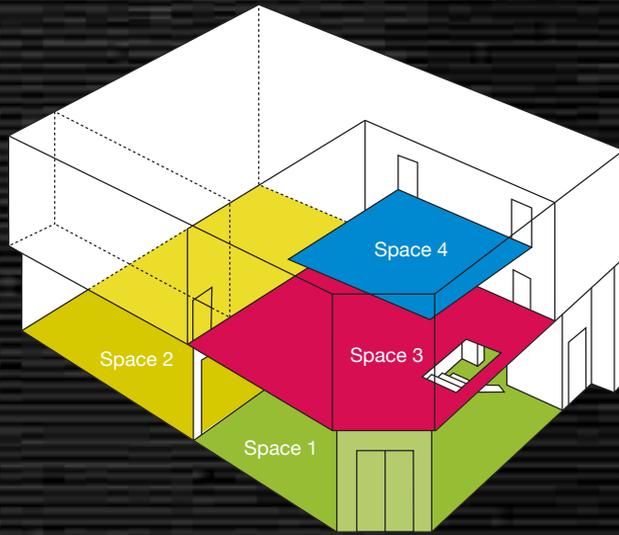


## About 72-13

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 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.

## 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



# 72-13



Singapore Creative Arts Nucleus (SCAN) will take on the role of nurturing fresh and emerging artists. These artists will have 72-13 as an incubator and platform for their creativity and trans-disciplinary processes. SCAN will be an organic interface between the arts and the creative industries. International artists will be invited to be sources of inspiration and as role models to inspire Singapore creatives. These international artists will dialogue with the local creatives to generate ideas as well as provide the necessary stimuli. In 2006, 72-13 invited Brian Gothong Tan, FARM (who made a ROJAK event in 72-13 in March 06), fFurious, Rizman Putra, Joavien Ng and The Observatory (interviewed in 02 and 03) to be our Singaporean creatives-in-residence.

# SCAN

Both Berlin-based, Danish artist Lise Nellemann and Hungarian artist Janos Fodor are residency artists in 72-13 from September - November 2006.

Public Presentations:

20 November at 72-13, 7pm till late (Open call for Singapore artists)  
21 November at 72-13, 7pm till late (with the participation of Ho Tzu Nyen, Paul Rae, Woon Tien Wei [p-10] and Dirk Fleischmann)

Free admission



## SINGAPORELOUNGE IN BERLIN

On the 20th Janos Fodor will show a selection of his work in 72-13. In particular, Fodor invites the local artists community:

Open call for artists

20 November Singapore, 72-13, from 7 pm to late.

Please bring your portfolios and digital material, documentations and proposals, and let us meet!

We are looking for any kind of experienced artists, students and professionals, who want to take part in the SingaporeLounge. The collection of portfolios and proposals will make the SingaporeLounge. The SingaporeLounge will be a part of a forthcoming exhibition titled *Tradition Fiction* in the Collegium Hungaricum, Berlin, in March/April 2007. Your work & materials must relate to the exhibition concept (see below). All material of the SingaporeLounge will be shown without any selection.

*Tradition Fiction* is curated by Janos Fodor, media artist and journalist and assisted by Sparwasser HQ. Fodor's 72-13 residency is made possible by The Berlin Senat and the Collegium Hungaricum in Berlin.

Exhibition concept:

Futurama and re-inventing tradition?

Self-reflection and a kind of integrity coming from cultural diversity is supposed to be the main question of national entity. It is the work thesis for the forthcoming exhibition for the process of progress.

The possibilities of history-making, critical attitude on past events, and the chance to construct an acceptable platform for everybody's self-description on an inter-cultural, national, communal and subjective level, might show a potential solution for today's growing identity crisis.

Our topic is the reconstruction of communal memories, and the know-how of building conversations between different ethnical, political or cultural groups on the common platform of sharing similar place & time.

This reconstruction or rebuilding of memories should be based more on everyday experiences, practical answers, on compromises and conversations and less on comfortable cliches.





## DOCUMENTING EXHIBITIONS AND WRITING ART HISTORY

Lise Nellemann is in Singapore as an exchange between NIFCA and 72-13. With the help of local artists, she will present alternative ways of writing (art) history.

Case study: Sparwasser HQ, Offensive for Contemporary Art and Communication, in Berlin  
[www.sparwasserhq.de](http://www.sparwasserhq.de)

As a founder and responsible (programming/policy) for this international artist-run project space, Lise Nellemann writes the history of Sparwasser HQ in Singapore. (After 7 years of Sparwasser HQ activities in Berlin, it is time to Document.)

The 72-13 residency is a research into methods of documenting exhibitions and the writing of (art) history. RE-VISITING and RE-ENACTMENT are the two methods tested.

Invited contemporary artists from Singapore were asked to respond to and elaborate upon a selection from Sparwasser's archive of exhibitions. As a re-interpretation or a re-evaluation of exhibitions which took place in Berlin in the past, this re-visit can help to describe differences in time and space. A re-visit gives a new dimension to "art history writing" and provide us with an understanding of how an exhibition can be translated and be read in the future.

On 21 Nov, invited artists will present their re-enactments of earlier Sparwasser HQ exhibitions.

Woon Tien Wei from p-10 will move the entire Sparwasser HQ database to a Singapore server and leave it here for a year.

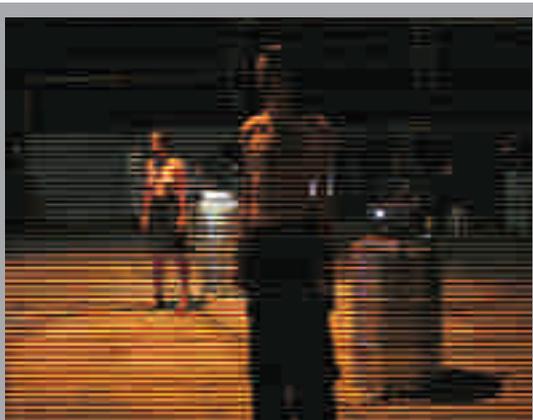
Paul Rae is going to translate a part of the online Sparwasser HQ archive from its original into local languages; he will erase the English/German version.

Ho Tzu Nyen will have Lise Nellemann and Janos Fodor re-enact the current event that they are presenting in Singapore in the present.

Dirk Fleischmann, a German artist in Singapore, have chosen to re-visit the exhibition *Dying to make a living* from March 2005 (see the archive of [www.sparwasserhq.de](http://www.sparwasserhq.de)). On 21 November, he will create and show a new version of the exhibition. The 8 art works (originally by 4 artists) will be re-enacted, using actors, online communication software, video, light and spatial interventions.

Lise Nelleman is assisted on this project by Janos Fodor.

To be presented by Lise on the same day is another experimental documentation method, a book, which is being prepared to map the activities of Sparwasser HQ. The book *How To Engage*, 19 floor plans of Sparwasser HQ and 5 Parameters of Measuring a Success shows an extract of ideas and strategies practised and collected over the last years. Based on the earlier projects, it functions as a manual for the future.



72-13 ICAA presents

## Cat Hope

14 & 15 December 2006, 8pm

Voyeurages

Free admission

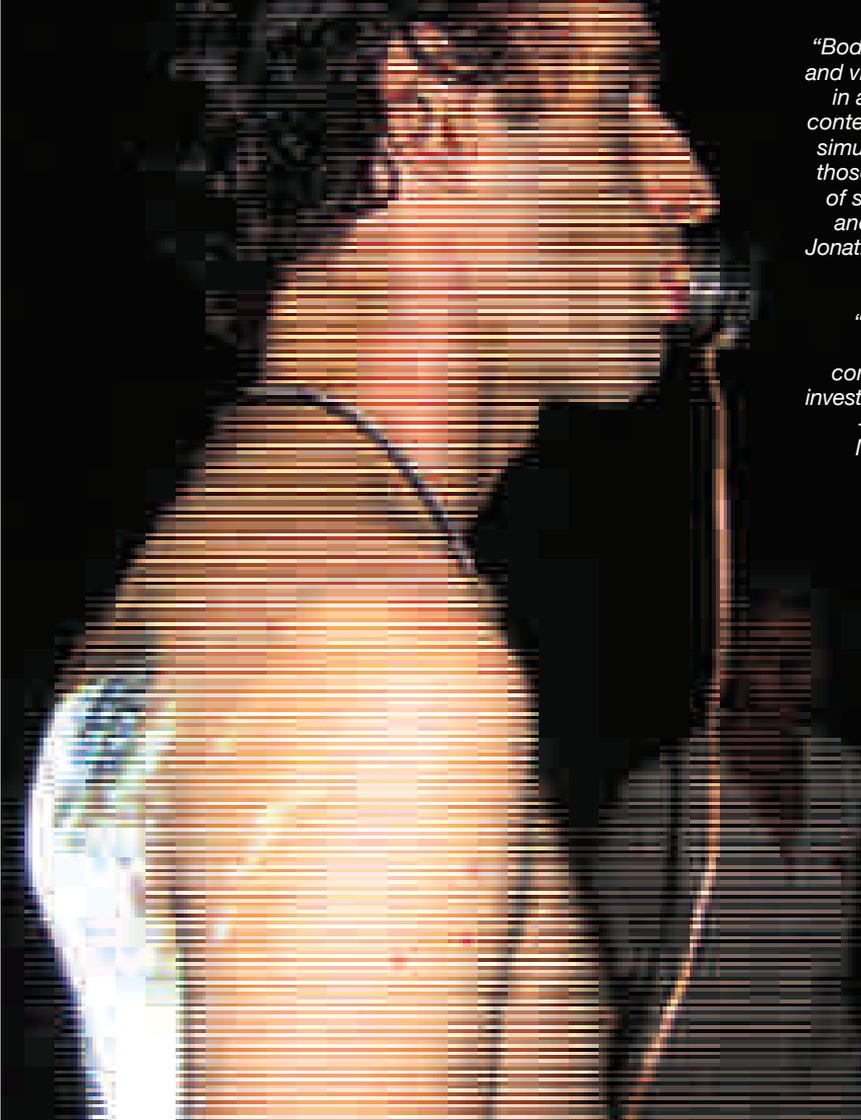


In her newest undertaking, *Voyeurages*, Cat Hope brings together her skills to create a live performance installation involving ten participants, ten video projectors, ten MP3 players, and a myriad collection of travel images and experiences. *Voyeurages* (voyeur/voyage) is a work that speaks about contemporary concepts of journey and visitation. It explores these concepts and juxtaposes them with the visual impact of viewing the images on the naked backs of participants. This work delves into the confrontational effects that come with the unique experience of exploring new spaces on a provocative plane – the naked human torso.

An accomplished sound artist, performer, composer, songwriter and noise artist whose practice is increasingly an interdisciplinary one that crosses over into video, performance and installation, Hope's work has taken her on numerous tours around Australia, the USA, Japan and Europe. Hope is currently based in Western Australia.

Hope did the first period of her residency at 72-13 in July 2006 and this is the concluding phase of her residency.

This is an Asialink Project Funded by Arts WA and the Australian Council, the Federal Governments arts funding and advisory body.



*"Bodies, sounds, sensations and visions all come together in a challenging critique of contemporary travel which is simultaneously imbued with those almost ecstatic states of self revelation, reflection and political awareness"* – Jonathan Marshall, *Catalogue Essay* May 2006

*"Cat Hope's Voyeurages (Australia) is a stunning contemporary audio visual investigation into the journey."* – Rosie Denis, *Realtime Magazine*, Vol. 67, 2005

**YOU ALWAYS GO  
FOR THE  
GARISH,  
THE TOO MUCH,  
THE BAD  
COMBINATIONS,  
THE WRONG  
PROPORTIONS.**

## Glorified and Horrified

72-13 launches its Product Development Residency programme with *Stella's Room*. 72-13 invited Muna Tseng, a New York choreographer/dancer to share her process through three works-in-progress showings of this piece about a daughter's translation of her mother's life. *Stella's Room* brings together ordinariness and fleeting splendour to shape a beautiful work of art that unifies mother and daughter without subverting their individualities.

Following each presentation, audience members were invited to discuss the work which provided both performer and observers opportunities to learn about, explore and further enrich the work.

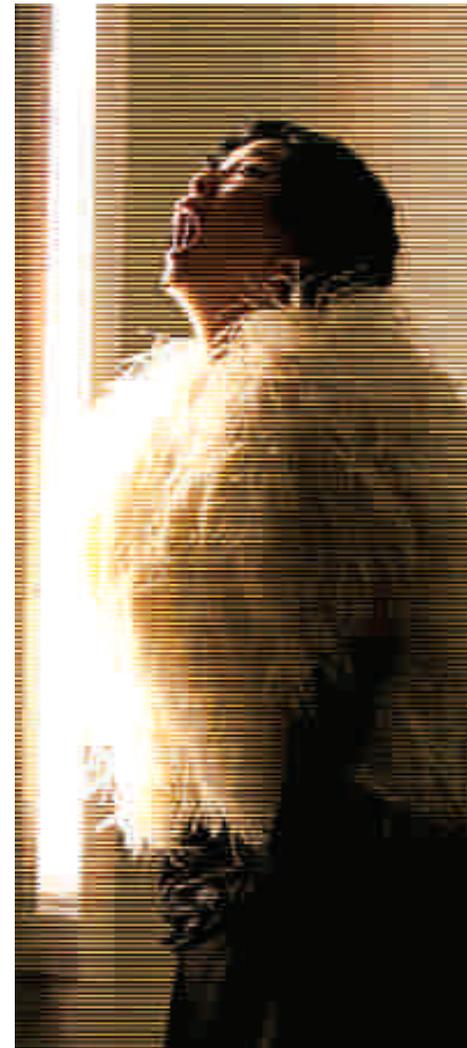
*Stella's Room* will premiere in New York City in 2007.





*"Something about the use of personal history to retrieve a sense of self and reconstruct a notion of a past that is glorified and horrified! Something about the attempt to capture and freeze (like a photograph) that lent itself to the struggles that occur when one generation shifts away not only from one land to another, but shifts values, beliefs, practices, lives!"*  
– Charlene Rajendran

*"The different time frames, the environment and the happenings during the creation/gestation process gave an additional aura to the beautiful, sensitive, delicate yet solid, melancholic yet witty performance."*  
– Moh Siew Lan



## THE LUXURY OF TIME

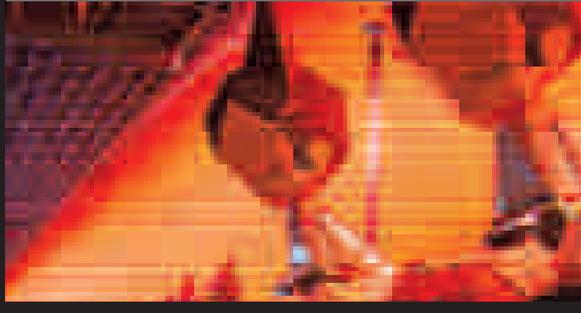
Brian Gothong Tan

**As a New Media creative, what are the biggest difficulties you face?**

Finding the time to fully develop my works. I think that in Singapore most artists do not have the luxury of time to let their works grow and mature before they are presented to the public because we live in a very product-oriented society.

**Your work, *Living in a Dangerous World*, was exhibited at the Singapore Biennale 2006. That must be great encouragement for you. Will this change the direction of your work in any way?**

I'm not really sure. I'm still going with the flow of things. If I find that there is no more meaning, I just move on to the next thing. I guess it's important to have constant curiosity in life.



**Tell us about your newest work – *Signs, Omens, and Relics of Faith*. What's the inspiration and theme behind it?**

When I was in secondary school, I used to believe that the first thing I notice in the early mornings when I go to school will be an omen for what the day will be like - a portent of sorts. It could be a white butterfly, or a crack on the wall or a bus ticket folded into a heart, that will predict my day ahead; whether it was exam results, or getting attention from my object of affection...quite silly and arbitrary, really. But then I learnt about Marcel Duchamp - we can call anything art by simply assigning meaning to an object, gesture, ritual, space.... whatever you can think of, and immediately that object or action you were doing is transformed from something banal to something magical... existing on a different plane of consciousness. So I'm particularly interested in this idea of transformation by marking objects or space. The word SIGNS suggest a marker of something in the present, OMENS a marker of something in the future, and RELICS a marker of the past. So the element of time is very important, objects gain meaning, and somehow lose meaning as time progresses. Just a note, this is NOT a piece on religion.

**Can you describe your creative process?**

Basically I start with a very strong image in my head, and then I go out and do research and talk to friends, artists, etc. I then develop my idea further until it crystallises into a form that can exist in reality.

**Is there an underlying theme/issue that you try to explore in your works? Or are they individual pieces that have different messages?**

Well, it depends... right now I think they are all different messages, but maybe with time, and after doing more works, I might see an overarching pattern that will sum up all my works in a single sentence, maybe not so much from the issues or topics I explore, but the form in which my art takes shape. Actually, I can already see part of it, and that's what I'm exploring in this new work that I am creating in 72-13 in January 2007.



## GOT A LOBANG? FARM

**Describe this FARM persona. There are a few of you working on this together. Is FARM a combination of all your different traits?**

FARM seeks to be a systemmaker or a curator of both online and offline projects that hopes to build the local arts community. In that way, each system is somewhat scientific in its execution and approach. But they are also very different too; like in growing different crops, you use different methods for different systems. And also as we see ourselves more as a backdrop where things can happen, we prefer not to be publicised as individuals when we work as a group. The local creatives are meant to be the celebrated one within all our systems and not FARM. We are also very shy lah

**What are some of the biggest difficulties you face in fulfilling your vision?**

Like a farm, we hope that we become self-sustainable. Our goal is to become self-funded one day through the way we run our systems.



**Do you only see yourself as being a distribution channel? What other role do you see FARM playing in the creative scene in the future?**

Yes, to some extent. We do hope that we can help spread the news or even create discussive forums or news channels. We do need more help in this area. We just started LOBANG (Singular for 'opportunity') online. It's a very small system based on classifieds which we hope will be useful. Tell us if you got a LOBANG to share ok?

Right now, we are preparing to show some systems we have been working on over the next few months. There's STAMP which is a system meant to put creative works in our city. This is made possible with a few major sponsors which we really need to thank. The first target is mailboxes. Let's see how this goes.

Then there's collaborative systems soon called FARMWORK and 's. FARMWORK is a system mostly to generate work for FARM itself by doing architectural and interior works always in collaboration with a local artist/designer(s). In that way it also brings work to the people we collaborate with. The processes and results have been by far very promising. We are all very excited about it. 's is a laboratory we made to create inventive local products. 's does not really mean anything till attached to a person's name, celebrating the maker. In that way, all products made from 's is attached with the creative name, for example Tan Ah Beng's Cute Toys.

**You support the creative product, but is there a way to bring the process to your audience as well?**

Sharing our process is very important. FARM's process in system-making has been very fluid so far. We make, learnt, experiment, adapt, make again. We wish someone can document this but there's no time or money to do so as yet. Our website is the closest means of documenting for us now.

**There must be a certain amount of observation that you do in order to align yourself with the scene. Is any of this observation a particular inspiration for your work?**

Yes we do look out for everything (hopefully) though the fields of cross-disiplinary and architecture interest us slightly more. This is so that we do not duplicate what other groups might be trying to do and also to be able to judge what could be lacking and make it happen.

# EXHIBITING ON THE MOON

## fFurious

### What was fFurious' initial starting point? How has its work scope evolved and transformed?

We started the company in 1999 with no direction to pursue, except that we were interested in creative things. We didn't fancy the idea of specialising in any area of creativity. Right from the start, we were involved in print, web and motion graphics projects. Six years on, we've been involved in so many diverse projects that we couldn't have imagined, such as illustrating on a massage chair, photographing a bikini fashion shoot, or even having our artworks exhibited in museums.

### How did you come up with the name fFurious? Does its underlying tone have something to do with your aims and objective?

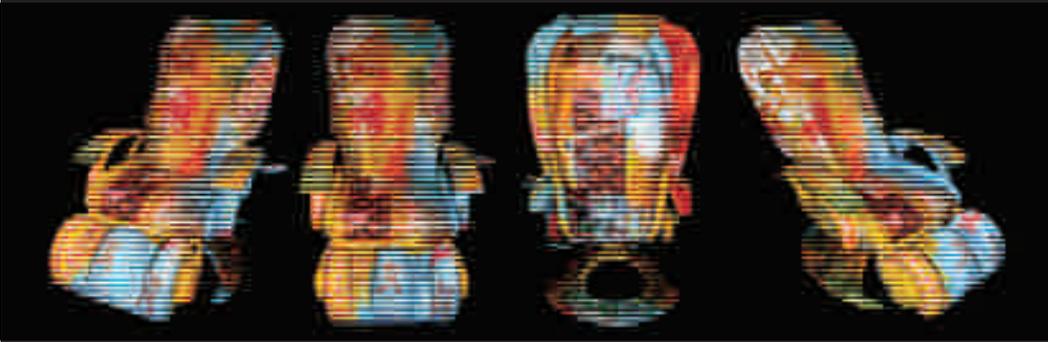
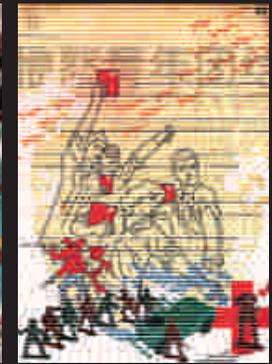
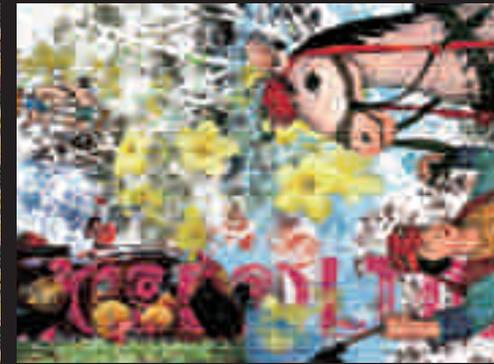
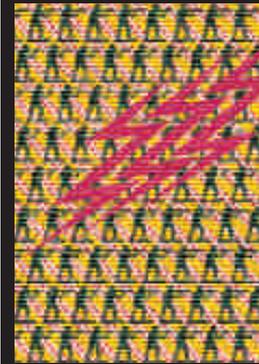
fFurious is an intense feeling that is transported by passion. We often find ourselves in situations and with issues where beyond the anger, we need to solve it. That echoes the problem-solution process of creative work.

### What's your work philosophy?

Only with good people and good company, which comprises the team, clients, suppliers and other collaborators, can we create the perfect balance for good work.

### Your monthly comic strip (Ol' Leylio & Dan Seeky) in Play Times is an interesting way to extend your participation in the creative scene. Where else do you go from here?

Ol' Leylio & Dan Seeky came from an urge to create characters that gave a semblance of Singapore culture, Singlish included, of course. There is the comic strip now, but there might just be animations and toy figurines eventually.



### fFurious has had many exhibitions locally and some overseas. Are there any plans to bring these exhibitions further?

Like to the moon? That'd be fabulous, maybe for a start we could do a projection show beaming onto the moon! While we sort out those technicalities, we're working on 2 shows in the meantime. We'll be in Tokyo in early December to do a series of video art shows with a group of Singapore's top musicians in an event called Singapore Spotlight In Tokyo in commemoration of 40 years of bilateral ties between Singapore and Japan, and the 2nd will be our 72-13 residency exhibition in early 2007.

# A MAN'S WEAPON

Rizman Putra

**Tell us a little bit about your proposed project for your residency here at 72-13 – *The Elegy of A Man and His Weapon of Choice*. What an interesting title!**

I have been struggling to find the meaning in my work by re-tracing my journey as an artist. Presently, as part of my Masters research, I have been investigating the notion of the self with regards to society, class and culture. I am interested in presenting a work dealing with pretence, self as different forms of representation.

**What was the inspiration for it? Why the focus on the Self, Society, and Perception?**

The inspiration came from watching television. When I was a child, I was brought up thinking that Michael Jackson was related to Mickey Mouse, and everyone can be as famous as Cindy Lauper or by watching Richard Simmons aerobics programme, you can always be healthy. From this, I came out with an analysis of the self; I realised that I was brought up consuming most of the subcultural junk on TV or should I say I am a product of the 80s residue. Then, I started to question the role of a poseur in the society, questioning pretence and superficiality.



**Does this project bring together your various experiences in dance, theatre, music and visual arts, or are you going to concentrate on any particular one?**

As I have a great interest in presenting works of hybrid nature, the process will definitely be a combination of many elements. I am not sure if its going to be a theatre or a dance piece, but I have always been fascinated in presenting a performance with a multitude of influences from varied sources.

**What are the challenges you meet in the process of putting together your creative works?**

Constantly, I have problems trying to make sense of what I do. It has always been a slow process in understanding. The difficulties are partly because of my nature in problematising the issues and subjects I am dealing with. As art making is pretty much a healing process for me, at times I do get frustrated if the works do not speak for me as when I see them first hand. There is a certain rapture to my process development. If I don't see the joy in doing a work, I don't see the point in doing it.

**How has *The Elegy of A Man and His Weapon of Choice* changed and evolved since its conception?**

It has been an evolving process for me. I presented the first series as part of The Singapore Biennale exhibition, an installation/performance piece of a jaded Superstar known as Sontol Al Loyo. It was like a form of 'visual puking' (in a good sense) to start with, and at this moment I am in the process of restructuring and reconstructing my ideas for the second series for 72-13 in 2007.

# THE REAL LITMUS TEST

## Fly By Night

24-26 November 2006

<http://fly-by-night.org>, [www.objectifs.com.sg](http://www.objectifs.com.sg)



In 72-13's continuing support for the creative community, its next Open Call is the Fly By Night Video Challenge. It is a unique project that challenges young filmmakers and film enthusiasts to exercise their artistic juices and create a video... in one weekend. Fly By Night has proven to be a launching pad for these numerous enthusiasts who cannot put down that camera! It encourages creativity, absurdity, spontaneity, and fun – all within a tight deadline of 48 hours.

Bringing together participants from all walks of life with one common objective – to shoot and to edit, this competition brings about the birth of aspiring filmmakers, among which are teachers, designers, students and IT professionals. The videos from Fly By Night have even made their way to other screenings to provide an encouraging platform for the participating filmmakers to exhibit their work.

*“Fly-By-Night Video Challenge is the real litmus test on creativity and courage. It is as though you are given a box, and you ask yourself if you are brave enough to accept it. Those who are gutsy enough to accept it must quickly know what to do with it... Either you soar up and high, or you come crumbling crashing down - but so what if you fall flat on your face? Tell yourself, you already had the courage to take up the challenge, and so you are another step closer to take flight!” – Victric Thng, Filmmaker*

Visit <http://fly-by-night.org> to download an application form

