as freeform as its songs at 72-13. Wood-Shed gives fans a prelude to The Observatory's third album which is still a work-in-progress, and a taste of the band members' chemistry as each of them presents an idea/motif while the rest pick up the thread and follow it down the rabbit hole.

The Observatory consists of six members: Leslie Low (singer, songwriter, guitarist), Vivian Wang (keyboardist, singer), Dharma (guitarist), Evan Tan (programmer-soundartist-bassist), Victor Low (guitarist, bassist, percussionist), and latest addition Adam Shah (drummer, percussionist). Each of them have somewhat respectable jobs in real-life, such as a film producer, a mechanical engineer and an archivist. Away from "real-life," band members bring their specialisations — from classical guitar and bass to electronic music and percussion—to the aural potpourri that is The Observatory.

"Unique" might well describe this local band, but that's almost trite, given as how bandied about "unique" is. The Observatory doesn't do "pop" nor "nice" nor "cute" — the band produces NC-16 lullabies for adults. Its music lulls you into itself with its textured melodies and without preamble, just as you cuddle up in your mind, the music twists into a sonic maelstrom. And just as easily, drops you back into the cradle and you are soothed once again. Like a dream, anything can happen within the un-structure of these Observatory songs.

But rather than be a spectator in these dreams, The Observatory invites you to partake in the consensual dreaming and watch them unfold. Each idea/motif is but a seed. "These concepts are the building blocks of the songs that will eventually be part of the third album," says the band. The audience will be witness to The Observatory's album growing before them. The band explains the performance will serve as a "learning experience for us while we perform these works-in-progress, allowing us to make adjustments to our songs as we play to an audience."

Six ideas, six permutations, a cavernous space, ambience as intimate as a dream, and yes, a Q-and-A session for you to pester the band about their "creative processes." Or just bring along a beanbag and cuddle up with the band.

Connection Barents

– A cross art collaboration with everyday life

Kirkenes, Norway
19 June – 3 July 2006
www.connectionbarents.org



Connection Barents forms a platform in Kirkenes for cultural negotiations across national, traditional and artistic borders. Artists from different disciplines and counties are brought together with local artists and other experts to explore new strategies for interrogations between contemporary artistic creativity and everyday life.

Kirkenes is situated in the heart of the Barents Region (Finland, Sweden, Norway and Russia) by the Barents Sea in the north-east of Norway, bordering Russia.

Ong Keng Sen leads a team of 50 Scandinavian artists as researchers to propose local museums of everyday life with the different local communities. As Artistic Director of Connection Barents, Ong will collaborate with international artists Coco Fusco from New York City and Wu Wen Guang from Beijing as well as local connectors in the fields of:

- the liminal (in-between) zones (refugees, Russian fishermen staying in Kirkenes for periods of several months – they are not allowed beyond 1 km of their boats as they do not have visas).
- merging economies such as cultural tourism, the opening of the border to Russia. The closing of the local iron mining company has made new economical networks which have changed everyday life.
- the first peoples in this region, the Samis who have traditional wisdoms.
- nature and ecology (bears, reindeers, the mining pollution in Russia).
- border-crossings including the contact between the guardians and workers at the physical border and the people who cross these borders daily. The border structures exist as power and control sites reinforcing existing politics. How do the workers and users negotiate these power structures to live with this daily condition?

Connection Barents culminates in the perpetual 24-hours light of summer, with a final symposium on these fields of study. Ong has invited luminaries Tadashi Kawamata from Tokyo, Akram Zaatari from Beirut, Kaffe Matthews from London and Ayu Utami from Jakarta to contribute keynote presentations to this symposium.