

THEATREWORKS

72-13

TheatreWorks / 72-13 presents
Flying Circus Project Platform 03
Superintense

Airan Berg, Ashok Sukumaran, Eszter Salamon, Filiz Sizanli,
Gurur Ertem, Hafiz Dhaou, Heman Chong, Hu Fang, Janez Jansa,
Janez Jansa, Jecko Siompo, Manuel Pelmus, Mia Haugland Habib,
Mustafa Kaplan, Nelisiwe Xaba, Shaina Anand, Tarek Atoui,
Tim Etchells, Vlatka Horvat, Zulkifle Mahmud

Superintense:
16 January 2010 (11am till late)

Superintense

Superintense is a marathon of personal strategies of creativity in the urban context, in our worlds. From one morning to the next, all the FCP artists will have an hour each to present their work, recreate their practice to themselves and a public audience. A table, a projector, a microphone, an audience; which can all be reconstructed into an open space – the same conditions are given to each artist. They are invited to share their practice with the audience; past work, present work, future work. It can take the form of a talk, a lecture-demonstration, a performance, slides, a video, a DJ session, a workshop, a discussion. Without a break, all the artists relentlessly articulate their practice, communicating an insight to the myriad ways of inhabiting, dissolving, thinking, making, living, destroying, rejuvenating. An actor, an audience, a shared space. Take a cigarette pause on the run.

The Flying Circus Project 08/10 is divided into three platforms. In Flying Circus Project Platform 01, we hosted Musée de la Danse (Boris Charmatz, François Chaignaud, Heman Chong, Padmini Chettur, Torrance Goh, Yves-Noël Genod, Mette Ingvartsen, Donna Miranda, Jovvier Ng, Ong King See) - expo zero, the first-ever dancing museum in Singapore.

Following this, Flying Circus Project Platform 02 hosted filmmaker and contemporary artist, Kutlug Ataman, where he presented his newest film Journey to the Moon and a special artist talk on many of his critically acclaimed works.

Flying Circus Project 03 continues with Superintense.

Event Information

Flying Circus Project Platform 03
Superintense

Date: 16 January 2010
Time: 11am till late
Venue: 72-13 Mohamed Sultan Road
Admission: Free

Please call **6737-7213** or email tworks@singnet.com.sg to register your attendance. For a time schedule of the specific artist presentation on 16 January 2010, please refer to www.theatreworks.org.sg or www.72-13.com

For more information:

www.theatreworks.org.sg www.72-13.com www.artsnetworkasia.org

Acknowledgements

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With support from



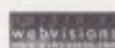
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We also thank all the artists for providing the visuals for the production of this flyer.



For detailed biographies of
presenting artists, please visit
www.theatreworks.org.sg

Airan Berg www.linz08.at
Ashok Sukumaran www.0ut.in
Eszter Salemon www.eszter-salemon.com
Filiz Sizanli www.taldans.com
Gurur Ertem www.idans.info
Hafiz Dhaou www.chatha.org
Heman Chong www.hemanchong.com
Hu Fang www.hufangwrites.com
Janez Janse www.maska.si
Janez Jansa www.aksioma.org
Jecko Siemps www.jeckosdance.com
Manuel Palmus www.cndb.ro
Mia Haugland Habib www.sweetandtender.org
Mustafa Kaplan www.taldans.com
Nelisiwe Xaba www.nelisiwexaba.co.za
Shaina Anand www.chitrekarkhana.net
Tarek Atoui www.tarekatoui.com
Tim Etchells www.timetchells.com
Vlatka Horvat www.vlatkahorvat.com
Zulkifle Mahmud www.luzart.net



"I dare hope, nevertheless, that you will perceive behind the energy of my words, at least the motivation which allows artists to dream, all of a sudden, about a place.

I propose to mix all the tasks normally associated with a National Choreographic Centre and to shake them inside a framework both ancient and modern, a framework that would be funny and antiquated, dusty and exciting, a Museum with no equivalent in the world. The whole activity of the place would be re-thought through a different prism, a prism that would be susceptible of assembling in only one movement the patrimonial and the spectacular, research and creation, education and fun, the opening to singular artists and the desire to produce a collective work.

For we have reached an exciting period where museography opens itself up to ways of thought and technologies which allow us to imagine something completely different from a mere exhibition of traces, faded costumes, models of stage settings, and scarce photographs of shows. We are at a time of history where a museum can be alive and lived in as much as a theatre is, can include a virtual space, offer a contact with dance that would be at the same time practical, esthetic and spectacular...

We are at a time of history where a museum can modify. We can modify the idea one had of the museum AND the idea one had of dance. Because we haven't the slightest intention of making a dead museum, it will be a living museum of dance. The dead will have their place, but among the living.

In order to do so, it is first of all necessary to forget the image of a traditional museum, because our space is first a mental one. The strength of a museum of dance consists in great part in the fact that it does not exist yet. That it doesn't have a suitable place yet..., that the spirit of the place arrives before the place..., that everything remains to be done, and that the daily life of this building site allows all the audacities, and all the eccentricities."

Boris Charmatz

Manifesto for a National Choreographic Centre

www.museedeladanse.org



Easter Solimmon



Photo: Kaituma & Jones 2011

"Common denominator, then, is the body, prerequisite of all life, which is more than the sum of all ideas and images we have about it, and which can wear any appearance, object, and identity under construction."

"Although the body is not a 'given fact' and is an ongoing process of construction (by historical, ideological conditions and various techniques), because of its ultimate frailty, its capacity for moral and physical pain, it does not matter what it wears or does not, and we hope, that our hope for a common ethics is not worn out, and its ground can be the body."

"VU stemmed from thinking about our bodies, which think they have said it all. Bodies that secrete an appearance. Bodies ready to deal with every situation, despite the fragility and doubts that

dwell in them always. What does the piece put before the audience? Emotion, purity, experience, passion, fear, generosity, ego, brotherhood, vice, rigour... People forge a self which regulates

their relationships with others. VU is the perceived shell that we see as golden and silvery, like copper. A raw material, easy to disguise as gold or silver, a robust material that shapes itself

to every posture; a material that sounds and resonates. Perhaps it reflects each person's ability to create their own, unique place. There is a hidden side, the side our bodies carry inside. Most of our

attitudes and behaviours – conditioned by society, by the weight of tradition, and by the dogma of religion – are constructed and unveiled in public. In each person's past, there is a date of creation

and a cognitive transmission that helps construct a bodily, personal and collective memory. Today, each person can tap this past to decide on their choices, take decisions and plan for the future."

Domestic
Production

As John walked away from his car, he noticed that the sky had turned dark and it was threatening to rain again. It is the third time this week, he thought to himself, as he quickened his pace and hurried to his home down the street.

He managed to avoid the rain today, unlike yesterday or the day before. Something's got to be done about this. It's not possible that it rains every single evening, he thought to himself again and picked up the voice compartment and dialed up Domestic.

"You have reached Domestic. How can I assist you today, Mr Chong?" said the voice over the line, with extra enthusiasm.

"Yes, I would like to make a complaint about the weather," said John. "I've been soaked in the rain for the last couple of days when I got home. I'll like to find out why. It's supposed to be summer and we never get that much rain in the summer, especially in the evenings."

"Well, Mr Chong, Production is trying out a new generative process and this requires for an increase of moisture in the atmosphere. Just to inform you, there'll be a lot more rain coming in the next few weeks. If you'll like, I can connect you to Production for a complete step-by-step expla"

He hung up before the voice could finish its last sentence.

There was a message on his voice compartment from Sylvia, someone whom he had dinner and slept with from time to time. He listened to her message and then deleted it before it ended.

He poured himself a whisky and sat next to the window, wondering if it was going to rain for the whole night, just like the other nights.

Heman Chong

"I observe in the artistic works of the individuals around me—Cao Fei, Ming Wong, Xu Tan, Pak Sheung Chuen, Yang Fudong, Zheng Guogu—the recognition of a complex relationship between art and reality: art no longer operates in a laboratory of artists, but as intuitive and active participation in the possibility of life. In this sense, I think our question for art shall concern what it can "become," but not what it "is," and we can say that, from the beginning, the purpose of such creation will not be to produce something that becomes a work, but that acts as a force to be integrated in many different contexts. Such creativity shall and will continuously raise questions with regard to social life and stimulate our consciousness of life in general, as well as our actions. These individuals regard life itself as a process of experimentation and develop their own unique ways of perceiving the world...These different forms of creativity with different orientations respectively become different spaces, but they also suggest the existence of a truly diverse New Species of Space—one that will inspire a new space for life."



Mr. Janez Janša
The Prime Minister
Republic of Slovenia
Gregorčičeva 3
1000 Ljubljana

Ljubljana, 30 July 2007

Dear Mr. Janez Janša,

Perhaps, by now, the news has reached you that three people from Ljubljana (all three of us are contemporary artists whose works regularly represent Slovenia overseas and we are also members of the Slovenian Democratic Party [Slovenska Demokratska Stranka/SDS]) have recently changed their names to Janez Janša. If you have not been made aware of this, we are pleased that we can deliver the news firsthand. Our decision was a conscious one and it came about as a result of careful consideration. For us, there are no boundaries between our work, our art, and our lives, and, in this respect, we believe we are no different from you. We live for what we create and, with your permission, we would like to quote here the words from the letter you sent us when we joined SDS:

"The more we are, the faster we will reach the goal!"

Since we would like to explain our position to you in detail as to avoid possible misunderstandings, we would like to meet you in person. We suggest that we do so as soon as possible, preferably before 14 August 2007 – the three of us will be in Slovenia until then. We are aware of how busy your schedule is, and so we will do our best to accommodate you.

We are looking forward to your response.

Kind regards,

Janez Janša Slomškova 27, 1000 Ljubljana,
[signed]

Janez Janša, Neubergerjeva 25, 1000 Ljubljana,
[signed]

Janez Janša, Gestrinova 3, 1000 Ljubljana,
[signed]

Emil Hrvatini, born in Rijeka, Croatia, was allowed the change of his personal name to the new personal name, Janez Janša

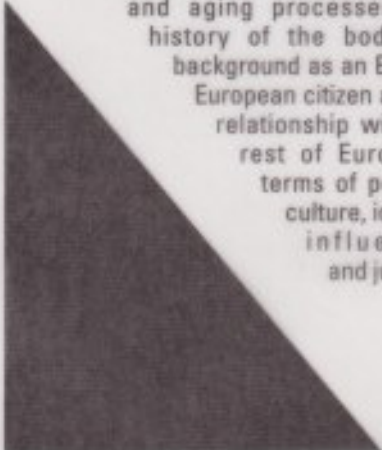
Davide Grassi, born in Bergamo, Italy, was allowed the change of his personal name to the new personal name, Janez Janša

"What's so funny is the more I learn about 'foreign' dances, the more I understand the Papuan ones — something that I used to do by habit. I mean, we dance for every occasion — hunting, fishing or weddings."

During a trip to New York, Jecko strolled down Manhattan and saw with his own eyes the 'original' African American hip hop culture he learnt in the 1980s, in its environment. "I think something links Africa and Papua when it comes to body and dance cultures, because the traces are so apparent," he mused on how these two cultures might have criss-crossed in the ancient times, through trades and other modes of encounters. "If Papua is technology-wise on par with America, we'd all be dancing like them in Manhattan, because we come from the same root."



"An intensive questioning of what shaped me: my identity, my relationship with my past in a closed system, the place where I grew up and its specific situation, and sensitivity and honesty. I am fascinated by social standards and aging processes, the history of the body, my background as an Eastern European citizen and my relationship with the rest of Europe in terms of politics, culture, identity, influences and justice."



"If it is life that interests me, how can I incorporate it into my performance without damaging its vitality? If it is the 'now' I want to take hold of, how can I show it on stage without sacrificing the principle of realism? One has to properly question the matter of 'how' before knowing what one will ultimately do."



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Verano Xabi

Computer Art and Mofussil Promises
Comfort Approach to Marginal Panoramas
City Against My Peers
Critical After Multiple Philosophies
Collective As My Peripheries
Conversation Art as Metaphorical Possibilities
Code Art and My Permissions
Collective Against Moral Parties
Code As per My Publics
Computer Art as Multiple Promises
Consciousness Allowing for Magical Publics
Collaboration Appropriating Meaningless Privates
Commons Appropriating Magical Protests
Commons According to Micro Power
Campaign According to Magical Publics
Campaign After Mofussil Police
Company Art as Meaningless Promises
Campaign Against My Partnerships
Collective After Meaningless Privates
Commons As per My People
Challenges Appropriating Moral Power
Community And Most Policies
Commons Art or Marginal Philosophies?
Code Allowing for Meta Practices
Confidence Art or Missing Publications
Code Against Meaningless Policies
Confidence And Minor Publications
Computer Allowing for Mechanical Publics
Comfort Against Meaningless Parties

CAMP, a new platform for art, research, and collaborations 2007

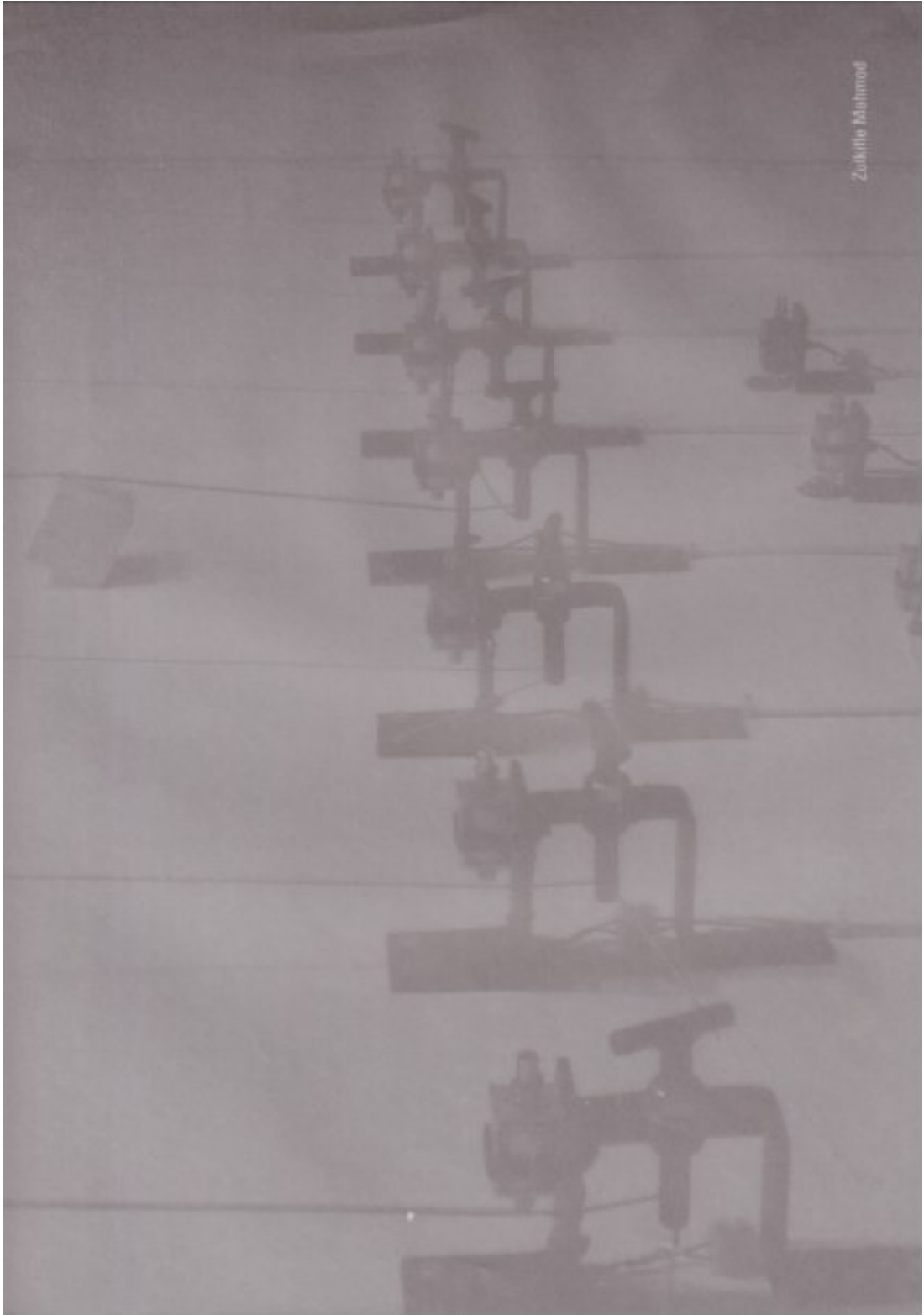
Shaina Anand & Ashok Sukumaran



Forêt Animée

WAIT HERE
I HAVE GONE
TO GET HELP





FLYIN

GCIRC

USPRO

JECT

09

10

The Flying Circus Project (FCP), conceived and directed by Ong Keng Sen, for 8 years (1996 - 2002/3) had a singular focus on Asian artists of all disciplines: traditional, contemporary, urban, folk, ritual, activists etc. The first three editions were a geographical survey with artists coming from Burma, Indonesia, Thailand, Vietnam, Cambodia, Laos, Malaysia, Philippines, Singapore, Taiwan, Korea, Japan, India and China. The FCP started primarily with a group of urban Asian artists who were outside of the traditional arts of their countries/Asia but were interested in reinventing tradition, conceptualising its place in contemporary arts, looking at the parallels between the traditional cosmos and contemporary life. The first edition in 1996 began with much physical training. 1998 saw the moving away from the aesthetics of intercultural performance into the politics of intercultural performance. There was the introduction of visual artists, unconventional artists in traditional arts (such as women practising kathakali, young 'masters', traditional musicians crossing over into pop idols). 2000 was the culmination of the geographical survey with 20 Tibetan monks (from Yunnan, China) joining contemporary artists in exploring rituals of spirituality and rituals of daily contemporary life (including club trance musicians). 2002/3 was the final year of all Asian artists but it was also the first time that FCP moved out of Singapore. It evolved into an 18-month project where one visiting artist a month worked and collaborated with the residents of the royal town, Luang Prabang in Laos. In 2004, Ong began to perceive Asia more as the site where artists would continue their conversations. The process started in 1996 had been achieved in part, i.e. to begin the collaborative processes between Asian artists, who due to the development of contemporary arts were often looking towards Europe and the US. However after 8 years, there was the danger that a 'ghetto' was developing, there was a need to make porous; new borders that were emerging. Hence the FCP in 2004 invited numerous Asian artists and others as well: Jerome Bel, Ia Ribot, Jan Ritsema, Fanny & Alexander, Benoit Lachambre, Otobong Nkanga, Walid Raad, Rabih Mroue, Lina Saneh, Bilal Kbeiz, Tony Chakar, Jumana El Aboud, Raeda Sadeh. This opened a new door. In the 6th lab, artists visited Vietnam under the Flying Circus Project 2007 - Travelogue. This was a contextualised conversation in a specific site to explore the issues of memory, transformation and the local. Megg Stuart, Rachid Ouramdane, David Subal, Michikazu Matsune, Caden Manson, DJ Spooky, Koosil-Ja, Raqs Media Collective, Jun Nguyen Hatsushiba, Melati Suryodarmo, Nibroll, Brian Gothong Tan participated; traveling between Singapore and Vietnam. In January 2010, FCP continues in Cambodia and Singapore through the creation of alternative universities (ALTERU) with Cambodian partners, Amrita Performing Arts and Bophana Audiovisual Resource Center. The alternative universities will include intensive workshops by Ong Keng Sen, Jasmine Ng and Wu Wenguang on the subjects of Memory and Archive.