

International

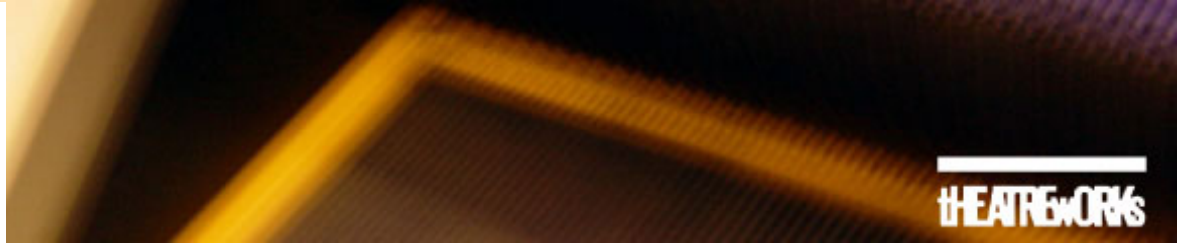
From Identity to
Mondialisation: TheatreWorks
25

Projects

Nay Nai
Le Temps scelle &
Le Trait - Solos
Lear Dreaming
Vivien and The Shadows
awaking
Diaspora
GEISHA
"like the cat..."
Insomnia@ICA
Ancient Technologies,
Dramaturgy and Game
Insomnia48
Sandakan Threnody
The Global Soul
Search: Hamlet
The Continuum
The Spirits Play
Desdemona
Eat Me
Lear
The Sliver River

Flying Circus Project

2013
2009/2010 - Platform 03
2009/2010 - Platform 02
2009/2010 - Platform 01
2007 - Travelogue
2005 - Special Edition,
Yokohama: The School of
Politics
2004
2002/2003
2000
1998
1996



Flying Circus Project 2007 : Travelogue

Information	Singapore Programme	Ho Chi Minh City Programme
Residency	Commission	Biographies
		Acknowledgements

Brian Gothong Tan, Singapore
Caden Manson, New York City
David Subal, Vienna
Francis Ng, Singapore
Julie Atlas Muz, New York City
Jun Nguyen-Hatsushiba, Ho Chi Minh City
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Katarina Eismann, Stockholm
Kim Ngoc, Hanoi
Koosil-Ja, New York City
Luigi de Angelis, Ravenna, Italy
Meg Stuart, Berlin
Melati Suryodarmo, Gross Gleidingen, Germany
Michikazu Matsune, Vienna
Naeem Mohaiemen, Dhaka/NYC
Nibroll - Mikuni Yannaiharu & Keisuke Takahashi, Tokyo
Ong Keng Sen, Singapore
Paul D. Miller aka DJ Spooky, New York City
Rachid Ouramdane, Paris
Rags Media Collective, New Delhi
Tadasu Takamine, Kyoto
Tiffany Chung, Ho Chi Minh City
Yuen Chee Wai, Singapore

Brian Gothong Tan, Singapore
www.briangothongtan.com

Brian Gothong Tan is perhaps one of the most exciting and prolific multimedia artists that has emerged from Singapore in recent years. Trained in Fine Arts, Multimedia and Animation at the California Institute of Arts, Brian's works are renowned for their icy, high gloss finish subverted by play and parody.

His multimedia works have been featured in numerous theatre productions His first solo exhibition, *Heavenly Cakes* and *Sentimental Flowers*, was held at the Singapore Art Museum in June 2003. Later on, he created *Hypersurface*, which featured at the 9th Venice Architectural Biennale in 2004. Last year, he was in the cultural segment of the Commonwealth Games at the Australian Centre for the Moving Image (ACMI) in Federation Square in Melbourne, and was the youngest artist participating in the Singapore Biennale 2006 with his installation, *We Live In A Dangerous World*. He has recently completed *Signs, Omens and Relics of Faith*, a interactive multimedia installation as part of the 72-13's Creatives-in-Residence programme in 2007.

His latest film project, *Pleasure Factory*, in which he was the Director of Photography and Chief Editor, has been selected to be screened in Cannes Film Festival 2007 under the *Un Certain Regard* section. He is currently developing a new feature film which will be shot in December 2007.

Caden Manson, New York City
www.bigartgroup.com

Caden Manson/Big Art Group is a New York City performance company founded in 1999. The

company uses the language of media and blended states of performance in a unique form to build culturally transgressive and challenging new works.

Caden, artistic director and co-founder with Jemma Nelson of Big Art Group studied theater at the University of Texas at Austin. A 2002 Pew Fellow, Manson also received a 2001 grant from The Foundation For Contemporary Performance Art for his work with Big Art Group. With his company, he created *Shelf Life* (2001), *Flicker* (2002), *House of No More* (2004), *Dead Set* (2006-7), *The People* (2007).

With its core group of members and additional collaborators, each work of Caden Manson/Big Art is first developed and presented in New York before touring nationally and internationally. The company has performed at venues in Berlin, Paris, Rome, Zurich, Glasgow, Dublin, Brussels and many others. Co-producers include Hebbel Am Ufer; Vienna Festwochen; Festival d'Automne à Paris; Le Studio/Maison des Arts de Créteil; Künstlerhaus Mousonturm; The Wexner Center for the Arts; The Kitchen; Performance Space 122.

This year, Manson and Nelson created *The People*, a transformation of civil life: an expansion of the experiments of real-time film to a panoramic new scale: the conversion of a village into a multi-location video shoot, simultaneously projected & broadcast into the public square: a retelling of the Oresteia in the age of information war and electric vengeance: a counterstrike from the culturally assaulted.

In Manson's work, narrative breaks apart. Contradictions abound. Characters cannot be trusted. Hysteria and madness overwhelm. Like the characters chasing after one another, the audience finds itself breathless, mentally chasing after the work's constantly changing meanings. Manson often uses several screens, cameras; and numerous props to create "real-time film," in which performers and objects are physically superimposed on top of one another. The result is a multi-layered, wildly frenetic film, which is assembled before the spectators' eyes.

David Subal, Vienna

Born and based in Vienna, Austria; Subal studied sculpture at the Academy of Fine Arts, Vienna (1991-93) as well as dance and dance education at the Conservatory, Vienna (1993-96). Since 1992 he has been working as a performer and dancer and has collaborated with Tanztheater Homunculus, Saskia Hölbling, Martine Pisani, Laurent Pichaud, Philipp Gehmacher. He developed stage design for several *Dans.Kias* productions. He created whipped cream for *Imagetanz and Repérages 2005*. Since 2004 David Subal has been collaborating with Michikazu Matsune (bio later in this document) and developed various projects together. Their projects, which interface between performing and visual arts, include the site-specific projects for concrete territories, *100% pARTy, I am a Horse*.

Projects for concrete territories is a series of works in different public environments ... public space as a field for performative work. and so on, the second part of this series, took place in the frame of *sommerszene Salzburg 06* in and around the Museum der Moderne Salzburg which is located on the top of a mountain. The performers were installed as artificial substance in nature and so on. The often-discussed opposition between nature and art was artificially provoked by kitschy, poetic images.

In "*100% pARTy*" Matsune & Subal invited the audience to a pARTy at the Museum for Applied Art, Vienna in March 2007. 450 people celebrated an artificial beach party with smashing sound, hot atmosphere (temperature), various installations and performances by a magician, a break dance group and music bands etc. Matsune & Subal pick out art and entertainment as central themes. At midnight a trip to the holiday island Ibiza together with Matsune & Subal was raffled. Night was Day!

I am a Horse deals with the history of the Museumsquartier Vienna which was a court stable in former times. Two horses are exhibited in the yard of the Museumsquartier for two weeks. Songs and stories about horses are broadcasted for the horses. Performers perform for the horses.

Francis Ng, Singapore

A multi-disciplinary artist, Francis completed his BA and MFA with Royal Melbourne Institute of Technology (RMIT) Australia. Since then, Francis has established himself as one of the most interesting young artists in Singapore.

In 2002, Francis made headlines when he became the first Singaporean to win the grand prize at the Philip Morris Group of Companies Asean Art Awards with *Constructing Construction #1*.

It was also the first time a photographic work had won the grand prize. No stranger to awards, he has also won the 2002/2003 JCCI (Japanese Chamber of Commerce and Industry Singapore) Arts Award, the 2003 President's Young Talent Award, the Photography category of the UOB Painting of the Year competition 2004 with *Intimate Spaces #1*, the 2004/2005 IDC-Design Excellence (Service Industry) Distinction Award and most recently the Young Artist Award in 2006.

In 2003, Francis exhibited at the 50th Venice Biennale. In 2004, he was in the 5th Gwangju