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MEDIA ADVISORY

27 January 2025

T:>Works

Per°Form OPEN ACADEMY
Arts + Activations

7-28 February 2025
performfellowship.org

Speakers:

- Anne Bogart
- Anselm Franke
- Bishal Yonjan
- Gridthiya Gaweeewong
- Hit Man Gurung
- Indu Tharu
- Labay Eyong (Lin Gieh-wen)
- Lavkant Chaudhary
- Marc Brew
- Mekh Limbu
- Pooja Sood
- Priyanka Bahadur Chand
- Sheelasha Rajbhandari
- Shermin Langhoff
- Subas Tamang
- Vivian Ziherl
- Xavier Le Roy

Per°Form Open Academy of Arts + Activations 2025

7-28 February 2025

Live @ 72-13, Mohamed Sultan Road
Singapore 239007
Home of T:>Works

Registration [here](#)

Thought leaders of diverse artistic and cultural landscapes at T:>Works Per°Form Open Academy of Arts + Activations 2025.

Per°Form Open Academy of Arts + Activations (POA), T:>Works' pioneering platform on thought leadership in arts and culture, returns for its third iteration. *POA 2025* brings together some of the most respected and renowned figures at the intersection of arts and social responsibilities. Drawing

on their decades-long practices to address issues of minority, disability, gender, sexuality, cultural representation, and stakeholder and public engagement, they challenge conventional perceptions on what is possible today.

To kick off on **7 February**, Anselm Franke, curator and author previously head of the visual arts and film department at Haus der Kulturen der Welt (HKW), will explore concepts of genesis, genre, reproduction and origination, and situate them in an age where world-systemic relations of extraction and power give way to a novel, food-chain brutality at his presentation **Curating Genesis**, drawing on theories of performativity and mythopoeia, as well as recent historiographic re-visions from ancient times to the Cold War era on whose shores the founding myths and gestures of all times are washed up like undead flotsam. Anselm Franke will propose a number of concepts and tests their ability to re-map and re-narrate what happens within and across differential genres of life and value in the geopolitical matrix. Seeking to redefine the role of culture, the arts and the cosmographic exhibition and museum in bringing about a 'global consciousness' in the aftermath of Western universalism, Anselm Franke interrogates forms of agency and intervention within what must be properly understood as 'cosmogonic crises'. Developing common horizons and political imaginaries beyond the imperatives of power and securitisation now requires conceptions of history and human capability reaching beyond the discursive molds defined by the modern disciplinary division of labour.

The 21-day run includes:

- **The Mentor Series (7–22 February):** Helming this series of talks and dialogue programme are eminent thought leaders from the global artistic and cultural landscape, with a *Workshop with Marc Brew*, an acclaimed international disabled artist.
 - Anselm Franke (7 February, 7.30pm)
 - Shermin Langhoff (8 February, 3pm)
 - Anne Bogart (17 February, 7.30pm)
 - Marc Brew (18 February, 7.30pm)
 - Gridthiya Gaweewong (19 February, 7.30pm)
 - Labay Eyong (20 February, 7.30pm)
 - Vivian Zihlerl (21 February, 7.30pm)
 - Pooja Sood (22 February, 3:00pm)
 - Xavier Le Roy (22 February, 7:30pm)
 - Workshop with Marc Brew (22 February, 11am)
- **POA Opening Studio (12–15 February):** Engage with artists from different indigenous communities of Nepal — Bishal Yonjan (Tamang Indigenous People), Hit Man Gurung (Gurung Indigenous People), Indu Tharu (Tharu Indigenous People), Lavkant Chaudhary (Tharu Indigenous People), Mekh Limbu (Limbu Indigenous People), Priyankar Bahadur Chand (as researcher), Sheelasha Rajbhandari (Newa Indigenous People), and Subas Tamang (Tamang Indigenous People) — each with diverse artistic pathways to document, interrogate, and reclaim indigenous narratives and heritage in contemporary Nepali society.
- **POA Closing Studio with Xavier Le Roy (24–28 February):** Movement, text, and vocal sonic artists are invited to participate in a fully subsidised work-in-studio exploration with acclaimed contemporary artist and choreographer Xavier Le Roy. Working on 2 or 3 movement materials, as well noises and specific modes of embodiment, this workshop examines the alternating roles of performer and spectator. Participants explore and reflect on

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how the materials generated can produce specific qualities of relationship between the performers, and between the spectators and the performers, i.e. how one choreographs the other and vice versa.

Per°Form Open Academy of Arts + Activations is presented by T:>Works, an independent and international arts company based in Singapore at its space, 72-13.

For more information, please contact:

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Annex 1

About Per°Form Open Academy of Arts + Activations 2025 Fellows

The Mentor Series / Workshop / POA Closing Studio



Anne Bogart

Anne is a theatre and opera director and a Professor at Columbia University where she runs the Graduate Directing Program. She is the author of six books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*, *What's the Story* and *The Art of Resonance*. Works with SITl include *Radio Christmas Carol*, *Falling & Loving*; *The Bacchae*, *Chess Match No. 5*; *Lost in the Stars*; *The Theater is a Blank Page*; *Persians*; *Steel Hammer*; *A Rite*; *Café Variations*; *Trojan Women (After Euripides)*; *American Document*; *Antigone*; *Under Construction*; *Freshwater*; *Who Do You Think You Are*; *Radio Macbeth*; *Hotel Cassiopeia*; *Death and the Ploughman*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds—the Radio Play*; *Cabin Pressure*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; *Hay Fever*; *Private Lives*; *Miss Julie*; and *Orestes*. Recent operas include *Bartok's Bluebeard's Castle*, *Wagner's Tristan and Isolde*, *Ruders' The Handmaid's Tale*, *Handel's Alcina*, *Dvorak's Dimitrij* *Verdi's Macbeth*, *Bellini's Norma* and *Bizet's Carmen*.



Anselm Franke

Anselm is a curator and author. From 2013 till 2022, he was head of the visual arts and film department at Haus der Kulturen der Welt Berlin (HKW). He is known for developing the format of the 'essay exhibition', which consist of extensive research-based forays into political and cultural histories and current artistic production. Among his collaborative projects are *Ceremony*. *Burial of an Undead World* (2022, with Elisa Giuliano, Claire Tancons, Denise Ryder and Zairong Xiang), *Parapolitics: Cultural Freedom and the Cold War* (2017/2018, with Nida Ghouse, Paz Guevara, Antonia Majaca), and the project *Animism* (2010-2014), which was presented in different chapters and collaborations in Antwerp, Bern, Vienna, Berlin, New York, Shenzhen, Seoul, and Beirut. He also curated the first exhibitions of *Forensic Architecture* (*Forensic*, 2014, HKW Berlin) and was Chief Curator of the Taipei Biennale 2012 and the Shanghai Biennale 2014. Since August 1, 2022, he is Professor of Cultural Critique and Curatorial Studies at the Zurich University of the Arts.



Gridthiya Gaweewong

Gridthiya is an Artistic Director and curator of the Jim Thompson Art Center in Bangkok. Her curated projects within Asia, Europe and the Americas include *Imagined Borders*, the 12th Gwangju Biennale (2018); *Between Utopia and Dystopia*, Mexico City (2011); *Unreal Asia*, Internationale Kurzfilmtage Oberhausen, Oberhausen (2009); and *Under Construction*, Tokyo (2000–2002). Gaweewong was a guest curator of an exhibition *Apichatpong Weerasethakul: The Serenity in Madness* that toured six cities (2016–2020), initiated by the Independent Curators International (ICI). A 2018 fellow at the Center for Curatorial Leadership, MoMA, New York, Gridthiya is also a member of the acquisition committee for the Singapore Art Museum since 2020. She was awarded the French Ministry of Culture's Chevalier de l'Ordre des Arts et des Lettres in 2023, and Audrey Irmas Award for Curatorial Excellence from Bard College (CCS Bard) in 2025. Currently Gridthiya serves as a member of the Finding Committee for Artistic Direction of Documenta 16.



Labay Eyong (Lin Gieh-wen)

Born to a Truku father and Han Chinese mother, Labay Eyong (Lin Gieh-wen) is a contemporary weaver and installation artist from Taiwan. She holds a bachelor's degree in Applied Arts from Fu Jen Catholic University, and a master's degree in Temporary Space Design from the Faculty of Architecture of the Universitat Autònoma de Barcelona. She traverses between the modern and the ancient, attempting to strike a balance between the two through artistic creation, and speaks of power through gentleness, while exploring self-development through traditional Truku weaving. Her practice engages in metal work, soft sculpture, installation, video, writing, public art, and curating, with which she endeavors in promoting contemporary indigenous weaving. One of her projects *Bubu's Closet* (2008), inspired by her grandmother's closet, won the top prize of the Hometown Entrepreneur Program. Other projects include *Yaku Kuyuh* (I'm a Woman), a visual series created in 2014; a 2015 documentary *Nii Nami* (We Are Here).



Marc Brew

Acclaimed international disabled artist Marc trained as a professional dancer at the Victorian College of the Arts Secondary School and The Australian Ballet School. He has been working in the UK and Internationally for over 25 years as a director, choreographer, dancer, teacher and speaker; with the Australian Ballet Company, State Theatre Ballet Company of South Africa, Infinity Dance Theatre, Candoco Dance Company and AXIS Dance Company. Marc was Associate Director with Scottish Dance Theatre, Associate Artistic Director with Ballet Cymru in Wales and was Associate Artist at Tramway Theatre in Glasgow and Artistic Director of AXIS Dance Company from 2017-2021.



Pooja Sood

Pooja is a founding member and Director of Khoj International Artists' Association, a not-for-profit society committed to experimentation and exchange in the visual arts in India. Under her stewardship, Khoj has grown from an annual event in 1997 to a vibrant building-based institution which plays a central role in the development of experimental, interdisciplinary and critical contemporary art practice in India and South Asia. Pooja is on the Advisory Board of the Prince Claus Foundation (2023-2026), a member of the International Programme Advisory Committee of IFACCA(2024-25) and on the Board of Public Arts Trust of India, Jaipur. She has served on several international juries, most recently being the Nordic Cultural Fund (2022-2024), the Omega Resilience Awards (2023), the Rockefeller - Care Fellowship for Bellagio (2022), and has been an advisor and mentor for the South-South Asia Fellowship (2022-2023).



Shermin Langhoff

Shermin, Artistic Director of Maxim Gorki Theatre Berlin, is a trailblazer in German theatre. Born in Turkey and migrated to Germany as a child, she initiated and champions post-migrant theatre, reflecting Berlin's diverse reality. Long before leading the Gorki, Shermin was an integral part of a movement that brought artists of colour and marginalized voices to the forefront. Under her direction, the Gorki has become a radical venue, critically engaging issues surrounding trans local identities, histories and narratives. Shermin's impact is recognised internationally. She has received numerous awards, including the KAIROS European culture prize for her work as a cultural mentor, Helga and Edzard Reuter Foundation honors for fostering international understanding, and the Bundesverdienstkreuz from German President Joachim Gauck for her cultural contributions.



Vivian Zihler

Vivian is Research and Programs Manager at Kunstinstituut Melly in Rotterdam. Zihler founded and directed Stichting Frontier Imaginaries (2016-2019), presenting exhibitions with the Institute of Modern Art in Brisbane, the Al Ma'mal Foundation in Jerusalem, e-flux and Colombia University in New York, and the Van Abbemuseum in Eindhoven. Her previous roles include Curator with *If I Can't Dance, I Don't Want to Be Part of Your Revolution* (2012-2014). As a freelance curator she co-initiated 'Koloa: Women Art and Technology' with Tunakaimanu Fielakepa and Cosmin Costinas (2019-2021), and she co-curated the inaugural performance programs of the Stedelijk Museum Amsterdam 'Stage It!' together with Hendrik Folkerts (2011-12). Zihler holds a PhD in Curatorial Studies with Monash University in Melbourne.



Xavier Le Roy

Xavier holds a PhD in molecular biology and has been working as an artist since 1991. He is also a professor at the Institute for Applied Theater Studies in Giessen, Germany. His early solo works were credited as ground-breaking, opening new perspectives in choreography. Motivated by the need for transformation, he creates with the desire to alter our understanding of dichotomies such as: Human/Non-Human, Subject/Object, Passive/Active, Norma/Anormal, and to multiply our perspectives.

His latest works, such as *We Are Not Monsters* (2020) in collaboration with Dalibor Šandor and Per.Art, *Retrospective* (2012-), *For the Unfaithful Replica* (2016), *Still In Hong Kong* (2021), investigate time, space as well as the relationship between the public and live artworks made possible by exhibitions, museums and other public spaces.

His works have been presented internationally, including at the Taipei Performing Arts Center, Skulptur Projekte Münster 2017, Tapiès Foundation (Barcelona), MoMA (New York), Kaldor Public Art Projects (Sydney), Centre Pompidou (Paris) and La Biennale di Venezia Danza among others.

POA Opening Studio



Bishal Yonjan

Bishal is a visual artist and a curator based out of Kathmandu. He is a part of Kalā Kulo, an arts initiative, where he works on a series of archives contextualizing the contributions of artists who have been central to introducing novel artistic vocabularies to Nepal in the 20th century. Professionally, he has been involved in exhibition design, installation, and programming, including for Kathmandu Triennale 2077 and the recent retrospective of Ragini Upadhyaya. His current interest includes exploring the regional histories of printed matter and book design in South Asia. He is also a member of Añkūra Atelier, a creative collective.



Hit Man Gurung

Hit Man is an artist and curator based in Kathmandu. His diverse practices invoke indigenous methodologies and epistemologies to reconfigure contemporary artistic praxis and interrogate the fabric of human mobilities, frictions of history, and failures of revolutions. While rooted in the recent history of Nepal, his works unravel a complex web of kinships and extraction across geographies that underscore the exploitative nature of capitalism.

Gurung is one of the curators for 17th Biennale Jogja 2023 and Colomboscope 2024. He was co-curator for the Kathmandu Triennale 2077 (2022), Nepal Pavilion at Venice Biennale (2022), 'Garden of Ten Seasons' at Savvy Contemporary, Berlin (2022) and '12 Baishakh,' Bhaktapur (2015) alongside Sheelasha Rajbhandari. He has also co-founded ArtTree Nepal, an artist collective and Kalā Kulo, an arts initiative. He has participated in exhibitions at Asian Art Biennial, Taipei (2024), SAVVY Contemporary, Berlin (2020); Biennale of Sydney (2020); Artspace Sydney (2019); Weltmuseum Wien (2019); Kathmandu Triennale (2017); Yinchuan Biennale (2016); ParaSite, Hong Kong (2016); Asia Pacific Triennial of Contemporary Art, Brisbane (2015-16); and Dhaka Art Summit (2014, 2016, 2018, 2020).



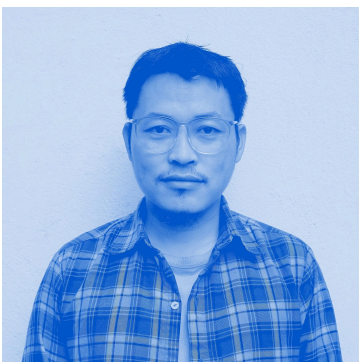
Indu Tharu

Indu is an artist, poet, and activist. As an Indigenous Tharu woman, her writings, performances, and installations actively address the systematic erasure of her community's voice. She explores themes of remembrance, loss, and violence and their impact on individual and societal consciousness. Her works are particularly informed by the recent People's War in Nepal (1996–2006) and its effect on her family and community. Drawing from her family's archives, she investigates the role of underground publications in the struggle for Tharu identity recognition. Additionally, she has been documenting the contributions of Tharu women in various social movements across the Tarai. Her poems have been performed at numerous protests and are published in her book "Nilambit Nibandha."



Lavkant Chaudhary

Lavkant is an artist from the Indigenous Tharu peoples of the Tarai, and his art directly addresses issues related to his community and their struggle for rights and recognition within the history of the Nepali nation-state. By embedding archival matter and Indigenous vocabularies in his art, he aims to unravel the multiple injustices of indentured servitude, extrajudicial killings, environmental degradation, and political disenfranchisement Tharu peoples have faced. Paramount to this practice are narratives of resistance and resilience that disrupt and challenge these longitudinal cycles of suffering.



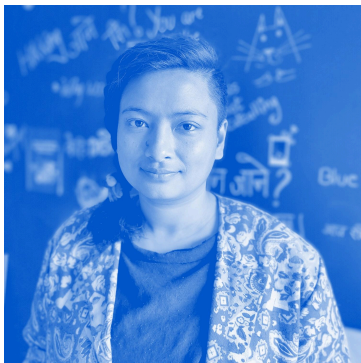
Mekh Limbu

Mekh is a Kathmandu-based interdisciplinary artist originally from Dhankuta. Coming from the indigenous Limbu community, his work often addressed the systematic suppression of indigenous identity within contemporary politics. He also uses his art as a bridge to communicate between older and newer generations concerning language, ritual, and history. Limbu's practice draws from archival texts, images, videos, and audios in order to subvert conventional representations of indigenous peoples. His works also document the ramifications of Nepal's labour migration industry on his family, underscoring the estrangement of relationships and the breakdown of indigenous societies that has unfortunately become common for many Nepali households.



Priyankar Bahadur Chand

Priyankar is a researcher incorporating archival and field-based methodologies in his works. His ongoing study includes assembling and contextualizing the archives of the SKIB-71 art collective, looking at the long history of disease and territory in the Tarai, recording body marking traditions along the Indo-Nepal borderland, and exploring the visual historiography of cultures across the Himalayas. He is also a co-founder of Kala Kulo, a space working with experimental and speculative approaches in Kathmandu.



Sheelasha Rajbhandari

Sheelasha is an artist and curator based in Kathmandu. Her works draw upon an embodied and speculative lineage of femininities to question the positioning of women and fluid beings and decenter patriarchal structures that perpetuate cycles of industrial extraction and individual exhaustion. For her, art-making is about making space for collective action that recomposes notions of Indigeneity, gender, sexuality, worth, and productivity.

Sheelasha was co-curator for Tamba project at 11th Asia Pacific Triennial 2024. She was one of the curators for 17th Biennale Jogja 2023 and Colomboscope 2024 and Kathmandu Triennale 2077, Nepal Pavilion at Venice Biennale (2022), 'Garden of Ten Seasons' at Savvy Contemporary, Berlin (2022) and '12 Baishakh,' Bhaktapur (2015). Her textile installation was exhibited at Kunstinstituut Melly (2023), Museum of Art and Design; New York (2022), Footscray Art Center; Melbourne (2022). Rajbhandari crafted the Dankini initiative, which prioritizes rest, play, and sensory pleasure while delving into the complex interplay between identity and structural forces. She is also the co-founder of ArTree Nepal, an artist collective and Kalā Kulo, an arts initiative.



Subas Tamang

Subas comes from a family of traditional stone carvers and also has a shaman ancestor who used woodblock prints for medicinal purposes. He incorporates carvings, engravings, diverse printmaking techniques, and oral knowledge in his art to reclaim the often erased history of the Tamang Indigenous community. During the 19th century in Nepal, the Tamang people were subjected to extensive servitude and coerced into providing corvée labor to the state and its representatives. This involved forced, unpaid work in portage, paper manufacturing, gunpowder production, fruit farming, among other tasks.

About Dr. Ong Keng Sen

Dr. Ong Keng Sen is the Artistic Director of T:>Works and the artspace 72-13 in Singapore. Apart from creating renown productions, Ong founded the Arts Network Asia, a micro-grant peer organisation, and the international Curators Academy focused on the synergy between contexts and curation. His seminal work was the nomadic artist residency, The Flying Circus Project, travelling international artists through Asia, sharing their contexts amongst themselves and young people in the local sites. Ong was the Founding Festival Director of the all-new Singapore International Festival of Arts (SIFA). He directed four editions of SIFA from 2014 to 2017. He was a Fulbright Scholar and was awarded the prestigious Fukuoka Asian Arts and Culture Prize in 2010 for his creations in Asian contemporary performance. He holds a Ph.D. in Performance Studies from Tisch School of the Arts, New York University.

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, Dr. Ong Keng Sen. T:>Works' mission and vision are 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. It 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.