

Multiple Realities, Peeling away the Rhetoric in International Arts: V15.0800.07

Seminar instructor Keng Sen Ong

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Seminar: □6 - 9 pm Tuesdays, Main Building Room 404

Office Hours: □2 - 4 pm Tuesdays

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Course Description

In the last decade, the role of foundations in supporting artistic expression has become crucial. □In particular, there has been a rise of a field of international arts where there is a push towards interdisciplinary collaboration. □This collaboration, cultural exchange and networking between artists have resulted in exciting performance works, different dialogues, new engagements with "the other". □Artists are placed into positions where they have to write proposals to relate to certain criteria in order to pursue grants that will allow the possibility of such new work which transcend cultural, social and political boundaries. □Hence the role of foundations in shaping the future of artmaking has become a crucial parameter. □This seminar will explore artistic creation and exchange from around the world; it will explore the relationship between artmaking by artists and policy created by foundations.

Through examples of African dance, contemporary exploration of Asian traditional arts, producers' networks in South America, arts festival markets and major exhibitions in Europe, the link between expression and democracy in East Europe, Australia's attempt to connect geographically with Asia and US developments in internationalising new works in the performing arts, seminar participants will turn an investigative eye towards the nexus of agendas which permeate these activities. □Participants will analyse the complex forces which motivate such international arts. □They will debate the realities in this new field which has allow for an increased understanding of the world as well as highlighted the power of economic prowess in pre-selecting the voice in artmaking. □During the seminar, key foundations will be invited to share their insights with the participants. □

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Assignments

Students will be graded on the basis of a reflection paper (approx 3 pages double spaced), class attendance and participation, 2 class presentations involving critical analysis and a final paper (approx 12 pages) to create a fictitious new fund with a specific mission, objective, profile and politic. □

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For the final paper, students will have to put themselves in the shoes of programme officers of arts

and culture of foundations. This final paper will require an understanding of the existing foundation policies and put forth a need which has not been fulfilled in the arts making arena. The fictitious new fund will be in respond to this unfulfilled need. Students will have to create the proposed grant application guidelines for this new fictitious fund.

Specifics including datelines for the reflection paper, class presentation and final paper will be given in class. No late papers will be accepted.

### Required texts

There is a course reader and other materials which are placed on reserve.

### Course Schedule (*Videos will be shown most weeks*)

I

#### Introduction

Intercultural Expeditions, Intercultural Sites in History:

Eunuch Admiral Zheng He (China) in the fifteenth century and the premier slave trading post off the shores of East Africa, Zanzibar in the nineteenth century (Arab/Africa)

The artist as today's explorer, navigator and trader, amassing new riches

The role of foundations

"The Flying Circus Project"

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II

Japan Foundation Asia Center's production of "Lear" 1997 - 1999

Asia and The West

A New Asia  
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III

6:30 pm at MOMA (Precise Location: The Donnell Library, 20, W53 St)

Panel: Contemporary African Art with exhibition curator Okwui Enwezor (curator of Documenta) part of the exhibition "The Short Century: Liberation and independence Movements in Africa 1945 - 1994" opening on Feb 10 at PS1, Queens  
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#### IV

The Nation State

Singapore: The Renaissance City Report 2000: [Arts Tourism (Singapore Tourism Board),

The rise of the new economic power in asia

New grants, Singapore Internationale Award

The Ambivalence of the International

transcending the boundary; the elevated status of the 'world stage'?

1st reflection paper to be handed up

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#### V

"Desdemona"

production for export to festival market or a cultural study of representation of Asia on the international stage

Bertolt Brecht's principle of teaching the audience some of the struggles of being an intercultural international company

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#### VI

Toyota Foundation research archival grants

subsequent harnessing of this research material to become a theatrical production "The Continuum"

Through residencies: [Collaborating with a foundation to transform a space, to have a dialogue with local audiences, to exchange with local artists

The Saison Foundation and "Spirits"/"Dreamtime in Morishita Studios"

A study of application guidelines from various foundations in Japan: [Toyota Foundation (research, archives), Nippon Foundation (public intellectual fellowships), Saison Foundation, Japan Foundation Asia Center, Japan Foundation's Japan-USA programme

Prince Claus Foundation, Nederlands

1st class presentations

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#### VII

La Red (Rockefeller Foundation) in South America

The Role of Ford Foundation Regional Offices Media, Arts, Culture Programmes:

Arab Arts Network, Arts Network Asia (ANA)

The rise of the regrant agency  
AI (Arts International), ANA, La Red, Caribnet

Hemispheres Project

*Several Panels will be constituted with guest speakers from foundations, US artists, visiting artists and academics.*

*Participation of guest speaker*

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VIII

Asian Cultural Council  
sowing the seeds with individual artists and an intrinsic belief in the humanity of a human being who can make the difference

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IX

Ford Foundation's "Internationalizing New Works in the Performing Arts" programme (1993 - )  
"to strengthen US-based multidisciplinary collaborations in the performing arts linking US-based artists and artists from Africa, Asia and Latin America"

### 2nd Class Presentations

*Participation of guest speaker*

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X

The Soros Foundation Network's Arts Support in Eastern Europe  
The Open Society Institute: □The Burma Project  
New Foundations for Societies in Transition, Democracy and Liberalism  
Encouraging Public Debate and Policy Alternatives in Complex and often Controversial Fields

*Participation of guest speaker*

Is the Festival an appropriate vehicle for discussion of arts and culture?  
Market Realities, The First World and The Third World  
Images of the World Festival in Denmark in 2000: □Globalisation and Cultural Diversity

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XI

The shadow of France/francophonie in African contemporary dance

The role of AFAA (Ministry of Foreign Affairs of France)

The work of Salia & Seydou (a dance company in Ouagadougou in Burkina Faso), Robyn Orlin (S Africa), Tchetché (Ivory Coast), Floating Island Project (S Africa)

Festival of Young Choreographers, SANGA (biennale which begun in 1995)

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XII

European Strategies of engaging the Other: [Germany]

DOCUMENTA 2002(visual arts)

The House of World Cultures: [In Transit 2002]

Geography and Cultural Isolation

Decolonising the Imagination through alternative journeys: [linking Australia to Asia instead of the Queen of England]

Asialink, Australia

Final papers due

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