

#MobilityFirst

A travel grant for artists and cultural professionals



1st cycle
Results are out!

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Mobility First! – ASEF Cultural Mobility Initiative 2018
Results (1st cycle)
 31 May 2018

Individuals

Name	Nationality	Activity	Destination
Iefiz Alaudin	Malaysia	Workshop: International Summer School of Physical Theatre	Austria
Nikolai Alutin	Russian Federation	Training: De Appel Curatorial Programme	Netherlands
Irwan Amin Ahmett	Indonesia	Residency: Pala Lab 2018	Germany
Chloe Benshael	France	Residency & workshop: Textile Languages	Australia
Pakchira Chartpanyawut	Thailand	Research trip: Art archiving in Asia	Singapore
Rashmi Dhanwani	India	Networking trip	UK



Manuel Domes	Germany	Conference & forum: Sinesaysay Docu Lab & Docs by the Sea Forum	Philippines
Gabor Horcher	Hungary	Research trip: Pat Jasan, Fight of a Family – feature documentary film	Myanmar
Dian Ika Gesuri	Indonesia	Workshop: IETM Campus Fuzine	Croatia
Kat Roma Greer	Australia	The Artic Circle Residency	Norway
Tita Salina	Indonesia	Residency: Pala Lab 2018	Germany
Jean Toh	Singapore	Workshop: Liquid Way to Action	Poland

Remarks from the Selection Committee:

1. Iefiz Alaudin (Malaysia)

Mobility route: Asia to Europe

Iefiz is going to Austria to attend the International Summer School of Physical Theatre

The applicant is a well-regarded pedagogue in the theatre and performing arts sectors in his country. His project is to attend one of the most renowned workshops for theatre in Europe dealing with an unusual approach - the 'physical theatre' promoted by the famous theatre professional, Sergei Ostrenko. The evaluators consider this project of utmost important for the applicant, since he will certainly re-distribute the benefits of his participation to this workshop to his students, and positively affect the theatre scene in his country.

The application is appropriate at this point of the applicant's artistic development in his work as a movement artist and as a trainer of movement theatre. Given that there are limited options of a similar nature in Malaysia, it will be valuable for him to transfer the knowledge to others upon his return. This application demonstrates both skills development and capability development.

2. Nikolai Alutin (Russian Federation)

Mobility route: Asia to Europe

Nikolai is going to the Netherlands to attend the De Appel Curatorial Programme

This application is excellent and appropriately matches the applicant's practice with the choice of the programme that he is attending. This application is very interesting since it is one of the few addressing a major current problem in the global art world, which is the re-nationalisation and re-centralisation of culture and arts.



Although young, the applicant is of high level, and his work is, at the same time, very art oriented and also politically and socially oriented; he deals with global issues, which are barely taken into account these days. This application also responds to issues of centralism and censorship often faced by artists. The experience in the Netherlands will enable the applicant to break some kind of isolation, to perfect some skills and to stay at the avant garde of curating.

The De Appel Curatorial programme is an international education platform of top-level quality, which is very well respected. The fact that the applicant has been selected to participate is a sign of his qualities. During this training, he will meet international peers of the same level, and of various academic and experiential backgrounds, that may seed future collaborations. Such a programme is not available in his home country and he will be able to share with his fellow curators all that he has gained from this programme.

3. Irwan Amin Ahmett and Tita Salina (Indonesia)

Mobility route: Asia to Europe

Irwan and Tita applied as individuals and are both going to Germany to attend the Pala Lab 2018 residency

The participation of the applicants to this very innovative collaborative international platform makes very good sense considering the situation of the applicants' city, and echoes local collective social response to collective difficulties, namely *gotong royong*, which is an excellent example of combining modern and traditional approaches. Besides, the applicants - being an integral part of the community of cultural activists in their country - should be supported.

The application also demonstrates relevance to a current trend, namely a prevalence of ground-up initiatives by independent artists and cultural workers in the absence of long-term state/institutional support. Pala Lab allows these applicants to meet and converse with like-minded independent artists, and join a growing network of independent artists empowering themselves through self-action.

The Project 'Pala' is a laboratory format dedicated to the exploration of collaborative and participatory artistic practices. The programming proposes the creation of a temporary community of artist groups and collectives with the aim of establishing an environment for artistic exchange, reflection and knowledge sharing.

Importantly, in this second edition, Pala Lab will bring together artist groups and collectives from Africa, Asia, the Middle East, and Berlin to work on projects based on notions of change and sharing. It is not often that such collaborative and participatory projects bring together peers from these world regions - there are few projects that jointly involve artists from these sites.

Additionally, *Mobility First!* complements the lack of consistent institutional support for such opportunities. In fact, it is the lack of such institutional support that has birthed ground-up initiatives symbolising self-organised and collective action of the likes practiced by Irwan & Tita.



4. Chloe Benshael (France)

Mobility route: Europe to Asia

Chloe is taking part in the Textile Languages residency & workshop in Australia

The project of the applicant is highly recommended for the following reasons: It concerns an artist invited to a prestigious institution for knowledge transfer; the applicant is well trained; and, is working in a very specific field at the junction of contemporary art and traditional handicraft knowledge.

Moreover, the project responds to pressing issues such as the preservation of cultural diversity and immigration; and, it is at the heart of a fruitful Asia-Europe exchange.

5. Pakchira Chartpanyawut (Thailand)

Mobility route: Intra-Asia

Pakchira is going to Singapore to visit Independent Archive Ltd, the National Archives of Singapore, and the National Museum of Singapore. After which, she will continue to China for further research.

Although trained as an artist, the applicant took the career path of arts management and has a strong interest in archiving, which is a very important and often neglected area in the contemporary art world, but now finally gaining momentum.

This is a worthy application on two levels: firstly, it is about the all-important process of collecting and archiving in the realm of contemporary arts, which is an area of expertise gaining momentum and appreciation in Asia. Secondly, the applicant seeks to engage with Asian models of good practices in data collecting & archiving. This approach makes sense as these modes of archiving and their specificities would be closer to applicant's situation in Thailand.

The application is very relevant as the art world is increasingly realising the value of archiving and its processes. New methodologies and strategies need to be researched and subsequently implemented.

6. Rashmi Dhanwani (India)

Mobility route: Asia to Europe

Rashmi is going to the UK for a networking trip to visit past contacts in order to build on existing networks to further develop her practice

The applicant is hoping to consolidate her knowledge by tapping on past contacts and experiences. The knowledge gained will definitely add value to her work in the field of the Arts, Art Therapy & Mental Health. Art therapy can improve mental health and this is a fast



developing sector in the arts worthy of nurturing. Additionally, there is little support for such mobility in India.

7. Manuel Domes (Germany)

Mobility route: Europe to Asia

Manuel is going to the Philippines to continue the production for House in Pieces, a documentary film on the aftermath of the Marawi seige that he co-directed with Jean Claire Dy. He will also participate in the Sinesaysay Docu Lab hosted by the Film Development Council of the Philippines. Following that, he will also attend the Docs By The Sea pitching forum in Indonesia with House in Pieces to network with producers and distributors for the film.

The project of the applicant is highly recommended for several reasons: It is the fruit of a real sustainable Asia-Europe collaboration between two young film directors; it is dealing with culture at risk and with culture as an antidote to extremism. It also involves multi-level travel, since it concerns not only production, but also networking (i.e. by attending an international cinema event). The applicant is a courageous early career professional, who is also very engaged in the socio-political issues of our times and is in direct contact with ground realities.

8. Gabor Horcher (Hungary)

Mobility route: Europe to Asia

Gabor is going to Myanmar to do ground research for his documentary: to understand the heroin addiction issue first hand, to further develop his film concept and cast for the film.

Considering this outstanding and ambitious project, and its stage of development, the next step for the artist/director is – without doubt - to go on the spot and assess difficult ground realities. In this case, mobility is essential.

The subject of this documentary film is an international issue that has – unfortunately - been ongoing for more than 60 years. This project intends to surface the difficult realities of the Kachin people, who comprise of a number of ethnic groups speaking almost a dozen distinct languages belonging to the Tibeto-Burman linguistic family. The issues affecting this minority ethnic community in Myanmar - conflict, displacement and widespread drug addiction - need to be made aware to the rest of the world.

The applicant is already a renowned professional. If he can realise his project, he will certainly attract international attention and will be at the heart of the sector dealing with this kind of subject, including numerous international competitions. Beyond the obvious first circle of beneficiaries, this project also offers an additional component: training in journalism by the applicant to local youth. This is of utmost important in a new democracy.

This is a remarkable project: audacious, risky and linking art and society in a very communicative way. The only problem is its feasibility (will the applicant get the permission



from the authorities to shoot images on the spot?). The applicant shows all required qualities and seems to have the support and the hosting of a strong local network.

This project is a great source of inspiration to other filmmakers to get out there and not be afraid to document serious issues.

9. Dian Ika Gesuri (Indonesia)

Mobility route: Asia to Europe

Dian is going to Croatia to attend the IETM Campus Fuzine workshop

Dian has selected a programme that will precisely aid her development as a cultural manager in Indonesia, which does not offer such a programme. As an active and emerging cultural manager in her home country, she has been working in different sectors in arts and culture at different levels, and has been exposed to diverse professions in the sector across Indonesia. The IETM Campus Fuzine programme will allow her to connect and share knowledge with the other 20- 25 participants.

Her CV is very strong and she will contribute a lot to the conversations in Croatia. Upon her return to Indonesia, she aims to share the knowledge and network she has gained. Again, there is little institutional support for such endeavours in Indonesia.

10. Kat Roma Greer (Australia)

Mobility route: Asia to Europe

Kat is going to Norway to take part in the Artic Circle Residency

This is an interesting application where art is a change agent and an enabler dealing with the issue of climate change. The residency also brings arts and science together. This is a programme of high potential. The applicant is a mature artist and would be able to effect change as she already has an existing ecosystem /community to influence.

The artist will have access to a wide range of knowledge bases during her stay in Norway that will benefit her. Conversely, she has the potential to contribute to her immediate communities in Australia and China as well as the Norwegian community she will be visiting.

11. Jean Toh (Singapore)

Mobility route: Asia to Europe

Jean is travelling to Poland to take part in the Liquid to Action Workshop, a physical training workshop that integrates dance and theatre practices

This application is appropriate as the choice of the Grotowski training will definitely develop her artistic growth and practice as a movement-oriented performer. It is an application demonstrating skills development and capability development. It is also timely, as the artist



has been in practice for more than 10 years. Additionally, as an independent artist she is not affiliated with any particular performance company.

Although the application does not address any global issue, going for this training reinforces a global trend of artists/cultural professionals going for capacity building endeavours.

Organisations

Organisation / Event	Country	Artists/Cultural Professionals
Dhaka DocLab	Bangladesh	Audrius Stonys (Lithuania); Graca Castanheira (Portugal); Camilla Nielsson (Denmark); Sylvia Bednarz (UK); Paul Pauwels (Denmark)
An Ordinary City / PLAYTIME! Festival	Viet Nam	Daryl Mulvihil (Ireland); Simone Carena (Italy); Caroline Gervay (France); Seonghak Cho (Korea); Jihyun Park (Korea)
Synthposium Festival	Russian Federation	Meng Qi (China); Shao Yanpeng (China); Haco (Japan)
Plasticity Theatre Troupe / Training with Homemade Puppetry Thailand	Thailand	Lay Heong Tan (Malaysia); Zhi Kai Low (Malaysia); Yun Xin Lim (Malaysia); Aik Lee Ong (Malaysia)

Remarks from the Selection Committee:

1. **Dhaka Doclab**
Country: *Bangladesh*

Dhaka DocLab is a documentary co-production project market for South Asian filmmakers, organised by Dhaka Independent Film Network, a collective of independent Bangladeshi filmmakers.

This project is the fruit of an Asia-Europe collaboration between documentary films makers. They plan to organise a much-awaited professional gathering in Bangladesh, showcasing for the first time the works of some international film makers, in order to boost the film sector in this country. This platform will be one of the only alternatives to the very commercial cinema dominated scene in this country, and will probably feed into a new generation of documentary films makers in this country.



The 5 European artists and cultural professionals who will be travelling to Dhaka have a good track record of grooming and mentoring aspiring documentary filmmakers. The mentorship and workshops conducted by European experts will be valuable to the South Asian documentary film-makers, who otherwise would not be able to access such expertise.

2. An Ordinary City / PLAYTIME! Festival

Country: Viet Nam

The intent of An Ordinary City's place-making festival is to foster thinking and facilitate discussions on urban liveability, and to raise awareness on the need for vibrant and varied public spaces. PLAYTIME! is the first edition of the festival.

This organisation is planning a first festival concerning the intervention of artists in public spaces and will happen in Viet Nam. The panel of invited participants is a true mix of high-profile European and Asian individuals, and the way this event will be organised directly in the city with the inhabitants makes it innovative and exciting.

3. Synthposium Festival

Country: Russian Federation

Synthposium is a 4-day festival that features more than 156 musicians, engineers, visual artists, theorists and researchers from all over the world. This year the festival will be held at a number of cultural locations that vary from churches and abandoned factories to more institutional spaces like theatres and conservatories. The programme will showcase numerous concerts, multidisciplinary performances, A/V, art and gear expo as well as diverse public talks and workshops within the extensive educational block.

This event is necessary for the survival of an independent and free music scene in this country, besides commercial music. The event has already existed for a few years and has known fast growing success, which proves it answers to real needs. The organisers have invited well-regarded professionals, and the event is much oriented on skills transfer, know-how transfer, cheap technology, etc. Overall, very innovative and essential.

4. Plasticity Theatre Troupe / Training with Homemade Puppetry Thailand

Country: Thailand

4 members of the Plasticity Theatre Troupe will be visiting Sutarath Sinnong (Tom), an experienced artist in contemporary shadow puppetry from Homemade Puppetry, Chiang Mai, Thailand. A weeklong training workshop on contemporary shadow play will be conducted by Tom. A process will be devised between PTT and Tom based on one of the environmental issues that will be decided before the visit. This project aims to provide professional knowledge and skills exchange in storytelling using contemporary shadow play



as an art form, as well as implementing upcycling art in the work. There will be a showcase of the devised work at the end of the project.

This interesting intra-Asia project is supported for several reasons: it deals with both tradition and modernity; it concerns a typical knowledge transfer between artists of different countries in Asia; and, the result will be performed publicly. The remarkable Malaysian collective of young artists who will travel to Thailand are also concerned by the role of arts in the public sphere.

Mobility First! Selection Committee 2018



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