

Future Of Imagination 9

International Performance Art Event

4th to 7th September 2014

Venue: 107, Rowell Road, Singapore 208031

Live Performances

4th, 5th & 7th September - 7.00pm til late

6th September - 1.00pm til late

Performance art workshops by Marilyn Arsem

2nd & 3rd September 2014

Venue: 107, Rowell Road, Singapore 208031

7th September 2014

Forum: Long and Short of Durational Performance

Speakers: Alastair MacLennan (UK), Marilyn Arsem (USA),
Daniela Beltrani (IT/SGP)

Venue: Imagination Room, Central Library

Time: 2.00 pm to 5.30 pm

Participating Artists

S.P.A.M. (SGP)

Watan Wuma (TW)

Sakiko Yamaoka (JP)

Natasha Wei (SGP)

Alastair MacLennan (UK)

Daniela Beltrani (IT/SGP)

Noor Effendy Ibrahim (SGP)

John G. Boehme (CA)

Inari Virmakoski (FI)

Valerian Maly and Klara Schillinger (CH)

Ezzam Rahman (SGP)

Boris Nieslony (DE)

Marilyn Arsem (USA)

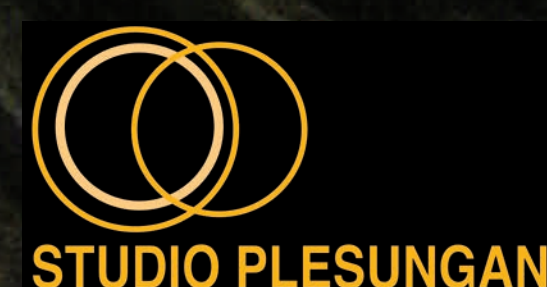
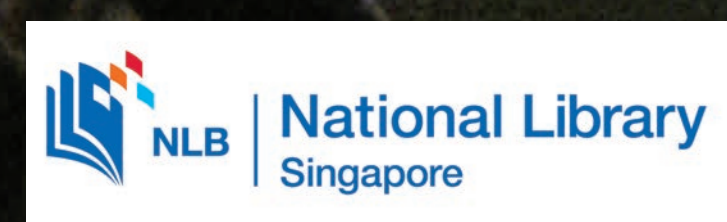
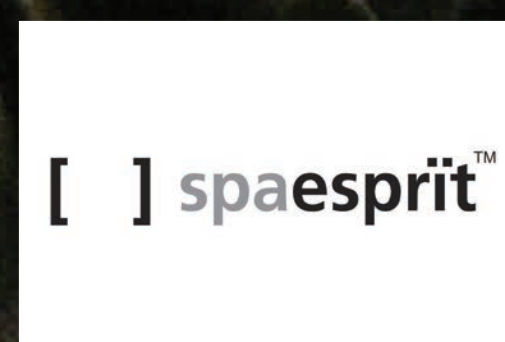
Janusz Baldyga (PL)

Artistic Director - Jason Lim

Funded by



Supported by



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Marilyn Arsem, Marking Time III, Helsinki, Finland, 2013. Photo by Inari Virmakoski

Artists Biographies



Bbeyond Monthly Meeting September 2013, Botanic Park, Belfast. Ireland, 2013. Photo by Jordan Hutchings

Alastair MacLennan (Ireland)

During the 1970's and '80's, Alastair MacLennan made some long, non-stop durational performances in Britain, America and Canada, of up to 144 hours each. Subject matter dealt with political, social and cultural malfunction. Since 1975 he has been based in Belfast, Northern Ireland and was a founding member of Belfast's Art and Research Exchange (1978). Since 1975, he taught at Ulster Polytechnic, now the University of Ulster, Belfast, where for 11 years he ran the Master of Arts (MA) Fine Art programme. He represented Ireland at the Venice Biennale in 1997, with inter-media work commemorating names of all those who died as a result of the Political Troubles in Northern Ireland, from 1969 to (then) date, 1997. Currently, he travels in Eastern and Western Europe, Asia, North America and Canada presenting Actuations (performance/installations). Since 1989, he has been a member of the internationally regarded performance art entity, Black Market International, which performs globally. He is currently an Emeritus Professor of Fine Art from the University of Ulster, Belfast, Northern Ireland, an Honorary Associate of the former National Review of Live Art, Glasgow, Scotland and a founding member of Belfast's Bbeyond performance art.



Koan, Thessaloniki, Greece, 2009. Photo by He Chengyao

Boris Nieslony (Germany)

During his career as a performance artist Boris Nieslony has also taken the role of event organiser and researcher, going this three activities very much together in its essence. He has been always politically and social compromised and his whole life has been, and actually is, really devoted to this artistic manifestation.

In May 1982 he developed the performance event Das Konzil 2, also in the form of 30 days performance reclusion followed by an open live situation inside of two big overseas containers located in the middle of the street first and in a theatre space later. In this big performance event he developed the idea to create a Performance Art Network, which has last until today materialised in the sculpture 'Die Schwarze Lade and the work with the association ASA-European from 1990.

This research, and “service” project counts with three facets: The recompilation of information about alternative art spaces and projects with political dimension; a second section collecting material free to be used for developing ideas and interactive performance projects with definitions, pictures and objects; and finally an archive of Performance Art with more than 500 dossiers of performance artists form around the world compiling literature, reviews, articles, images etc. This project has developed to one of the biggest performance art archives in Europe today.

After meeting other international artists such as N. Klassen, Jürgen Fritz, Z. Piotrowski, T. Ruller, J.van Poppel and Z. Warpechowski, they came up to create the work group Black Market International, organising Performance Art events around the world. Nigel Rolfe and Roi Vaara were incorporated in the group in 1989.

In 1987 they created The Black Market International Philosophical Statement under the title “Network and its Structure”, which aims to enable performance art in every moment, away from all forces of habit.



Valerian Maly and Klara Schilliger (Switzerland)

Valerian Maly (*1959 in Tübingen/ Germany) and Klara Schilliger (*1953 in Sursee/ Switzerland) and work and live together since 1984. Their artistic field is Performance Art and Installation. For some of their works they use the term of InstallAction, which they created for the works, where the public is directly part and participating.

The inter-media installations and performances are often – not exceptionally – “works in situ” – they are conceptualized directly for the location and social situation of the performance place. Valerian Maly and Klara Schilliger move as a matter of course between the different genres of arts, but without any pretended multimedia allures: “One must find a position in the midst of the turbulences of values, where art originate (Harold Rosenberg, The Tradition of the New).



Wind-blown Grass, Tainan City, Taiwan, 2011. Photo by Hsu Ping

Watan Wuma (Taiwan)

Born in 1958, Wuma is a member of Atayal tribe from Jianshih Township, Hsinchu County. He graduated from the Department of Political Science, Political Warfare College. He is the artistic director of Waterfield Studio. Since presenting the performance art piece "No Photography" in 2004, he has been then invited to participate in festival and events around the world, including NIPAF, TIPAF, MIPAF, DaDao Live Art Festival, Songzhuang Performance Art Exchange Workshop and OPEN International Performance Art Festival in Beijing, 5th Guyu Action - Performance Art Festival in Xian, as well as Performance - Asia : Program for Chile, Argentina and Uruguay (2005), Ireland and Northern Ireland International Performance Art Festival (2005), 6th The Philippine International Performance Art Festival (City of Santiago 2011) and so on. In 2013, he released his works in Berlin - (con)temporary space-time: TAIWAN / BERLIN, Croatia - My Land Festival, Hangzhou - Media, art and performance: The international symposium of interdisciplinary practice and performative media in art education and Mexico - Encuentro con Asia.



People in Saffron Burma, Beijing, China, 2009. Photo by He ChengYao

Inari Virmakoski (Finland)

I have been working as a performance artist since 1994 and have been representing Finland in several International Performance Art Festivals and events around the world, China, Indonesia, Mozambique, Chile, Peru, Italy, Germany, Poland, Norway, Russia and Belorussia.

Content of my work are global matters, like human rights, peace and war, love and hate, social and environmental issues. I enjoy working with other artists and in community involving projects with the people.



Considered Compulsions, Melbourne, Australia, 2013. Photo by Shayne

John G. Boehme (Canada)

Weaned in the Windansea of La Jolla, California, John G. Boehme's early art practice included painting, sculpture, performance video and digital technology, installation and photography. Boehme describes recent work as "trans-disciplinary" often employing performance, video, audio and objects simultaneously, Boehme is not constrained to any particular creative mode and therefore utilizes integrated approaches to realize the work. John continues to have exhibitions, screenings and participate in Performance Art festivals across Canada, Australia, the Americas, United Kingdom, Europe and China. John is continuing faculty in the Visual Arts Department at Camosun College and adjunct faculty at University of Victoria.



Earth and Oranges, Girona, Spain, 2012. Photo by Ana Rita Rodrigues

Marilyn Arsem (USA)

Marilyn Arsem has been creating live events since 1975, ranging from solo performances to large-scale interactive works incorporating installation and performance. She has presented her work at festivals, alternative spaces, galleries, museums, universities and conferences throughout Europe, Asia, the Middle East, and North and South America. She is on the faculty of the School of the Museum of Fine Arts, Boston, where she teaches performance art. She is a member of Mobius, Inc., which she founded in 1977. Mobius is an interdisciplinary collaborative of artists who also operate a gallery in Boston.

Many of her works are durational in nature, minimal in actions and materials, and located in peripheral spaces in the context of larger festivals. Viewers discover the work on their way to seeing other performances. Arsem has focused on creating works in response to specific sites, engaging with the immediate landscape and materiality of the location, its history, use, or politics. Sites have included a former Cold War missile base in the United States, a 15th century Turkish bath in Macedonia, an aluminum factory in Argentina, an abandoned tuberculosis sanatorium in Poland, and the site of the Spanish landing in the Philippines.



The tomato juice, Tokyo, Japan, 2012. Photo by courtesy of artist.

Sakiko Yamaoka (Japan)

Born in 1961. Majored in Oil painting at Musashino Art University, Japan. She started making Performance Art in 1992 and had been in Singapore in 2005 to take part with Future Of Imagination 2. She undertakes site-specific engagements through a variety of expressions including performance, video, photography and installation. Her work focuses on issues of behavior of lives in the city, public spaces, travel, migration and our shifting emotions and relations. In her approach, performance art works are sculptures depicting actions and time and relationship between artist and audience and artist and materials, from which she attempts to create an example of the human condition. This year, she focuses on the theme of "sculpture of eye contacts" in various public spaces.



Janusz Bałdyga (Poland)

Janusz Bałdyga (born 1954 in Lublin) studied painting at the Academy of Fine Arts in Warsaw from 1974, graduating in the studio of Prof Stefan Gierowski in 1979. Co-founder of the Pracownia artist collective (1976-1981), co-manager of the Pracownia Gallery at the Dziekanka Student Art Centre (1976-1979) in Warsaw. Member of the Akademia Ruchu theatre group since 1979. He is currently Professor of Performance Art at the University of Arts in Poznań. Author of drawings, objects, installations, performances and street actions. He has participated in numerous exhibitions, symposiums and artistic projects in Poland and abroad.

Janusz Bałdyga's main line of artistic activity is performance art. Over many years of practice, he has developed a unique style, characterised by a reduction of the language and means of articulation and the use of simple elements such as planks, nails, ropes, water, textiles or glass, which he uses to create elementary structures: the line, the circle, the rectangle, the point. He has introduced the term 'marked places' to denote space and its determinants, and the dynamics lent to it by human presence. The artist's body serves also as a construction element, an instrument of describing the surrounding space, a testimony of wrestling with matter (*Inclinations, Attention, Border*). Balancing around a critical point and attempting to reveal a sphere of latency are inherent to Bałdyga's work. His performances create a sense of pulling the viewer into the space and course of ritual. Their social, political or philosophical subtext leaves no doubt as to the artist's country of origin and tradition, without, however, in any way blurring the universal dimension of his highly individual communications. As the artist says himself, 'I am not a commentator but the creator of a particular situation which, being located in a specific space and time, cannot be free from socio-political references'.



Waiting for you (2014), Singapore, 2014. Photo by Stephen Black

Daniela Beltrani (Italy/Singapore)

Classically educated in Italy, a doctor in Law and a docent for the Singapore Art Museum, Daniela gained her Master of Arts in Contemporary Asian Art Histories in 2011 from LaSalle CIA, Singapore. Since 2010 Daniela has curated several exhibitions and written for art publications and catalogues. In June 2011 she set up a performance art platform by the name of S.P.A.M.

In her developing practice, she considers Art and Life are inextricably connected and ultimately her attempts as both curator and performance artist are aimed at uncovering this connection within a spirit of authenticity, including the natural flaws and imperfections. Since her first curatorial project in 2010, she has consistently tried to probe artistic practices within Singapore and the Southeast Asian region in the direction of marginal spaces, where she could recover the authenticity and connectedness between art and life, that she finds regrettably missing in most main-stream and market-oriented works. Both with the curatorial practice and art writing, she tries to stay focused on her intent to promote an experience of art that on one side is non-elitist and yet probing and on the other can offer opportunities for alternative and more visceral readings and reflections. Benefitting from a strong humanistic background, ultimately her efforts tend to encourage the audience of her exhibitions, writings and performances into a more holistic experience of art as a means to cultivate their own individual aesthetic sense and to recover their humanity beyond the flimsy parameters of a decadent and commodity-driven society.



Dancing with the ghost of my child, Singapore, 2011.

Noor Effendy Ibrahim (Singapore)

A recipient of the Japan Chamber of Commerce and Industry (JCCI) Singapore Foundation Culture Award 2007, Noor Effendy Ibrahim has served as a member of the Singapore National Arts Council Board from 2004 to 2006 (7th term) as well as on several other consultative panels and committees on arts and culture in Singapore. Currently the Artistic Director of The Substation since 2010, Singapore's first independent contemporary art space, Effendy has also served as the Artistic Director of Teater Ekamatra, a Singapore-based contemporary Malay Theatre company, from 2001-2006. An interdisciplinary artist, Effendy has created solo and ensemble art projects and performances, and has worked with arts groups such as Teater Kami, Teater Ekamatra, Cake Theatrical Productions, spell#7, and Maya Dance Theatre. Having completed his 'O' Levels at Raffles Institution (1989; Singapore) and 'A' Levels at Victoria Junior College (1991; Singapore), Effendy went on to obtain a Bachelor of Fine Arts from The School of the Art Institute of Chicago (2000; IL, US), and a Master of Arts in Contemporary Practice from Nanyang Academy of Fine Arts-University of Huddersfield (2007; Singapore).



Hello, How r u? Phnom Penh, Cambodia, 2012. Photo by Daniela Beltrani

Ezzam Rahman (Singapore)

In a nutshell, Ezzam Rahman sees himself as a serious clown, a free spirited informer, a filial infant and a multitasking creator. Ezzam Rahman is 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, Spain, Slovenia, Sweden, Cyprus, Greece and Denmark. He curated the Roving Artists at The Substation for the annual Night Festival in 2010, 2011 and 2012 and was the co-director for Fetter Field Performance Art Event from 2006, 2007, 2009 and 2012 in Singapore.

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.

Ezzam had curated an exhibition for Stockholm Pride 2012 in Sweden at the Kulturhuset where he presented ten artworks from Singapore. One of his experimental shorts is part of a traveling showcase called Human Frames, by French video art distributor, Lowave.



Hair as 3000 worries, in collaboration with Lee May Ee, Singapore, 2013. Photo by Winnie Hoe

Sophia Natasha Wei Junhao (Singapore)

Natasha Wei is drawn to performance art for its inexplicable beauty and its ability to delve into questions of the human condition and to reach audiences at a more intimate level. Her performances often address the human condition of beliefs and customs. She has travelled abroad to perform and to attend performance art festivals.

She contributes actively to the local art scene and believes in creating art that penetrates the heart of the community. She often engages the public in her art making and merges the visual language of her own practice in her art teaching.



S.P.A.M. (Singapore)

S.P.A.M. (Self Performance Art Meetings) was borne on Sunday 19 June 2011 out of a gap in performance art in Singapore.

"In Singapore there is no platform for emerging artists interested in exploring and growing within the performance art language on a regular basis. S.P.A.M. wants to offer such opportunity, and more, to those individuals who are serious and determined. S.P.A.M. is not a collective, rather a 'collection' of artists whose aim is to practice together, yet individually, and offer each other honest and meaningful feedback. S.P.A.M. members are the first audience of each member's performances. As such, their position is privileged and their opinion counts for the artistic growth of each one." Current members of S.P.A.M. are Daniela Beltrani, Farah Ong, Kelvin Atmadibrata, Natasha Wei and Vincent Chow.