

BIOGRAPHIES

Airan Berg

Airan Berg (Tel Aviv-Yafo) is the initiator and artistic director of “The Title is Up to You – The Big Linz09 School Project” as well as its head of theater and puppetry, Berg was born graduated from the American International School in Vienna and Brown University in Providence, USA.

He gained his first experience in professional theater on Broadway in New York as assistant to Harold Prince. In Austria, he has directed at numerous venues including the Burgtheater in Vienna. He was in-house director at the Schillertheater in Berlin and the co-founder of *Theater ohne Grenzen* and *Die Macht des Staunens*, an international puppet theater festival.

From 2001 to 2007, Berg was CEO and artistic director of Schauspielhaus Wien and since July 2007, Airan Berg has been Linz09’s artistic director for the performing arts.

www.linz09.at

Ashok Sukumaran

Ashok Sukumaran (Mumbai/India) is a contemporary artist trained in architecture, design and new media.

He is internationally known for his extraordinary work in 2005 *Glow Positioning System*, a public lighting installation that involved street decorators, shop owners and residents to produce a giant panorama of lights, across a city square in Bombay.

Ashok is one of the few artists in the world making work that directly addresses issues of infrastructure: the ideological and human landscapes that surround flows such as electricity, water, data and trade. He has been exploring the intersection of spaces of living, and technologies ‘embedded’ within them. The technologies range from imaging and distribution systems to transport and other infrastructures. He is interested in the thresholds of visibility, distance, administration and doubt that are encountered at these intersections.

The projects themselves are an adulterous mix of software-based art, conceptual practices, telematics, early and pre-cinema, site-based performance, and architecture. With this approach, he tries to bring, often with others, a broad range of thinking: new and old ideas, as well as low-, hi- and no-tech, to “new media” conceptions of virtuality, networks and participation.

In 2008, he co-founded CAMP, a space for critical artistic research, imagination, and archiving projects.

Ashok was awarded the first prize of the 2005 UNESCO Digital Arts Award, and received a Golden Nica at the Prix Ars Electronica, 2007.

www.Out.in

Eszter Salamon

Eszter Salamon (Berlin/Hungary) has been working as a choreographer for a number of years, developing works that are both inquisitive and provocative in nature. Her performance *And Then* was a dance performance that did not at any moment employ any dance vocabulary, but instead made use of media, lighting, and text to tell about five women's lives. Salomon also investigates such issues as gender hierarchies and issues of the male gaze in performance as in *Reproduction* made in 2004 at Podewil TanzWerkstatt, Berlin.

Since 2001, she has been creating her own work: the solos *What A Body You Have, Honey* (2001) and *Giszelle* (2001), the latter in collaboration with Xavier le Roy for the Festival d'Avignon and *Magyar Tàncok* (2005) with Hungarian folk dancers and musicians at the Les Intranquilles festival in Lyon, the quartet *Nvsbl* (2006), pronounced as non-visible, at the PACT Zollverein (Essen), the concert-performance *Without You I Am Nothing* (2007) in collaboration with Aranxta Martinez. Another duet, *Dance#1/ Driftworks*, with Christine De Smedt (Ballets C. de la B.), was created at the Kunstenfestivaldesarts 08 (Brussels). In 2008, she participated in *6Month1Location (6M1L)*, an artistic research project based on self-organisation and self-education at the Centre Chorégraphique National de Montpellier.

In 2009, Salamon developed with Christine De Smedt *Transformers*, a choreographic research project through workshops and artist residencies in Brussels, Madrid, PAF – St Erme, Mexico City, Vienna and Tokyo. Just recently she conceived and choreographed *Voice Over*, commissioned and interpreted by Cristina Rizzo in the frame of *Dance #3*, a choreographic project from Cristina Rizzo at Romaeuropa Festival (Rome).

Future projects in the pipeline:

Melodrama, a piece commissioned by Les Halles de Schaerbeek, Brussels for 2010.

Operation will use and question the history as well as the economy of production of operas.

Balletocracy will be investigating ballet repertory as a field for social practice.

Salamon also assisted in the direction of the opera *Theater der*

Wiederholungen by Bernhard Lang at Steirischer Herbst (Graz - cultural capital 2003). In 2005, she staged the music of Karim Haddad in the frame of the project *Seven attempted escapes from Silence* at the Staatsoper Unter den Linden (Berlin).

www.eszter-salamon.com

Filiz Sizanli

Filiz Sizanli (Istanbul/Turkey) first graduated from Istanbul Technical University's Department of Architecture in 1997. Afterwards she participated in various projects with Theater Research Laboratory of Istanbul Metropolitan Municipality Theater from 1998 to 2000, a movement-dance research unit established by Mustafa Kaplan.

In 2001, Sizanli won a scholarship from the French Culture Attaché for a training program at Centre National Choreographique de Montpellier, whereby she took part in performances by Mustafa Kaplan, Mathilde Monnier, and Emmanuelle Huynh. In the same year, she realised her first creation with Kaplan, *Üç Ayak*, a collaboration with Zürcher Theater Spektakel.

From her early experiences, Sizanli now collaborates intimately with Kaplan, and she is the co-founder and co-artistic director of Taldans Company, which they established in 2003, as well as one of the founders of ÇATI (Contemporary Dance Artists Association).

Based in Istanbul, Sizanli has participated as a dancer and choreographer in all of the company's creations, which can be said to lie in the space between dance and movement. In their latest work *Dokuman* (2009), the company took inspiration from a visit to a textile factory in the Austrian city of Linz. They converted their reflections on industrial production systems into sound and movement. They then concentrated on how this resonated in textiles, texture and text. Other creations by Sizanli include *Sek Sek* (2002) where Centre National de la Danse in Paris was co-producer; a solo piece *Solum* (2005); and *Graf* (2006).

www.taldans.com

Gurur Ertem

Gurur Ertem (Istanbul/Turkey) is a specialist in contemporary dance culture, and assumes multiple roles as academic, critic, curator, dramaturge and editor.

Ertem is the co-artistic director of the internationally acclaimed iDANS Festival of Contemporary Dance and Performance in Istanbul, where she is

responsible for curatorial research, theory, and publications. The third and latest edition, iDANS 03 was held in October 2009 where through performances, workshops and talks, it posited the concept of "Laughing ↔ Crying" in order to question the still lingering dualism of the mind versus body in contemporary culture.

As an academic, Ertem is currently a PhD candidate at New School University; working on her doctoral thesis which explores the sociological dynamics underlying the creation of artistic value in contemporary dance festivals in Europe. She also teaches sociology of the body and dance at the Department of Dance, Mimar Sinan University of Fine Arts in Istanbul.

Ertem has edited *Solo? In Contemporary Dance* (Bimeras Publications, 2009); as well as co-edited the reader on dance *20.YY'da Çağ'das Dans* (Bogazici University Publications, 2007). Her latest publication project is *Dance On Time!* (forthcoming), co-edited with Noémie Solomon, which consists of the proceedings of the conference on temporality in current choreographic practices under the framework of iDANS 02.

www.idans.info

Hafiz Dhaou

Hafiz Dhaou (Tunis/Tunisia) is a key contributor to the contemporary choreographic scene.

Hafiz Dhaou resides in France and his first choreography was in 2002 with a trio titled *Inta Omni* and continued with a solo, *Zenzena (The Cell)*. He then made two short films, *Au-delà des mots* and *5ème étage au bout du couloir*, in collaboration with Rolando Rocha. In 2003, he created *h.M* for six male dancers and one female dancer at the French National Choreographic Centre (CCN) in Montpellier. In 2004, he danced *Cutting Flat* for Abou Lagraa's company La Baraka.

Since 2005, he has been an associate artist at the National Choreographic Centre (CCN) in Caen.

He has been working closely with his partner, Aïcha M'Barek, to develop a joint style of choreographic writing. In 2004, both made the duet *Khallini Aïch (Let Me Live)* as part of the Repérages de danse event in Lille, and pursued their collaboration as part of Dominique Hervieu's project, *L'Art de la Rencontre*. When they founded Compagnie Chatha, they created the quartet Khaddem Hazem for the 2006 Biennale de la Danse de Lyon. In 2008, the Biennial commanded a piece for the second time to the company. *SEEN*, a quintet which introduced the humorous appearances and attitudes of the human being in a contemporary society.

Hafiz is mindful to evolve his choreographic language and create an anchorage that reflects his bipolar performer cum choreographer pathway.

He makes it a point to tour his works around the world: in Africa, Europe, the Middle East and North America.

www.chatha.org

Heman Chong

Heman Chong (Singapore) is an artist and a curator. He received his M.A in Communication Art & Design from The Royal College of Art, London in 2002. His art practice involves an investigation into the philosophies, reasons and methods of individuals and communities imagining the future. Charged with a conceptual drive, this research is then adapted into objects, images, installations, situations or texts.

He has developed solo exhibitions at Hermes Third Floor (Singapore), Vitamin Creative Space (Guangzhou), Art In General (New York), Project Arts Centre (Dublin), Ellen de Bruijne Projects (Amsterdam), Kuenstlerhaus Bethanien (Berlin). His work has also been shown extensively in group exhibitions including Stedelijk Museum Bureau, Arnolfini, Thyssen-Bornemisza Art Contemporary, Hamburger Bahnhof, Fukuoka Asian Art Museum, Daejeon Museum of Art. He has participated in 2008 Singapore Biennale, 2006 SCAPE Christchurch Biennale, 2004 Busan Biennale, 2000 10th India Triennale, Venice Biennale 2003. He has collectively written a science fiction novel entitled *PHILIP* with 7 other collaborators.

Heman Chong works with Vitamin Creative Space (Beijing/Guangzhou).

www.hemanchong.com

Hu Fang

Hu Fang (Zhejiang/China) graduated from the Chinese Literature Department of Wuhan University in 1992 and is the artistic director and co-founder of Vitamin Creative Space.

As a novelist and a fiction writer, Hu Fang's recent publications include the novel *Garden of Mirrored Flowers* and an anthology of fictional essays *Pavilion to the Heart's Insight*, which explores how fiction could function as new art criticism. His art critics and essays have been published in art magazines such as *domus*, *Yishu*, *ARTiT*, *Urban China*, *Art Asia Pacific*.

He is involved in curatorship in solo exhibitions that are held at Vitamin Creative Space.

He was the coordinating editor of documenta 12 magazines, a “player” of the Lyon Biennial 2007, the co-curator of Yokohama Triennale 2008, and also, one of the correspondents of the Venice Biennale 2009.

www.hufangwrites.com

Janez Janša

Janez Janša (Bergamo/Italy) is a conceptual artist, performer and producer graduated from the Academy of Fine Arts of Milan, Italy. His work has a strong social connotation and is characterised by an inter-media approach. He is the co-founder and director of Aksioma – Institute for Contemporary Art, Ljubljana.

His first public artistic project was the urban installation *I Need Money to Be an Artist*, which was presented first in Ljubljana, Slovenia (1996) and then in Venice, Italy. In 2001, he became President of the Management Board of *Problemarket.com – the Problem Stock Exchange*, a virtual platform on which shares of companies dealing with problems are floated. The following year Janša produced *machinaZOIS* an electromechanical patron that financially supports contemporary artists and artistic productions. He then started the development of *DemoKino – Virtual Biopolitical Agora*, a virtual parliament that through topical film parables provides the voters with the opportunity to decide on issues that are becoming the essence of modern politics: the questions of life. In 2005 Janša established the platform *RE:akt!* that examines media's role in manipulating perceptions and creating (post)modern historical myths and contemporary mythology. A part of this platform is the project *Mount Triglav on Mount Triglav* by Janez Janša, Janez Janša and Janez Janša.

Parallel to these socio-political projects Janša investigated the field of Virtual Reality and neurofeedback technologies. Between 2000-2002 he developed and performed with Darij Kreuh *Brainscore – Incorporeal Communication*, a performance for two operators, which act in a virtual reality environment through their avatars and between 2004-2007 he led the project *Brainloop*, an interactive performance platform which allows a subject to navigate a virtual space merely by imagining specific motor commands. Janez Janša is editor of the book *La Carta del Carnaro / The Charter of Carnaro* (2009) and co-editor of the textual and pictorial reader *DemoKino – Virtual Biopolitical Agora* (2006), of the book *NAME - Readymade* (2008) and *RE:akt! - Reconstruction, Re-enactment, Re-reporting* (2009).

www.aksioma.org

Janez Janša

Janez Janša (Rijeka/Croatia) is an author, a director and performer of interdisciplinary performances. He has studied sociology and theatre directing at the University of Ljubljana, Slovenia and performance theory at the University of Antwerp, Belgium.

His piece *CAMILLO - MEMO 1.0: THE CONSTRUCTION OF THEATRE* has been directed by himself at the Piccolo Teatro in Milan, Italy (1998). *DRIVE IN CAMILLO* has opened Manifesta 3, European biennale of contemporary arts (2000). His latest pieces are *WE ARE ALL MARLENE DIETRICH FOR – Performance for soldiers in peace-keeping missions* (with Erna Omarsdottir), the reconstruction of the piece from 1969 – *PUPILIJA, PAPA PUPILO AND THE PUPILCEKS* (2006), *SLOVENE NATIONAL THEATRE* (2007) and *LIFE [IN PROGRESS]* (2008). He performed in the improvisation project *At the Table* curated by Meg Stuart. The works by Janša contain strong critical dimension, reflect responsibility of performers and spectators and deal with the status of performance in neoliberal societies.

Janez Janša's work includes also visual, media and performance art works. Among others are *THE CABINET OF MEMORIES*, a tear donor session and interdisciplinary artistic and research project *THE FIRST WORLD CAMP* (with Peter Šenk), interactive performance *MISS MOBILE*, reenactment piece *MOUNT TRIGLAV ON MOUNT TRIGLAV* (with Janez Janša and Janez Janša), media performance *SIGNATURE EVENT CONTEXT* (with Janez Janša and Janez Janša) and the exhibition *NAME Readymade* (with Janez Janša and Janez Janša). He regularly curates interdisciplinary workshops around Europe and USA and he is the initiator of the organization P.E.A.C.E. - Peacekeepers' entertainment, art and cultural exchange (with Mare Bulc).

He has published numerous essays on contemporary theatre and art including the book on Flemish artist and theatre maker Jan Fabre (*JAN FABRE - La Discipline du chaos, le chaos de la discipline*, Armand Colin, Paris 1994; published in Dutch, Italian and Slovene as well). He has been editor in chief of the performing arts journal *MASKA* (1999-2006). He has edited a reader of contemporary theatre theories (*PRESENCE, REPRESENTATION, THEATRICALITY*, Maska, Ljubljana 1996), a reader of contemporary dance theories (*THEORIES OF CONTEMPORARY DANCE*, Maska, Ljubljana, 2001) and several other titles.

He is the director of Maska, a non-profit organisation in publishing, production and education, based in Ljubljana, Slovenia. He has received several national and international awards for his works.

www.maska.si

Jecko Siompo

Jecko Siompo (Jayapura/Indonesia) is one of Indonesia's leading contemporary dancers and choreographers.

He has participated in international dance inside as well as outside Indonesia including Malaysia, Singapore, Japan, Germany, Denmark, Australia, USA, France, and Taiwan. In 2007, Jecko participated live in Bangkok, Thailand, for the Asia Contemporary Dance Festival in Osaka and the Asian Dance Conference 2007 in Tokyo-Japan.

During his studies at the Jakarta Art Institute (IKJ) since 1994, Jecko has created some notable choreographies including *Goda*, *Ini Budi*, *Irian Zoom In*, *Asmat Dani*, *Obahorok*, *Buto Huruf*, *Unanuk*, *Tikus-Tikus*, *Di Kamar Kost*, *In Front Of Papua* and *Terima Kost*.

Jecko recently showcased *Terima Kost* at the Esplanade for the Singapore Arts Festival 2009.

www.jeckodance.com

Manuel Pelmus

Manuel Pelmuş (Romania) is one of the most well-known representatives of Romanian dance. He studied dance at the Floria Capsali Dance School in Bucharest and at the Hamburg State Dance School before starting his own work in 1998.

Since 1998, he has developed numerous projects and dance performances, which have been presented internationally in theatres, alternative places, galleries or festivals such as Tanz im August Berlin, TanzQuartier Wien, De Singel Antwerp or Judson Church New York. He was invited as artist-in-residence by such institutions as DAAD Berlin, Tanz Quartier Wien, Centre National de la Danse Paris, etc.

Recently, he collaborated with choreographers such as Mart Kangro, Isabelle Schad, Thomas Lehmen, Brynjar Bandlien, Bruno Pocheron and Frederic Gies. His latest works, *Outcome*, *Punct Fix*, *Still Lives (by Schad, Pocheron, Gies and Pelmus)* and *preview* have been presented in well-known festivals all over Europe and the United States.

His works are well received including his solo *preview* which was nominated at the Ballettanz International as 'Important Production of the Season' by Austrian critic Helmut Ploebst.

www.cndb.ro

Mustafa Kaplan

Mustafa Kaplan (Konya/Turkey) studied Electronics and Telecommunication in Yildiz Technical University and started taking dance classes from Geyvan McMillan while in school.

He has since been doing research on the possible conceptualisations of the states of being a “determined body” and being in an “undetermined equilibrium”. His main preoccupation in his works is the mere presence of movement itself. He investigates the relationship of this presence with certain contexts such as the body in a given space.

He danced with the Modern Ballet Company between 1989 and 1992, and in 1990, he started working for the Istanbul City Municipality Theatre and since then, he was a choreographer and dancer for 10 years.

He is one of the founders of *Yesil Uzumler Company*, *Dance Factory*, *TALDANS Company* and *CATI Studio*.

www.taldans.com

Nelisiwe Xaba

Nelisiwe Xaba (Soweto/South Africa) received a four-year scholarship to study dance at Johannesburg Dance Foundation after formal schooling.

She went on an American tour with Soweto Street Beat Dance Company and returned from Atlanta. After studying dance in London in 1996, she returned home to join Pact Dance Company and worked with them for one and a half years. Following this, she then left Pact for greener creative pastures! In her freelance career, she has previously worked with a variety of choreographers to name a few, Robyn Orlin and Adele Blank.

She has been choreographing solo's and group pieces: *Dazed & Confused*, *Talent Search for New Rainbow Nation Dancy Company*, *No Strings Attached 1 & 2*, *Be My Wife and Plasticization*. She has been involved in multi-media projects and had the pleasure of working with visual artists, fashion designers, theatre and television directors, and musicians.

She is currently working on my new project *They Look at Me and that's all They Think*. The piece is a collaborative project with Strangelove.

www.nelisiwexaba.co.za

Tarek Atoui

Tarek Atoui (Lebanon) moved to Paris in 1998 to study contemporary and electronic music at the French National Conservatory of Reims.

Atoui is an electro-acoustic musician who initiates and curates multidisciplinary interventions, events, concerts and workshops in Europe and the Middle East.

He builds new software for each project he works on and specialises in creating computer tools for interdisciplinary art forms and youth education.

He worked in the Netherlands as co-artistic director of the STEIM Studios in Amsterdam in 2008 and has released his first solo album on the esteemed *Mort Aux Vaches* series of the Staalplaat label (Amsterdam/Berlin).

A lot of Atoui's work references the social and political and presents electronic music and new technologies as powerful tools of expression and identity.

He has played and performed at many contemporary art events and festivals in the Middle East and Europe such as the Today's Art Festival (the Hague), Club Transmediale (Berlin), The Sharjah Biennial (UAE) the New Museum (new-York), and is currently the artist-in-residence at the Sharjah Art Foundation that has been closely following his work since 2008.

A major youth dedicated pioneering project called the *Empty Cans* workshop took place in France, Holland, Lebanon, Egypt and recently at the New Museum in New York.

www.tarekatoui.com

Tim Etchells

Tim Etchells (London/United Kingdom) is an artist and a writer based in the UK. He has worked in a wide variety of contexts, notably as the leader of the world-renowned performance group Forced Entertainment and in collaboration with a range of visual artists, choreographers, and photographers.

His work spans across performance, video, photography, text projects, installation and fiction. His first novel *The Broken World* was published by Heinemann in 2008 and his monograph on contemporary performance and Forced Entertainment, *Certain Fragments* (Routledge 1999) is widely acclaimed.

In recent years Etchells has exhibited widely in the context of visual arts, showing work at Sketch (London), Netherlands Media Art Institute

(Amsterdam), Sparwasser HQ (Berlin), Art Sheffield 2008, MACBA (2009), The Centre for Book Arts, Canada and Exit Art (all New York), Kunsthaus Graz and Manifesta 7 (2008) in Rovereto, Italy and Goreborg Bienale (2009).

He is currently *Legacy: Thinker in Residence* (2009-2010) at Tate Research and LADA in London.

www.timetchells.com

Vlatka Horvat

Vlatka Horvat (New York/USA) is an artist working in a range of media — from photography and works on paper to video, installation and performance.

Her first solo exhibition held in the US, titled *Or Some Other Time*, opened in January 2009 at the Kitchen (New York), where she also presented a performance work *Once Over*. Other recent exhibitions include *For Example*, a project developed for the 11th Istanbul Biennial, *Red Thread* at TANAS Space in Berlin, an 8-hour performance *This Here and That There* at PACT Zollverein in Essen and at Outpost for Contemporary Art in Los Angeles, and exhibitions at Galerie Xippas and Galerie Anne Barrault (both in Paris), the Contemporary Art Museum St. Louis, McKee Gallery, White Columns and Rachel Uffner Gallery (all in New York), the Netherlands Media Art Institute (Amsterdam), as well as *Home Works IV* festival in Beirut and Art Sheffield 08 which she collaborated with Tim Etchells.

www.vlatkahorvat.com

Zulkifle Mahmud

Zulkifle Mahmud (Singapore) is at the forefront of a generation of sound-media artists in Singapore's contemporary art development. Zul is one of the participants for the 52nd Venice Biennale in Italy for the Singapore Pavillion in 2007 along with three other artists. Zul's practice signals a more encompassing and expanded visual arts sensory experience.

Zul has frequently worked in the context of the artist collective – being the co-founder of Studio 19 and Pink Ark. Pink Ark, formed with fellow artist Kai Lam, in 2004 to pursue 'experimental sound art', marked a milestone as the first sound collective in Singapore. It subsequently organized Singapore's first 24-hour Sound Art Festival (*Una Voce*, 2005).

Adopting a multi-disciplinary / multi-genre approach, that also include drawings, prints, sculptures and ready-mades, Zul has exhibited in Singapore, Thailand, Germany, Japan, Vietnam, Moscow, China, Malaysia, Taiwan, Norway and Finland. His *Stilt* series forms part of The Swissotel Stamford Singapore's permanent art collection. His notable initiatives include an

industrial-sound inspired soundtrack in conjunction with an Antoni Tapies exhibition at the Singapore Art Museum and a series of 5 sound performances (*False Securities*, 2005) using binaural field recordings and digitally processed sounds.

www.luzart.net

Ong Keng Sen

Ong Keng Sen (Singapore), artistic director of TheatreWorks, is a well-known performance director and has actively contributed to the evolution of an Asian identity; as well as the subsequent transglobalisation of the Asian aesthetic in contemporary arts.

Many of his works have been presented and acclaimed throughout the world. The *Flying Circus Project*, created from 1996, is Keng Sen's most important work. This experimental project brings together traditional and contemporary Asian artists from the fields of visual arts, video, documentary, performing arts, as well as philosophers, literary specialists, and artists of new media and "new rituals". He has continued to develop this work with Dasarts, Amsterdam; the Urban Fetishes programme at TanzQuartier Wien; Goteborg Dance and Theatre Festival; Kiasma Helsinki; as well as with the Summer Institute at The Kitchen, in New York City. Keng Sen is the founder and director of *In-Transit*, an annual interdisciplinary arts festival in Berlin (2002 & 2003).

He also curated the *Insomnia* season for the Institute of Contemporary Arts in London (2005), and the *Politics of Fun* exhibition at the House of World Cultures, Berlin (2005).

In 1999, he founded *Arts Network Asia* (www.artsnetworkasia.org), which continues till today.

www.theatreworks.org.sg