



# #Mobility First!

## ASEF Cultural Mobility Initiative 2018

### Results (2<sup>nd</sup> cycle)

31 July 2018

### Overview

For the 2<sup>nd</sup> cycle of **Mobility First!**, we have received a total of 253 applications from artists, cultural professionals, and arts organisations. From this pool, the Selection Committee has selected a total of 28 artists and cultural professionals to support, including those who were nominated by arts organisations.

For this cycle, we have selected 14 intra-Asia, 9 Europe-to-Asia, and 5 Asia-to-Europe mobility routes for support. The selected artists and cultural professionals will participate in a variety of activities including residencies, workshops, conferences, research trips, arts festivals, international exhibitions and setting up new partnerships. In terms of genre, the selected artists and cultural professionals for this cycle represent film, visual arts, museums, heritage, performing arts, sound art, and cultural rights.

### Selected individuals

Name	Nationality	Activity	Destination
Asif Al Islam	Bangladesh	StopTriK Festival Film Workshop	Slovenia
Enkhnaaren Sundev	Mongolia	ICR & ICTOP Conference: <i>Facing the New Political Realities: Rethinking Training for Regional Museums</i>	New Zealand
Haruna Honcoopova	Czech Republic	<i>Olympic Half Time</i> : Film production & research trip in China	China
Jolanta Juskiewicz	Poland	Theatre of Pure Form Workshop	Kazakhstan
Leow Puay Tin	Malaysia	Residency: US/NOT-US and RE-DIS PLATFORM	Indonesia
Maria Oshodi	UK	Visual Impairment Workshop for the Nippon Foundation and SLOW Label	Japan
Masuma Khwaja	Pakistan	<i>In a Different Voice</i> : Tsinghua University Group Exhibition	China
Maung Day	Myanmar	Residency at San Art Laboratory	Viet Nam
Roberto Santaguida	Italy	<i>Diaries</i> : Practice-led research in Viet Nam	Viet Nam
Samuel van Ransbeeck	Belgium	The Politics of Listening Symposium	Australia
Sara Machado	Portugal	HOTPOT: East Asia Dance Platform   SIDance Festival   PAMS Market	Korea
Yoko Nakashima	Japan	Arts Rights Justice Academy	Germany
Yuko Kuroda	Japan	Dance Well Workshop	Italy



For every application supported, the Selection Committee has made general remarks on the strengths of each application in regard to the focus areas that are important for ***Mobility First!*** including skills transfer, knowledge exchange, innovation in arts and culture, local development and the role of arts and artists in society. The selected applications embody these focus points and support the overall aim of ***Mobility First!*** which is forging long-term alliances between Asia and Europe that benefit not only the artists and cultural professionals themselves, but the larger public too. By enabling meaningful face-to-face encounters amongst arts practitioners in Asia and Europe, ASEF aims to change the way people in these two continents connect and engage with each other.

### **Remarks from the Selection Committee:**

**1. Asif UI Islam (Bangladesh)**

*Mobility route: Asia to Europe*

*Asif will participate in a filmmaking workshop in Slovenia*

The applicant will participate in the StopTriK Festival Film Workshop in Slovenia led by a renowned BAFTA nominated filmmaker known for his stop-motion films, which will enable the applicant to acquire new knowledge about his field. He will also present about the *International Children's Film Festival* which he has been involved with for the past 6 years and this will enable the European community to understand Bangladesh better.

This application includes components of two-way skills transfer; sharing of new knowledge; and will help form long-term collaborations between 2 film festivals in Slovenia and Bangladesh.

**2. Enkhnaresh Sunde (Mongolia)**

*Mobility route: intra-Asia*

*Enkhnaresh will travel to New Zealand to attend and present her paper at the ICOM ICR & ICTOP Conference on the topic:*

ICOM's International Committee for Regional Museums (ICR) and International Committee for the Training of Personnel (ICTOP) are jointly organising a conference that considers how best to prepare those working in and with regional museums to manage their museums in constantly changing political environments.

This applicant will present her paper on museology in Mongolia. Her paper explores the role of museums and how it changed in her country from being a social organisation platform (during pre-socialist times) to being an ideological instrument (during the socialist regime) and determining what the present voice of museums is in Mongolia at present (with the current democratic political system).

Transfer of skills and knowledge exchange are very strongly present in this application on a topic relevant to both audiences present at the conference and society in general at home.



**3. Haruna Honcoopova (Czech Republic)**

*Mobility route: Europe to Asia*

*Haruna will travel to China for the production of her film and to conduct research for her writing*

This application is 2-pronged: to complete production of her documentary film about the preparation of the Beijing 2022 Winter Olympics, which will premiere in the same year; and to continue her research for writing articles about independent documentary films in China.

The applicant is very determined, and resourceful. She has found funding for the film's production by partnering with a small Czech film company; in China, she will stay with the Czech-China Contemporary Gallery that hosts Czech artists for residencies. Therefore, mobility support would be the final piece of the puzzle to make the project a reality.

The subject of her documentary is the Olympic Games, the architecture of stadiums, and the sustainability of this infrastructure. Independent Chinese documentary films are not a well-known area and it is important to exchange and discuss documentary techniques amongst practitioners of different backgrounds.

**4. Jolanta Juskiewicz (Poland)**

*Mobility route: Europe to Asia*

*Jolanta will do a performance and run a workshop for actors in Kazakhstan*

By running a workshop and a public performance, the applicant will share her knowledge and experience of risks at the Artiszok Theatre in Almaty. This Kazakh theatre pursues an alternative nature in a conservative environment, and is very keen to gain new knowledge, which the applicant brings as a new method of theatre-making to them.

Conversely, it will be the first time for the applicant to have an in-depth cultural exchange which will benefit her practice for international cooperation. She will have to overcome language barriers, cultural differences, and perform to an audience who will offer critique and opinions outside what she is used to. Impact goes strongly both ways for the applicant and the Kazakh theatre community she will be immersed with.

**5. Leow Puay Tin (Malaysia)**

*Mobility route: intra-Asia*

*Leow Puay Tin is participating in an arts residency in Indonesia*

This residency will enable the applicant to get first-hand exposure and immersion in her target community, which are the disenfranchised members of society in Bandung. This will be integral in developing content for a performance based on social reality. The applicant is well-suited for the project given her experience in devising work and working with the disenfranchised before.

This application is an excellent example of cross-cultural collaboration through an artistic approach that mixes real professional techniques with real social problems. It shows exactly how arts could enable social solutions.



**6. Maria Oshodi (UK)**

*Mobility route: Europe to Asia*

*Maria will run workshops in Japan about the inclusion of visually impaired artists in the performing arts*

The applicant, who herself is visually impaired, will run workshops on the inclusion of visually impaired artists and cultural professionals in the performing arts. She will also research further artistic collaborations and touring opportunities in the lead up to the Tokyo 2020 Summer Olympics/Paralympics.

Her professional development will be enhanced by experiencing Japanese culture and will enrich her knowledge before embarking on directing “*Flight Paths*”, her next production inspired by visually impaired musicians and story-tellers travelling in medieval Japan. Another benefit is developing new and deepening existing networks to inform and promote the production in Japan.

**7. Masuma Khwaja (Pakistan)**

*Mobility route: intra-Asia*

*Masuma is travelling to China to be present at a group exhibition she is part of*

The applicant is the only Pakistani national to be invited to join a group exhibition titled “*In a Different Voice*” revolving around fabrics and textiles to be held in Tsinghua University (Beijing, China) with artists of other nationalities. The applicant, who primarily used oils and mixed media, shifted to fiber art a few years ago. While she has been previously invited to be part of 2 international fiber art shows, she has never been able to personally go to any of the openings due to the lack of mobility funding. In-person encounters are important and being able to personally attend this event would allow her to see how other fiber artworks are done first hand, thus diversifying her practice. In conjunction with the exhibition, there will also be a panel discussion and artist talk.

In addition to the immediate benefits for the applicant, the trip will enable her to network with Chinese artists and art galleries whom she could invite to the *2<sup>nd</sup> Karachi Biennale* in 2019. As Pakistan and China move towards major economic collaborations via the China-Pakistan Economic Corridor (CPEC), this initiative brings the much-needed cultural component to this bilateral relationship.

**8. Maung Day (Myanmar)**

*Mobility route: intra-Asia*

*Maung will participate in a residency at San Art Laboratory in Viet Nam.*

Despite the proximity of the countries, there are still limited artistic exchanges between Myanmar and Viet Nam; and should there be any outgoing Myanmar artists, they often tend to be the usual suspects. In this context, supporting this application fits well into **Mobility First's** rationale for supporting intra-Asia routes: to foster stronger regional ties. This particular application contributes to the re-opening of routes of artistic exchange between two neighbouring countries that have been isolated from each other for a long time.



Additionally, the applicant's choice of subject matter will touch on the Viet Nam War and could possibly serve to provide insights into the current realities in Myanmar. It is a good example of the role of art in remembering history and how art could enable healing.

The host organisation, San Art, is of repute and has been consistently forging artistic exchanges by raising private funding. Likewise, there is very limited funding support for independent artists in Myanmar.

**9. Roberto Santaguida (Italy)**

*Mobility route: Europe to Asia*

*Roberto is going to Hanoi for a practice-led research trip for a documentary and public installation project involving people experiencing mental health issues*

This application employs art as therapy, particularly to address mental health issues. This concept will be shared and used in the Vietnamese context. At the end of his trip, the applicant will have a strategy that he could replicate and share with other communities in both Asia & Europe.

Co-creation, skills and knowledge transfer, as well as the possibility for long-term impact are all present in this application. It combines a touching personal story with an innovative artistic project, totally immersed in the local society. Additionally, it also addresses a profound global issue, which is today only very partially considered.

**10. Samuel Van Ransbeeck (Belgium)**

*Mobility route: Europe to Asia*

*Samuel is travelling to Australia to showcase his artwork and participate in a symposium*

Being able to showcase his sound installation at the “*Politics of Listening Symposium*” will enable knowledge exchange within ASEM about a global topic: police violence. Skills transfer is also present by demonstrating the use of sonification as an alternative means of communication and raising awareness (usually, visual arts is employed for this purpose) which will benefit not only artists and musicians, but also sound engineers. Finally, artwork co-creation is enabled by collaborating with a local team to set-up the installation onsite.

**11. Sara Machado (Portugal)**

*Mobility route: Europe to Asia*

*Sara is going for a networking trip to 3 key events in the Republic of Korea*

This application has very clear and concrete goals: to promote the *Biennale of Contemporary Arts (BoCA)* and *Cumplicidades Festival* (Portuguese events she represents) in the 3 back-to-back events in the Republic of Korea: *East Asia Dance Platform*, *SiDance Festival*, and the *Performing Arts Market (PAMS)*; to meet and invite Asian artists to showcase their artworks in Portugal; to meet and collaborate with new Asian partners for mid- and long-term future projects; and to discover inspiring work and ideas in Asia that are different from Portugal.



This opportunity comes at the right time for this Portuguese national as her home country is finally recovering from years of severe recession. There is now a great sense of optimism, and in the culture sector, practitioners are slowly able to pursue new artistic collaborations beyond Europe. Also in light of the new EU Agenda for Culture, Asia-Europe collaborations and exchanges are high on the cultural sector's priorities. Policy decisions and on the ground action should complement each other to have lasting impact to communities and supporting this application contributes to this goal.

**12. Yoko Nakashima (Japan)**

*Mobility route: Asia to Europe*

*Yoko will attend the Arts Rights Justice Academy in Germany*

Protecting artistic freedom through legal frameworks is an increasingly important area of expertise and the *Arts Rights Justice Academy* is a good training platform for knowledge exchange in this area. It is carried out by a very active university in Germany. Participating in this training would greatly help the applicant in her preparation for setting up a private arts foundation.

This is a very interesting project, carried by a direct witness of a growing global problem, namely, freedom of creation currently at risk in many places. This opportunity finds itself in a larger global frame where more and more initiatives/networks are trying to protect artists' rights.

**13. Yuko Kuroda (Japan)**

*Mobility route: Asia to Europe*

*Yuko will attend the Dance Well Workshop in Italy*

The applicant will participate in a course that supports a multidisciplinary approach for Parkinson's disease including arts, dance and physiotherapy. This is a strong application showing the intersection of art and health; hence, of art impacting society. The workshop will arm the applicant with skills to train others in her community to work with people particularly affected with Parkinson's disease as well as senior citizens. This is an inspiring application for more artists to consider employing their skills and creativity in engaging with societal concerns.

***Selected Organisations***

Event / Organisation	Country where event is held	Artists / Cultural Professionals supported
Berwick Media & Arts Festival	UK	John Torres (Philippines); Shireen Seno (Philippines)
Local Agents organised by Baan Noorg Collaborative Arts and Culture	Thailand	Alfred Banze (Germany); Helmi Hardian (Indonesia); Tedi Nurmanto (Indonesia); Ahmad Thian Vultan (Indonesia); Tuwis Yasinta (Indonesia)
Asian Dramaturgs' Network Lab 2018 organised by Centre42	Indonesia	Rustom Bharucha (India); Mandeep Raikhy (India); David Pledger (Australia); Jamie Lewis



		(Australia); Fasyali Fadzly bin Saipul Bahri (Malaysia)
Chasing Dragons (Euro-Pakistani Platform for Children & Young People)	Pakistan	Anja Pletikosa (Croatia); Attila Antal (Hungary); Daniela Krabbe (Germany)

### 1. Berwick Media & Arts Festival

Country: UK

*Berwick Film & Media Arts Festival (BFMAF) is a festival for new cinema and artists' moving image. It is a dynamic forum where fresh artistic voices develop and audiences hungry for complex and challenging art are nurtured. Recognised for its innovative programming and critical engagement, BFMAF presents artists' and filmmakers' work in the cinema as well as expanded formats of exhibition and performance.*

The potential for long-term impact is strong in this application for the following reasons: 1) while having achieved success (awards, critical acclaim) in other international contexts, it will be the artists' first opportunity to showcase their work to UK audiences and hence they will receive new feedback from a different audience, 2) In addition to showing their work, the artists will also deliver a seminar; so, there is exchange of knowledge, transfer of skills and presentation of artworks resulting from their trip, 3) BFMAF is a small charitable organisation in a rural location on the border of England and Scotland; one can argue that supporting this 'non-mainstream' festival could help its potential as a platform to further develop its innovative programming and potential for critical engagement. This application is an excellent model for Asia-Europe exchange.

### 2. Local Agents organized by Baan Noorg Collaborative Arts and Culture

Country: Thailand

*The aims of Local Agents are to strengthen the Ratchaburi community's cultural politics through knowledge sharing; to support self-reliance; to create space of thoughts and opportunities; and to develop a database of artistic knowledge and sociocultural systems*

This is a very interesting project combining many priorities: art and social development, environment, and education. In particular, it focuses on the issue of centres and peripheries, on local cultural development and cultural diversity - global issues which will come at the forefront in the coming years.

The invited artists are artists with a lot of experience doing community-based art, and using art to address environmental and social issues, including self-reliance.

### 3. Asian Dramaturgs' Network Lab 2018 organised by Centre42

Country: Indonesia

*The Asian Dramaturgs' Network Lab 2018 (ADN Lab) in Yogyakarta, Indonesia, is a pilot regional dramaturgy project that gathers performance-makers, performers and dramaturgs from all over Indonesia to engage and network with fellow dramaturgs, critical observers, researchers, arts*





*practitioners from India, Sri Lanka, Singapore, Malaysia, Hong Kong, Japan, and Australia. It is designed to be an active and participatory Lab that explores the formats that dramaturgy has been defined, interpreted and practised by Asian and Asia-based arts practitioners.*

This event reinforces the importance of dramaturgy as a critical strategy in strengthening performances; and it is essential to determine if there is an 'Asian' model.

The nominated artists and cultural professionals are a good mix of emerging and more experienced practitioners who will benefit from and give valuable insights to the initiative. This gathering of diverse professionals would provide a lot of 'food for thought' including re-examining definitions and concepts that can be shared throughout Asia and Europe.

#### 4. Chasing Dragons

Country: Pakistan

*Chasing Dragons is a new initiative using artistic and educational methodologies to work with children and young people to improve their wellbeing by fulfilling their right to education, art, and play. Artists from partner countries including Hungary, Croatia, and Germany are invited to join in formally establishing the platform, programmes, methodology, and a sustainable plan for the platform.*

The 3 cultural professionals attending the initial meeting of creatives will help shape the project which hopes to employ the arts to meet larger social goals. The platform in Pakistan hopes to engage with societal issues of poverty, social injustices, unequal development, nationalism and national borders. The project most importantly, hopes to help the young from the less-privileged to overcome their social limitations and empower them to take responsibility for their own lives and destinies.

### **Mobility First! Selection Committee 2018**

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