

FUTURE OF IMAGINATION 7

International Performance Art Event Singapore, 2011



FUTURE OF IMAGINATION 7

Contents

Permutations of individualism - Lee Wen	4
Real Meat - Bruce Quek	9
Gazes, Glances And Glimpses - Daniela Beltrani	13
Spiders, Dummies, Red String, and Islands – a recollection. - Jason Lim	19
Artists' Biographies	
Trio	24
Lee Wen (Singapore), Gisela Hochuli (Switzerland) and Boris Nieslony (Germany)	
Duorama	26
Paul Couillard & Ed Johnson (Canada)	
TraumDuo in der Auszeit	28
Jacques van Poppel (The Netherlands) and Boris Nieslony (Germany)	
Paisan Plienbangchang and Len Jittima (Thailand)	30
Mongkol Plienbangchang and Aor Norpawan (Thailand)	32
Francis O'Shaughnessy and Sara Létourneau (Canada)	34
VestAndPage	36
Verene Stenke (Germany) and Andreas Pagnes (Italy)	
Chia Chuyia (Singapore/Sweden) and Joakim Stampe (Sweden)	38
Marla Bendini (Singapore) and Ezzam Rahman (Singapore)	40
Lynn Lu (Singapore /UK) and Andree Weschler (Singapore/France)	42
Jason Lim (Singapore) and Kawai Shiu (Singapore/USA)	44
Kelvin Atmadibrata (Singapore/Indonesia) and Ayano Hattori (Singapore/Japan)	46
Vertical Submarine (Singapore)	48
Fiona Koh, Justin Loke and Joshua Yang	
Kai Lam (Singapore) and Yuzuru Maeda (Singapore/Japan)	50
Angie Seah (Singapore) and Aya Sekine (Singapore/Japan)	52
Writers' Biographies	54
Discussion Moderator and Reviewer Biographies	
Organizing Team & Credits	56

Essays

Permutations of individualism

by Lee Wen

*"Well, it's one for the money,
Two for the show,
Three to get ready,
Now go, cat, go."
Carl Perkins, 1955*



Performance with Black Market International, seen here left to right, Kai Lam, Norbert Klassen, Elvira Santa Maria, Amanda Heng, Jurgen Fritz, at Sculpture Square, Future of Imagination 6 (FOI6), April 2010, Singapore. Photo by Nel Lim

Individuals in society, Society of individuals

In the last installment of 'Future of Imagination 6' (FOI6) 'Black Market International' (BMI) were invited to present a collective performance on the last day after four evenings of solo presentations.¹ I began working with BMI in 1999 at a point of transition when it was going through some changes in its membership before its current 12 artists. Since its inception in 1986, BMI had gained a respected reputation for consistently giving surprising sparks of spontaneous synergy in unrepeatable site-specific, time-based collective presentations. Coming from different backgrounds and with already formed solo works behind each of them, the chance to work together in different possibilities often toggles between that of dialogical collaboration and a quarrelsome dispute.²

Admittedly not all the performances worked as well as others in Black Market International's long career. But it is hard to pinpoint where the problem lies or the reason for the success as all 12 of us seldom agree on how or why we had a good or bad performance. The conditions of space, materials, audiences, and time all contribute to the way each manifestation will result and not only depending on the artists.

But one thing anyone who watched the BMI performances may notice is how some of us may tie up working or playing in duos or trios or small groups of four or five in between the solo actions. These little chance encounters somehow are images of how individuals all of strong dispositions are able to drop their guard of individualistic intentions and opening out towards other centers of decision making in the process of creative endeavors. It also risks breaking sensitive membranes of possessiveness resulting in infighting and disputes of ownership or disruption.

Language of individualism

The official acceptance and representation of conceptual art and performance art in museums, biennales or even (despite its earlier motivation of de-materializing art) being commoditized in the art market does not easily translate to general acceptance and understanding in contemporary society. The uninitiated still regard performance art with mistaken notions type-casting it as an individualistic practice based on extreme egos having a private conversation with oneself only an esoteric in-group may understand.

Contemporary society allows greater freedom of choice that leads to greater individualism. Comparatively in history social behavior tends to favor conforming to common traditional values and norms until modern times. The specialized form of economic structure brought on by the industrialization of labor and profit driven capital may have alienated us from meaningful work in the form of repetitive actions and boring tasks, but it also liberated our need for conforming to social behavior or decorum based on traditional beliefs and customs.³

Performance art is an effectively representative form in our time and could only have become prominent in our age of enhanced individualism. However it surely need not all go to the extreme where egoism reaches that of nihilism and alienation. Over indulgence in extremities of mere egoism would not explain how performance art and practitioners are able to work in collaborations of varying permutations. Over the last 30 years there seems to be also a growing international network of performance artists organizing and presenting in different corners of the world. Despite setbacks due to economic or social upheavals as well as the personal entanglements due to human follies or mismanaged decisions, performance art practices continue to escalate unabated.

Many performance artists have found that working in partnerships of duets, trios or more collaborators could inspire different dynamics that also provide opportunity to sprout new relationships, synergy or gestalt. And it does provide a reality check for egoistic implosions as connections and relating with one another challenges egoistic tendencies that may happen in rampant self-indulgent solo practices. Performance art may be a language of individualism but it need not be egocentric or manifested only as solo presentations. Contrarily it may have much to contribute towards an expansion of multi-cultural interactions in an evolving society of intensified migrations and escalating complexities of globalization.

Authenticity and Audiences

In the many definitions of performance art the most common rationale for its insistent existence and continued relevance seems to plead for something 'unscripted, unplanned, undirected, unrehearsed' and therefore even to defy any sensible definition offered.⁴ The claim that performance art is the last bastion of expressing truth with originality and authenticity closer to real life than that of contrived theatre offers a foolproof platform of freedom or claiming themselves differentiated from the many tried and formulated forms of theatrical antics and dramatic imitation of life is wishful thinking.

Performance artists in fact are equally guilty of participating as theatrical manifestations by the exercise of performed actions. Be it minimally similar or closer to real life situations such as that of 'relational aesthetics' or 'happenings'. Not to mention the spectacular images separated from life or exaggerated excessively unto absurdity, whether rehearsed or not cross the threshold into theatre. Over time these antics too are losing the ability to surprise or move audiences today. An audience that has been hardened and over-entertained by movies, television or the Internet is less ready to suspend disbelief and have higher expectations

Another reason for the menopausal state of performance art may be the result of a general cynical suspicion of playing "The Emperor's New Clothes" if not inventing "the Elephant in the room" with imagination rather than objective authenticity as claimed. That explains how the media habitually recurs in its 'But is it Art?' poke at any conceptual or performance art slightly outside what is deemed to be the perception of 'the man in the street'. At the same time the presentations made in gallery exhibitions and festivals also have their baggage of tainted authenticity being a pedestal or stage separated from real life.⁵

However these views are like looking at the trees for the forest, often the matter of authenticity is a two-way flow between that of actor and perceiver beyond all the theoretical explanations offered between theatre and performance. The degree of contrivance may be minimal compared to conventional theatre, however once an artist takes a position of acting in a way seen to be outside of normal expectation, one cannot help but looking at it as theatre. What we find authentic in one performance while another to be of exaggerated drama unequivocally involves a leveled empathy with the expressed performance in question. In order for full communication not only a certain level of understanding in language of performance art is required but there is also a need for trust and faith in direct dialectical relationship that transpires beyond objectivity. This does not require a mystification or elevating performance art above all other media or art forms. Authenticity has been the holy grail of all cultural manifestations in human history. What any performance artist or any contemporary artist may claim is whether their work is relevant to the times and if it is good enough to deserve our appreciation.⁶

Audiences today are better informed and if ever half the audience has a tendency to not really follow a performance and when they reject or walk out of a performance, it confirms the authenticity of such an audience in relationship to the society at large. For the educated 'art audience' normally comprises a fraction of the major population in real life anyway, hence if totally they liked and understood any such performance I would suspect it is an educated audience unrepresentative of society's population in reality. Again the dichotomy of the general public to that of an art crowd poses the comparison of perception of authenticity between an educated audience and the variable general audience.

Time-based; Site-specific

In performances of collaborations, the time frame somehow changes, as well as the use of space offered for being taken up by two autonomous bodies that have to share the space as well as the divided attention of an audience. Not only in terms of the material, time and space but also one has to consider an individualistic language that may be created on the moment of performance. I for one am still a sucker to the belief in its possibility of spontaneity (although admittedly in skeptical suspicion it is not commonly practiced) and seek out performance art excellence by way of creating opportunities of risking for the sake of the unexpected surfacing of truth and authenticity.⁷ Given the fact of spontaneity for one of the actors wherein almost likens to creating language on the spot or at

the moment of presentation. The other one is additionally watching, if not also learning in terms of the other actor also teaching himself the other's spontaneous language formation.

Time may be experienced differently in relationship to the movement and actions of one actor and shifts in situ to other simultaneously activated movements in the same site and space. Hence one may also speculate how a performance may also be experienced differently when held in a theatre, art gallery, indoors, outdoors, sports stadium or countryside.



Serious Conversations by Tang Da Wu, Vincent Leow & Lee Wen, at Raffles Place, Singapore, Festival Fringe, Singapore Festival of Arts 1990, Photo by Koh Nguang How

Permutations collaboration; Concentrate de-centrate

After presenting Black Market International in last year's program it is apt that Future of Imagination 7 focuses on duos and trios as a follow-up. Traditionally individualism may be suppressed and frowned at for being too outstanding as implied by the common Chinese idioms, when one is discouraged from being "a camel in a sheep's pen" or "the nail that sticks up will be hammered down." Our society celebrates freedom of choice and as in order for society to grow it is necessary to inculcate strong individuals by creative interactions. In order to grow and indeed flourish, dual or multiple interactions creating social meaning would require recurring meetings in order to explore through the many possible permutations of collaborations between individuals of different physical bodies, gender, sexual orientation, temperament, social and cultural backgrounds. These are not only experiments in discovering varied possibilities and manifestations of individualistic practice but also extend our human creative needs that care to serve each other.

In many ways working in duos or more is demanding a different framework of social beginnings compared to the solo performance. As sociological interpretations see that one person may act as individual in unique personal characteristic, but given the presence of another would see the

dynamics changed into that of one behaving reciprocally in response to another's presence and either with expected or defiance of decorum that informs a larger society.⁸ Hence the presence in fact of two in the duet presentation if one does not neglect the viewing audience would be a consideration of triangle involved in the exchange going on. The "triangle" affair played out here not only involves that of the two or three players on stage, but also that of the perceiving audiences.

Watching a solo presentation for half-hour or more of an artist sometimes doing an obscure action may seem difficult enough to handle for some audiences. How are we then expected to handle watching two or three of them at once? Alastair MacLennan uses a term 'de-centration' to describe how artists in BMI disperse our concentration by spanning it out perhaps without losing focus, but spreading it out towards a number of human centers you may be working with in the performance.⁹ From the artists' de-centration in concert with an attentive audience is possibly how some performances return us to the magic in ritual, theatre and the surfacing of authenticity we all seek.

- 1 Future of Imagination 6 was held at Sculpture Square, Singapore, from 7th to 11th April 2010. The final performance included the participation of Jason Lim, who had also performed with them in various other meetings. We also saw the contributions of Amanda Heng and Kai Lam. <http://foi.sg/>
- 2 Black Market International (BMI) was founded in 1985 with founding members including Boris Nieslony, Tomas Ruller, Norbert Klassen, Zbigniew Warpechowski and Jürgen Fritz. Over 20 years the group has presented its unique, durational performances throughout the world in a range of venues and locations. The group currently consists of twelve regular members: Norbert Klassen (CH), Helge Meyer (D), Alastair MacLennan (UK), Boris Nieslony (D), Jacques Maria van Poppel (NL), Elvira Santamaria (MEX), Marco Teubner (D), Julie Andree T. (CA), Roi Vaara (FIN), Lee Wen (SEN), Miriam Laplante (I), Jürgen Fritz (D). <http://www.asa.de/projects/asastart.htm>
- 3 Cristina Bicchieri, *The Grammar of Society: The Nature and Dynamics of Social Norms* (New York: Cambridge University Press, 2006); Avner Greif, "Cultural Beliefs and the Organization of Society: A Historical and Theoretical Reflection on Collectivist and Individualist Societies," in *The Journal of Political Economy*, vol. 102, No. 5 (1996): 912-950.
- 4 A.A. Bronson & Peggy Gale, eds. *Performance by Artists* (1979); Roselee Goldberg, *Performance Art: From Futurism to the Present*, rev. and expanded ed. (2001); Paul Schimmel, *Out of Actions: Between Performance and the Object, 1949-1979* (1998); Anthony Howell, *The Analysis of Performance Art: A Guide to Its Theory and Practice* (1999); Marvin Carlson, *Performance: a Critical Introduction* (2nd ed., 2003).
- 5 The limitations of performance art and festivals were dealt in the 2006 FOI3 Forum, but still see it as a valid platform for discussion and research. "Is Performance Art today in a state of 'menopause'?" forum Singapore Art Museum, 14 April 2006. Speakers: Sergio Edelsztein (Israel); Nani Kahar (Malaysia); Ko Siu Lan (Hong Kong); Thomas Berghuis (Netherlands); Moderator: Ray Langenbach (US/ Malaysia) <http://www.foi.sg/files/foi3forum.pdf>
- 6 I risk over-simplification of a complex subject and beg the reader for the sake of contention in the context of the discussion in this short essay to allow a generalized idea of authenticity. Arthur C. Danto, *Mysticism and Morality: Oriental Thought and Moral Philosophy* (New York: Columbia University Press, 1987); Ben-Ami Scharfstein, *Art without borders: a philosophical exploration of art and humanity* (Chicago: University of Chicago Press, 2009); Denis Dutton, *The art instinct: beauty, pleasure, & human evolution* (Michigan, Bloomsbury Press, 2009).
- 7 Artaud, Antonin. "The Theatre and Its Double", trans. (Mary Caroline Richards. New York: Grove Weidenfeld, 1958).
- 8 Erving Goffman, *The Presentation of Self in Everyday Life* (Anchor Books, 1959); Peter L. Berger, *Invitation to Sociology* (1963).
- 9 Alastair MacLennan, in conversation with participating artists during a joint workshop with Lee Wen, *NRLA (National Review of Live Art) International Winter School*, Glasgow, 2006.

REAL MEAT

- random speculations on re-enactment as performance as documentation as art

by Bruce Quek

"Can we go to Long Pig? They have toys."

Transmetropolitan



Cane in Chicago, photo by Miao Jiaxin

A document in advance: a few months after the publication of this text, Loo Zihan's Cane is set to occur. Although it was first realised some months ago in Chicago, situating it in Singapore is of particular note. Adding layers of associations and references to an act which, in simple terms, could be described as a re-enactment of Josef Ng's Brother Cane, the public reaction to which resulted in a ten-year ban on public funding for performance art in Singapore.

Beyond its status as re-enactment, Cane could also be said to resemble a form of document-engaged performance I described in my essay for Future of Imagination 5.¹ Built atop an eyewitness account by Ray Langenbach, incorporating visual records and other oral documents, Cane may

well embody a tipping point between performance and its document(s), or vice versa. In other words, if the overall accumulation and circulation of documents relating to Brother Cane constitute mycelia, Cane would then be a sporocarp.

Opinions, of course, are divided. Some might allege that this amounts to no more than cynical re-appropriation, hijacking an established, even iconic work for the sake of self-aggrandisement. Still others might cite Marx's comment concerning the repetition of history – if Ng's realisation precipitated tragedy, would Loo's then amount to farce? Or would the opposite occur, with Loo's work highlighting the significance of the circulation of documents (up until, one assumes, the fateful document that probably didn't read, "no more tax money for dirty yuck. Rgds G.Y.") in establishing the iconicity of Ng's performance?

Apart from the issues which entangle Cane specifically, we may also find that – in the present time, some decades after the emergence of performance art – the inter-territorial zones at the limits of performance find themselves populated by an increasing profusion of chimeras and other strange fauna – not quite a Cambrian explosion, perhaps, but nonetheless diverse. One of these rests at the tipping point of the performance and its subsequent documents, or vice versa, which we may see in Cane. Another inhabitant, referred to by Claire Bishop as 'outsourced', or delegated performance, would count amongst its exponents Santiago Sierra and Elmgreen & Dragset, in which the fleshly presence at the apparent performance site is found in individuals engaged, whether by financial or other inducements, to undertake actions as directed by the artist.

In discussing the more general aspects of these far and distant territories of performance, I do not think it would be unreasonable to posit some degree of correlation between developments in technology and socio-economic organisation, in relation to changes in artistic theory and practice. For instance, it is perhaps not by mere chance alone that the emergence and rise of performance art, with its fixation on the body as the locus of expression, coincided with the political and financial involutions which allowed these self-same systems to achieve orbital velocity even as they (and their constituent entities) became diffuse and distributed. In the face of such societal incorporation, the re-affirmation of the embodied real, though reactive, would have remained coherent.

The marking (perhaps marring) of the past few decades by the asymptotic hyper-kinetics of globalised finance (to the point that some systems deployed by the major trading houses have been described as algorithmic terrorism), then, exists in some relation with the increase in critical and popular acceptance of performance art during the same time period. A particularly notable instance of recent institutional imprimatur may be seen in Marina Abramović's *The Artist is Present* at New York's Museum of Modern Art, which had hopeful visitors camping out for nights on end for a chance to enter the presence and be shriven.

Such trends suggest that the past few decades of, as Bojana Kunst framed it, 'an obsessive romance with self and the body', were in truth a palliative blind – that these objects of desire became desirable for the simple reason that they had passed beyond our reach. In much the same way that recent research in dopamine addiction suggests that it is the anticipation of dopamine, and not dopamine itself, which is sought, we may remain in indefinite anticipation of the embodied self – a dizzying paroxysm in parallel to the staggering madness of the present economic condition. To extend the thought further, we might also consider the possibility that such a palliative blind

conceals not the loss of the body through the machinations of capital, but its own (unconscious or not) collusion in this dissolution.

If we are then facing (or have been facing all along) the irretrievable loss of the body and self, works of performance art which took them as points of origin might be reconsidered in terms of mourning, longing, or farce. However, in a 2009 TED talk, activist and athlete Aimee Mullins, in relation to changing perceptions of disability and prosthesis, proclaimed that the focus was shifting from the overcoming of deficiency to the augmentation of potential. If the body and self, as conceptual grounds for aesthetic articulation, are lacking, how then could they be augmented – what conceptual prostheses could be supplied?

In relation to this question, it is worth noting that the human body – as both the reification of individuality and the common ground of experience across our species – may soon be (or already is) obsolete on those very terms. Donna Haraway's 1985 cyborg manifesto suggested that the cyborgisation of our species has already taken place – that each of us, in varying degrees and directions, are already amalgamations of mechanism and organism.

The cyborg according to Haraway is the product of lived social relations, an ambiguous creature which disregards collective origins and organic wholes – partial, ironic, intimate and perverse. As the output of a social framework that has been mechanised, digitised and mediated in advance, we find these qualities internalised within ourselves – for instance, the Taylorist division of labour which helped birth the epoch of mass production might well find itself reflected in the possibility of internalised division of identities – poly-pseudonymity – in response to the aggressive transparency of social media software.

Though material cyborgisation is far less apparent, we may consider our increasing integration with technology in relation to new and emerging technologies. The internet now serves as collectivised prosthesis of memory and communication, while the advent of direct neural interfaces and cybernetic limbs suggest the possibility of the infinite editability (and thus differentiation) of the body. Although bodies have always diverged in the past, these differences were typically born of circumstance, rather than direct agency. On a related tangent, others have suggested that corporations now constitute the dominant life forms on the planet – life forms which have been characterised as immortal, amoral sociopaths.

Within the flesh itself, we observe once again the advent of editability and the transgression of boundaries, with active research in cross-species organ transplantation and the Craig Venter Institute's recent claims of having developed the first synthetic life form. Furthermore, as equipment costs fall and technical information spreads, it seems reasonable to expect experimentation beyond the novelty of glowing rodents. Once the abstracted preserve of hypothetically faceless men in white coats (and, by extension, entrenched institutions beholden to corporate and governmental requirements), genetic experimentation is now increasingly accessible, a situation summed up by OpenPCR's rallying cry – DNA is DIY.

Returning once more to the specific instance of Cane, we may of course note that a body is still very much involved – an artist's body, no less! Fixating on that shibboleth, however, elides the possibilities which proceed from that point forth. As a fragmented, performative informational avatar (to invert the

earlier, earthier metaphor), the body in question exceeds the bounds of supposed fleshly immediacy and authenticity.

In the context of shifting normals in the technological and social spheres – fleets of Theseus, even – it seems moot for the spheres of artistic activity to possess key anchors and (however blurred and uncertain) boundaries of genre and medium. Much as the ponderous Kingdoms of Linnaeus are now supplanted by such biological systematics as cladistics and molecular phylogenetics, perhaps the refinement of artistic classification might be well-served by the replacement of, say, the proper noun ‘Performance Art’ with the adjective ‘performative’.



Cane in Chicago. Photo by Miao Jiaxin

BIBLIOGRAPHY

Haraway, Donna. “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century,” in Simians, Cyborgs and Women: The Reinvention of Nature. New York: Routledge, 1991.

Kunst, Bojana. “Strategies of Subjectivity in Contemporary Performance Art,” in Maska, Performance Territories, 2002, Year XVII, No. 74-75.

Bishop, Claire. “Outsourcing Authenticity? Delegated Performance in Contemporary Art,” in Double Agent, Claire Bishop and Sylvia Tramontana, eds. London: Institute of Contemporary Arts, 2008.

1 Bruce Quek, “Document & Performance or How I Learned to Stop Worrying and Love the Lens,” in *Future of Imagination 5 catalogue*, (Singapore: FOI 5, 2008), 20-28.

Gazes, Glances And Glimpses:

Observations and reflections on collaborations in Performance Art by Daniela Beltrani

*Two hands clapping cause a sound;
what is the sound of one hand clapping?*
Hakuin Ekaku

In Medias Res

It's Sunday afternoon. I am at Sculpture Square for the last day of performances of FOI 6. As I am writing, Black Market International and a few guest artists are performing in a productive collaborative ensemble.

Alastair is sitting down with a white silky cloth on his head surmounted by a shoe mould. Norbert too is sitting down specularly opposite Alastair, but with a black cloth on his head. Jason ties their presences together with transparent tape and they are enclosed now, as if in a distant embrace. But this does not last, the cloths are removed almost simultaneously and the scene changes again: Norbert dots his face with orange stickers, even on his eyelids, so that when they move, we detect the movement more clearly. Alastair, eyes closed, has placed another object on his bald head: he looks like a black-dressed monk in deep meditation, as if shutting the visual around him would make him more sensitive to the nearby space via the various sounds that fill it.



From the left: Norbert Klassen, Alastair MacLennan, Helge Meyer, FOI 6, 11 April 2010, Sculpture Square, Singapore. Photo by Daniela Beltrani

Meanwhile, Elvira has left her red thread and is now airing a large transparent piece of plastic thus creating waves of sound visually pleasing in the up and down movement of the plastic. Ah so lyrical! Oh, now both Alastair and Norbert are pulling the tape that united them: the chairs are sliding noisily

and the men are getting closer and this closeness offers them freedom as the tape falls down onto the floor gently at their sides. Norbert now places dots on Alastair's chest and in his deep state of trance, Alastair lets him do so. Elvira's plastic is now securely attached at an angle onto the red thread that hangs from the beam above and she is placing it over the Norbert-Alastair space.

Lee Wen walks slowly side to side to a wind-up lion puppet with a bell on its head. I turn my head left and the two chairs are empty, I frantically look for Norbert and Alastair: the former has moved to the end of the space, it looks as if he is having a rest, whilst the latter is walking slowly away from the previously shared space, eyes still closed.

The space is full of sounds now and I try to locate them without using my eyes: perhaps if I close them and let my other senses guide me, I will do it better. They are all on my right, they are all indistinct, but I concentrate hard and find that I can individuate them: drumsticks on a step of a ladder (Jacques), a conk shell blow (Jurgen) and an indistinct recording.

Spontaneous collaborations

The space changes so continuously that it is difficult to catch it in its entirety. But, wait, maybe I am not supposed to catch everything, just enjoy what my senses decide to lie upon and let go.

"And the fact that it is several simultaneous actions going on, the audience is never capable of getting a whole picture of all of their associations, but it is forced to let loose. To give up any will to understand or to analyze, and just start to feel the images. It is at this moment that the logical intelligence has to surrender to the emotional."¹

Jonas Stampe's words echo those of Lynn Charlotte Lu, when she considers an essential element in performance art "the innate human capacity to pre-reflexively relate to others by projecting onto them our recollections of similar experiences."²

In performance art, as in life, there is no script, nor rehearsal. The one described at the beginning is a spontaneous collaboration that gathers the individual consciousness of the artists without any premeditated intention to create a certain image or to materialize an idea, but to offer possibilities for aesthetic experiences to unfold freely, both at the point of creation and reception.

There is a remarkable similarity with the *kōan* of Zen Buddhist tradition, which are paradoxical stories or dialogues meant to assist monks in abandoning dependence on reason so as to gain intuitive enlightenment.

Ideally, this suspension of rational thinking can be found in the situation presented in spontaneous collaborations at the point of both creation by the artists and reception by the audience: artists do not make 'sense' in their actions and audiences do not attempt to make 'sense' of them. Both parties let go of reasoning and can connect at a deeper, intuitive level.

Furthermore, the aforementioned incapacity to "catch everything" in my sight seems to be in line with Ray Langenbach's proposition³ that "performance art, with its mode of operating between, glances about rather than gazes at its objects."⁴

I propose that the *audience* certainly does so when they are presented with performances where

several artists collaborate and negotiate each other's presence in the same space and during the same time, spontaneously. Or at least the glance is the door that opens our consciousness to the experience of performance art.



From the left: Daniela Beltrani, Vincent Chow, Marla Bendini, Ezzam Rahman, SPAM 2, 31 July 2011
Purvis Street back lane, Singapore, Photo by Sylvia Tsai

Lee Weng Choy explains the difference between the gaze and glance in that “the gaze confronts its objects... constructs a binary relationship with its object... fixes its object as something singular,”⁵ whilst “the glance is mobile and its objects always plural.”⁶

To sustain this proposition, Lee cites Amanda Heng’s performance *Walk with Amanda*, held at a hawker centre in 2000.⁷ In this public space, the art audience and the hawker centre crowd whilst gazing at the artist, who is not “the crux of the piece,”⁸ glance at each other.

The artist here seems to have become the catalyst for an encounter between the two groups; an encounter, which is created and sustained by glances rather than gazes; an encounter, which unravels in that undefined space where art and life overlap.

But it is the qualitative element of the glance that helps to distinguish the two types of collectives and this element, in my opinion, pivots on awareness.

The art audience is such because it is aware that the actions of the artist are framed within the context of art. Even prior to that, the art audience has the expectation that something will happen and has the knowledge that the person who will make it happen is an artist and that those actions are tacitly considered art. The audience is there by conscious choice of each individual member and, in turn, this individual choice contributes to define that collectivity as art audience.

At the opposite spectrum and at least at the very first point of encounter, the crowd is completely unaware of any forthcoming action and that the person setting pink table cloths on their table is an artist.

Is this an example of what the French critic Nicolas Bourriaud termed 'relational art,' where the changes of dynamics between art and its audience, observed in recent years in contemporary art, highlight a shift in the art-making process? Within the context of 'relational art' the artist is seen relinquishing his traditional position as 'maker' for the more connective role of facilitator, allowing the audience to take a more active part in the art-making process.⁹

Perhaps a less ambiguous example would have been *Let's Chat*,¹⁰ where the constructed performative space, be it in a gallery or shopping mall, is the locus set to reproduce the informal and cosy environment of women gathering in Singaporean void decks to carry out the household chore of cleaning soya bean sprouts, together, whilst chatting and drinking tea.

The audience here is offered a multi-sensory alternative to the traditional display of artwork: the pungent smell of bean sprouts, the empty chairs, the brewing tea, all attempt to seduce the audience into an active participation¹¹ in the proposed activity. Through this positive decision the audience not only lends meaning to the work, but brings it to life too.

Yet, their relation to the work is not that of collaborator, rather of participant, intended as collectivity which accesses the artwork, already complete in itself, in an engaging and interactive manner.

Robert Atkins, in his original essay contribution to the exhibition catalogue "The Art of Participation: 1950 to Now" states that "Participation and collaboration are very different conditions, the latter implying shared recognition, the former merely assistance. Collaboration elevates the role of participant to co-creator."¹²

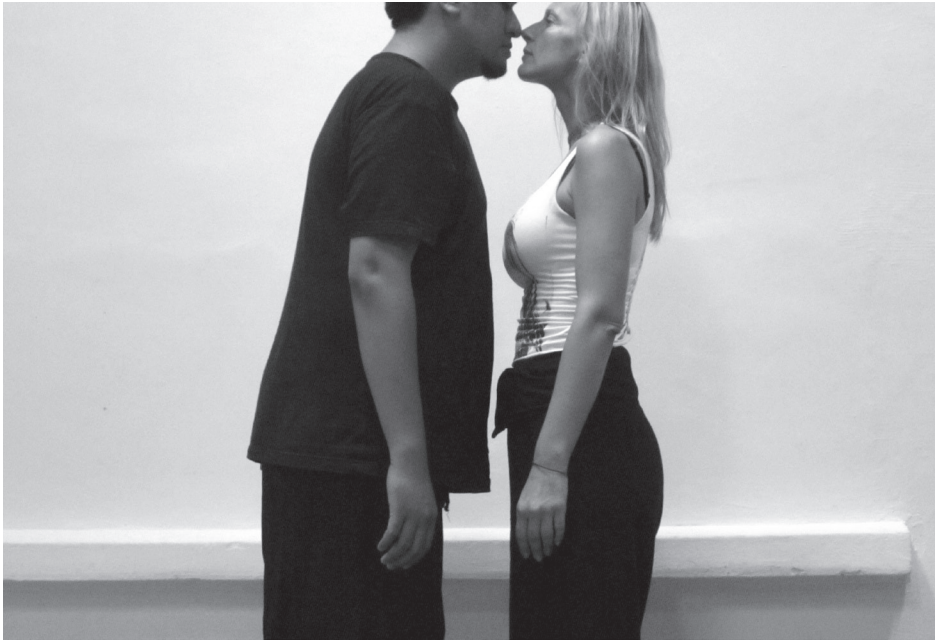
Intended collaborations

In essence, participants and collaborators are two distinct types of subjects accessing the artwork at well defined entry points: the former once the artwork is created and therefore, to paraphrase the legal terminology used in contracts, at the point of execution, and the latter at the point of creation.

Whilst I am not entirely convinced that participation implies mere assistance, I am satisfied that collaboration refers to its subjects as "co-creators." In fact, this word immediately evokes, or at least it should, a status of parity to the subjects who are parties of the collaboration.

The etymology of the word itself is made up of the Latin words *cum* (with, together) and *labor* (work) and built the generic meaning to become "to work jointly with other or together."¹³

In intended collaborations, whether occasional (Ezzam Rahman and myself during the Fragile Limits workshop conducted by Andrea Pagnes and Verena Stenke and facilitated by R.I.T.E.S. earlier this year) or recurring (the duo Andrea Pagnes and Verena Stenke), the creative process highlights the dialectic convergence of an adequate number of subjects, who through continuous negotiations activated by their own individual personality and aesthetic sense, materialize an artistic intention and therefore produce a work, of which they can all equally share authorship.



From the left: Ezzam Rahman and Daniela Beltrani, *Fragile Limits Workshop*, 3 – 4 May 2011, *The Substation*
Photo by Marla Bendini

This process is not limited to the physical presence of the artists within the time and space of the performance, but it includes a prior phase. During this time, the artists discuss, offer feedback to each other, exchange ideas, get to know their material and their individual reactions to it, etc...

I am not in a position, neither I wish, to quantify the “adequate number” in absolute terms, but I can suggest a paraphrase with the production theory in economics, in that the number should be such that it would not allow the application of the law of diminishing returns. This states that “as the number of new employees increases, the marginal product of an additional employee will at some point be less than the marginal product of the previous employee,”¹⁴ with the obvious result that a constant addition will eventually result in a decrease of the total production.

Essentially, the negotiation amongst “too many” people may become challenging, ineffective and ultimately may affect the final result or not produce it at all. In other words, the individual artist must have enough physical and metaphysical space to roam in order to be allowed to contribute to the creation of the artistic experience.

The suspension of rationality, which was earlier suggested as one of the approaches for the enjoyment of performance art, can offer an ephemeral glimpse into a universe of unexplored human possibilities and of alternatives to the preconceived notion that art identifies with an object to be possessed and traded.

And so I end here with the proposition that from gazes to glances to glimpses, performance art continues to offer explorations into human consciousness beyond the ordinary.

In the scarce landscape of Singapore performance art, I shall look forward to being offered such glimpses from the artists invited to this 'collaborative' edition of *Future of Imagination*.

BIBLIOGRAPHY

Bourriaud, Nicolas. *Relational Aesthetics*. Dijon: Les Presses du Réel, 2002.

Frieling, Rudolf et al. *The Art of Participation: 1950 to Now*, exh. cat. New York: Thames & Hudson, 2008.

Lee, Weng Choy. "Let's See: Amanda Heng and the Performance of Looking in Art." *Amanda Heng: Speak To Me, Walk With Me*, exh. cat., Singapore: Singapore Art Museum, 2011.

Lu, Lynn Charlotte. "A Punch in the Gut: Empathy and Meaning in Performance Art." *Future of Imagination 4 catalogue*, eds. Lee Wen, Kai Lam and Khairuddin Hori. Singapore: FOI 4, 2007.

Stampe, Jonas. "Some Notes on Collective Performance." *Future of Imagination 6 catalogue*, eds. Lee Wen and Kai Lam. Singapore: FOI 6, 2010.

- 1 Jonas Stampe, "Some Notes on Collective Performance," in *Future of Imagination 6 catalogue*, eds. Lee Wen and Kai Lam (Singapore: FOI 6, 2010), 28.
- 2 Lynn Charlotte Lu, "A Punch in the Gut: Empathy and Meaning in Performance Art," in *Future of Imagination 4 catalogue*, eds. Lee Wen, Kai Lam and Khairuddin Hori (Singapore: FOI 4, 2007), 29.
- 3 On 15 February 2011, as part of Singapore Art Museum's 'Appreciating Art Lecture Series,' the artist and art historian Ray Langenbach, gave a lecture on 'Performance Art as a Way of Thinking.'
- 4 Lee Weng Choy, "Let's See: Amanda Heng and the Performance of Looking in Art," in *Amanda Heng: Speak To Me, Walk With Me*, exh. cat., Singapore Art Museum, Singapore, 2011, 31.
- 5 *Ib.*
- 6 *Ib.*
- 7 *Walk with Amanda* was held in September 2000 at a hawker centre near Parkway Parade, as part of an event curated by The Necessary Stage, a Singapore based theatre company.
- 8 Lee Weng Choy, "Let's See: Amanda Heng and the Performance of Looking in Art," in *Amanda Heng: Speak To Me, Walk With Me*, exh. cat., Singapore: Singapore Art Museum, 2011, 31.
- 9 Nicolas Bourriaud, *Relational Aesthetics*, (Dijon: Les Presses du Réel, 2002).
- 10 *Let's Chat* is an ongoing performance and installation by Amanda Heng, first presented in 1996 in Singapore. At the time of writing this essay, it is being presented at her solo exhibition *Amanda Heng: Speak To Me, Walk With Me*, held at 8Q, Singapore Art Museum, until 1 January 2012.
- 11 In his introduction to the catalogue for the exhibition *The Art of Participation: 1950 to Now* at the San Francisco Museum of Modern Art, Rudolf Frieling explains that "Participatory art is an open invitation: the viewers' refusal to participate, or the participation of only a small number of people, counts as much as total physical engagement." Nevertheless, I am here referring to the active participation, which is actualized in the positive response to the invitation. Rudolf Frieling, "Introduction," in *The Art of Participation: 1950 to Now*, exh. cat. New York: Thames & Hudson, 2008, 13.
- 12 Robert Atkins, "Politics, participation, and meaning in the age of mass media," in *The Art of Participation: 1950 to Now*, exh. cat. New York: Thames & Hudson, 2008, 58.
- 13 The definition is taken from the Merriam-Webster Dictionary.
- 14 See <http://www.investopedia.com/terms/l/lawofdiminishingmarginalreturn.asp#axzz1boeXLI86>, accessed 26 October 2011.

Spiders, Dummies, Red String, and Islands – a recollection.

by Jason Lim

"No man is an island, unto of himself...any man's death diminishes me, because I am involved in mankind; and therefore never send to know for whom the bell tolls; it tolls for thee."

John Donne (1572-1631)

To perform is to practice and to learn. The previous performance informs the next one, each performance is a practice, a lesson and an exercise. For me, performance is an investigation into what to do, how to do it and how to ask for an answer. I try to create an experience that makes people look inward, something that will trigger thinking or feeling. Since 1994, I have been blessed with opportunities to collaborate with a few artists whom I share similar ideas with. It is easier to collaborate when one is in sync with another, without much discussion or second-guessing. Every movement, every action works, as if it was planned and rehearsed.

I also have on many occasions worked with artists who have different ideas and opinions. From working with these artists, the experience of throwing out ideas, discussions and arguments for the sake of arguing, I have taken all of these as learning process. From them, I have learned to compromise, to complement, to stay humble, to be level headed, to be sensitive towards others, to give some and take some, to lead and to let others lead, to listen, and to share space and time.

An opportunity to make collaborative work either comes from the honor of being invited or having the privilege to extend an invitation. I hope my personal recounts (albeit with some inaccuracies because I am only human and prone to selective and subjective memory) will provide readers and witnesses to this year's Future Of Imagination, a better understanding in what goes on before, during and after a collaborative performance.

Some Spiders Just Wanna Have Fun (with Vincent Leow), A & O Gallery, Berlin, Germany Berlin, 1994.

This was my first collaboration with a fellow Singaporean artist in a performance in Berlin, Germany. It was a group exhibition with the concept of networking and exchange between artists from Germany and Singapore. My collaborator and I had discussed and agreed on the spider as a metaphor for networking. Without hesitation, we decided that we would become a duo of spiders. My mother sewed spider legs onto our overalls, and I consider her effort as an extension of our collaboration. Our spider suits were made of cotton stuffed tentacles sewn onto the back of red overalls. My mother did a good job stitching, she had triple stitched the legs onto the suit after I explained to her the purpose for those legs. They hung in the gallery space, like corpses. The artist and I discussed briefly how to portray the image of fun and how to have fun in the performance. We decided that we would prance around wearing our suits and dance to some cheesy euro-pop that we had recorded a few days prior from the local radio. The performance started with us putting on the suits, transforming us from distinctly recognizable Asians exhibiting in a former East Berlin district to comically balaclava hooded, spidery figures. As I am writing this, I remember Cyndi Lauper singing, 'oh...oh...oh...

girls just wanna have fa...un...'. We offered our 'spider legs' to the audience, seeking interaction and reaction, there was shyness amongst the audience. In the beginning, the tugging was half-hearted and unsure. Soon the interaction became more aggressive as the audience started to pull our spider legs violently. We were no longer prancing in our carefree manner but pulled from eight different directions. Our dance moves were not ours anymore; we had lost control. In all the pulling and shoving, we suddenly became aware that a few spider legs were wrapping around our necks; our faces were turning as red as our suits, and everyone was having fun except us. Somehow, we managed to free each other amidst the chaos, the spiders were left breathless, we stripped off our suits, attempting to get the suits back onto the coat hangers. We were as tired as corpses.

Spirit Dusting For Dummies (with Jeremy Hiah & Kai Lam), Festival de Geister, Kunsthau Tacheles, Berlin, Germany, 1999.

We were invited to be part of an exhibition held at Kunsthau Tacheles. The building had a bombed out façade, a relic from the Second World War with an eerie atmosphere inside, a very appropriate space to hold an exhibition on the theme of the spectral. The three of us had decided to build an improvised 'Taoist' altar as a dedication to the deceased artists of Europe. We pasted photos of dead artists on the altar and tried to be neat, but there were so many them, there was not enough space. We had to over-lap the photos. Bratwursts, fruits and bread were used as offerings. The altar was also accessorized with funeral paraphernalia like paper offerings, 'Hell Bank' notes and a lot of joss sticks. We also brought with us, from Singapore, a paper house that was reassembled on site. The paper house was modeled after the Singapore Art Museum, using rattan and cane for its structure, covered with rice paper and embellished with Taoist symbols. The 'museum' was adorned with fairy lights outlining the architectural shape in the dimly lit exhibition space. Together with the 'museum', we also brought along life-size paper effigies of an art curator, an art critic, an art collector and a security guard. We performed on the third day of the exhibition, according to the Taoist funeral tradition. The three of us performed as the 'medium', serving as tools for communication between this world and the nether world. The audience asked questions to the dead, we spoke in tongues (Chinese dialects) and provided them with the answers. The floor could only take the weight of twenty-five people at any one time due to structural problems, so for safety reasons, we had to perform three times consecutively on that day. With each performance, the rituals and our role as mediums became more ridiculous and, conversely, the audiences took our performances more seriously. At the end of the third performance, we brought the 'museum' and the effigies down some flights of stairs, with audiences trailing behind us, just as in a funeral, where the mourners follow behind the casket. Once on solid ground, we made a bonfire with the 'museum', we ran in circles with the effigies, throwing them, one by one into the fire. At the end, we walked nonchalantly across the shimmering embers. We did not have to plan much for the pseudo rituals. We are all Chinese, it is in our blood and came naturally.

Untitled (Red String) (with Andrée Weschler), Front Room Gallery, Singapore, 2005.

For weeks prior to the performance, we met up frequently to discuss the piece. The discussions did not touch on narrative structures or meanings, as those were not important to us. We talked about colours and textures, materials and their potential, and about how to start, but never discussed the ending. We disagreed on the intensity of the red and the quality of the string but in the end, I let her

have her way because she invited me to collaborate. The one thing we did agree on was that we would use red lipstick. This is a material that both of us used previously in our personal work, in a similar way, but dealing with different issues. We never once spoke about the images we had in our mind. There was an unspoken rule not to tell each other what we had planned, perhaps we were afraid to contaminate each other's ideas and fantasies. Prior to 2004, I used a lot of props in my performances, props that were accumulated over time from previous performances, this time only red coloured string and lipstick were available. The idea was to perform as a duo, each doing his and her own actions. When possible, we would seize the chance for interaction or intervention and develop and explore improvisationally from there on. The materials became the link between us. We spoke with our eyes; we agreed through our actions, our behaviour was that of secret lovers. We responded to each other's actions and movements without the need to think, it was natural. We felt intimidated and threatened by the high tension in the atmosphere of the small and crowded performance space. During the course of the performance, we entangled ourselves in a web of red string. Our thoughts were strangled and our bodies were struggling. We could not break away from each other; we were 'fighting' to 'scar' each other with the lipsticks causing us to become sweaty and physically tired. We took advantage of each other's weaknesses for strength and strength for weaknesses. It was a duet.

Islands - a series of durational performances, (with Kelvin Atmadibrata, Daniela Beltrani, Chand Chandramohan, Derrick Chang, Vincent Chow, Kim Criswell & Elizabeth Lim), The Substation, Singapore, 2011.

Before the three days of performances, there was a series of workshops with seven participants who had registered through an open call. The participants came from varied backgrounds, age groups and ethnicities. They also had limited or no performance art experiences. The main motivation for the workshops was for me to set a platform for improvised pieces through investigation, discovery and the creation of unusual and individualized relations with the materials and props I had selected for each workshop session. Relationships between the participants were bonded by the various exercises I had devised and by discussions that were prompted between the exercises. In preparation for the forthcoming performances, the newly formed group was encouraged to analyze and emphasize all the knowledge gained from the workshop sessions in order to strive toward a certain level of self-awareness when in the performance mode. The workshops were conducted for eight hours each day and the performances were presented in two days of three hour long performances. On the last day, it was six hours long. During the workshop sessions, the group was asked to consider the space and time as materials, placing these elements on the same level of importance as other materials and/or props with which one would interact and improvise. It was my intent for each of them to get as far away as possible from the position and bodily behavior of the theatre performer. They were reminded repeatedly during the workshops and before each performance that it is not intended or necessary for the performances to convey the structure of a narrative. I felt that this daily reminder was important to them and to the performances, as most in the group harvested tendencies to link the narrative structures of theatre practice to performance art, which does not have one. Despite this, 'Islands' was billed as a series of durational performances directed by me. I gave almost no directorial instructions for the performances except for a lighting signal to indicate the last thirty minutes of each performance. We wore all white shirts and trousers for the sake of uniformity and

presentation. I added new but minimal materials for each day's performance as a surprise element, so that the group's thinking stayed fresh and they were kept on their toes. The three days of performances seemed like a full dress rehearsal because of poor attendance. But as the saying goes, the show must go on. They were not rehearsals and we did perform.



Islands (Day Three), six hours group performance, Singapore, 2011. Photo by Jason Lim

Artists' Biographies



Gisela Hochuli, *Das Rote Tuch*,
Orangerie Köln, Germany 2010.
Photo by Frank Homeyer



Lee Wen, *Rites of Spring*, Open Space, Victoria Canada 2009.
Photo courtesy of the artist



Boris Nielsony, *Friction* 2010, Uppsala, Sweden. Photo by Jason Lim

Trio

(Germany, Switzerland and Singapore)

Boris Nieslony, Gisela Hochuli and Lee Wen

Boris Nieslony is a performance artist, teacher, organizer, sculptor and intermedia artist. 1978, he was cofounder of the „Künstlerhaus Hamburg“ and run an artist-runspace in Hamburg, which was only the space in Germany in this time which show performance art and intermedia art continually. He was founder of an excellent archive on performance art. Together with seven other artists he set up the international group, BLACK MARKET INTERNATIONAL (now 12 artists from 8 countries). Founder of ASA-European, a performance art network and founder of the “Permanent Performance Art Conference” (15 conferences worldwide since 1995)

Lee Wen has been exploring different strategies of time-based and performance art since 1989. His work has been strongly motivated by social investigations as well as inner psychological directions using art to interrogate stereotypical perceptions of culture and society. He is a contributing factor in The Artists Village alternative in Singapore and had been participating in Black Market international performance collective. He helped initiate and co-organize “Future of Imagination” (2003-), an international performance art event, “R.I.T.E.S.- Rooted In The Ephemeral Speak” (2009-), and Pulau Ubin Artist-in-Residency Program (2011) as vehicles to support and develop alternative art practices, discourse, infrastructure and audiences in Singapore. He has never been to Hawaii.

Gisela Hochuli lives and works in Berne/Schalunen, Switzerland. She studied Art at the “Zurich University of the Arts”. Since 2002 she has been showing her work at national and international festivals for Performance Art in Europe, Asian, North Africa and South America. She also works in cooperation in particular with Barbara Sturm and Boris Nieslony and at other times, in different constellations with Markus Gössi, Monica Klingler, Jason Lim, Boedi S. Otong, Judith Röthlisberger, Andrea Saemann, Barbara Sturm, Pat Treyer, Thomas Zollinger and others.

Duorama #106, "Vertigo" Waterloo Center for the Arts, Waterloo, IA, USA, 2009 . Photo courtesy of the artists



Duorama

(Canada)

Paul Couillard and Ed Johnson

For the last eleven years Paul Couillard and Ed Johnson have worked together on the series “Duorama”. Duorama explores notions of relationship. Playful, beguiling and often minimalist, these pieces draw on collaborative and competitive tensions that underlie all partnerships. Responding to site and examining cultural attitudes toward male intimacy are key elements of Duorama. Recurring themes revolve around shifting interpretations of what is political and what is personal. Many of the works can be read in terms of the current social and political climate surrounding gay culture, offering askance references to issues such as gay marriage, HIV-status, and portrayals of gay culture. Over 100 Duorama performances have been presented at galleries and festivals in Canada, France, Poland, Croatia, Ukraine, Belarus, Finland, Germany, Switzerland, Spain and the USA.

Paul Couillard has been working as an artist, curator, and cultural theorist since 1985. He has created more than 200 solo and collaborative performance works in 21 countries. He was the Performance Art Curator for Fado from 1993 to 2007, and is also a founding co-curator of the 7a*11d International Performance Art Festival, both based in Toronto. He is currently editing Canadian Performance Art Legends, a series of combined text and DVD publications on senior Canadian performance artists. The first installment, *La Dragu: the Living Art of Margaret Dragu* was released in 2002, while the second book, *Ironic to Iconic: The Performance Works of Tanya Mars* was released in 2008.

Ed Johnson is a visual artist who has been creating performance art works since 1996. His solo work has often explored issues of communication/non-communication (*Box, Words of Love*) and of HIV status (*Inquisitive/Inquisitor, Untitled “[sic]”*). Currently his focus is on the landscape of male bodies and self-image, including his most recent project in Belfast for Bbeyond, *Pro tanto quid retribuamus* (for so much what shall we repay. Ed Johnson is a founding member of Fado, an artist run centre for performance art located in Toronto.



TraumDuo in der Auszeit, Jacques van poppel (The Netherlands) and Boris Nieslony (Germany), 2011. Photo courtesy of the artists

TraumDuo in der Auszeit

(The Netherlands and Germany)

Jacques van Poppel and Boris Nieslony

Jacques van Poppel and Boris Nieslony did first meet March 1981 in Hamburg and soon after their first meeting started working together during artist-meetings, experimenting with groupworks, all with a focus on performance art. They coöperated in projects like "Das Konzil", ASA , "Die schwarze Lade" and "Black Market International". They started doing performances as the duo van Poppel/Nieslony in 1985. Since 1997 they operate under the name "TraumDuo in der Auszeit".

Jacques van Poppel started his career as a performer in music. He was playing electric violin in different (mainly experimental) music-groups such as "Electric Paranoid Era", "Lazarus" and "Blue Sound".

Since 1981 Jacques van Poppel is knowledgeable through his years of performing at various performance events and via his encounters with various artists of differing backgrounds. In his performances, Van Poppel creates a radical narrative based on working with ordinary objects and related to his "street-wise", personal life and individuality. He would invent a situation, which breaks preconceived assumptions of art, and welcome an intimacy with the audience. Some unexpected things he would do include putting up a tent in a gallery space or distribute cans of beer or offer packets of tidbits to the audience as he worked with other objects like toys, clothes and household appliances. He would use these objects in an original way and create a collage of imaginative interpretation and actions, which reclaims the infinite possibility of performance art. Jacques van Poppel comes across as a natural performance artist. His confidence with people reflects a genuine humanity filled with openness, compassion and radical creativity.

Paisan Plienbanchang (Thailand)

Work in various technique and form of art as painting ,photography and Installation art..mainly in Performance Art and poet. As performance art , He well know figure both in Thailand and international , He has invited frequently for many international festival as "YATOO" and Gwangju Biennale , Korea, Also went to Europe ,Canada and Asia ,Performance art festival since 1993 and done more , has solo exhibition in Bangkok as concept "Dy-Na FU-CK it"and "The darkness still there" in Singapore which deal with consumerism and social problem idea. Found "Lay down Project" deal with Love and Peace for against WAR

Paisan Plienbanchang, Bangkok, Thailand, 2011. Photo courtesy of the artist



Jittima Pholsawek (Thailand)

A feature writer, poet, artist, Jittima Pholsawek is keen on the issues of the environment and community affected by development, the way of life of ethnic peoples, inequality, and cross-boundary as well as work for social justice of people's sector. Apart from expressing herself through the works of poetry and arts, she has joined many times in the uprisings of people's movements.

She believes arts helps to transform society. And arts can be introduced to mobilize the cause of people's movements. She attempts to combine the issues of arts and community by creating the "Cultural Rights Project" under which the art exchange between Thai-Burma Salween has been launched and artists from the region got to work together at villages along the Salween in Maehongson, the arts and community in the sea-nomad community of "Urak Lavoy", Ban Toebalew, Lanta Island, Krabi and lately the Arts in a Common River: Mekong River.

Jittima Pholsawake, Bangkok, Thailand, 2011. Photo courtesy of the artist





Mongol Plienbangchang & Nopawan Sirivejikul, Drop On, Java, Indonesia, 2008. Photo by Tanaka Teruyuki

Mongol Plienbangchang (Thailand)

Mongol Plienbangchang is a painter, poet and performance artist and has performed since 1995. He is an active staff of ASIATOPIA's organizing committee and has always been involved in art & social movements groups. His performances are usually very intense, mostly dealing with political sphere of Thai politics and the globalized social situation. He has published 2 books of his drawings and poems 'Inner & Outer' and 'the Man numbers Zero'. He has also presented in various performance art events & festivals, in Thailand and in various countries in Asia, North America and Europe.

Nopawan Sirivejkul (Thailand)

Nopawan Sirivejkul is a writer, photographer and performance artist from Thailand. She has always been involved in art & social movements in Thailand and has been exhibiting since 1997. Her works always contain an emotive mix of life's beauty and horror. She is curious to know about passion of human: when they are falling in love; when they are angry; when they are aggressive; when they are hating; when they are in anguish. What do they react in the bottom of their heart? Since 1998, Nopawan has been part of the organizing committee of Asiatopia, an international art performance festival in Thailand.



Francis O'Shaughnessy and Sara Letourneau, *Notre collation*, Toronto, Canada, 2010. Photo by Henry Chen

Francis O'Shaughnessy and Sara Létourneau first met each other in Saguenay in 2006. They soon noticed a lot of similarities in their work, either in visual art, music and action art. They first played music together. In 2008, they worked together for the Pilotprojeckt Gropiusstadt residency (Berlin) and in 2009, they presented collective performance art at St-John art Center and at the Festival Jè-s' in Moncton in Canada. Their last performance together was in 2010, in 7a*11d in Toronto, Canada. They work on emphasizing the personal, emotional and sensitive aspects of human lifethrough poetic living and by proposing mutant images.

Francis O'Shaughnessy (Canada)

Quebec artist in Fine Arts, with frequent presentations in performance art, installation and videography here and abroad. He graduated from Laval University in Quebec city and has a Masters degree in Art from the Quebec University in Chicoutimi. Since 2002, he has give more than 95 different performances in 15 countries throughout Europe, Asia and the Americas. Since 2007, he created the Art Nomade Event at Saguenay and he is collaborating with different curators on other art projects. He lives and works in Montréal.

Sara Létourneau (Canada)

A young artist in her twenties from Jonquière, Québec, Sara Létourneau proposes a sensible, intimate, touching art. Her performances are made of unique, moving, precious and precarious moments. She presents a troubling and naïve vision of interpersonnal relations where femininity, fragility, and strangeness meet. She has a degree in interdisciplinary fine arts from « L'Université du Québec À Chicoutimi ». She has been participating at many events and festivals throughout Canada, U.S.A. and Europe.



VestAndPage

(Germany and Italy)

Verena Stenke and Andrea Pagnes

VestAndPage is an artist duo founded 2006 by Verena Stenke and Andrea Pagnes, working in contemporary body-based performance and video art. Their art practice explores the limits of communication as well as the borders of private and social spheres, fragility, transformation, impermanence and memory activation. VestAndPage are present in galleries, museums, biennials, theaters and festivals in Europe, Asia, the US, South America, South Africa and Australia. They give lectures on their research and practical workshops on performance art in renowned international institutions. They are coordinators of the current global art initiative 'FRAGILE global performance chain journey'. The hybrid movie series in progress 's i n ∞ f i n' is an example of combining Performance art and filmmaking. Besides their constant practice, VestAndPage examine also the theoretical aspects of communication. The book 'The Fall of Faust – Considerations on Contemporary Art and Art Action' by Andrea Pagnes (VestAndPage press, Florence, 2010) is decoding the hidden fabric of art and of artistic activity. Their essays and works are published and reviewed in international art magazines and publications. The performance "Speak That I Can See You" was rewarded with the ArtKontakt Prize (Tirana, 2007).



VestAndPage, "sin fin - Performances at the Holy Centre" (Movie Still), India/Italy/Germany, 2011. VestAndPage production.

Verena Stenke (Germany, 1981) is performance artist, dancer and video maker. She studied Fine Arts, makeup artistry and martial arts, Contemporary and Butoh dance in Berlin. In Florence she attended intensive laboratories on Rites and Dances of Sufism and Oriental Theatre with Iraqi master Kassim Bayatly, as well as on theater after Grotowski and Barba with Isole Comprese Teatro. She works in sound and video.

Andrea Pagnes (Venice, 1962) is performer, visual artist, independent curator and writer. He holds a Degree in Modern Literature, Philosophy and Aesthetics, Diplomas in Art Critic, Social Theatre Acting, and Creative Writings. He received the Robert Schuman Silver Medal (UE, 1990), the Millennium Painting Award for his own country (2000) and the Storie Literary Prize (2009). He has been publishing essays and prose works for several magazines and his texts are translated in Italian, English, German, Spanish and Hindu. He and worked as translator, journalist, independent curator and coordinator for site projects for several Venice Biennales. As visual artist, he exhibited his paintings, sculptures and installations on international level.

Marla Bendini (Singapore)

Marla Bendini (marlabendini.com) is a visual and performance artist in Singapore. Bendini transitioned into Marla Bendini in 2007, a process in search of the identity as the "art form". Her first solo exhibition "Marla." in December 2008 brought her to Pattaya, Thailand. In May 2010, she developed "Conversations between father and son", a multimedia installation performance exhibited in The Substation Gallery, Singapore. Marla Bendini's mediums range from painting and fine art to music, performance, dance and film. Her work expresses ideas about transgenderism, gender binaries and the dysfunction of social structures, particularly with the personal physical body as an articulation tool. She is currently studying at School of Art, Design & Media, Nanyang Technological University. She is a founding member of the Sisters in Solidarity (SIS), an educational campaign that seeks to address, educate and take a stand against the stigma that transgender people in Singapore face in everyday life.

Marla Bendini, Transphoria, Singapore, 2010. Photo by Lydia Wong



Ezzam Rahman (Singapore)

Ezzam Rahman is a practicing multi-disciplinary artist graduated with a Bachelor of Arts (Hons) in Fine Arts from University of Huddersfield. He has participated, initiated and co-curated numerous local and international group exhibitions, events and festivals. Ezzam had presented his works in Malaysia, Indonesia, Thailand, Cambodia, Macau, Japan, Korea, Australia, London, Germany and Denmark. He curated the Roving Artists at The Substation for the annual Night Festival in 2010 and 2011 and was the co-director for Fetter Field Performance Art Event from 2006, 2007, 2009 and 2011 in Singapore. Ezzam also spear headed a travelling group exhibition entitled Quite and presented his works in Singapore, Kuala Lumpur, Malaysia and in planning to bring it to Bandung, Indonesia late in 2012.

Though he had been formally trained as a sculptor, he is most comfortable with installation art and performance art. Ezzam's works vary from the choice of medium, concepts and strategies of presentation. He favours narratives due to the ability to convey his ideas, inform as well as to tease the audience. His current focus is to embed performance art in video and photographic presentations.

Ezzam Rahman, FRfUSuTRcATkION, Singapore, 2011. Photo courtesy of the artist



Andrée Weschler

(Singapore/France)

Andrée Weschler, Innocence #02, The Substation, Singapore, 2010.
Photo by Anita Vozza



Andrée Weschler's artistic endeavours focus on using the physical body to explore the boundaries of acceptable social constructs. The performing body is used as a tool for discovery, often becoming material in itself. Her work also attempts to challenge the audience into reading her performance of bodily difference. Born in France, she has been living and practicing her art in Asia for more than 15 years. Her formative visual arts training were in Singapore, Australia and Les Beaux Arts de Paris, France. Since 2000, she has been invited to participate in international art events in Singapore, Thailand, Malaysia, Japan, China, Korea, Australia, Finland, Hong Kong, Argentina, Chile and United Kingdom. Her art practice encompasses Drawings, Video Art, Photography, Performance Art and Installation

Lynn Lu (Singapore/UK)

Lynn Lu is a visual artist from Singapore. Trained in USA, France and Japan, she completed her PhD in Australia. Since 1997, Lynn has exhibited, performed, and lectured extensively throughout the Americas, Europe, Asia, and Oceania. Lynn is the recipient of numerous awards, commissions, and scholarships from Carnegie Mellon University, the Ucross Foundation, Singapore National Arts Council, the Lee Foundation, and the Japanese Ministry of Foreign Affairs.

Her current research looks at the connection between experiential knowledge and the innate human capacity for empathy, in relation to a genre performance art she calls “guty”. This gutty form of performance which uses the body just as it is – as vulnerable/resilient/sensitive as it is in everyday life – relies heavily on empathy to create meaning that is not merely conceptual but also affective and visceral. In other words, she looks at why some performances not only tickle our brains but also quite literally leave us feeling like we’ve been punched in the gut. Lynn lives and works in London, and is an Associate Lecturer at Southampton Solent University.



Untitled (spinning a yarn), (3-hour performance with Steven Sharpe), Waterside Project Space; London, UK. 2010. Photo by Ruairi Watson



Kawai Shiu and Jason Lim, *De Stroom*, The Esplanade Theater, Singapore, 2011. Photo courtesy of the artists

Jason Lim (Singapore)

Jason Lim was born in Singapore in 1966. He studied at Central St Martins College of Art & Design, 1989-1992. Attained his Master of Fine Arts Degree from Royal Melbourne Institute of Technology (LaSalle College of the Arts), 2001-2003. He's repertoire of works encompasses ceramics, video art, installation art and performance art. He has organized and created various platforms for alternative art practitioners to meet and collaborate. He was co-Artistic Director of Future of Imagination 2 & 5, an international performance art meeting held in Singapore in 2004 and 2008 respectively. In 2007, he presented his work, Walking Sticks, at the 4th World Ceramics Biennale in Korea winning the Juror's Prize. In the same year, he presented Just Dharma and Light Weight at the Singapore Pavilion in the 52nd Venice Biennale. In 2010, He was invited as guest artist to join performance art collective, Black Market International, in their 25th Anniversary celebration in a tour of Poland, Germany and Switzerland.

Kawai Shiu (USA/Singapore)

Kawai taught in the area of music theory and analysis at the University of Florida and the University of Alabama during his doctoral studies. He was appointed Honorary Visiting Professor of Music at the Conservatorium of Music at the University of Tasmania in 2006. He is at present Assistant Professor at Yong Siew Toh Conservatory of Music.

As a composer, conductor, producer, writer, lecturer, and teacher, Kawai Shiu has received numerous awards in recognition of his work. Kawai is also a prolific writer. His published work includes poetry, drama, and writings on music and art criticism. He is also a credited contributor to a number of pedagogical publications on instrumental methods.

In 2008, Kawai was appointed Advisor of soundpocket, a government funded charitable organization which engages with culturally-grounded and publicly relevant sonic practices. For his contributions to the musical field, Kawai Shiu was selected for inclusion in International Who's Who in Music and Musicians' Directory, Dictionary of International Biography, Who's Who in Hong Kong, and General Guide of Industrial Enterprises in China's Various Provinces.

Chia Chu Yia and Joakim Stampe, *Army*, Helsinki, Finland, 2010. Photo courtesy of the artists



Chia Chu Yia (Singapore/Sweden)

Chia Chuyia obtained her diploma at the Nanyang Academy of Fine Arts, and her BA from Curtin University of Technology, Western Australia. Her major was Painting but to satisfy her innate curiosity, she has always explored other media from time to time. Her paintings and installation art have earned her awards and residencies overseas but has recently turned her focus towards performance art

Her work is concerned with the structuring of identities in relation to the changes in different environments, building on our sense of direction and placement. She uses her body and mirrors as a metaphor in her search for the reflexivity in self-structure. She has collaborated with Tang Dawu and participated in the performance festivals Fetter Field and Maju Jaya in 2007. Her works have been exhibited locally and in other countries such as Malaysia, China, Peru, Australia, USA, and Indonesia.

Joakim Stampe (Sweden)

Being the son of two painters, Joakim Stampe, grew up in an artistic environment where art and making art was a natural part of life. At the age of 13 he published an illustrated children book "Do adults believe that we children don't think", and have ever since been working with visual art. Working with painting, object art and installation, Joakim Stampe has in the last five years increasingly focused on performance art and has participated in festivals in Poland, Finland, France, Italy, Singapore, China and Thailand.

Being the co-founder and project manager of Live Action Göteborg, the leading international performance art festival in Scandinavia, he is playing an active role for the proliferation and development of performance art in Sweden and Scandinavia.

In his work Joakim Stampe deals with issues in contemporary society that touches him, whether it is direct political topics like the murder of the Swedish Prime Minister Olof Palme, or George W Bush's "war on terrorism". Or for that matter on issues like censorship, the art scene and its starsystem, or more personal subject matter, Joakim Stampe is basically a storyteller, through the action and the human identification in performance art.

Kelvin Atmadibrata (Indonesia/Singapore)

Kelvin Atmadibrata born 1988 in Indonesia. He is currently pursuing BFA Degree, majoring in Interactive Media at Nanyang Technological University, School of Art, Design and Media. His art practice includes installation, performance and mixed media works. His current works explore the comparison between adults and children, relating to his personal family background and the Indonesian Chinese popular culture. Kelvin has been practicing art since 2006 and participated in various group shows including the recent Imprints exhibition at red dot museum, organized by National Heritage Board and curated by Singapore Contemporary Young Artists.

Kelvin Atmadibrata, Water Rune, Singapore, 2011. Photo by Benedict Chen



Ayano Hattori (Japan/Singapore)

Completed her BA in Oil Painting at Musashino Art University, Tokyo and currently based in Singapore, where she spent time during her childhood, Ayano Hattori takes a performative approach in her art making in order to evoke questions concerning identity, race and gender. Manipulating the documenting media of photography, video and sound, her performance works deal with the documentation of performance art as an autonomous or discrete form. She is a current MA Fine Art candidate at LASALLE College of the Arts.

Ayano Hattori, *Confidences Trop Intimes 3(Intimate Strangers)*, Singapore, 2011. Photo courtesy of the artist



VERTICAL SUBMARINE PRESENTA EN
ARENA ARTE
ESPECTACULAR LUCHA SUPER ESTRELLA

CHOCOLATE FOR BLOOD

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
★ **LIM TZAY-CHUEN** ★



VS



★ **YANG JIE AKA** ★
★ **"EL PELUDO"** ★

★
★ **LIFE MAY BE A BOX** ★
★ **OF CHOCOLATES** ★
★ **BUT NOBODY SAID** ★
★ **YOU COULDN'T BOX** ★
★ **SOMEBODY'S EARS** ★
★ **OUT OVER** ★
★ **CHOCOLATES** ★

★ **SPONSORED BY:** ★
★ **MILO & NATIONAL ARTS COUNCIL (SG)** ★



Vertical Submarine

(Singapore)

Fiona Koh, Justin Loke and Joshua Yang

Vertical Submarine is an art collective from Singapore that consists of Fiona Koh, Justin Loke and Joshua Yang (in order of ascending age). According to them, they write, draw and paint a bit but eat, drink and sleep a lot. Their works include installations, drawings and paintings which involve text, storytelling and an acquired sense of humour. In 2010, they laid siege to the Singapore Art Museum and displayed medieval instruments of torture including a fully functional guillotine. They have completed projects in Spain, Taiwan, Hong Kong and Korea. Collectively they have won several awards including the Credit Suisse Artist Residency Award 2009, The President's Young Talents Award 2009 and the Singapore Art Show Judges' Choice 2005. They have recently completed a residency at Pasagüero in Mexico D.F.

Fiona Koh is a member of art collective of vertical submarine, Fiona Koh is the founder of the design firm Poppy Studio. Together with vertical submarine, she received the Credit Suisse Art Residency Award for the President's Young Talents 2009 organised by the Istana and Singapore Art Museum. Currently, she is the Associate Artistic Director of Theatreworks and Associate Artist of The Substation.

Justin Loke is a member of the art collective vertical submarine. In 2007, he was selected, by the Ministry of Foreign Affairs of Japan, as the Singaporean representative to the Global Youth Exchange: Youth Visual Culture in Tokyo and Kyoto. Together with the art collective, he received the Credit Suisse Art Residency Award, the grand prize of President's Young Talents 2009 organised by the Istana and Singapore Art Museum. Justin Loke is also the recipient of Japanese Chamber of Commerce and Industry (JCCI) Singapore Foundation Arts Award 2009.

Joshua Yang was born in 1974 in Kuala Lumpur, Malaysia. In 1994 he moved to Singapore and worked at various jobs such as painting glow-in-the-dark murals for nightclubs, waiting tables at banquet halls and supervising the construction of roads at industrial sites. In 2003, he founded the art collective, vertical submarine. In 2005, he won the UOB Painting of the Year for the Abstract category. His drawings began to receive attention when he attempted a forty-eight hour drawing marathon in 2007. His works, which are predominantly site-specific drawings employing a single-continuous line have been featured in local and regional Biennales including the Singapore Biennale 2008 and the Dojima River Biennale 2009 (Osaka). He has received commissions from public institutions as well as private collectors for his work. These include a mess hall in Malaysia, a train station in Singapore and a performing arts theatre in Japan. He lives and works in Singapore.



Kai Lam (Singapore)

Kai Lam, works and based in Singapore, has proved an active innovator since his artistic involvements in 1995 during which he was majoring in Sculpture at Lasalle-SIA College of the Arts in Singapore. In 2001, he was awarded a study grant from Lee Foundation and an education bursary from National Arts Council, and graduated from the Royal Melbourne Institute of Technology's Bachelor of Arts where he majored in Sculpture. Versatile and prolific skills in drawing, painting, sculpture, mixed-media installation, sound, video and performance, art making to the artist is a tool for a better understanding of the environment where he lives in and an exploration of life and social human conditions. His artworks are created as a social commentary and critical response towards the urban pluralistic society. As President of alternative art group, Artists Village from 2000 to 2003, he had initiated "Artists Investigating Monuments", presenting installations and performances in various public sites. This was later presented again in Singapore Art Museum, 2004 and Museum of Contemporary Art, Sydney and House of World Culture, Berlin, 2005. Engaging in art organizational work forms an essential extension to Kai Lam's varied art practice. Since 2003, He has co-organized with his Singaporean art colleagues, "Future of Imagination" an international performance art event, and he had co-founded "Rooted In The Ephemeral Speak" (R.I.T.E.S) in 2009, which is a regular platform that focuses on performance, live and time-based art, with an objective to explore and present performative works in galleries, museums and site-specific public spaces.



Kai Lam and Yuzuru
Maeda, A Sarod (in B)
For A Lonely Road (video
stills), Thailand, 2011.
Photo by Vichukorn
Tangpaiboon

Yuzuru Maeda (Japan/ Singapore)

Yuzuru Maeda is born in Ogaki, Japan in 1978. She had received a Music BA from the LaSalle Collage of Arts, Singapore in 2009 and currently lives in Singapore. In her daily musical practice, she produces soundtracks, jingles and music compositions for independent films, commercials and her own video works. She performs mainly with the Sanshin (Japanese), Sarod (Indian) and Violin (Classical) with electronic sound compositions. Her musical lineage is La Monte Young and Ustad Ali Akbar Khan. She explores music and sound in cross cultural contexts and her musical works are described as 'Beyond time and space' which express about divine energy and spirituality. Besides her musical practices, Yuzuru Maeda has been making video-based works under the title of Zentai Art Project. These video works are visual explorations that are extended from her practice as a contemporary musician. In Zentai Art Project, the artist uses the 'Zentai' sub-culture to investigate into the human conditions of identity, spiritual connections with cosmic energy in the universe and as a means to come to terms with one's living environment.

Aya Sekine (Japan/Singapore)

Her study of piano and intensive ear training began at the tender age of four years old followed by a brass band, an association that would last eight years. Her musical experiences in the band embraced the family of percussion instruments ranging from drums to vibraphones where Aya developed a strong and vibrant rhythmic impression. She has done significant amount of collaborations with artists and musicians from different fields. Upon graduation she moved to the Jazz capital of the world, New York City where she was exposed to every sort of music from Jazz, Brazilian Rock to freestyle and experimental improvisation. At this time she cultivated more emotional than stylistic approach to music.

With in depth experiences and wide range of influences, Aya is an extremely talented, creative and open-minded artist whose real art of expression comes through the piano. She is also a part time lecturer at Lasalle College of The Arts in Singapore. Recently, Aya was chosen as one of "Ten Of The Best Acts" on The Straits Times 'LIFE!' section on November 2010.

Ayano Sekine, Singapore. Photo courtesy of the artist



Angie Seah (Singapore)

Born in 1979, anGie seah is a multi-disciplinary artist based in Singapore. Since 1997, she has been making drawings, performance art, installations and clay sculptures. Art making is a tool for anGie to understand the social environment and responding to deal with the everyday life of human conditions and in the context of her autobiographical situations. Cutting through the white noise of daily lives, the depths of mind, the unconscious; connecting her with the basic emotions that make her human. She had traveled and participated in several performance art festivals locally in Singapore and Internationally in Poland, The Philippines, Indonesia, Thailand, Romania, Germany, Italy, Korea and Japan.

In 2000, she was awarded an education bursary from National Arts Council, graduated from the Royal Melbourne Institute of Technology's Bachelor of Arts where she majored in Painting; she also got a culture/language scholarship to Berlin for 3 months from the Goethe Institut in 2005. She has also exhibited her works in South East Asia and did a few artist residencies in Switzerland, Romania and Indonesia.

Angie Seah, A Piece For The Weary Soul, Singapore, 2010. Photo by Nel Lim



Jason Lim (Singapore)



Jason Lim was born in Singapore in 1966. He studied at Central St Martins College of Art & Design, 1989-1992. Attained his Master of Fine Arts Degree from Royal Melbourne Institute of Technology (LaSalle College of the Arts), 2001-2003. He's repertoire of works encompasses ceramics, video art, installation art and performance art. He has organized and created various platforms for alternative art practitioners to meet and collaborate. He was co-Artistic Director of Future of Imagination 2 & 5, an international performance art meeting held in Singapore in 2004 and 2008 respectively. In 2007, he presented his work, *Walking Sticks*, at the 4th World Ceramics Biennale in Korea winning the Juror's Prize. In the same year, he presented *Just Dharma and Light Weight* at the Singapore Pavilion in the 52nd Venice Biennale. In 2010, He was invited as guest artist to join performance art collective, *Black Market International*, in their 25th Anniversary celebration in a tour of Poland, Germany and Switzerland. In 2011, he will present 4 solo exhibitions in Ceramics (Singapore and Bali), Installation (Poland) and Photography (France).

Essay Editor/Writer

Lee wen (Singapore)



Lee Wen has been exploring different strategies of time-based and performance art since 1989. His work has been strongly motivated by social investigations as well as inner psychological directions using art to interrogate stereotypical perceptions of culture and society. He is a contributing factor in The Artists Village alternative in Singapore and had been participating in Black Market international performance collective. He helped initiate and co-organize "Future of Imagination" (2003-), an international performance art event, "R.I.T.E.S.- Rooted In The Ephemeral Speak" (2009-), and Pulau Ubin Artist-in-Residency Program (2011) as vehicles to support and develop alternative art practices, discourse, infrastructure and audiences in Singapore. He has never been to Hawaii.

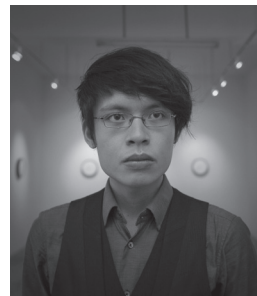
Daniela Beltrani (Singapore/Italy)

Classically educated in Italy, a doctor in Law and a docent for the Singapore Art Museum, Daniela gained a Master of Arts in Contemporary Asian Art Histories in 2011 from LaSalle CIA, Singapore. Since 2010 Daniela has curated four exhibitions and written articles for art publications. In June 2011 she initiated an artist-run performance art platform by the name of SPAM. Her interest in performance art both as spectator and performer allows her to explore different levels of communication.



Bruce Quek (Singapore)

Bruce Quek is a young artist whose projects tend to take the distribution and dissemination of information as starting points for various conceptual investigations, critiques of artistic infrastructure, and other wanderings. He takes an interest in many things, but maintains an unhealthy fascination with emergent behaviour, the metaphorical transfer of pathologies from one type of body to another, bad puns and annoying alliterations. All of his endeavours are frequently threatened by the seductive allure of reading random things online, out of a vague belief in the singular importance of consuming as much information as possible.



Iola Lenzi (Singapore/France)

Iola Lenzi is a Singapore-based researcher and critic specialising in Southeast Asian contemporary art. She takes a synthetic view of regional practice, her texts and exhibitions seeking to compare regional themes, expressive languages, and conceptual approaches. She has curated exhibitions in Singapore, Jakarta, Bangkok and Kuala Lumpur focusing on art commenting Southeast Asia's socio-political landscape of the last 15 years. Lenzi writes for Asian Art newspaper, London, is a contributing editor of C-ARTS Jakarta/Singapore, as well as a contributor to other international art publications and anthologies. She guest-curated the recent Singapore Art Museum show *Negotiating Home, History and Nation: two decades of contemporary art in Southeast Asia 1991-2011*, is a founding member of AICA Singapore, and the author of two books.

Forum Moderator



Grace (Singapore)

Grace currently resides in Singapore. Her performance-based pieces are physical manifestations of personal dispositions, transpositions and interpretation of subjects, particularly concepts relating to the verisimilitude of visual representations. Her latest project, "Private-Public" (2011), is an ongoing online performance piece that examines the role and structure between the Internet platform and the physical space as concepts for documenting and disseminating "performance art" through an observing eye.

Event Reviewer



Organizing Team

Organising Committee

Artistic Director:	Jason Lim
Editor:	Lee Wen
Proofreader:	Daniela Beltrani
Design/Publications:	Ken Yeo
Website Designer:	Jason Lee
Logistics/Technical Support:	Arif Ayab and Jason Lee
Public Relations:	Jason Lim
Photo Documentation:	Nel Lim
Video Documentation:	Stephen Black
Volunteers I/Cs:	Arif Ayab
Forum Moderator:	Iola Lenzi

Credits

Funded By:



a.r.t.s.fund

Supporters:

GOODMAN

ARTS CENTRE



Canada Council
for the Arts

Conseil des Arts
du Canada

centre d'artistes
spaceVirtuel.ca



swiss arts council
prohelvetia



The Artists Village



