



## A MAN'S WEAPON

Rizman Putra

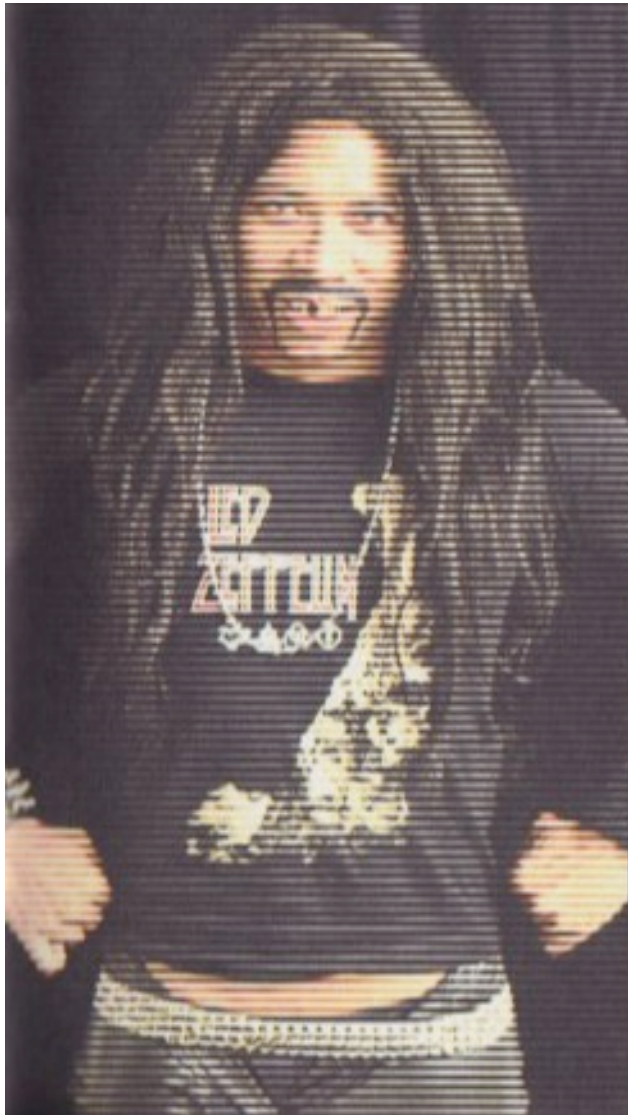
**Tell us a little bit about your proposed project for your residency here at 72-13 – *The Elegy of A Man and His Weapon of Choice*. What an interesting title!**

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

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

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





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

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

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

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

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

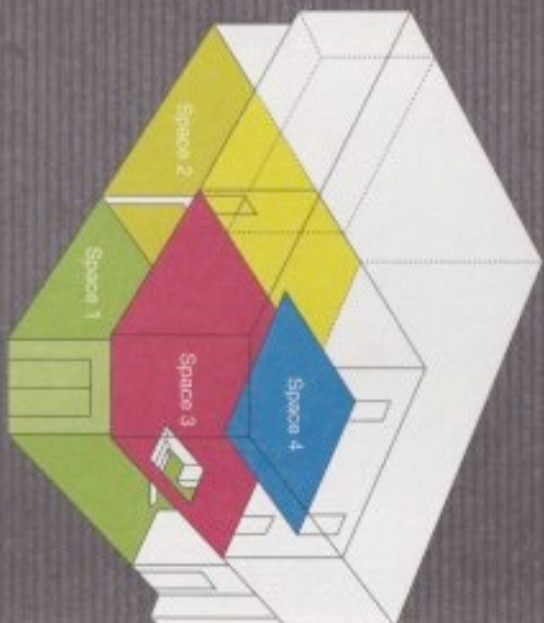
It has been an evolving process for me. I presented the first series as part of The Singapore Biennale exhibition, an installation/performance piece of a jaded Superstar known as Sontol Al Loyo. It was like a form of 'visual puking' (in a good sense) to start with, and at this moment I am in the process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

## About 72-13

A converted rice warehouse, 72-13 is the home of TheatreWorks ([www.theatreworks.org.sg](http://www.theatreworks.org.sg)). The space is flexible enough to be a gallery, a cinema and a theatre. Its primary purpose, through SCAN (Singapore Creative Arts Nucleus) and the ICAA (International Centre of Asian Arts), is to encourage collaborations, house residencies from creatives around the world and to encourage hybrid creative expressions from young Singaporeans. TheatreWorks, responding to the needs of the creative scene in Singapore, has consciously created 72-13 to have a wider and a more inclusive agenda.

## Open Call

72-13 invites creatives to apply to hold once-off non-profit events in the space. TheatreWorks will provide the space free of charge barring technical charges. Please write to Jay Tong at [tworks@singnet.com.sg](mailto:tworks@singnet.com.sg). Curation processes will apply.



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