



## Mobility First! Results (4<sup>th</sup> cycle)

15 July 2019  
Singapore

At the [Asia-Europe Foundation \(ASEF\)](#), we believe that cultural mobility is the backbone of international cultural cooperation. Culture is one of ASEF's priority areas and **Mobility First!** – our travel grant for artists and cultural professionals - is one of our flagship projects. As the main project in our Culture portfolio that supports the mutual cultural practice of artists and cultural professionals, eligible practitioners from Asia and Europe are invited to apply to our periodic competitive open calls either through an individual application or an organisation application. International travel support is then granted to selected applications for participation in a wide range of cultural activities including residencies, festivals, workshops, research trips, conferences, networking and partnership meetings.

2019 marks the third year of **Mobility First!** For this 4<sup>th</sup> cycle this year, we have received a total of 390 applications from 43 countries in Asia and Europe. This is comprised of 219 individual applications and 49 applications from arts organisations on behalf of 171 arts practitioners. From this pool, we have selected to support a total of 27 artists and cultural professionals who are travelling to 14 countries in Asia and Europe.

The applicants selected for this round more closely fulfil **Mobility First!**'s focus areas of knowledge exchange/skills transfer, local development, innovation (including the intersection of art with other sectors), and the role of art in society.

Based on the applications received for the 4<sup>th</sup> cycle of **Mobility First!**, we have highlighted some key observations that might of interest to those working in the cultural sector and for future applicants:

- We have received and supported a number of practice-led research trips applications for this cycle. These practice-led research trips are valuable as artists and cultural professionals are able to immerse themselves in a new environment and gain access to a wide range of knowledge bases and networks during their stay in the destination countries.
- Another value-added element to the practice-led research trips applications which we have supported in this cycle involve collaborations between the grantees and a local collaborator. These collaborations work as an avenue for interaction and engagement, allowing for



discussions, interchange of insights, experiences, knowledge and learning from their counterparts. Further, these connections with their local collaborators can sometimes bring out inspiring collaborative works.

- Despite receiving a small number of applications from less recognised and under-represented fields of art in the previous cycles, those applications have however not been successful. For this cycle however, we are supporting several applications in the circus and performance art field. Unprecedented applications of such have yet to be supported by **Mobility First!** and we hope to continually raise the profile of these artforms through our support.
- Similar to the previous cycle, the most applications we received were for participation in arts residencies, conferences and festivals. We recognise a shift in the format of arts residencies, where the focus is less on the output or production of an artwork at the end of the residency. Rather, arts residency programmes are now more communal in nature, placing more emphasis on collaborations and engagement between the artist and the local communities as well as ensuring that artists engage in cross disciplinary work.
- There are also a handful of applications from artists and cultural professionals who are looking to travel to periphery cities or areas in the geographical margins and are away from the capital cities and cultural centers of countries.
- It is important to highlight the arts endeavors by those working in the margins, which is interesting considering how art and artists are concentrated more in huge metropolis. Further, such initiatives that expose the peripheral communities to the arts could potentially grow an interest in the arts and cultivate a sense of arts appreciation amongst these communities.
- We have also received applications that utilise the arts as a means to raise awareness about and address current local and global societal issues. **Mobility First!** is happy to see and support such applications as we believe that the role of artists have evolved since the past and there are now many ways artists can work in the public realm. Aside from merely creating works of art, artists can also be engaged as change agents who can collaborate with local communities to document such issues and show how the arts can enable social solutions.
- In this cycle, we have supported applicants who would be exploring social issues through film and books, as the visuals and text serve as an entry point towards a discussion about such issues.



## Selected applications from individuals

	NAME	NATIONALITY	ACTIVITY	MOBILITY ROUTE
1	Atsushi Kuwayama	Japan	Cinecaravan	Tokyo, Japan to Manchester, United Kingdom
2	Roland Walter	Germany	Artists' residency and workshop series at Lucy Guerin Inc and Bunbury Regional Art Gallery	Berlin, Germany to Melbourne and Bunbury, Australia
3	Tareq Ahmed	Bangladesh	International Documentary Festival Amsterdam	Dhaka, Bangladesh to Amsterdam, Netherlands
4	Jennifer Reid	United Kingdom	Practice-led research trip: Book project about the weaving songs of Bangladesh and their linkage to the industrial revolution of Lancashire	Manchester, United Kingdom to Dhaka, Bangladesh
5	Md Nuruzzaman Khan	Bangladesh	Practice-led research trip: Feature documentary film about the Bangladesh community in Denmark	Dhaka, Bangladesh to Copenhagen, Denmark
6	Franziska Detrez	Germany	Artists' Residency: Auroville Theatre Group – Who sits behind my eyes?	Frankfurt, Germany to Auroville, Pondicherry, India



7	Sabrina Muzi	Italy	Artists' Residency: Wandering Baishizhou	Bologna, Italy to Baishizhou, Shenzhen, China
8	Krish Makhija	India	Practice-led research trip: Feature film development of "Ze"	Mumbai, India to Ulaanbaatar, Mongolia
9	Virra Larasati	Indonesia	Oslo Architecture Triennale (OAT) 2019	Jakarta, Indonesia to Oslo, Norway
10	Joey Chin	Singapore	DEFAULT 19	Singapore to Lecce, Italy
11	Joakim Pär Stampe	Sweden	Macau International Performance Art Festival (MIPAF) & 20th OPEN International Performance Art Festival	Gothenburg, Sweden to Macau and Guishan Islands, Zhuhai, China

**Remarks from the selection committee:**

**1) Atsushi Kuwayama (Japan)**

*Mobility route: Europe to Asia*

*Atsushi will be travelling from Tokyo, Japan to Manchester, United Kingdom to organise and implement the 3<sup>rd</sup> edition of Cinocaravan. Cinocaravan is a travelling cinema that presents screenings and gives workshops in geographically remote communities across Europe. It is an artist-led and non-profit initiative that concentrates on collaborating with the local communities to present short creative documentary films, coupled with dialogue sessions between filmmakers and local audiences.*

The application represents a strong concept of a mobile cinema as it is able to outreach to the geographically remote communities and the under-served areas of Europe. Cinocaravan has travelled to Northern Portugal, Eastern Hungary and Transylvania in its first two editions while the upcoming edition will travel through the North of England and Scotland. **Mobility First!** is proud to support projects that expose the peripheral communities to the arts and benefit those living in the periphery cities.



Additionally, being detached and distant from the capital cities and cultural centres signifies that applicant and the project have an opportunity to immerse and involve themselves with their local context more. This is evident in how the project aims to engage the audiences living in these under-served areas in 'creating' films. It is a genuine collaborative project involving artists from all over the world.

Documentary filmmaking is hence not just a technical skill but is also an attitude towards the world, and further strengthens Cinecaravan's aim of wanting empower people to tell their own stories by sharing the skills, knowledge and experience. Such a project would then have a greater impact on the local community over time. Furthermore, this is a multi-annual initiative, of which the sustainable aspect must be encouraged.

## **2) Roland Walter (Germany)**

*Mobility route: Europe to Asia*

*Roland will be travelling from Berlin, Germany to Melbourne and Bunbury, Australia to participate in an artists' residency at Lucy Guerin Inc, where a collaborative dance duet, SKIN, on the subject of ageism and access will be developed and presented; to lead workshops and conduct artist talks at Bunbury Regional Art Gallery, Rawcus Ensemble and Lucy Guerin Inc about the relationship between dance and the consciousness of the skin.*

The applicant is a Berlin-based dance artist with full-body spastic paralysis and despite the challenging circumstances that artists with disability work in and are restricted by, it is apparent through his application that he is determined to share his methodology and skills as an artistic collaborator. His determination and courage demonstrate his readiness to accept his body and physical condition and is proof that one need not be constrained by one's disability.

There are two immediate levels of benefits the applicant could potentially experience by participating in this activity, firstly, from his collaboration with an Australian choreographer and dancer as it builds capacity for self and cultural awareness as he learns about the working style and practices of working in an Australian context. Secondly, through the artist residency he is intending to undertake, it encourages his personal growth by further developing his movement vocabulary and hence his dance skills and techniques.

Also, by creating and performing a dance duet whilst conducting talks and workshops, the applicant is likely to achieve his aim of wanting to inspire the local community in Melbourne and Bunbury, which would further develop the inclusive discourse within the Australian performing arts scene.



### 3) Tareq Ahmed (Bangladesh)

*Mobility route: Asia to Europe*

*Tareq will be travelling from Dhaka, Bangladesh to Amsterdam, Netherlands to attend the International Documentary Film Festival Amsterdam (IDFA), the world's largest documentary film festival held annually since 1988 in Amsterdam. The festival is an independent, international meeting place for audiences and professionals to see a diverse program of high-quality documentaries, in terms of form, content and cultural background.*

Attending the IDFA will be highly beneficial for the applicant, the director of Dhaka Doclab, a documentary co-production project market for South Asian filmmakers, as it presents as a unique opportunity for him to understand and gain insight on how the world's largest documentary film festival held annually since 1988, is being managed and operated in a developed country.

The festival is also an independent, international meeting place for audiences and professionals, and having amassed close to 20 years of professional experience in the film sector, attending the festival would allow for discussions, interchange of experiences, knowledge and learning with younger, less veteran filmmakers as well as members of the public. The applicant could also benefit from networking with individuals from a different background or culture, fostering opportunities for new collaborations and partnerships.

The applicant had previously applied to **Mobility First!** in 2017 and was also awarded the grant 2 years ago. However, due to administrative reasons, he was unable to travel then. We are happy to be supporting his application again, due to the merits of his application.

### 4) Jennifer Reid (United Kingdom)

*Mobility route: Europe to Asia*

*Jennifer will be travelling from Manchester, United Kingdom to Dhaka, Bangladesh for a practice-led research trip, to complete the final write-up for her upcoming book about weaving songs of Bangladesh and their linkage to the industrial revolution of Lancashire. She will also be attending the Dhaka Literature Festival with the intention of introducing her work to the audience.*

The project of the applicant is original and situated at an interesting crossroad, between popular art form, history, and research. Considering that her upcoming book is in the last stage of development of the applicant's project, the next step would then be to visit university professors, musicians and weavers in the ethnomusicology field in Bangladesh, in order to complete the final write-up for the research. Mobility is, hence, essential in this case.



This application is also a strong example of a project with a long-term effect, starting first with a book publication, which serves to document links between the weaving songs of Lancashire and rural Dhaka, their eventual transformation into street literature of Manchester and industrial Dhaka and comparisons between the ethnomusicology scene of the UK and Dhaka. As a project that documents the cultural heritage links of and between England and Bangladesh, it is an important example that showcases how the arts is a catalyst in detailing the past and untold histories.

After the book publication, the applicant is looking to continue her project by sharing her findings with the Bangladesh community in the UK through a series of talks and performances, reiterating the long-lasting effect that will result from her participation in the proposed activity. In doing so, this project also sets the foundation for the applicant's professional development from a folk singer/ performing artist to an ethno-musicologist.

#### **5) Md Nuruzzaman Khan (Bangladesh)**

*Mobility route: Asia to Europe*

*Nuruzzaman Khan will be travelling from Dhaka, Bangladesh to Copenhagen, Denmark to join his Denmark co-director in furthering their research about the realities of life of the Bangladesh community who have migrated to Denmark and thereafter, co-create a feature documentary film that will raise awareness about the immigrants' way of life.*

The project of the applicant touches on a sensitive issue and is a mix of artistic production and political/social use. Many immigrants have the impression that the grass is always greener on the other side and aspire for a better life after immigrating to another country, yet the reality is not always as expected. The applicant, along with his co-director, is choosing to tackle an international issue that surfaces the difficult realities of immigration and of a community that is often unspoken about, which needs to be made known.

The applicant has a rather strong background in the filmmaking field and collaborating with a Danish filmmaker would further expose him to working in an international context, broadening his artistic growth and practice as a filmmaker. The fact that this proposed project is part of an on-going partnership with his Danish collaborator, on a subject which strongly concerns both sides, is both unique and remarkable.

#### **6) Franziska Detrez (Germany)**

*Mobility route: Europe to Asia*

*Franziska will be travelling from Frankfurt, Germany to Auroville, Pondicherry, India to participate in an artists' residency facilitated by Auroville Theatre group. She has been*



*invited to co-produce a theatre production on the theme of waste disposal and its relation to the environment, specifically touching on the current condition of beaches and oceans along the coast of India, with a group of young artists from India.*

This application is a good example of creativity, social responsibility, crossed cultures, and exchange of skills. The project that the applicant is intending to undertake enables crossroads of art and the environment, highlighting how the disposal of waste is connected to the current condition of beaches, along the coast of India and the oceans in general. This topic is important to the applicant as it resonates with her belief that there are linkages between the environmental situations in both India and Germany and participating in this artists' residency would allow her to delve deeper into this area.

Additionally, the application also includes components of two-way skills transfer between the applicant and the artists she is collaborating with as well as the exchange of knowledge about theatre and performance art forms of Germany in Asia as Asia and India in this context, have a limited perspective about the theatrical field in Europe.

Initiated from a young and promising theatre professional in Europe who has been already working with artists based in India, this activity certainly presents all characteristics of a sustainable collaboration.

#### **7) Sabrina Muzi (Italy)**

*Mobility route: Europe to Asia*

*Sabrina will be travelling from Bologna, Italy to Shenzhen, China to carry out the second stage of an art residency she participated in at Handshake 302 in Baishizhou, Shenzhen's iconic urban village. For the second phase, she will be premiering her film "Wandering Baishizhou", which she filmed in the first stage, and host a workshop where she will present how the film is developed, have public meetings with the artistic community of Shenzhen, and participate in the Shenzhen Hong Kong Bi-City Biennale.*

This project is unique in the sense that it serves as an extension and continuation of the first phase of the applicant's residency and a long-term collaboration, allowing for a deeper immersion in the destination country and/or further exchanges of knowledge.

Moreover, elements of reciprocity are also present within the application, as the benefits gained from the applicant's mobility are not limited within herself but are shared with the community she was engaged with as well, given that the applicant is looking to share what she has discovered about Baishizhou with the community through a showcase and public meetings.



To premiere “Wandering Baishizhou” in the very village that it was filmed serves as a form of archive or an attempt to document and ‘preserve’ a part of the city that is disappearing, which is essential considering how rapidly gentrification takes place these days. Furthermore, the project echoes the work of the artist in her own hometown, tracking similarities in both countries.

#### **8) Krish Makhija (India)**

*Mobility route: Intra-Asia*

*Krish will be travelling from Mumbai, India to Ulaanbaatar, Mongolia to do pre-production for an upcoming Mongolian feature film “Ze”, which will be produced in collaboration with a director and writer based in Mongolia. The pre-production phase includes script development, casting and location scouting and will also include a shadowing opportunity for college trainees from the School of Radio, Television and Film in Mongolia.*

Cinematography is an underdeveloped area in the Mongolian film industry. Coupled with the lack of capacity building opportunities in Mongolia, this project gives younger filmmakers more exposure to independent filmmaking, while being under the guidance of two veteran filmmakers, both of whom are from different cultural backgrounds and would offer different perspectives and teachings to these trainees. This is hence a true intra-Asia structured and concrete artistic collaboration project conceptualised from a young artist.

#### **9) Virra Larasati (Indonesia)**

*Mobility route: Asia to Europe*

*Virra will be travelling from Jakarta, Indonesia to Oslo, Norway to participate in the Oslo Architecture Triennale (OAT) 2019, Norway’s largest architecture and design festival. The theme of OAT 2019 is Degrowth, a movement that seeks to move people away from the impossible task of endless growth by design. OAT 2019 will challenge the supremacy of economic growth as the basis of contemporary societies and investigate the architecture of alternative societal structures.*

Through the applicant’s participation in the Oslo Architecture Triennale (OAT) 2019, she will be designing and creating an architecture installation and artwork about connectivity between two urban cities, Jakarta and Oslo, in this case. During the Triennale, the applicant will also share about her social project with her collaborators, called Rumah Sanur Creative Hub in Sanur, Bali, Indonesia. Rumah Sanur aims to be a space that reflects the common values of creative and social entrepreneurship, which will contribute as a constructive case study for the future design of Degrowth in world urban areas.



Supporting the mobility of the applicant promotes gender equality to an extent, considering how the architecture field is arguably mostly male dominated currently. This is aligned with **Mobility First!**'s aim to contribute to the pursuit of the [Sustainable Development Goal #5](#), to achieve gender equality and empower all women.

As a young and promising professional from Indonesia, the applicant will certainly get a huge benefit from attending this event, where she will be able to network, show her work and skills, and create long standing partnerships.

#### **10) Joey Chin (Singapore)**

*Mobility route: Asia to Europe*

*Joey will be travelling from Singapore to Lecce, Italy to participate in DEFAULT 19, a biennial short-residency project. Initially conceived to reflect upon the role that public art plays on the politics surrounding urban regeneration, the usage of abandoned spaces, the re-appropriation and interaction with public spaces, in 2015 DEFAULT has since shifted its focus to investigate the notion of Extreme Lands.*

A worthy application to support, given that the methodology and format of the 'residency' are unlike typical artists' residencies. Firstly, the residency comprises of a group of international artists who are chosen through a curatorial method that would mix artists who do not necessarily know each other.

Secondly, the outcome of the residency is not about production of an artwork at the end of the residency, instead DEFAULT encourages professional research, thinking and yet has in place, a mechanism for engagement with other fellow artists in residence. During the residency, participants will individually and collectively develop their research approach in workshops and seminar sessions. There will also be opportunities for exchange of ideas with the programme curators, external guests and lecturers.

The research that the applicant is intending to carry out during the residency demonstrates a strong intersection between art and culture, for instance, exploring the impact of personal and social spaces on relationships between an artist and artmaking as well as how artistic and social mobility may coexist with or even reinforce territorial belonging.

**Mobility First!** encourages applications that provide an intersection between art and other sectors, as it shows how artists and cultural professionals can be involved in creating solutions and alternative approaches regarding local and global issues.



**11) Joakim Pär Stampe (Sweden)**

Mobility route: Europe to Asia

Joakim will be travelling from Gothenburg, Sweden to Macau & Guishan Islands, Zhuhai, China to participate in the Macau International Performance Art Festival (MIPAF) and the 20<sup>th</sup> OPEN International Performance Art Festival. The aim is to promote the development of performance art and to foster art exchanges between European artists and the rest of the world during the tour from Macau to Zhuhai. Joakim has been invited to participate in the festival, to share his experience and to showcase his performance art practice.

Supporting a highly experience performance artist such as the applicant will supplement the intercultural conversation in the realm of Performance Art; especially in dealing with the question of the future of performance art – specifically finding new ways in the field that can problematise and inspire, develop new forms of expressions and means of presenting performance art.

The key to performance art is that it is a medium whose “characteristics can strengthen the socially sustainable society.” That conversation needs to begin in the performance art sector in Asia.

**Selected applications from organisations**

	NAME OF ORGANISATION	ACTIVITY	COUNTRY WHERE ACTIVITY IS HELD	SUPPORTED ARTISTS OR CULTURAL PROFESSIONALS
12-14	Asian Film Archive	SEA of Sadness	Singapore	Gertjan Fokke Zuilhof (Netherlands); Khan Nicholas Dela Cruz (Philippines); Nursita Mouly Surya (Indonesia)
15-16	Bússola	“Korean Focus” at LEME Festival	Ílhavo, Portugal	Sungtae Jung (Korea); HeeJin Lee (Korea)
17-18	MoT+++	Performance Plus 2019	Ho Chi Minh, Viet Nam	Aliansyah Caniago (Indonesia); Masayuki Miyaji (Japan)



19-22	Centre for Research and Education in Arts and Media, University of Westminster	Animistic Apparatus at Berwick Film and Media Arts Festival	Berwick-Upon-Tweed, United Kingdom	Mary Pansanga (United Kingdom); Zarina Muhammad (Singapore); Chris Chong Chan Fui (Malaysia); Tanatchai Bandasak (Thailand)
23	LumiQueer	Hanoi International Queer Film Week 2019	Hanoi, Viet Nam	Christia Roque (Philippines)
24-27	Cirquons Flex	Cirquons Flex meets Trimukhi Platform: Workshops in Reunion Island	Reunion Island, France	Jean-Frédéric Chevallier (France); Sukla Bar Chevallier (India); Dhananjoy Hansda (India); Salkhan Hansda (India)

**Remarks from the selection committee:**

**1) SEA of Sadness**

The Asian Film Archive is inviting guest curator Gertjan Zuilhof (former programmer for the Rotterdam International Film Festival) and his programme SEA of Sadness to Singapore for the first time. SEA of Sadness showcases classic masterpieces; contemporary work by young directors; feature-length films and shorts; and all genres from "pure" documentary to fiction films, experimental shorts and videos. These films are sensitive, personal and go deep into the memories and hopes of the people in the countries they are made in. SEA of Sadness will include film screenings, panel discussions and sharing sessions between the supported cultural professionals and local audiences.

Founded in 2005 to preserve the rich film heritage of Asian Cinema, the Asian Film Archive (AFA) has since grown in strength and focus in terms of its programming. Gertjan Zuilhof is a renowned film curator and rightly, SEA of Sadness is a culmination of his experience, and the films are of high quality and originality made over a period of 18 years.



This application is hence recommended due to the high quality and expertise of the supported practitioners. Most of them come from other Asian countries, which will certainly have a very strong skills-transfer effect.

As such, in bringing SEA of Sadness to Singapore, it will not only reinforce AFA's programming but also bring valuable insights to the local audience and aspiring cultural workers through the supported cultural professionals' discussions and sharing sessions, which coincides with AFA's goal of wanting to promote a wider critical appreciation of film in Singapore.

## **2) "Korean Focus" at LEME Festival**

*Organised in partnership between 23 Milhas (cultural project from the Municipality of Ílhavo) and Bússola, LEME is a festival which explores the new languages of contemporary circus and the artistic creation for unconventional spaces, whilst experimenting with different creative approaches. In 2019, LEME will focus on South Korean contemporary circus and the supported cultural professionals will present to Portuguese audiences the circus scene in Korea today through performances, workshops and a conference.*

This is a rather strong application for the following reasons, firstly the circus sector is a less recognised and under-represented art form. LEME festival has been ongoing since 2017 and will continue raising the profile of the artform in its upcoming edition both within Europe as well as on an international level.

In addition, with this festival, Bússola is looking to present to the audiences in Portugal examples of Korean artistic projects in the area of contemporary circus, exemplifying a good instance of exposing those in Portugal and Europe the works of their Asian counterparts. The festival is hence of a unique format that includes exchange opportunities for Korean and Portuguese artists to learn from each other, being an admirable model of Asia-Europe exchange.

## **3) Performance Plus 2019**

*Performance Plus 2019 aims to support Performance Art, an under-represented art genre in Viet Nam, by providing artists working within the medium a platform to challenge and expand its boundaries through collaborations with local and international artists, where they are able to interact with one another, present, share and develop new works.*

This is an initiative that follows a similar format to that of an artists' residency as the art space, MoT+++ will be used as an incubating space for experimentation, where artists are able to develop a work or experiment with the boundaries of performance art. Yet, what makes the project an interesting one is the fact that it includes more room for interaction, audience and community



engagement, through planned and spontaneous performances, public workshops and presentations by overseas and Vietnamese visiting artists, being an invaluable adjunct to cultural exchanges between local and international artists.

#### **4) Animistic Apparatus at Berwick Film and Media Arts Festival**

*In its 3<sup>rd</sup> edition, Animistic Apparatus will be a programme of site-specific moving image installations, performances, artists' talks, field encounters and networking opportunities at the Berwick Film and Media Arts Festival. The supported cultural professionals will install their works at archaeological and historical ruins in Berwick-Upon-Tweed, give lectures and talks about their works and run workshops targeting emerging artists and local young people revolving around the topics of animistic rituals and moving images practices.*

The panel of artists/researchers invited by the applicant is outstanding, given their strong backgrounds individually. The applicant is one of the best research and development unit in this field in Europe and the project is extremely promising, both in terms of artistic innovation and cross-path with heritage.

#### **5) Hanoi International Queer Film Week 2019**

*This is an international film festival about the LGBTQ community in Viet Nam, organised by LumiQueer, a non-profit organisation focusing on the development of Queer films or films about the minority group of LGBTQs. The festival aims to use film/ cinema as a medium to raise awareness on the Queer community, aspiring a free, equal and non-discriminatory Viet Nam. The invited cultural professional will be sharing her filmmaking experience as an LGBTQs filmmaker with other younger LGBTQ filmmakers.*

This application draws attention to an important yet sensitive social issue, which is the Queer community or LGBTQ. LumiQueer and its film festival is working in a difficult terrain in Vietnam as LGBTQ's concerns and activism are under-appreciated in an arguably largely conservative country.

The presence of the supported practitioner at the festival will contribute towards the wider discussion about the diversity of sexuality and LumiQueer will be able to advocate for the appreciation of diversity in Vietnam as well as to build an alliance between the LGBTQ+ community and the general public.

#### **6) Cirquons Flex meets Trimukhi Platform: Workshops in Reunion Island**

*The proposed project aims to encourage and further develop contemporary circus, by inviting artists from the Trimukhi Platform, based in the tribal Santhal village of Borotalpada, in the Indian state of West Bengal, to share their artistic practice. This platform of mutual*



*exchange hopes to draw local, regional and international attention to the socio-economic and cultural values of media and performing arts in raising inclusivity and livelihoods, in this case bridging Europe's sole territory in the region, the Reunion Islands, with one of India's vibrant communities.*

This project would provide for an opportunity to connect the multi-ethnic population of Le Reunion to cultures from across the vast Indian Ocean. India and Le Reunion are historically connected, given that a large part of the migrant population originally hails from Southern India. It is likely that this platform of mutual exchange may draw attention to the socio-economic and cultural values gained from inclusivity. This is a noteworthy application as it illustrates an instance of bridging Europe's sole territory in the region with one of India's vibrant communities.



The **Mobility First!** Selection Committee is comprised of 2 independent experts from Asia and Europe, and ASEF.

### **Mobility First! Selection Committee**

#### **Independent experts**

**TAY Tong (Singapore)**

Enabler & Cultural Worker

**Ferdinand RICHARD (France)**

International Expert on Artists Mobility

#### **ASEF**

**Anupama SEKHAR (India)**

Director, Culture

**Valentina RICCARDI (Italy)**

Senior Project Manager, Culture

**Fatima AVILA (Philippines)**

Project Manager, Culture

**For more information, please visit:** [www.ASEF.live/mobilityfirst2019](http://www.ASEF.live/mobilityfirst2019)

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#### **Contact for queries:**

**Mobility First!** team at ASEF

Ms Fatima AVILA

[fatima.avila@asef.org](mailto:fatima.avila@asef.org)

Project Manager, Culture

Ms Kerrine GOH

[kerrine.goh@asef.org](mailto:kerrine.goh@asef.org)

Project Officer, Culture