

T:>Works

13 - 30
April 2024

72-13
Mohamed Sultan Road
Singapore 239007

Per°Form

OPEN ACADEMY

Arts + Activations



Founding Director
Ong Keng Sen

performfellowship.org

Programme Booklet

Patrons

William and Lena Lim

Per°Form Global South Fellows 2024

Aziz Sohail (Karachi/Melbourne), Chathuri Nissansala
(Colombo), Diamantina Arcoiris (Bogotá), Etcétera
(Buenos Aires & Santiago), Hira Nabi
(Lahore/Amsterdam), YoNoFui (Buenos Aires),
Marianne Fahmy (Alexandria), Radhika Hettiarachchi
(Colombo), Saodat Ismailova (Tashkent/Paris),
Selma & Sofiane Ouissi (Tunis/Paris),
Sharareh Bajracharya (Kathmandu), Sunday Obiajulu
Ozegbe (Lagos), Ujjwala Maharjan (Kathmandu)
&
Endless Return (Singapore Fellow)

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Foreword

Per°Form Open Academy of Arts and Activations (POA) is conceptualised and curated by T>Works Artistic Director, Dr Ong Keng Sen



Decoloniality in art, design, and culture

Anibal Quijano defined coloniality of power as the structures of power, control, and hegemony in all dimensions of social life, including sexuality, authority, subjectivity, and labour.

In Per°Form 2024, we invite global south strategies on Quijano's proposal for a socialisation of power or distribution of power which privileges local communities' collective forms of authority, a shared power that rejects hierarchy, control, and subjectivation, as well as a form of active democratisation from bottom up.

In this year's curation, we see this most radically in Yonofui, a transfeminist, grassroots, and alternative justice collective. The members of Yonofui have dedicated their lives to working with LGBTQNBA individuals and cis women, some of whom have been to prison. Many have re-found their lives through the work in Yonofui, creating *mutual aid networks in everyday life management, mental health, and legal issues*. And it all began with poetry and writing. I had the privilege to participate in their gathering in Buenos Aires re-performing the Parliament of Thieves, a 1966 Swedish gathering for humanising prisons. In the late summer of 1966, ex-prisoners and inmates spoke directly and powerfully about their lives in prison, in collaboration with reformers and advocates. In the Yonofui re-performance, people-power groups gathered to collectively declare their positions in a public space which was architecturally the form of a forum. This was a step towards *more and deeper collaborations between different communities* in establishing alternative justice in Argentina. Per°Form as a platform, juxtaposes this with the civic and art parliament dreamt of by sister and brother dancemakers Selma and Sofiane Ouissi from Tunis. Their choreography "the minor gesture" had delicately imagined new societies based on cooperation, solidarity, and collective thinking processes.

In 2016, I came across an international zine writing about rave ethics[i]. I became fascinated with this notion of *ethics in experimental communities which have a precarity with pleasure, yet could be mobilised as they had a secret language*. With ethics, they were able to decolonise themselves from sexuality, authority, and subjectivity, if only for a suspended moment. Where *everyone has a role to play to keep the space free and respectful*, for the final performer is the different audience member. With these ethics, the community enjoyed a collective sharing of a safer space of care in those few hours, to celebrate as well as to criticise commercialism (consumerism, out of touch male djs, promoters, club owners).

In 2020, during the pandemic, ironically the rave scene in Singapore exploded. Endless Return, the first Singapore fellow in Per°Form Open Academy, has their own ethical call each time[ii]. Their raves are BYOB (bring your own booze), their dj line-up often include trans people[iii], they are completely independent and do not work with promoters, they are migratory, outside the reach of club owners. They find freer spaces which we have provided with this fellowship. With this fellowship, Endless Return[iv] has tasked themselves to create a world where the music becomes a representation of the community. To this end, they have provided audience microphones for participatory sound production which will be looped into the sonic environment during the 4.5 hours event.

The selection of Per°Form Fellows 2024 is rooted in the research of power-sensitive contexts in the global south. How can we rewrite power so that we liberate ourselves from power?

The diverse strategies employed by the Fellows to address the power narratives which control and imprison them are truly impressive. They range from the *wonderment of new historicism*, which couples the imaginative and futuristic visions of parafiction and the ancient Egyptian waterways (Marianne Fahmy), *to the spoken word in local language and ethnic rap* which subverts the culture of misogyny (Ujjwala Maharjan). Our age old friend, *the archive*, resurfaces this year, as a strategy *to balance powers for sex workers* (Radhika Hettiarachchi). The archive is also harnessed for *kin-making of the curatorial in queer and feminist world-making* (Aziz Sohail). Finally the archive is central in the oeuvre of *documentary filmmaking* of Saodat Ismailova. During the culminating Per°Form Open Academy Studio, Saodat will unpack her archives along numerous intersectional red lines in Uzbekistan and Central Asia (ecology, living with the non-human, colonisation, the female universe, tradition/landscape).

Nature, ecologies, climate change, and us themes continue to proliferate this year in different directions. Our worlds have been colonised by the extractivism of the Anthropocene era, and many artists have taken on personal responsibilities to *inform, imagine, and meditate on different futurities*. Apart from water mismanagement that Saodat will illuminate in the ex-Soviet empire, causing the near disappearance of the Aral Sea, and Marianne's imaginative approach to environmental crisis, Hira Nabi combines film, visual arts, and lecture performance to *reflect on how to love a tree* in the hillstations of Pakistan.

Per°Form 2024 sees an intense interweaving of art and socialisation of power. Art is not powerless but instead performs a guardian role in stewarding liveable societies.

From contemporary arts education for young people re-addressing the “conspiracy of silence” and public taboos in Nepal (Sharareh Bajracharya) to *the craziest theatricality which galvanises action* (Etcetera), to *dance on the streets as a dynamising movement* in Lagos which ignites personal responsibility (Sunday Obiajulu Ozegbe or Valu), to *reclamation of traditional rituals and sites of violence by discriminated queer communities* who have appropriated these practices and spaces in Colombo as affirmation trajectories (Chaturi Nissansala). The field of design does not lag behind in Bogota cultural changemaker Diamantina Arcoiris' work where she *reconceives fashion as hope for the homeless, the marginal, and the disenfranchised*. These are all strategies of decolonising the power of authorities and economies which they live under.

Ong Keng Sen, 13 April 2024

[i] <https://www.dazeddigital.com/artsandculture/article/32565/1/how-to-rave-safely-and-ethically>

[ii] https://www.instagram.com/p/C5BA0j35wiN/?img_index=1

[iii] The Singapore rave community is porous and collaborative including Bussy Temple, PerForm CoThink Lab Fellow. In their fellowship they have developed a Sanctuary for their generation z queer communities. The Sanctuary is beside the dance floor during the rave - a parallel physical space where queer communities, who have to justify their existence daily, can rest.

[iv] Set in a visual installation, the raves of Endless Return stand out for their harnessing of theatrical performers to add to the atmosphere, energy, and impression of the night, not necessarily seen by everyone but experienced beside your body. This addition is in full awareness that it is the side show as the main show is the audience.



Photo Credits: Khairullah Rahim & Saadia Kishman



Photo Credits: Jaya Khidir

DIDO AND AENEAS

by T:>Works

17 May 2024, Friday
7PM

18 May 2024, Saturday
9.45PM

Black Box, Stamford Arts Centre

Conceived and Directed by:
Ong Keng Sen
Set Design: Khairullah Rahim
Costume Design: Becca D'Bus and
Khairullah Rahim
Starring: Becca D'Bus

Work-in-Progress

A Show
*After the opera of the same name by
Henry Purcell (1689)*

DIDO AND AENEAS is a riotous reimagination of Henry Purcell's timeless opera, *Dido and Aeneas*, through the somewhat-different lens of T:>Works Artistic Director Ong Keng Sen. This work-in-progress presentation breathes new life into the classic tale, offering fresh perspectives into themes of love, loss, destiny, and empowerment.

Presented as part of *Tomorrow and Tomorrow*, Singapore International Festival of Arts 2024.



POA RAVE

By Endless Return

13 April 2024 | 9.30pm

Singapore Fellow Endless Return presents 4LLEN, a durational piece of rave performance featuring Rosemainy Buang of Antarmuka (SG), Teya Logos (PH), obese.dogma777 (PH) and Mervin Wong (SG), with butoh choreography by XUE (SG).

4LLEN explores the tragic archetype of the fallen (4LLEN) angel, a doomed mythological figure, tapping into conditions of otherness, estrangement and alienation, symptomatic of contemporary Singaporean society. By delving into these themes, 4LLEN aims to examine the unsettling afflictions of contemporary urban existence, prompting audiences to reflect on their own experiences.

This work is created especially for and with the support of the T:>Works Per°Form Open Academy fellowship. 4LLEN takes place within a speculative environment called 'The N3st' constructed by Endless Return's Mervin Wong — a speculative environment that also allows for audience participation/contributions throughout the course of the show.



13 April

POA
SCHEDULE

13 April

POA Rave - 4LLEN

by Endless Return (Singapore)

17 April

Opening Keynotes

by Diamantina Arcoiris (Bogotá)
and Hira Nabi (Lahore/Amsterdam)

18 – 20 April

POA Workshops

20 – 21 April

POA Marathon

25 April

Closing Keynotes

by Saodat Ismailova (Tashkent/Paris)

26 – 30 April

POA Studio

with Saodat Ismailova (Tashkent/Paris)

30 April

Opening Keynotes 17 April 2024 7.30pm

The POA Opening Keynotes focus on care and repair - Redesigning Ourselves Atelier with fashion designer Diamantina Arcoiris (Bogotá) and How to Love a Tree by filmmaker and visual artist Hira Nabi (Lahore/Amsterdam).



Image Courtesy of Diamantina Arcoiris

Redesigning Ourselves Diamantina Arcoiris

Drawing on therapeutic aspects of creativity and creative production, fashion designer Diamantina Arcoiris empowers marginalised communities to explore alternative possibilities and 'redesign' their lives. For her keynote Redesigning Ourselves, 72-13 is transformed into a fashion atelier, infusing it with elements of Diamantina's creative workshop located in the red light district of Bogotá. The workshop is a potently regenerative and transformative space: an educational centre, a flexible activity space as well as a refuge for the community of drug users, the homeless, and sex workers she works with. Over the years the creative workshop has become a fashion house producing socially responsible and sustainable fashion brand Amor Real. In the Singapore atelier, Diamantina curates a selection of embroidered haute couture, streetwear and blankets crafted by these vulnerable groups. Each embroidered garment and material tells a story of the process of social rehabilitation, emotional healing, and personal growth. The Atelier will remain open till the end of the Marathon.

In her lecture performance How to Love a Tree, Hira Nabi will weave together narratives from wooded landscapes, misty mountain sides, the ghosts of extraction and British imperialism, inviting the audience into forest time and inhabiting multiple temporalities at once. How to Love a Tree (2019 - ongoing) is a long-term project thinking with and about trees, disappearance, extinctions, extraction, love, care, and life and decay. The project includes moving images, audio, text, performance, printmaking, and rubbings, documenting the former colonial stations, now tourist resort towns in the blue pine forests of Murree and the Galiyat region of Pakistan. The project examines the through-line of extraction from colonial extractivist policies to an infrastructure of tourism, modernity that brings destruction with its arrival, and leaves behind extinction in its wake. Within the project, she asks, 'What does disappearance look like? What traces does it leave behind? What is the texture of rot, debris and ruins?'

How to Love a Tree Hira Nabi



Reworking Stories - Foreest Forum 7 - Radleyshyem Berlin - 11 - 17 July 2022 © Camille Blake

18 April

- 7.30PM **The Women That Make Us — A Gathering Session**
by Ujjwala Maharjan
- 7.30PM **Other Ways of Coexisting. Imaginaries on Alternative Justices**
by YoNoFui

19 April

- 7.30PM **Error Never Fails: A No-Work No-Shop**
by Etcétera
- 7.30PM **Lagos Rhythm**
by Sunday Obiajulu Ozegbe (Valu)

20 April

- 10:00AM **Ocupa Acción (Take Action)**
by Diamantina Arcoiris
- 10:00AM **Moving With Sanu**
by Sharareh Bajracharya
- 1PM **Entangled Pasts and Futures: Archival Knowledge as a Productive Site**
by Aziz Sohail
- 4PM **Body/Memory**
by Radhika Hettiarachchi
- 7.30PM **Textual Archaeology: Unearthing Stories in Ruins**
by Marianne Fahmy

WORKSHOPS
SCHEDULE

18
/
20
April

20 April

MARATHON
SCHEDULE

- 12PM **Marianne Fahmy**
- 1PM **Radhika Hettiarachchi**
- 2PM **Sharareh Bajracharya**
- 3PM **Chathuri Nissansala**
- 4PM **Diamantina Arcoiris**
- 5PM **Aziz Sohail**
- 6PM **YoNoFui**
- 7PM **Hira Nabi**
- 8PM **Selma & Sofiane Ouissi**
- 9PM **Sunday Obiajulu Ozegbe (Valu)**
- 10PM **Etcétera**
- 11PM **Ujjwala Maharjan**
- 12AM **Commune Banquet / Q&A**

21 April

A relaxed and casual urban picnic set in a hammock cafe. Here, Fellows tell narratives of situated practices. Each is a window to different worlds, inventive and riotous ways to activate possible futures.

Stretching over 15 hours, with workshops running parallel to it, audience may come and go. Stay as long as you desire. Leave and return again. The urban picnic ends with The Commune Banquet – convivial conversations over a feast.

MARATHON SYNOPSIS

20 April, 12noon –
21 April, early hours



Marianne Fahmy When the Sea Level Rises: Hypothesis for an Imagined Future | 12pm

In her presentation, Marianne shares her ways of imagining a future to come for a city that is threatened by the rise of sea level. Her research involves working with marginalised narratives in history to question our present and recreate potential future narratives.



Radhika Hettiarachchi Performing Coloniality: The Socio-Cultural Mindset and Sex/Work | 1pm

“Sex” is a taboo word in many public spheres in Sri Lanka. Sex work, then, occupies an even more complex, contested, and ambiguous space of “liberation” for women. It simultaneously allows for a lucrative livelihood, particularly for women for whom motherhood and care-

giving are central to this choice of work, while still being criminalised in the application of the law. This liminal space where moral and legal values are applied to sex work arbitrarily also challenges the safety and security of women who are vulnerable to gender-based sexual violence because of their “work”. The retention of colonial era laws and values with nationalist gusto by those with vested interest, even as colonialism is rejected in favour of decolonising our minds, is a curious yet pervasive double-standard in today’s socio-political reality. In this presentation documenting lived experiences in Sri Lanka, we explore how ‘performing coloniality’ impacts the everyday lives of women sex workers today.



Sharareh Bajracharya Silences That Dissolve Into Tastes – Learning To Listen to Each Other’s Stories Through Art Education | 2pm

When salt or sugar dissolves in water, how do we know they exist? A need to acknowledge when something exists is usually linked with a yearning for it. This is how we work in Srijanalaya, a nonprofit non-governmental organisation established to create safe spaces of learning through the arts. We search for our silences, and create pathways in the field of art education in Nepal. We develop a taste for different ways of telling stories, listening, and sometimes magic happens.



Chathuri Nissansala This Land is Not Mine, Mother | 3pm

In *This Land is Not Mine, Mother*, Chathuri invokes and harnesses a cross disciplinary performative language of speculative reclamation. Working with myths and histories, Chathuri interrogates the subversive omnipresence of queer existence within rituals, spaces, and trajectories. They live within a space which has no borders, land, or belonging to call “theirs”.

I have been born as a regeneration of this land.
I was born as a mutant with many pains.
A Blasphemy.
Seeking for salvation.
Surging for belonging.
This land is not mine, Mother.
This land is not mine.



Diamantina Arcoiris Fashion With a Cause: Restoration Through Love | 4pm

This presentation is a culmination of all the different elements featured in Per°Form Open Academy – the fashion atelier, opening keynote and the embroidery workshop. Together with individuals from vulnerable and marginalised communities in Bogotá, fashion designer Diamantina Arcoiris has created fashion with and about difference. She shares the journey and experiences of working with the individuals whose silences, self-doubt, shame, rejection and hopelessness are re-fashioned. The creative self-expression through cultural production symbolically transmutes pain into passion and fear into confidence, and resists alienation that comes with being on the fringe.



Aziz Sohail
Queer South Asian Dreaming and Kin-Making Through the Curatorial | 5pm

Aziz presents three projects *In Search of Baba Singh* (2019), *Archival Intimacies: Queering South/East Asian Diasporas* (2022) and *The World that Belongs to Us* (2023) that interweave their research around histories of South Asian diasporas, archive as a site of possibility, kin-making and activism through the curatorial.



YoNoFui
A Performative Plea | 6pm

The traditional plea is a partial version of the facts seen through a biased lens. The defense seeks to victimise. The prosecution looks at us through a punitive prism, homogenising circumstances and trajectories. This plea attempts a different movement. We use this word to make it our own and dynamite its meaning. It is an accusatory plea with no punishment in mind. It is the opportunity to challenge legal language. To implode and start anew.



Hira Nabi
All That Perishes at the Edge of Land - a film screening | 7pm

Ocean Master, a decommissioned container vessel, enters into a dialogue with several workers at the Gadani yards. The conversation moves between dreams, desires, places that can be called home, and the violence embedded in the act of dismantling a ship at Gadani. As the workers recall the homes and families they left behind, the

long work days mesh indistinguishably into one another, and they are forced to confront the realities of their work in which they are faced with death every day. How may they survive and look towards the future? The film looks at the bodies, lives (and afterlives) and livelihoods entangled within the shipbreaking industry, and asks us to consider its costs, and to assign culpability.



Selma & Sofiane Ouissi
The Body and Resistance | 8pm

Drawing from their extensive body of work, Selma and Sofiane discuss the stages and strategies of the body/bodies as a powerful vessel for creative, political and social action. Each choreographic invention is an archive of a political event. Each artistic gesture is a protest to narratives and voices made invisible by politics. Each performance, an artistic intervention and an affirmation that creation is a true act of resistance.



Sunday Obiajulu Ozegbe (Valu)
Dance As The Catalyst | 9pm

This is a performative presentation sharing how myself and my team in Lagos has constantly used dance in many Lagos situations to speak truth to power, spark necessary conversations, stop community wars, and build necessary infrastructures using dance as the catalyst. This presentation will be sharing my unique approach to artistic activism, while making a case for why dance can be a solid tool for change locally and globally.



Etcétera
Errare Humanum Est (To Err is Human) | 10pm

Etcétera collective invites us on an erratic itinerary around the concept and practice of errorism, introducing some of their incorrect contextual, ephemeral, and circumstantial artistic actions, interventions, and participatory performances. From the struggle for human rights to the defence of the rights of nature and other species, an adventure for the decolonisation of planet Earth and the future of other planets.



Ujjwala Maharjan
My Story is Yours As Well, and If I Listen, I Can Hear Your Voice in Mine | 11pm

Photo Credit Brae Lawren

Weaving poetry and songs from her collaborative feminist music project, Ujjwala invites you into a journey through the legacy of women – mothers, ancestors and contemporaries – whose lives and stories have made her. Through the practice of remembering, and the privilege of putting them into words – written and spoken – her work seeks to exhume and unsilence these stories. In this presentation, she reflects on how reclaiming these stories into existence, creates firm grounds to further build legacies.

The Commune

Banquet / Q & A 21 April 2024, 12am

Per°Form Open Academy of Arts & Activations ends a glorious 15-hour marathon with a rewarding feast. A meal welcomes us on our first and only intermission for the day. It is a final release. We re-gather, nourished by the meal, and we talk.

Workshops Synopses

The Women That Make Us — A Gathering Session by Ujjwala Maharjan

18 April, 7.30pm



Image Courtesy of Ujjwala Maharjan

What stories/lessons have you inherited from the women in your lives — mothers, grandmas, great grandmas, literary ancestors — that wait to flow through you? In this feminist memory workshop, we will sit with (the photographs of) these women in a remembering ritual, and in writing, to gather what arrives for us. Together, we will explore how these intimate memories shape us and our understanding of the world, and the collective legacy we are building.

Participants need to bring photograph(s) of the women whom they feel have made them, or objects tied to these women, for the workshop.

Other Ways of Coexisting. Imaginaris on Alternative Justices by YoNoFui

18 April, 7.30pm

In this workshop, we aim to discuss and develop around the forms of coexistence with Justices and their punishment practices: How do we create other ways of coexisting? What other justices can we create? How do we create spaces of resistance to the micro-punitivisms that inhabit our societies? We will work from different concepts, linked to our practices: "Seconding", Narratives, and Collective Imaginaries.



Image Courtesy of YoNoFui



Image Courtesy of Etcétera

Error Never Fails: A No-Work No-Shop by Etcétera

19 April, 7.30pm

A "No-Work No-Shop" is an errorist experience built from the collective initiative, based on contextualising, and connecting the errors that the participants bring to the group. It develops from the exchange of knowledge and experiences, and generally results in anti-productive experiences that generate artistic actions, performances, manifestos, sometimes collective transformations or just nothing. A de-educational experience where our errors become a source of inspiration to act, a metaphor to ignite our imaginations to see possibilities within limitations, and to create without the fear of producing failures or making mistakes.

Lagos Rhythm by Sunday Obiajulu Ozegbe (Valu)

19 April, 7.30pm

In Lagos we dance like what we have been through.

Lagos Rhythm is an introductory dance jam session to contemporary street dance in Nigeria widely known as "Naija Fusion". Developed by renowned dancer from Nigeria, Obiajulu (Valu) Ozegbe, this highly physical session uses afrobeats music and Nigerian street dance in taking participants on a dance tour of the city of Lagos. Participants will be introduced to Naija Fusion while Valu guides them via improvisations, story-telling, and characterisation using Nigerian street dance vocabularies.

This workshop is open to all categories of dancers from amateur, intermediate, to professional Dancers.



Image Courtesy of Sunday Obiajulu Ozegbe (Valu)

Ocupa Acción (Take Action) by Diamantina Arcoiris

20 April, 10am

The act of creating is a process of healing. When the mind is focused on creating and the energy is dedicated to developing ideas, the intention and conscious action of creating helps to reduce anxiety and discover a new line of personal and collective self-healing. That's the invitation by Diamantina to Ocupa Acción (Take Action), a workshop that contemplates the journey of possible futures with every stitch. The workshop is inspired by the work Diamantina does with vulnerable and marginalised individuals — drug addicts, homeless, sex workers. All materials will be provided, which include embroidery frame, threads and pattern.



Image Courtesy of Diamantina Arcoiris

Moving With Sanu by Sharareh Bajracharya

20 April, 10am

A storm is coming. Sanu is worried about her mother who has gone fishing in the Fewa Lake in Pokhara at the foothills of the Himalayas. What does this little girl, with her dog Bhunte, decide to do? How do they work against all odds to look for her mother? In this workshop for children aged 7-10 years old, we will tell stories through images, text, and with our bodies, to enact children's stories of strength even when facing what seem like insurmountable situations.

The inspiration for this workshop is a storybook, *Sanu and the Big Storm*, by Bandana Tulachan.



Moving with Sanu @Text and Illustration by Bandana Tulachan

Entangled Pasts and Futures: Archival Knowledge as a Productive Site By Aziz Sohail

20 April, 1pm

In this workshop join curator Aziz Sohail to investigate archival knowledge as a productive site from which to think of curating and exhibition-making. Through readings, writing exercises and co-making (please bring images, objects, texts, personal or otherwise, for sharing) we will consider the possibility of archive as an imagination and a space of feminist and queer worldmaking.



In Search of Baba Singh. Courtesy ONE Archives. Image credit: Yubo Dang

20 April, 4pm

This workshop is about exploring our embodied histories. Our experiences, our emotions, our pain like our joys and our hopes, are held in our bodies, in a space beyond language. "Drawing out" such deeply entrenched memories can be painful and violent. But, it can also be cathartic. Giving space to create a new language for Body/Memory locked within ourselves and hidden away by cultural norms or fear of repression allows for the "telling of stories" on our own terms.

Body/Memory by Radhika Hettiarachchi



Image Courtesy of Radhika Hettiarachchi

Textual Archaeology: Unearthing Stories in Ruins by Marianne Fahmy

20 April, 7.30pm

In this workshop, participants will embark on an imaginative journey to explore the intersection of text and ruins. Drawing inspiration from archaeological methods, literature, and creative writing techniques. Attendees will explore the potentiality of reimagining ruins, by collectively constructing a text in a fictional world of ruins.



Image Courtesy of Marianne Fahmy

Closing Keynote

25 April 2024, 7.30pm



Photo credits: Carlos Casas

Unearthing the Archive

Saodat Ismailova

Interweaving myths, rituality, and dreams within the tapestry of everyday life, Saodat's films investigate the historically complex and layered culture of Central Asia which stand at the crossroads of diverse material histories and migratory legacies. Departing from her personal history marked by growing up in the post-Soviet Uzbekistan, she reaches out to the collective dimension of memory. Her research encompasses the region's ancestral knowledge and traditional spiritual practices as well as the modern history of Uzbekistan which manifests through the interlacing of archival footage from its cinematic history.

In her 2017 film *The Haunted*, Saodat invokes the now extinct Turanian Tiger to examine historical changes that led to its own extinction. Now years later, she revisits the impulses that brought *The Haunted* to life. In the process she unpacks the different trajectories that dominate her oeuvre.



POA STUDIO

26 April – 30 April | 7.30pm–9.30pm

In POA Studio, Saodat Ismailova engages in intimate conversations as she unpacks the different trajectories - ecology, living with the non-human, colonialism, the female universe, tradition/landscape - that dominate her oeuvre. Following different conversations and archival clips every night, are film screenings. One film each night. POA Studio - 5 Nights, 5 Topics, 5 Films - will feature "Aral, Fishing in an Invisible Sea", "The Haunted", "Her Right", "Chillahona", and "Stains of Oxus".



Aral, Fishing in an Invisible Sea (2004, 56min)

26 April

A documentary film centred around the resilience of three generations of fishermen as they navigate the harsh realities of their once-thriving ecosystem of the Aral Sea, battling for survival amidst environmental devastation resulting from the Soviet Union water diversion projects.



The Haunted (2017, 23min)

27 April

In a cinematic ode to the vanished Turan tiger, a revered emblem of Central Asian lore. Saodat conjures a mythical realm, intertwining the tiger's legacy with the region's historical tapestry. Through a blend of visuals and commentary, the film blurs the boundaries between factual history and the ethereal realm of shared dreams and concepts.



Her Right (2020, 15min)

28 April

Through a patchwork of videos from Uzbek cinema spanning 1927 to 1985, Her Right captures the perilous choices faced by women during the Hujum era illuminating the struggle between traditional values and state-imposed ideologies. In a time defined by emotional and social upheaval, the theme of women's emancipation remains significant within Uzbek Soviet cinema.



Chillahona (2022, 37min)

29 April

In a three-channel video filmed in Tashkent's underground meditation cells, Chillahona captures the essence of self-isolation and devotion. Through intricate visuals intertwining real and mystical realms, Saodat weaves a narrative steeped in Central Asian heritage, invoking female cosmology and ancestral tales to illuminate the human experience.



Stains of Oxus (2016, 24min)

30 April

A multi-screen installation exploring the Amu Darya's transformation from high plateaus in Tajikistan to Uzbekistan's deserts. Witness local lives and landscapes through the echo of the river's flow, symbolising unity across cultures as it journeys from Bulunkul Lake to the Aral Sea.



Images from the film Chillahona. Courtesy of Saodat Ismailova

Art Pals

Curated by Noorlinah Mohamed. The Art Pals is inspired by the Festival In-Transit that Ong Keng Sen created for House of World Cultures in Berlin in 2002. The Art Pal is a buddy to the Fellows and becomes a personal conduit to connect the Fellows to an-other locality. Meeting first digitally and then individually face-to-face, the Arts Pals and Fellows journey In The Commune together. They engage in small and individual ways, away from institutional focus that has dominated the arts in recent years.



anGie Seah

anGie seah's multidisciplinary art practice traverses the domains of drawing, sculpture, performance art, sound, installation and video — the oneness and porousness of life and art in which she thrives; to be, live, and practise art while embracing the agency of life's uncertainty.



Alecia Neo

Alecia Neo's collaborative practice is centered on radical hospitality and care. Her ongoing project, Care Index, explores ways of archiving and sharing physical gestures and embodied experiences of care. She is co-founder of art collective Brack and Ubah Rumah Residency located on Nikoi Island.



Ditha Emmanuel

Deborah Arunditha Emmanuel is a performance artist and writer working between poetry, sound, movement, and the dramatic arts. She has performed at many events and festivals locally and worldwide, winning poetry slams in Singapore, New Zealand, Germany and Australia. She makes neo-shamanic tribal funk music with Mantravine and co-organises Opens, a para-academic forum based in Singapore.



Eve Tan

Eve Tan, a Singapore artist, delves into challenges for female artists. Through performance, she explores social dynamics and authority's impact on art. With 30 years' experience, she's active in various art projects and exhibitions.



Ho Rui An

Ho Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance, and theory. He has presented projects at the Shanghai Biennale; Bangkok Art Biennale; Gwangju Biennale; Jakarta Biennale; Kochi-Muziris Biennale; Haus der Kulturen der Welt, Berlin; Kunsthalle Wien; Singapore Art Museum; Van Abbemuseum, Eindhoven; and Yamaguchi Center for Arts and Media, Japan.



Irfan Kasban

Irfan Kasban is a transdisciplinary artist concerned in weaving intricate universes as a celebration of space and time. In 2020, he was conferred the Young Artist Award by the National Arts Council, Singapore. His current area of research is performance as ritual healing.



Jennifer Teo

Jennifer Teo is a cultural worker who has been involved in the Singapore art scene since the late 90s. She mainly works as an artist, curator and editor with Post-Museum, and has a wide interest in socio-cultural issues, particularly those related to care, climate, community, feminism, food, knowledge, and spirituality.



Kirsten Han

Kirsten Han is a Singaporean writer and activist. She is managing editor of Mekong Review, an Asia-focused literary journal, and runs We, The Citizens, a newsletter covering Singapore through the lens of human rights, democracy and social justice. She is also a member of the Transformative Justice Collective, where she works towards the abolition of the death penalty and an end to the War on Drugs.



Kirsten Tan

Kirsten Tan is a New York-based Singaporean filmmaker, whose debut feature, Pop Aye was awarded prizes at Sundance, Rotterdam, Zurich and other film festivals, and was invited to represent Singapore at the Oscars. Her short films 10 Minutes Later, Fonzi, Sink, Cold Noodles and Dahdi have collectively received over ten international awards.



Marylyn Tan

Marylyn Tan is a queer, female, Chinese Singaporean writer-artist. Her first child, GAZE BACK (Lambda loser, Singapore Literature Prize 2020), is the lesbo Singaporean trans-genre witch grimoire you never knew you needed. Her work trades in the abject, vulgar and pleasurable, striving to emancipate and restore the alienated, endangered body.



Myra Loke

Myra Loke is a theatre director, performer, puppeteer, designer and educator. She is part of the core team of The Finger Players, one of Singapore's leading theatre companies that specialises in puppetry. She led the company as co-Artistic Director from 2020 – 2023. Myra also co-founded The Wanderlings where she creates experiences for the young audiences.



Peggy Ferroa

Peggy Ferroa has led theatre-based programmes for the Singapore Prison Service since 2006. Her work serves to enhance literacy, ignite critical thinking and encourage reflective practices, all to facilitate reintegration. As an independent community artist, she also collaborates with seniors, employing theatre for well-being.



Rosemainy Buang

Rosemainy Buang is a gamelan musician, educator, composer, and sound artist from Singapore. With a decade of training in gamelan, she is dedicated to expanding her creative horizons through collaborative projects with other artists from diverse disciplines.



Salty Xi Jie Ng

Salty Xi Jie Ng co-creates semi-fictional paradigms for the real and imagined lives of humans within the poetics of the interdimensional intimate vernacular. Her practice is currently concerned with ancestry, eroticism, ageing, and kinship with the other-than-human. She is the 2024 winner of the Chamberlain award for social practice artists.



Wong Binghao

Wong Binghao is a writer, editor, curator, and currently the Contemporary and Modern Art Perspectives (C-MAP) Asia Fellow at the Museum of Modern Art, New York. They approach art essayistically, constellating emotionally available readings and experiences of art in the hope of building more emancipatory, ethical worlds.



Image from All That Perishes at the Edge of Land. Courtesy of Hira Nabl

Credits

Per°Form Open Academy

Founding Director
Creative Producer
Technical Manager
Technical Crew

Stage Managers
Crew
Media Relations

E-zine
Photo documentation
Video documentation
Exhibition Technician

Ong Keng Sen
Noorlinah Mohamed
Andy Lim/Art Factory
Eng Tet Chye, Ian Tan, Kailash,
Wong Yien, Yap Seok Hui
Mel Peh, Cristabel Ng
Ali Mazrin
Sarah Bagharib
Chidumaga Uzoma Orji
Don Wong
Grace Baey, Bryan Fernandez
Zaihan Kariyani

T:>Works

Artistic Director
Executive Director
Digital Projects
Communication & Engagement
Publicity and Admin
Development
Administrator
Interns

Ong Keng Sen
Traslin Ong
Jeffrey Kang
Rachel Wong
Ashley Tan
Shania Yusof
Ong Soo Mei
Charlotte Lee, Tawfiq Ismail

Board Members

Kathy Lai (Chairperson)
Mahesh Asrani
Mok Wei Wei
Noorlinah Mohamed
Ong Keng Sen
Suriani Suratman

Acknowledgements

T:>Works would like to thank the Fellows and Arts Pals for their generous presence, our Front-of-House volunteers as well as our friends and colleagues from the arts communities and various media for their solidarities.

Special thanks also to our partners:



Lylo for local transportation support

About T:>Works

Established in 1985, T:>Works is an independent and international arts company based in Singapore at its space, 72-13. It is currently led by Artistic Director, Ong Keng Sen.

T:>Works' mission and vision is the pioneering of thought leadership in the arts focused on transdisciplinary, transcultural, and inclusive processes.

To this end, there is a strong educational perspective with research and discourse contextualising histories, contemporary experiences, and situated art practices of the global south.

T:>Works also serves to investigate the current urgencies of being located in Singapore, and larger Asia, through different creative expressions in the public sphere.

T:>Works is a recipient of the National Arts Council Major Company Grant from 1 April 2022 until 31 March 2025. T:>Works is an Institute of Public Character with charity status.

Per°Form Open Academy of Arts and Activations is supported by the Cultural Matching Fund.

Artistic Directors Academy

OPEN CALL

ends 30th April 2024

Who is Artistic Directors Academy (ADA) for?

ADA is open to aspiring and existing individuals facilitating the content of, producing for, or dramaturging, any of the following:

- creative platforms, collectives (including visual arts), performance groups, arts education, archives (including film/moving image), discourse networks;
- community engagement projects; and
- exhibition spaces, interdisciplinary or transdisciplinary arts centres;
- also those who are potentially interested in becoming curators, directors, producers, dramaturgs, and programmers of festivals - literary, film, visual culture, sound & music, traditional arts, design & architecture, digital, arts festivals (small & large scale, outdoors & indoors, local & international).

Successful applicants for full participation, will receive a fellowship of SGD5000 to support their fees. Terms and conditions apply.

ADA is approved for SkillsFuture Credit eligibility.

About the Academy

The training participants will be supervised and directed by Artistic Director, Dr. Ong Keng Sen who has worked internationally since 1992.

MASTER CLASS #1 : Urban Development (28 June - 6 July 2024)

By M7Red (Buenos Aires)

<https://www.m7red.info/>

MASTER CLASS #2: Gender & Sexuality (9 August - 18 August)

By Fadescha (New Delhi/Berlin)

<https://vidisha-fadescha.com/PARTY-OFFICE>

More to be announced

The Artistic Directors Academy (ADA) is a training hothouse to develop Artistic Directors in Singapore. The programme is intended to train up to 10 Artistic Directors over one year from April 2024 to March 2025. It will tap into international cultural changemakers helming masterclass modules, with individual mentoring to sharpen and intensify skillsets. Each participant will have an international and a Singaporean mentor. There will be a final public presentation in March 2025 by the 10 participants about "The people cultures of a national theatre." The Theatre in this case is defined as a public forum which is not just limited to theatre productions.

How To Participate

- Full participation of one year (low residency)

Low residency participation means that the participant need only be in Singapore, with live presence, during the 5 masterclass modules (approximately 45 days) and the final presentation in March 2025.

- Module-based participation

Masterclass modules will be open for paying participation by interested members of discourse, cultural, design, arts, scientific, and adjacent professions/industries.

APPLY NOW!

Open call for ADA participants ends 30 April 2024, 23:59 (SGT)

Please apply with a bio and a one A4 page motivation letter addressed to ada@tworksasia.org

For further enquiries, please write to: ada@tworksasia.org

Support thought leadership

Donate to T:>Works

Building on 37 years of legacy, T:>Works constantly identifies new ways to evolve, develop ourselves and grow the ground differently. As one of Singapore's leading independent arts companies, we harness our unique positioning to pioneer and embrace distinct, innovative practices within Singapore and internationally.

Committed to our mission in pioneering thought leadership in the arts focused on transdisciplinary, transcultural, and inclusive processes, we are taking the long view to create new platforms for artists and projects to thrive.

If you are in a position to give, please make a contribution to enable us to create works that will benefit our cultural landscape and communities

T:>Works is an Institute of Public Character (IPC). Your contributions to us will enjoy 250% tax deduction. It will also be eligible for dollar-for-dollar matching by the Cultural Matching Fund (CMF), maximising the impact of your contributions to us.



Please scan the QR code to access T:>Works giving.sg page.