

# THE FLYING CIRCUS PROJECT:04



Conceived & Directed by Ong Keng Sen



3-18 December 2004

**THEATREWORKS**

*W*elcome to the 10th Anniversary of the Flying Circus Project (FCP): "seeing with foreign eyes". For the first time, the FCP will see Asian artists interacting with artists from Europe and the Arab world. Come to the thinking person's arts festival. This year, the FCP opens its doors to audiences, art students and artists by increasing the public events of this well-known artist workshop. In the continuing tradition of the FCP, all events are free.

The focus for the fifth FCP includes the literary arts, philosophy and visual art. Over 50 participants, mostly artists, thinkers and cultural workers, will gather in Singapore for two weeks to meet and dialogue. This sharing of practice will involve performances, talks, conversations, discussions, exhibitions and screenings.

### *Imagining Indonesia from Java*

The opening conversation between rising star of Islamic philosophy Ulil Abshar-Abdalla and literary doyen, public intellectual Goenawan Mohamed is not to be missed. Ulil is especially well known for his provocative interventions into public media, be it radio talk shows and full-page discussions syndicated to 40 major newspapers of Indonesia. Ulil, respected for a profound knowledge of Islamic teachings and his search for a new language to talk to clerics about liberal Islam, will also host two platforms highlighting the discourse of Islam. Goenawan Mohamed, founder of *Tempo* and *Utara Kayu*, is one of the most instrumental figures of the Indonesian creative scene. An epic figure who has fought ferocious battles for media freedom and who remains deeply convicted to the power of words. In a searing conversation touching on pluralism of Islam, public morality and nationalism, they pave the way to openly discuss creativity in relation to religion, society, culture and every day life in our region. The "Imagining Indonesia from Java" series is focused on examining one specific site from different directions.

It acts as a trigger to consider locality and its complex network of issues. Ayu Utami, Indonesian literary sensation, famous for her books detailing the personal desires of four women, talks of her work. Her books which have been likened to the *Sex In The City* TV series have sold like hotcakes. With record print runs, she hosts a radio show, demonstrating the media's role in the battle for a new Indonesia. Nuhila Amal, another lauded novelist, talks about her new book "Cala Ibi" praised for its delicious revelry of language. In an unsurpassed chapter entitled 'The Land's Spell', she parallels Indonesia's landscape, the ethnic conflicts in Maluku, with the restless search to understand 'self' in the central protagonist: 'Because tonight its blackness gapes. Unlike the nights before. My entire room, ceiling wall door window, dissolve into a patch of black, like the blackness of eyes shut. It is a darkness so bright, gripping and threatening, as if wanting to swallow me into its depths...' Come enjoy the dramatised readings of both novelists by Singapore theatre pioneers Lim Kay Tong, Nora Samois, Lok Meng Chue and the bright lights of Singapore stage, Janice Koh, Noorlinah Mohd and Serene Chen.

## Identity and Pop-culture sensibility

Prominent director Jan Ritsema "It is not how one says something, or how one does something, which is important, but rather the finding of an attitude, a reason for wanting to play this piece. Theatre happens in that unique moment where thinking and acting coincide"; the brat pack of European dance and theatre Jerome Bel, Benoit Lachambre, Fanny and Alexander; live arts pioneers Lois Keidan and the intriguing la Ribot; up and coming Barbara Kraus (since 1997 this artist has worked solely on improvisation. There have been numerous performances in the frame of "Yelling at Your Boots", a cycle of improvisation), Frederic Seguet and Otobong Nkanga descend on Singapore. Fresh from legendary Berlin Volksbühne, Brussel PARS, Paris Pompidou Centre, Paris Opera Ballet, London Tate Modern, Amsterdam Rijks Academy, Vienna Tanzquartier. Emerging dancer Alexandra Bachzetsis, as part of her post graduate studies will collaborate with Singapore performers to make "Secret Instructions". This workshop presentation explores the concept of instruction; how it is understood, transformed; how language is coded; and how cultural background affects the interpretation by the individual.

The brilliant Paris-based, French choreographer Jerome Bel premieres in Asia his newest work "The Show Must Go On 2". His "Shirtology" leaves the role of storyteller to T-shirts. It is proof that 'less' can mean 'more'. It is a game with shirts and sentences, spiced with a mouthful of French humour. Bel skillfully mixes his inspirations from semiotics with minimal movements, the result being a strange course in the language of symbols and signs that may be named 'metamorphic dance'. Using language and images, Bel speaks about identity and its place in culture. How it exists and then disappears, to exist and disappear again. Bel's themes are as eternal as the changing seasons or surging seas. He has earned a reputation as a provocateur. Routinely challenging traditional notions of dance and theatre, his works, philosophical explorations of life through movement, have been controversial and confounding. Audiences throughout Europe have had violent reactions to his work: people have rushed the stage, angrily walked out of the theatre, or thrown crumpled programs at his dancers. But Bel's work can also be full of charm and wit, he's able to push audiences to ponder some heady ideas while making them accessible and entertaining through a sharply ironic pop-culture sensibility.

## OPEN LAB 101204-181204

Participants of the Flying Circus, both established and promising artists, present samples of their work in a no-fuss manner at one physical site (Nanyang Academy of Fine Arts Gallery 2 & 3). This process showing has lines of work such as urban poetics, alienation, politics of the popular, historicisation, local transcending the global, mapping new perceptions, mythologising, travel diaries, future homelands. FCP artists include Ho Tzu Nyen, Gustaff Harriman, Santiphap Inthong-nam, Hafiz (Forum Lenteng), KJTV (Kill Your Television), Ninditya Adipurnomo, Charles Lim of Tsunami.net, Kata Sangkhrae, Low Kee Hong, Mella Jarsma, Tan Kai Syng, Ariani Darmawan, Nadiyah Bamadhaj and Tintin Wulia.

### Superintense 111204-121204

Starting from late morning 11 dec to early morning 12 dec, on a rigorous schedule in two different venues, the fcp presents an amazing spectrum of attitudes, perspectives and approaches. Po Po from Myanmar (Burma) talks about contemporary art in the last fifteen years of his country. Living in Yangon (Rangoon), he continues to find dignity and courage through simply surviving and continuing to work. Born in Nigeria, Otobong Nkanga studied in Paris and Amsterdam. She will perform with giant needles, "I am interesting in showing its duality, its aspects of destruction and construction. Humanity is based on this, we are constantly destroying and building at the same time, (birth and death, destruction through war and construction after war) the traces are left behind and the waters wash them away. What remain are fragmented ruins and a failing memory of what it really was." Architect, urban planner and activist, Marco Kusumawijaya presents "Imagining Jakarta" a stimulating remapping of reality through desire and fantasy. Founders of Fanny & Alexander, Luigi de Angelis (director) and Chiara Lagani (writer) present their theatre which is based on absolute fiction, on a language inclined to lyrical forcings and never abandoned to everyday words, transfiguring literature in a theatrical ultra-world. Fanny & Alexander give theatre a hallucinogenic, literary and monumental edge, like an extreme game; adding a sort of tenderness from the funeral imaginary and a constant courtship of childhood as a myth. Navin Rawanchaikul emerged as a co-organiser of "Chiang Mai Social Installation" held in temples and cemeteries. He began using a taxicab as a space to exhibit artworks, the idea being 'to overcome the gap between contemporary art and our daily life'. For Rawanchaikul, the challenge was therefore to 'put art directly into the community'. From their fascinating collaborations at the Tate Modern in London, Lois Keidan and La Ribot present separate work in Singapore. Lois concentrates on a new education resource about performance called "The Performance Pack" and La Ribot on her new performance research. La Ribot has created award winning funny pieces that exist at the intersection of contemporary dance, live art, performance and video. Experienced live, her work creates a paradox of exact uncertainty. This paradox enralls and draws the viewer into the intensive experience that is La Ribot! Close to midnight the programme continues with stunningly original movements theatricalized by French-Canadian dancer and choreographer Benoit LaChambre. He has managed to create a highly personal and emotional body language. Lexy Jr is an Indonesian documentary-'no frills'-maker who has directed "Mass Grave: Indonesia" which is the first documentary to cover the 1965-66 Red massacre, "Indonesian Student Revolt. Don't Follow Leaders" in 2003 and recently a moving documentary about the war widows of Aceh.

## *My Neck is Thinner than a Hair*

The Arab World has dominated our news headlines for the last five years but in Singapore, we have hardly encountered artists from this region. With two major productions from Beirut and the unprecedented invitation to three individuals from East Jerusalem, Palestine; the JCP hopes to redress this unbalance. Jack Persekian, curator of the Sharjah (the Emirates) Biennale, director of Al Ma'mal Foundation, gives an overview of contemporary expression in the Arab World with his "Diary of Disorientation". Raeda Saadeh, a visual artist who performs her specific position as a Palestinian woman and Jumana Abboud, a painter and video artist, will talk about their work. Jumana's work has ached with the exiled Palestinian's desire to return to the homeland. Stills from her video "Arabic Pins and Swiss Caps" about pleasure and pain were splashed all around Berlin as a poster last year. The final two productions have taken contemporary art centres by storm throughout Europe, the US and back home in Beirut; making art stars of the creators. "Biohraphia" performed by Lina Saneh is about the positioning of theatre, sexuality, and censorship. It questions and confronts the role of certain social and political taboos rooted in Lebanese society, without any pretence to answer questions put forth. "Biohraphia" manipulates eternal and sacred truths, and stands at the edge of the abyss of doubt, ambiguity, uncertainty. It procreates images of the artist that accumulate infinitely into layers, superimposing themselves upon themselves, obscuring the thin line between reality and fiction. As indicated by its title, "Biohraphia" is a pun on biography and the Arabic term 'kharaphia' signifying delirium, legends, senility, and shit.

Her co-creator Rabi' Mroue will make a special talk about his latest work "Looking for a Missing Employee". He is interested in using documents of actuality to understand how rumours, public accusations, national political conflicts and scandals, as shaped by print media, act on the public sphere. In this work, actuality acquires a timeless value; it is stripped of its informative value to emphasise its cultural and political significance. The Atlas Group, led by Walid Ra'ad shot to fame at Documenta 11 curated by Okwui Enwezor. Since then it has not looked back. Their most recent work makes its Asian premiere in Singapore. Created in collaboration with architect Tony Chahar and editor Bilal Khbeiz it is the culmination of the 10th anniversary JCP: "My Neck Is Thinner Than a Hair: A history of car bombs in the Lebanese Wars (1975-1991)". Between 1975 and 1991, 245 car bombs exploded in Lebanon killing thousands, injuring tens of thousands and causing unspeakable damage in the neighbourhoods of Lebanon's major cities. With this project, The Atlas Group produces a history of the events, experience, stories and knowledge that surround the car bombs. Through research and study, The Atlas Group will present what was being said, believed, known and made public about each of the 245 car bombs.

Ong Keng Sen



Belgium based ALEXANDRA BACHZETSIS is a young emerging dancer/choreographer and her main interests lie with issues concerning the representations of femininity and the mass-cultural infatuation with the female body on the one hand, and issues of a rather more 'scientific' (i.e. self-reflective) nature on the other, concerning the many methodologies of choreographing and performative behavior.

She is currently completing her individual trajectory at DasArts, the Advanced Research in Theatre and dance Studies centre in Amsterdam. In Singapore, she will further an investigation process that was first initiated at DasArts - the Secret Instructions project that will be co-produced by Beursschouwburg (Brussels) and Theaterhaus Gessnerallee (Zürich) among others.

PERFECT was developed 2001 as order work for the Theatre Monty in Antwerp. It is about images working on your mind. The show is a typology of pop songs in relation to movement and dance.

On the basis of popular-cultural movement material -popstars, models, cinema heroes and computer games. The public views an amusing opening into the workshop of the Glamoira, which on the screen appears easy. Movement drowns on stage formally in the sweat of hard work for the perfect body position; suggestive gestures coagulate by their constant repetition for sober sporty manipulation.

COLD is a 30 min solo performance that integrates the use of music video clips and hip-hop genre of music. Bachzetsis says it is like having hip-hop produced in a cardboard box.

SECRET INSTRUCTIONS, a collaboration between Alexandra Bachzetsis & Singapore performers

SECRET INSTRUCTIONS: This performance explores the concept of instruction and how it is interpreted and understood and how much cultural background affects the interpretation of the individual. Here, Bachzetsis is concerned about the codification of language and its transformational aspects in societies that are faced with a multiplicity of cultures and languages. Artists from Singapore will be given a set of secret instructions for about a week to work on in accordance to their individual interpretation. Their works will be intertwined somehow to create a single performance.



# Ariani Darmawan

Born in 1977, Ariani is a young video artist who graduated from The School of Art Institute Chicago, U.S.A. An Indonesian Chinese based in Bandung, Indonesia, Ariani's work include "It's almost there" and "The City of Desire". Her works comment on contemporary issues such as power and identity, memory, language, and the construction of meanings by mixing the use of moving images and sounds with text and writings. She has participated in numerous film festivals in both Europe and North America.



Ayu Utami was born in Bogor near the Indonesian capital of Jakarta in 1968.

She hosts a popular radio talkshow and is one of the most prominent representatives of a new generation of Indonesian writers, who, even before the end of the Suharto regime, were already openly addressing the social and cultural conflicts of the island state, and today accompany the transition to democracy with a critical voice.

As co-founder of a union of freelance journalists declared illegal by the government, she was banned from practising her occupation in 1994, and some of her colleagues were arrested. She continued her journalistic work underground, which included the anonymous publication of a black book on corruption in the Suharto regime. With her debut novel «Saman» (1998) Ayu Utami achieved more than just her breakthrough as a writer in her native country. The book was reprinted many times and was celebrated as a literary sensation. «Saman» was published only a few weeks before General Suharto was removed from power, and its publication was a sign of the approaching political change.

Utami treats social taboos in an open way, thereby breaking with Indonesian literature to date. She writes freely about love and sexuality and thematises the difficult relationship between Muslims and Christians as well as the hatred towards the Chinese minority. «Saman» is the first in a cycle of novels, the second part of which was published in 2001 under the title «Larung». Both of her novels have been published in Dutch. In 1998 «Saman» was awarded the prize for best Indonesian novel; in 2000 Ayu Utami received the renowned Prins Claus Prijs from the Dutch government. Today Ayu Utami lives in Jakarta, and since 1998 has been co-publisher of the culture magazine «Kalam». Ayu Utami belongs to the Community of Utan Kayu, group of artists and intellectuals animating a gallery and a theatre in Indonesia.

# ayu utami



Barbara Kraus was born on April 9, 1966, in Vienna; and was trained at the School for New Dance Development Amsterdam, NL between 1990 to 1994. She too, received training with Vera Mantero, Meg Stuart, Jennifer Lacey, Diane Torr, DV8.

She is interested in non-linear life plans and concepts of porous, hybrid and flexible identity. Until 1990, Barbara worked as a gardener, cook, masseur, cleaner and lover. And since 1994, she found a new attitude towards art, text, hyper-verbalising, multiplicated and humorous performance structures.

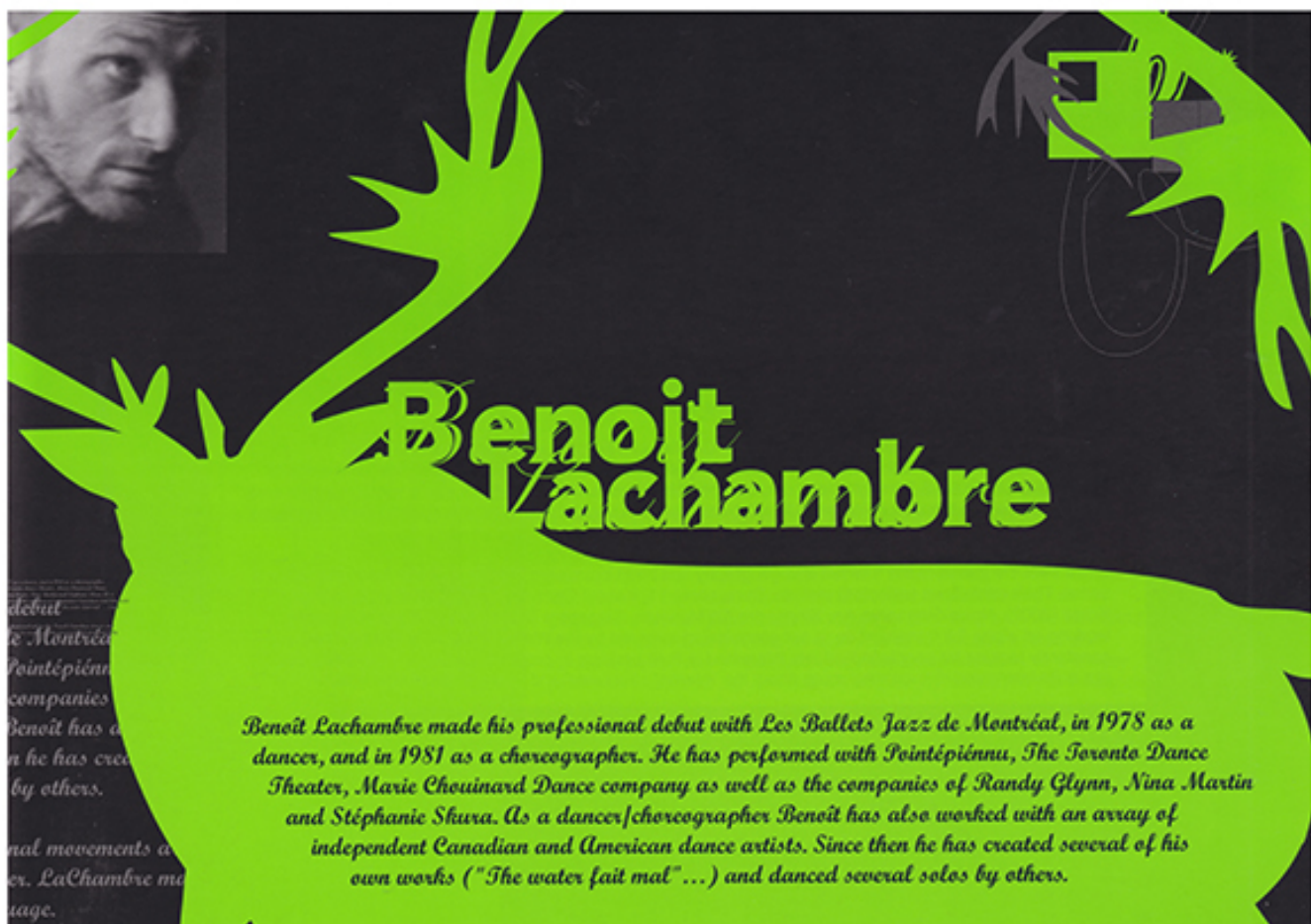
Special friends at this moment: Dalai Lama and Annie Sprinkle.

Being particularly fond of improvisation, irritation and intensive, energetic exchanges with her 'audience', Barbara has between 1995 and 2004, created numerous works, including 'the writing on my father's hands', 'access denied', 'Yelling at your Boots', 'Well/Come to the Club of Pleasure' and '3 Tage und 3 Nächte'. Her works have been presented in numerous European cities; namely, at Impuls Tanz/Vienna, Panacea Festival/Stockholm, Baltoscandal/Estonia, Kaahtheater/Belgium, Wientage/Bukarest, Stroemereien/Zurick, Berlin, Lissabon, Beograd, Budapest, Ljubljana, Bern, Bremen, Genf, Lausanne, Basel.



Barbara was Artist in Residence at the Tanzquartier Wien in 2003.

# Barbara Kraus



# Benoît Lachambre

*Benoît Lachambre made his professional debut with Les Ballets Jazz de Montréal, in 1978 as a dancer, and in 1981 as a choreographer. He has performed with Pointépiénu, The Toronto Dance Theater, Marie Chouinard Dance company as well as the companies of Randy Glynn, Nina Martin and Stéphanie Shura. As a dancer/choreographer Benoît has also worked with an array of independent Canadian and American dance artists. Since then he has created several of his own works ("The water fait mal"...) and danced several solos by others.*

# charles Lim

## // tsunamii.net



Charles Lim Yi Yong, born in 1975 (Singapore), is a young contemporary web-based artist who lives and works in Singapore. Charles is one of the founders of tsunamii.net

Formed in Singapore in 2001 by Tien Wei Woon, Charles Lim Yi Yong and scientist, Melvin Phua, tsunamii.net came from lots of discussion about Singapore and how it was gearing towards technology to define and rebuild itself. Through these discussions, they soon realized that there was a vacuum in this area of discourse within the arts community. As such, tsunamii.net become a platform to address and investigate this technological phenomenon.

Since then the theme of the Internet and geography has been prominent in their series of work, the alpha 3 series. Their exhibitions (selected) include: Documenta 11, Kassel Germany (2002), Media City, Seoul, Korea (2002), Nokia Singapore Art, Singapore Art Museum, Singapore (2001). tsunamii.net is currently working on alpha 3.8 translocation, a net commission awarded by the Walker Art Centre (2003). They are constantly looking for people/individuals interested in their projects or proposing a project. Currently, they are quite interested in 'exploring' more about the 'internet structures' and 'technological-after-effects'.

.net



# Fanny and Alexander

Lungi de Angelis, born on 1974 September 29th, founded Fanny & Alexander in 1992 together with Chiara Lagani. As an actor and director, he works on the conception and creation of all the company's works. In 1998 he decided to leave the stage in order to devote himself to the direction of the shows. Over the years, he has conceived a complex vision of the relationships between music and sounds; light and visual architecture; interweaving the perceptive levels; pursuing the vision of listening and the listening of vision. This is the creation of works of art where sound and visual aspects harmonize and originate the possibility of a deeper perceptive experience. He has consequently deepened his research on video as well.

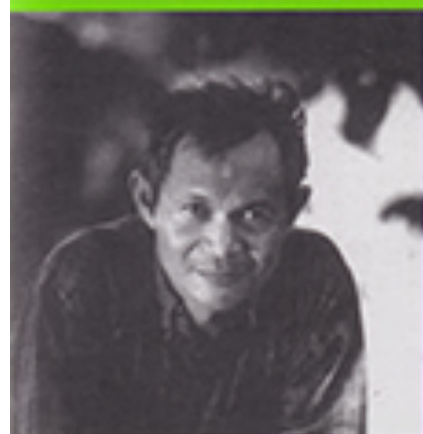


Chiara Lagani, born on 1974, December 3rd, actress and dramaturg. She is the author of all the original texts of the company's works. She created several works re-elaborating and rewriting poetic, theatrical and literary texts; deepening over the years a process of inter-textual work, deflagrating the written page and recomposing the texts into a new and coherent narrative unity.

# Frederic segnette

Frédéric Segnette studied Dance at "Centre National de Danse Contemporaine" in Angers from 1985-1986. Since, he has performed for different European choreographers including Jacky Taffanel, Jacques Patarozzi, Stephanie Aubin and Angels Margarit. Since 1994, he has taken part in all of Jerome Bel's productions ("The Show Must Go On", "Jerome Bel", "Shirtology") at the same time he has also joined Xavier Le Roy in several shows ("Xavier Le Roy", "Project", "Das Theatre Der Wiederholungen"). Recently he wrote a solo for Fabrice Lambert in Avignon.





goenawan  
Mohamad



Goenawan Mohamad is founder and Editor of Tempo Magazine, Indonesia's most widely circulated weekly. His magazine was officially banned in 1994, but reopened in October, following the ousting of Indonesian President Suharto.

Goenawan Mohamad writes critical remarks on the press, on the massive corruption and lack of human rights and of democratic tradition in Indonesia. His tireless fight for freedom of expression has led to the foundation of several new media organisations and made the Indonesian Press one of the most free in South Asia.

Writer, editor, activist, and poet, for more than 30 years Goenawan has set standards for journalists around the world.



Gustaff H. Iskandar  
(b. 1974) graduated in 1999  
from Fine Arts Department,  
Bandung Institute of  
Technology. Starting from 1999,  
Gustaff entered the art  
management scene, wrote,  
participated in discussions,  
symposiums, visual art exhibitions,  
organized publishing of Trolley  
Magazine for some years. In the end of  
2001, along with R.E. Hartanto, Reina  
Wulansari and T. Reza Ismail founded  
Bandung Center for New Media Arts.  
Gustaff lives and works in Bandung.  
Gustaff is also a member of Biosampler,  
a collective multimedia performance  
group who was recently invited to be  
a part of "Insomnia48"  
at The Arts House.



**Gustaff  
Harriman**



# Hafiz



One of the founding members of Ruangrupa, an arts collective and centre that is an artists' initiative that focuses on the integration of fine arts, the urban community and contemporary culture. Unlike other art organizations, Ruangrupa builds and provides space in areas where video artists are usually not allowed to show their work.

Hafiz is a programmer and curator at Ruangrupa. He was one of the curators for the first Jakarta Video Art Festival in 2003 where there were about 60 video art pieces from 15 countries played continuously in a looping cycle. His newest work is the stunning Massroom Project, a video series on the urban poetics of Jakarta. This is initiated by Hafiz and made in collaboration with young film makers, Forum Lenteng.

Ho Tzu Nyen graduated from Victorian College of the Arts, Melbourne University in 2001, where he obtained a Bachelor of Creative Arts.

His first exhibited artwork was a 'fake' pack of cigarettes made from the paraphernalia (notices, posters, etc.) generated to publicise French philosopher Jacques Derrida's tour of Australia. Since then, Ho Tzu Nyen's art practice has been marked by a diversity in his choice of media. Upon returning to Singapore, Tzu Nyen has been painting regularly, and his works have won him awards, including the Nokia Arts Awards 2001, and the prize for the Abstract Category of the UOB Painting of the Year 2001.

Tzu Nyen also has an interest in uncovering the possibilities of imaging devices. In "The Cave" (Nokia Singapore Art 2001), he constructed a room-sized space saturated with surveillance cameras and monitors, while his more recent "A Possible Line of Flight" (Cinepolitans, 2003) consisted of images captured from cameras flung off from a 25-storey-high building.

Another medium that has fascinated Tzu Nyen is photography. In *Anyone* (2002), he requested that his subjects "become someone else" by play-acting, or adopting a narrative pose "far from the truth". In an upcoming work, the Self-Portrait Project (Sculpture Square Annual Show 2003), Tzu Nyen will approach 36 passers-by a day, seven days a week, in several different locations to do portraits of himself.

But Tzu Nyen's oldest and greatest passion is film.

As an Associate Artist with The Substation he worked on *Utama* Every Name in History is I, a film based on the mythical founder of Singapore. *Utama* is conceived as an endless series of moving painterly tableaux, involving a breathless parade of costume and prop changes, interwoven into a narrative. The exhibition will consist of *Utama*, together with a series of paintings drawn from the film. *Utama* has since been shown at the Sao Paulo Biennale.

# Ho Tzu Nyen

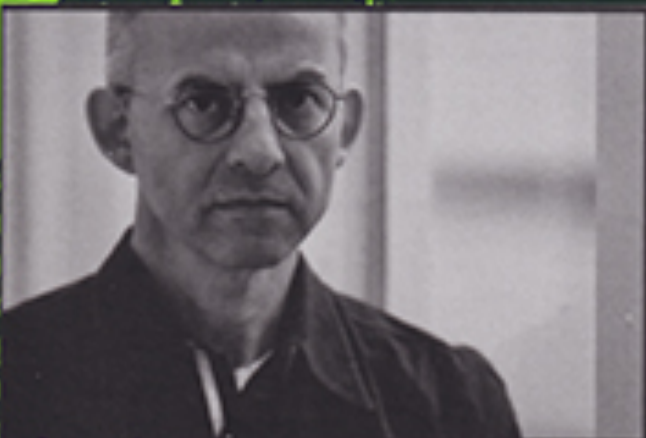


# Jack Persekian

Curator, Gallery director (Palestine)



Jack Persekian is a curator based in East Jerusalem who has tasked himself to push Palestinian art on more international plains, to mediate and to show that there is a thoroughly exciting Palestinian art scene in spite of the difficult political situation. He is the leader of the »Al-Ma'mal Foundation for Contemporary Art and the Anadiel Gallery in Jerusalem. He curated "Disorientation" for The House of World Cultures, Berlin and is now the curator of the Sharjah (the Emirates) Biennale.

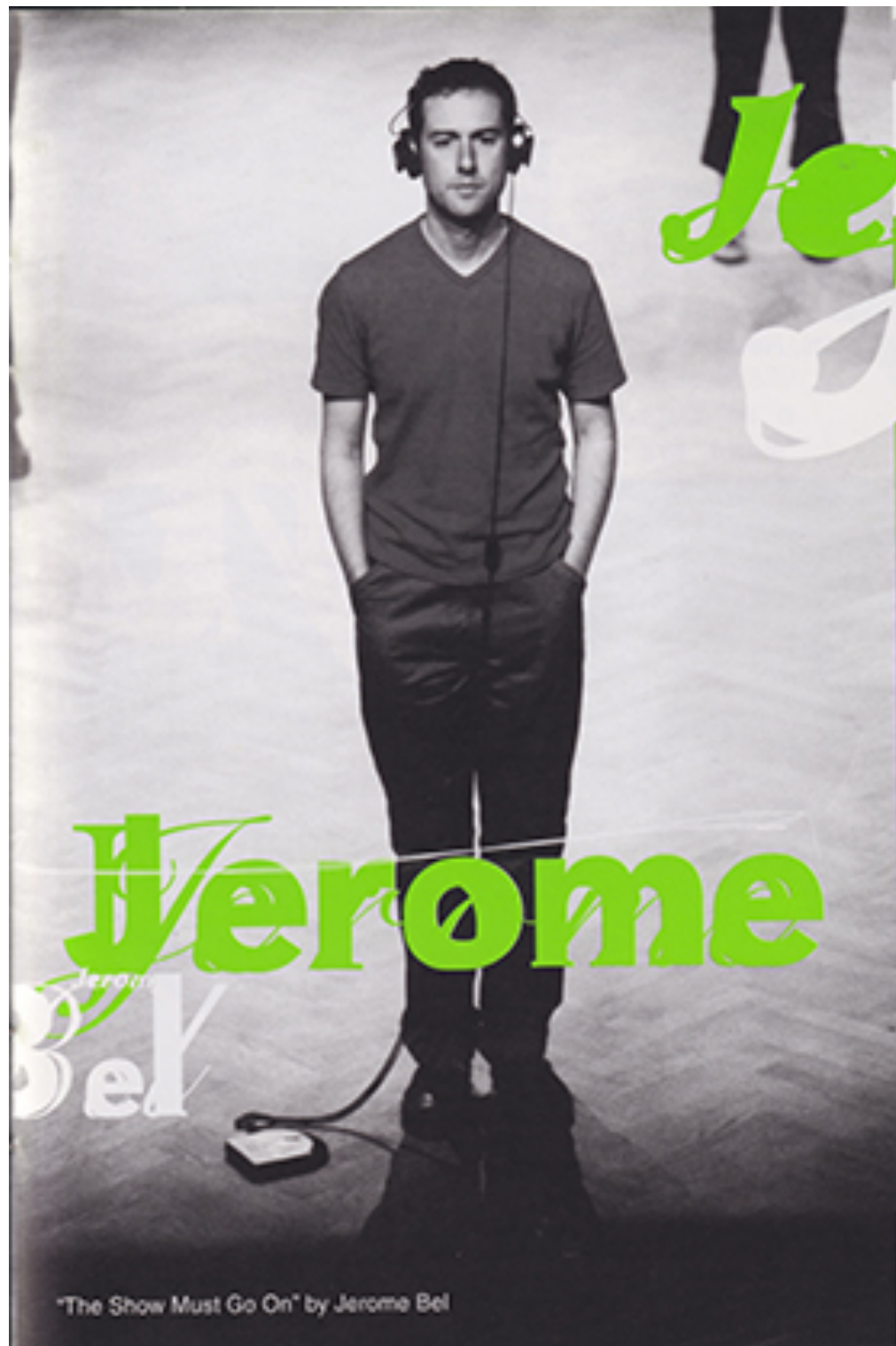


# Jan Ritsema

directed plays by Shakespeare, Bernard-Marie Koltès, and Heiner Müller. He has dramatised stories by James Joyce, Henry James, Virginia Woolf and Rainer Maria Rilke, and he has developed plays in collaboration with his actors. He also works with musicians, dancers and plastic artists. In recent years, he has also unexpectedly turned to dance himself, created his own dance solo and performed in Meg Stuart's choreography "Crash Landings".

The International Theatre Bookshop, which was founded by him, has published more than 400 books on theatre and art. He teaches at a number of academies in the Netherlands and at PARTS, the international school in Brussels, run by Anne-Teresa de Keersmaekers.

Jan thrives on complicated philosophical texts. His work on a project always begins with a careful analysis of the text and not so much with psychological attempts at improvisation. In rehearsal, he aims at slowly finding a plethora of associations and possible meanings behind the words.



Jerome

Jerome

Jerome Bel was born in 1964. He studied at the Centre National de Danse Contemporaine at Angers, France, and went on to perform with Angelin Preljocaj, Joelle Bouvier and Régis Obadia, Daniel Larrier and Catherina Sagna. Bel assisted Philippe Découflé with the direction of the opening ceremony for the XVIth Winter Olympics at Albertville.

"Jerome Bel's surreal show, The Last Performance, was an appropriate antidote to a perplexing gala. He makes you question what on earth you are watching. The performance should go on for ever instead of just an hour

The Observer

"The Show Must Go On" by Jerome Bel

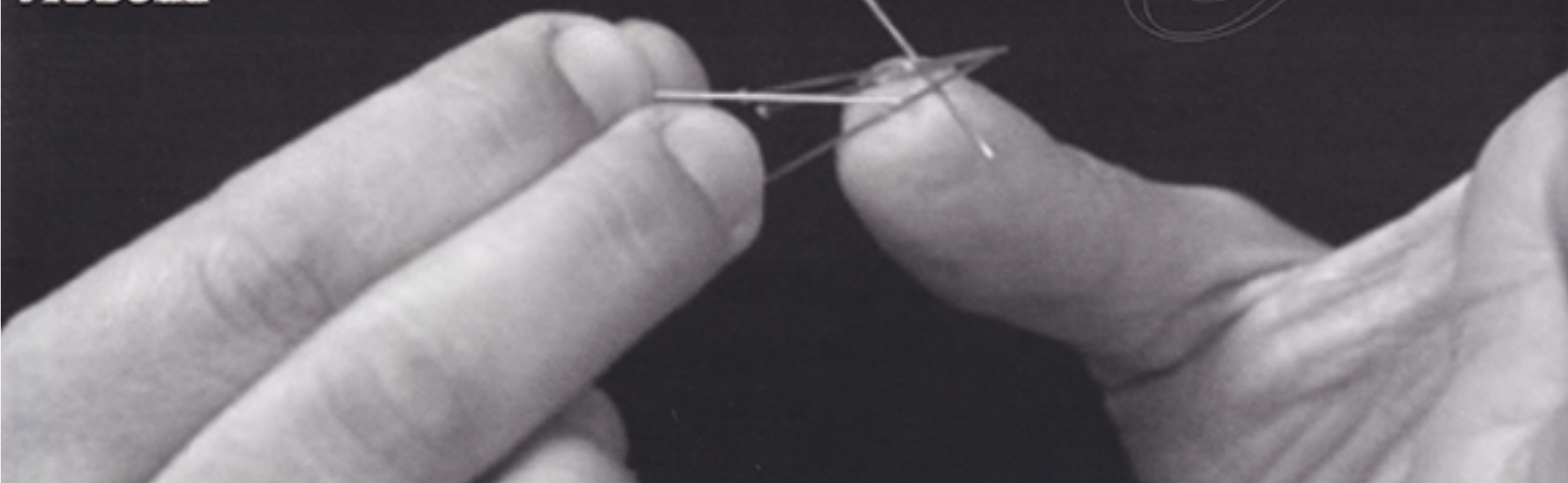
Jumana Emil Abboud was born in Shefa-Amer, Palestine, in 1971. She moved to Canada in 1979 and studied art at the Ontario College of Art, Toronto. She came back to Palestine where she studied at the Bezalel Academy of Art and Design, Jerusalem obtaining her BFA.

Jumana Abboud has given several workshops and seminars, part of them focusing on the Palestinian-Israeli dialogue. Some of her exhibitions include, 2002 Something to Confuse a Thief in the Dark, Forum Schlossplatz, Aarau, Switzerland; 2000 The Last Drawing of the Century, Zerynthia Center for Contemporary Art, Rome; Zim Zum, Heidelberger Kunstverein, Heidelberg Germany; La Havana International Biennial, Havana, Cuba; 1999 Mediterranean Biennial for Young Artists, Rome; Murals in the City Jericho, Winter Festival, Jericho; 1996 Accumulated Color Layers, Artist's House, Haifa.



Jumana  
**Emil**  
Abboud

*Jumana*



# Kata Sangkhae

Born in 1976, Bangkok, Thailand, Kata Sangkhae is a contemporary artist. He designs art works and objects that are at once utilitarian and community-based. His "Red Man Swimming" allows people who cannot swim to experience the sensation of floating on the Chao Praya River, Bangkok, in a specially designed buoyancy suit. Originally staged as a performance as part of "Cities on the Move" (Bangkok, 1999), "Red Man Swimming" is part-performance and part-documentary and refers both to the particular importance placed on water by Bangkok residents (a city that boasts its own water festival) and to the impending crisis of global water shortages.





# Choy

# KYTV Ka Fai

Ka Fai is a young video artist, theatre and film director and performer. He graduated from LASALLE-SIA College of the Arts, Media Arts in 2004. While studying at LASALLE, he has been actively involved in the theatre scene. His latest project includes TheatreWorks' "Sandakan Threnody" as associate video artist, which performed in Singapore and toured to Melbourne and Brisbane and as part of KYTV, created the "P.O.P. station" (Politics of Popular) for "Insomnia48" at The Arts House.



# Rizman Putra / KYTV

Rizman Putra is a young visual artist, performance artist and theatre performer who graduated from LASALLE-SIA College of the Arts in 2003. One of his latest projects was performing in Theatreworks' "Sandakan Threnody" which performed in Singapore and toured to Melbourne and Brisbane. Another is "Design for Death" with KYTV, which was recently in Seoul and at the Esplanade Studio Theatre. Rizman is also a singer/songwriter for a Singapore indie-rock outfit, Tiramisu.





# La Ribot

*In the last decade, La Ribot has created an exacting yet humorous vocabulary of geometric concentration through her renowned dance series "Distinguished Pieces". Initiated in 1993, the scale and ambition of these works have established La Ribot as a figure of global repute.*

*La Ribot's work constitutes a system that allows her to research, develop, and question the temporal, spatial and conceptual limits of dance as it relates to the overlapping fields of live art, performance and visual art. Since 2000, La Ribot has developed a strong interest in the everyday function of video. This has led to the construction of live dance pieces filmed and experienced from the perspective of the body in motion.*

*By presenting her work at major international art galleries, theatres, dance festivals, live art and performance festivals, La Ribot consistently employs dance as a challenge to disciplinary expectation. As a pioneering figure in the development of dance as live art, La Ribot's work allows us to understand the changing state of live culture today.*

# Lexy JR

**Lexy JR is an Indonesian prize-winning documentary filmmaker. In 2002, he won the Best Documentary Film at the Jakarta Independent Film Festival (Jiffest) for "Mass Grave". This short film records the unearthing of a mass grave containing victims of the purges of 1965-66; it was estimated that between 500,000 and 3 million alleged communists were murdered as former president Suharto swept to power. In 2003, he won the Best Documentary award for "Badě Tan Reûda" at the 2003 Jiffest. The film dealt with the war widows of Aceh. This year, his "Youth on The Edge" is nominated for best documentary again. The work is about youths in Sumbawa Island, east of Bali.**

Lina Saneh (Beirut, 1966)

studied drama at the Université Libanaise in Beirut and at the Sorbonne Nouvelle in Paris. She acted in, and directed several plays, which have been shown in Beirut, Tunis, Cairo, Amman and Paris, including *Mouchakassa*, 1993, *Les Chaises*, 1996, *Ovrira*, 1997 (production Ayloul Festival), *Extrait d'Etat Civil*, 2000, *Biokhraphia*, 2002 (production Ashkal Alwan). She lectures drama at the Université Saint-Joseph in Beirut and at the Université Saint-Esprit à Kaslik.

# Lina Saneh





# Lois Keidan

Lois Keidan is the co-founder and Director of the Live Art Development Agency, the leading development organisation for Live Art in the UK. Established in 1999, the Live Art Development Agency provides practical information and advice, offers opportunities for research, training, dialogue and debate, works in partnership with practitioners and organisations on curatorial initiatives and develops new ways of increasing popular and critical awareness of Live Art.

From 1992 to 1997 she was Director of Live Arts at the Institute of Contemporary Arts in London, presenting a year round programme dedicated to supporting and representing new artists, new ideas and new practices from the UK and around the world. Prior to that she was responsible for national policy and provision for performance art and interdisciplinary practices at the Arts Council of England.

She has contributed articles on live art to a range of journals and publications and has presented talks and presentations at festivals, colleges, venues and conferences in the UK and internationally.

Lois Keidan



## Low Kee Hong

Kee Hong, a seasoned performer, is one of Theatreworks' Associate Artistic Director and has explored and experimented with a new genre of creative works that recalibrates the bounds between art, science and live performance. This process began with a new laboratory called the DAVINCIPROJECT.

From this, emerged performances like pulse.i am alive: installation + theatre + club (April 2003) and Balance: Space.Time.Movement (August 2003), and most recently, Ma : Moment (August 04) that played to critical acclaim. For Balance, Kee Hong was awarded the Best Director and Best Set Design awards at the 4th Straits Times Life! Theatre Awards. It also picked up the award for Best Original Script.

In addition, he is involved in Theatreworks' projects including the Continuum Asia Project (CAP), the Flying Circus Project and the DVD series on Southeast Asian Performing Arts and Artists.



## Lok Meng Chue

Meng Chue has been involved (from 1985 to 1995) in nearly all of Theatreworks' productions. These include numerous performances on stage, in Singapore and overseas, and backstage as director, management and administration. As an Associate Artistic Director of Theatreworks, she has assisted Ong Keng Sen in many of his projects like the Flying Circus Project and The Continuum Asia Project and productions like Lear; Search:Hamlet ; The Spirits Play and most recently, Sandakan Threnody, where she also performed.



# Ly Daravuth

Ly Daravuth is one of the co-founders of Reyum Institute of Arts and Culture. Reyum, founded in 1998, is a non-profit, non-governmental organisation dedicated to Cambodian arts and culture. Reyum hopes to provide a forum for research, preservation, and promotion of traditional and contemporary Cambodian arts and culture. Through his work in Reyum, Daravuth aims to stimulate an exchange of ideas, while fostering creative expressions.



# Marco Kusumawijaya



Marco Kusumawijaya is an architect and urban planner by training. As a journalist, Marco covers urban issues in Indonesia for Aikon Foundation and other publications. He initiated his country's Green Map network in 2002, shortly after publishing the first Jakarta Green Map. Today, he has published 3 Jakarta Green Maps & assisted another 8 published nationally. He is also developing the Asia Mapmakers Network.

# Mella Jaarsma

Mella Jaarsma was born in 1960, Emmeloord, The Netherlands. After studies at the Fine Art Academy of Minerva, Groningen, The Netherlands, Jaarsma continued her art studies in Indonesia at the Art Institute of Jakarta in 1984 and the Art Institute of Indonesia in 1985-86. She has been living and working in Yogyakarta, Indonesia since this time. Jaarsma works as both an artist and curator and has actively participated in exhibitions and performances since the mid 1980s.

Over the past three years Jaarsma has had solo exhibitions in Japan, Thailand and Indonesia. She is the founder and co-director, with Nindityo Adipurnomo, of the Cemeti Art House in Yogyakarta, Indonesia, an energetic centre for the development and exhibition of contemporary art. Jaarsma is also a board member of the Cemeti Art Foundation and as one of the representatives for Indonesia, she advises on the general policy of the program in the Erasmus Huis, the Dutch Cultural Centre in Jakarta.



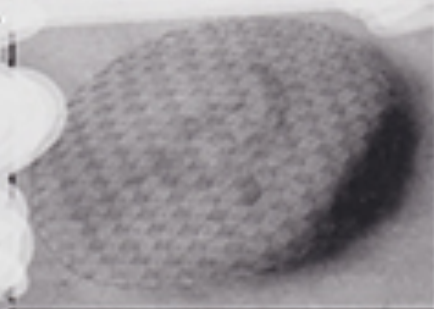


# Nadiah Bamadhaj

*Thirty-three-year-old Bamadhaj is a rising star in a group of young Malaysian artists who are thriving despite their critiques of established power.*

*One of her most successful and significant solo exhibitions would have to be "1965-Rebuilding Its Monuments" which showcased a meditative installation that combines charcoal drawings and plaster forms. The title refers to the year former president Suharto seized control of Indonesia. Her work challenges the textbook perspectives of a larger Malay world, including Malaysia and Singapore. The creations present a view of history based on how current changes have affected her.*

*For Bamadhaj, politics and personal life intersected in a particularly painful way. In 1991, her brother Kamal, a student activist who went to support East Timorese seeking independence, was killed by Indonesian troops in a massacre of some 270 in Dili. He was not yet 21-years-old. Bamadhaj poured her grief into a 1997 book, *Ashi Write*, that places his murder in the context of the east Timor movement.*

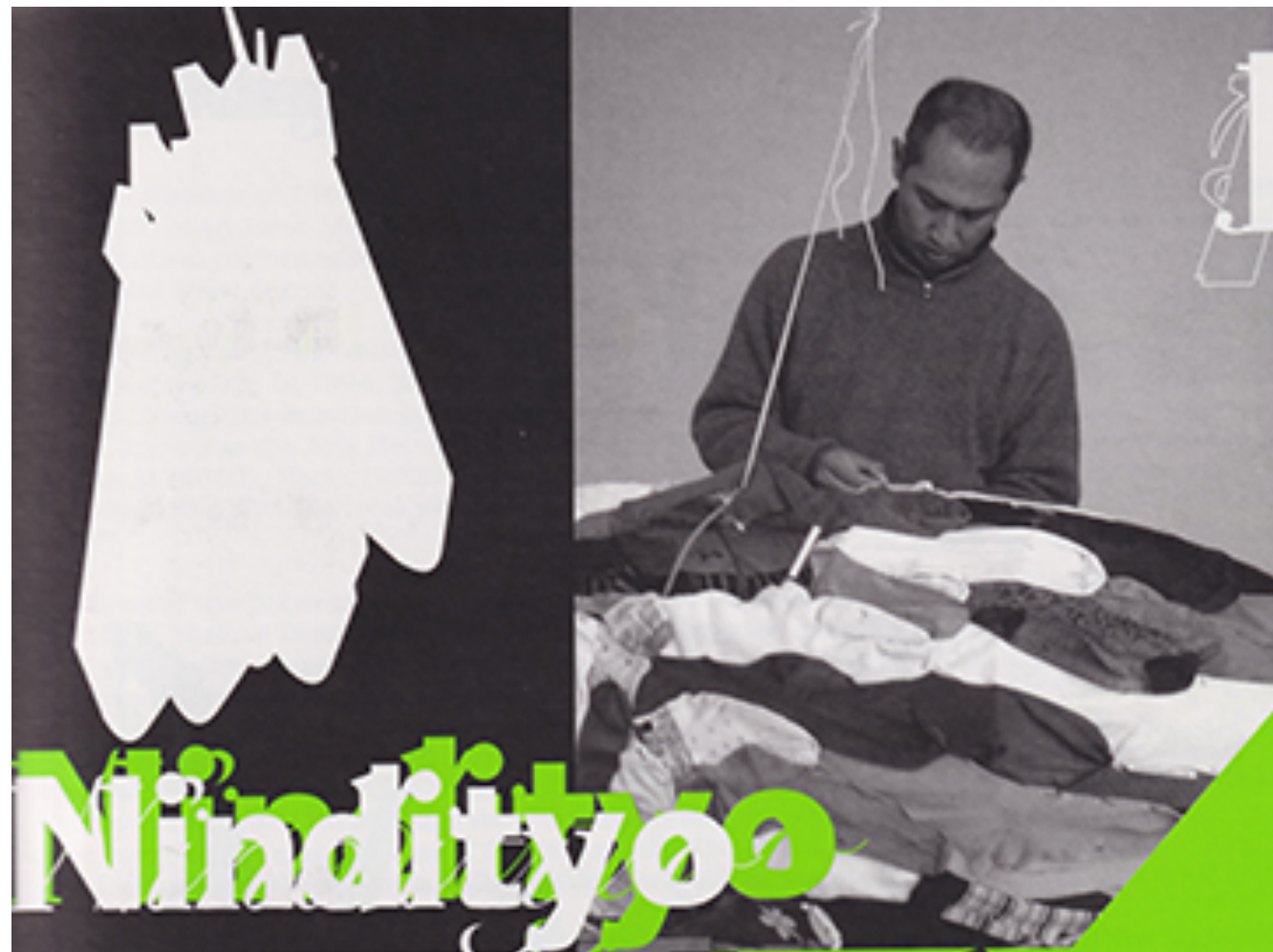




Born in Chiang Mai, Thailand, Navin Rawanchaikul has been living in Fukuoka, Kyushu for several years. He has developed a practice which is characteristic of a local tendency towards collaboration in the production of artwork. The involvement of other individuals, or communities in his projects, which in turn encourages audience participation, reflects an unusual generosity and assumes a social role for art. For Shakespeare's Taxi, a work commissioned by the Ikon Gallery, Birmingham, a black taxi-cab was transformed into a comic strip. Professional Thai sign painters copied one of Rawanchaikul's designs onto the vehicle, which was parked close to the Hayward Gallery for the duration of exhibition.

"Fly with Me to Another World" presents a unique public art installation bridging generations of artists while engaging the community in art. The exhibition launches a one-year community art project followed by a series of outreach activities challenging the institutional norms of contemporary art while addressing issues of identity, social struggles, environment, wellness and living heritage in Lamphun, Thailand.

# Navin Rawanchaikul



Nindityo



Adipurnomo

Nindityo

*Nindityo Adipurnomo was born in Semarang, Indonesia in 1961, and currently lives and works in Yogyakarta, Indonesia. His art education includes study at The Rijksacademie Amsterdam (1987) as well as at the Art Institute of Indonesia, Yogyakarta (1988). He is primarily a painter and sculptor working with a variety of media, including wood, cloth, stone, rattan and copper.*

*In addition, he co-founded Cometi Gallery (1988), which became Cometi Art House (1999), in Yogyakarta with Mella Jaarsma, allowing him to also add a curatorial aspect to his artistic interests. In his capacity as curator, Adipurnomo also arranges discussions and talks by visiting international and local artists and curators to further an awareness and appreciation of contemporary art locally and internationally.*

*Adipurnomo has exhibited widely in major international exhibitions, including The Second Fukuoka Asian Art Triennale (2002), Gwangju Biennale (2002), Contemporary Art in Asia: Traditions/Tensions for the Asia Society Galleries, New York, (1996), and The Second Asia-Pacific Triennial of Contemporary Art at the Queensland Art Gallery, Brisbane (1996)*

*Much of Adipurnomo's work explores cultural systems as forms of social belonging and exclusion, as through his sculptural and photographic works based on the traditional Javanese hairpiece, the honde.*



# Nukila Amal

Nukila Amal was born 26 Dec 1971 in Ternate, North Maluku. Turning 33 this year, Nukila is a literary writer based in Jakarta. She studied in Bandung Tourism College and worked in the hotel industry and financial sectors for some years before she took up writing in 1997. Originally, she had no intention of publishing her work. It was only in the year 2000 that she sent a few of her early writings for publication and continued to work on the draft for her first novel after abandoning it for almost three years. Her first novel *Cala Ibi* was published in 2003. She is one of the young emerging female writers in Indonesia who writes about contemporary life and issues since the fall of former President Suharto. Besides writing, she likes to travel and do clayworks.

## *CALLA IBI* (Hummingbird)

Launched in 2003, *Cala Ibi* is Nukila Amal's debut novel. The title is taken from the word for hummingbird in the dialect of Ternate, Maluku, one of the settings of the novel. It tells about a young woman named Maya whose quest for self-identity comes from her alter ego Maia and the latter's journey through a dreamy landscape. It discusses a woman's struggle against societal norms.

*Kompas*, a leading Indonesian daily, has lauded *Cala Ibi* as fantastic, imbued with linguistic mysticism and sharing philosophical theories with Julia Kristeva, Martin Heidegger and Jacques Derrida.



# Ong Keng Sen

Artistic Director of TheatreWorks in Singapore for the last fifteen years, Ong Keng Sen is an active contributor to the evolution of an Asian identity and aesthetic for contemporary performance in the 21st century. Keng Sen studied intercultural performance with the Performance Studies Department at Tisch Schools of the Arts, New York University, and holds a law degree.

His belief in the juxtaposition of different art forms and cultural styles has helped him create his own epic performance style of directing. In 1994, Keng Sen conceptualised his most important work, *The Flying Circus Project*, a laboratory project. From this experience, he initiated a new network for Asian artists to dialogue and engage with each other in 1999, known as the Arts Network Asia (ANA). The Arts Network Asia has held major regional Asian artist meetings in Shanghai (2000), Hanoi (2002) and Singapore (2004). In 2002, he embarked on a new Asian arts exchange project in Laos engaging with the local youths, elder artists and international Asian artists called the Continuum Asia Project (CAP).

He directed the Tokyo premiere of *Lear* in 1997, which then went on to tour eight cities in Asia, Europe, and Australia, including Berlin's Theatre der Welt 1999. His Shakespeare-inspired trilogy include *Desdemona* premiering at the Adelaide Festival, Australia in 2000 and *Search: Hamlet* (Denmark, 2002) at the Kronborg Castle in Elsinore, and Copenhagen for the Asia-Europe Forum.

Directing credits in the United States include *The Silver River* (Spoleto Festival, Charleston, 2000; New Music Theatre Festival, Philadelphia, 2001; Singapore 2001) for The Lincoln Center Festival in New York City in July 2002; *The Continuum: Beyond the Killing Fields*, a docu-performance on a 70 year old classical dancer, Em Theay, from Cambodia who survived the mass killings of Pol Pot and the Khmer Rouge (International Festival of Arts and Ideas, New Haven, 2001; Singapore, 2001; Berlin 2002; Phnom Penh 2003; Vienna 2003 and Rotterdam 2003).

In 2003, Keng Sen created a work that premiered in Vienna in April. It is entitled *The Myths of Memory*, which included *The Continuum*; and a new piece with Austrian and German performers based on the ongoing Milosevic trials.

Keng Sen was curator and co-artistic director of *In Transit*, an annual three-week festival in Berlin that debuted in June 2002. *The Flying Circus Project* made its first European appearance at the festival. Since becoming a curator for The House of World Cultures, Keng Sen continues to curate including a 48 hour non-stop event of Thai, Indonesian and Singaporean cutting-edge young artists to open the visual arts festival in Singapore, *Insomnia48*. He has also been invited to curate for the Institute of Contemporary Art (ICA) in London and a three-month long programme about contemporary South East Asia in the House of World Cultures in Berlin.



# Otobong Nkanga

Otobong Nkanga works in a broad spectrum of media, including performance, installations, photography, drawing and sculpture.

Born in 1974 in Kano, Nigeria, Nkanga began her art studies at the Obafemi Awolowo University in Ile-Ife, Nigeria, and later continued in Paris at the Ecole Nationale Supérieure des Beaux-Arts. She has been an artist-in-residence at the Rijksakademie van beeldende kunsten in Amsterdam. Her works have been exhibited in such group shows as the 8th Havana Biennale. This year, Nkanga was shown in the Taipei Biennale, the Afrika Remix exhibition at the Kunst Palast in Düsseldorf which will subsequently tour to Pompidou Paris, Hayward Gallery London and Mori Museum Tokyo.

According to Nkanga, the various media she employs interrogate our mental and physical identities in varied environments and contexts.





# POPO

PoPo was born in Patheingyi in 1957, the main city in the Ayeyarwaddy Division in Myanmar (Burma) where paddy fields and salt fields are cultivated and processed. He has been living and working in Yangon (Myanmar). He studied by himself and he could be named a self-taught or self-made artist.

He has staged solo exhibitions since 1987. They include "Untitled", "Solid Concepts", "Wild Eye", "Stargazer", "Hlanoung Shadow", amongst many others. He has exhibited in Fukuoka, Japan and the Kwangju Biennale.

# Rabih Mroué



Rabih Mroué (Beirut, 1967) studied drama at the Université Libanaise in Beirut and started to produce his own plays in 1990. He acted in, directed and wrote several plays, performances and videos which have been shown in Beirut, Cairo, Paris, Vienna, Tunis, Amman, Basel, Barcelona, Brussels and Berlin, including: *Looking for a Missing Employee*, 2003; *Face A/Face B*, 2001; *Three Posters*, 2000; *Come in Sir, we will Wait for you Outside*, 1998; *Extension 19*, 1997; *La Prison de sable*, 1995; *The Lift*, 1993; *L'Abat-jour*, 1990. Since 1995, he has been writing and directing short animated films and documentaries for Future TV.



## **Raeda Saadeh** *Raeda Saadeh*

*Raeda Saadeh is one of Palestine's emerging artists. Through performance and video installation she focuses on displacement, identity and gender. She graduated from the Bezagel Academy of Arts and Design, Jerusalem in 2001 and from Menachi College for Arts, Khidera.*

*Some of her exhibits and performances include 'Fantasies de L'Harem I novel Xaharagadi' at the Centre de Cultura Contemporània de Barcelona, Spain, 'immaterial', a solo exhibition at the al-maimal Foundation for Contemporary Art Jerusalem, 'Rainbow New York', a performance piece at the school of Visual Arts New York and 'open studio' group exhibition at Town House Gallery in Cairo, Egypt.*



## Santiphap "Jay" Inkong-Ngam



Santiphap "Jay" Inkong-Ngam is a performance and video artist based in Chiangmai, Bangkok. He has recently moved into film-making.

Screening of Khong Legend by Santipap Inkong-ngam (Thailand)  
The Khong Legend is conceived and edited by Santipap Inkong-ngam.. it is not a movie but a collaboration with Mekong artists on moving images, supported by Arts Network Asia.



# Tan Kai Syng

Kai Syng was named The Most Promising Young Artist at the age of 17 at the UOB Painting of the Year Award. In 1994, armed with the Shell-NAC Arts Scholarship, she pursued her studies at the Slade School of Fine Arts and graduated with first class honours.

Having started off with painting and sculpture, she now experiments with audio-visual forms and writing. Her works have been showcased at the Yamagata International Documentary Film Festival, OuterLimits in New York City, USC's Art in Motion Festival, transmediale 0.1 in Berlin, Video Take in Brussels, the British Short Film Festival, Singapore Art Museum, Jubilee Hall, Alliance Francaise, Goethe Institute and Earl Lu Gallery.

One of her works won the 3rd prize (Certificate of Merit) in the New Visions category at the 42nd San Francisco International Film Festival's Golden Gate Awards in 1999. 5 of her video works were bought and collected by the Fukuoka Asian Art Museum in Japan in 2000.

She taught Film History & Theory Criticism at Ngee Ann Polytechnic's School of Film & Media Studies before being awarded the Japan Cultural Foundation's Scholarship in 2001 to pursue a Masters of Art at the Musashino Art University in Tokyo.

# The Atlas

The Atlas Group is a project established by Walid Ra'ad in 1999, to research and document the contemporary history of Lebanon.

One of their aims with this project is to locate, preserve, study, and produce audio, visual, literary and other artefacts that shed light on the contemporary history of Lebanon. In this endeavour, they produced and found several documents including notebooks, films, videotapes, photographs and other objects. Moreover, they organised these works in an archive, The Atlas Group Archive. The project's public forms include mixed-media installations, single channel screenings, visual and literary essays, and lectures/performances.



# Group

# Atlas

## Walid Ra'ad

Walid Ra'ad (Chbanieh, Lebanon, 1967) is a media artist and an Assistant Professor of Art at Cooper Union (New York, USA).

His work includes textual analysis, videos, performances and photography projects.

His video works include: Hostage: The Bachar Tapes, 2000, The Dead Weight of a Quarrel Hangs, 1996-1999, and Up to the South, 1999. His photography projects and performances include: The Atlas Group, Documents from The Atlas Group Archive, 2001, and The Loudest Muttering is Over, Documents from The Atlas Group Archive, 2001. His critical essays have been published in Public Culture, Rethinking Marxism and Third Text, and his media works have been shown at numerous festivals in Europe, the Middle East, and North America. Walid Raad is a founding member of the Arab Image Foundation.

## Tony Chakar

Tony Chakar (Beirut, 1968) is an architect, artist and writer. He has participated in many projects and exhibitions, including Once Upon a Time There Was a Mouth, Sao Paulo Biennial, 2002, Convulsive Fables, Universidad Internacional de Andalucia (UNIA), 2001, 4 Cotton Underwear for Tony, Townhouse Gallery of Contemporary Art, Cairo, 2001, All that is Solid Melts into Air, Ashkal Alwan, Beirut, 2000, A Retroactive Monument for a Chimerical City, Ashkal Alwan, Beirut, 1999, Come in Sir, we will Wait for you Outside, Ayloul Festival 1998.



## Bilal Khbeiz

Bilal Khbeiz (1963, Kufur Shooba, Lebanon) has been working as a cultural reporter for Al Masa 3 in Beirut, between 1988 and 1989, and for Future TV between 1992 and 1994. He has been a member of the editorial staff of Mullak, a weekly cultural supplement of the newspaper An-Nahar, since 1994.

His publications include Perhaps Memory of Air (Merime Press, 1991), The Body is Sin and Deliverance (1998), Al-Kasal (Indolence, with Walid Sadek, Beirut: The 3rd World, 1999) and The Water is Cool in the Coffee Shop (Beirut: Hamra Project, 2000).

Born in Bali (1972) Tintin Wulia, an architect, film composer, music teacher and film director, is now director of a short film organization, Minikino, founded in 2002. She makes documentaries and animations in Indonesia. After being selected to participate as a filmmaker and composer in the Berlinale Talent Campus at the 54th Berlin International Film Festival, she is now working on a documentary about a new generation of Indonesian film makers who are redefining the Indonesian film industry.

In the Hamburg International Short Film Festival in 2003 (along with a Special Mention for one of her experimental animations), she initiated an intercultural project with Hamburg young people. She has also facilitated and directed an animation coproduction in Allermöhe, Hamburg with the Hamburg I.S.F.F., Boawae (Flores, Indonesia with the N.I.I PEP an initiative of the Ministry of Education of Indonesia and AusAid), and Darwin.



# Ulil Abshar-Abdalla



Ulil Abshar-Abdalla is the leader of the Liberal Islam Network (Jaringan Islam Liberal) of Indonesia, the hottest Muslim organization in post-Bali bombing Indonesia. It has a weekly radio program discussing the moderate interpretation of Islam which is broadcast to many Indonesian cities. It also publishes essays about Islam, ranging from the role of women to the principles of democracy.

He is also associate researcher at the Freedom Institute, Jakarta and the executive director of the Indonesia conference on religion and peace.



## Annemie Vanackere

Annemie is Head of Programme & Productiehus, Rotterdamse Schouwburg which is one of the most impressive arts center in Europe showcasing both cutting edge works as well as popular works. Its numerous spaces play hosts to well-known and critically acclaimed artists from around the world, primarily from Europe and North America.



## Claire Verlet

Claire is the Director of The National Center of Dance (CND). Situated near Paris, the CND has 11 studios, including three that can be used for performance; a 'mediatheque' comprising 20,000 books, photographs, and videos; a space for encounters among professionals; rooms for screenings, expositions, and conferences. One of its aims is to develop contemporary dance and the research of dance performance



## Silke Bärke

Previously a curator/programmer with the Tanzquartier in Vienna, she is currently an independent presenter, curator of more than 10 years experience. She had previously worked on projects with the House of World Cultures and The Hebbel Theater in Berlin as well as the Theater der Welt in 1999.



## Sigrid Gareis

Sigrid is with the Tanzquartier in Vienna, Austria. It is an institution dedicated exclusively to the genre of contemporary dance and performance. Since its foundation in 2001 it has positioned itself as an experimental, discussion-oriented and open house. One of the main concerns of the house is the continual exchange with artists and centres for contemporary dance and performance in central, eastern and south-east Europe as a focus. Twice a year the Tanzquartier Wien invites choreographers from eastern Europe to come to Vienna on a two-months residency.



## Mark Deputter

In 1995, he moved to Lisbon, Portugal where he became co-director of the independent dance organization Danccas Na Cidade together with Monica Lapa and dance programmer at the Centro Cultural de Belém. He was/is a member of various European networks, including APAP, Danceweb, IETM, Departs. He is the founding member of two networks dedicated to North-South collaboration: Dancar o que é Nosso and Danse Bassin Méditerranée.

He was the editor for digital publications "Crossroads 1" and "Crossroads 2", his articles on performing arts, cultural policy and interculturalism in have been published in various magazines such as "Etcetera" (Brussels), "iDanca" (Rio de Janeiro) and "Szene" (Salzburg).

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All members of the Press and Media.

# credits

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Associate Artists: Jeffrey Tan  
Lok Meng Chue  
Low Kee Hong

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Producer: Tay Tong

Production manager: Vivian Lee

Production executive: Natalie Lim

Technical Manager: Helmi Pita

Stage Managers: Grace Low  
Zizi Azah bte Abdul Majid

Production Technical: Abhilash Anselm Menon  
Alan Lee  
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Coh Zhi Ling  
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