

00.11 Interview Marion D’Cruz

...at that time it was quite unusual, so our focus was to give the Malaysian artist a voice and a space to make work.

00.21 Interview Marion D’Cruz

The idea of experimentation I think also is something that we spearheaded in many ways, experimentation in theatre, and a lot of experimentation in dance.

00.34 Interview Marion D’Cruz

It’s not meant to be about American society but just society in general, but since I’m American, I suppose it’s what I know best. But yes issues about, you know, between men and women and culture, Hollywood, magazines, fashion, sort of every, a lot of aspects of culture.

00.46 Interview Mark Teh

We want to support the work of young people. We want to provide platforms for young artists, young producers, young writers, young thinkers in all areas of the arts, be they dance, theatre, possibly film and even new media. But we also want to engage with inherited and older histories, traditions, questions that are still important and are still relevant.

01.15 Interview Mark Teh

We come from different generations. We come from different cultural backgrounds. We come from different ages and even different ideas of what art means and politics means and even what Malaysia means. So to work with Five Arts and to work with the people who are connected to the collective over these many years is really to deal with change.

01.38 Interview June Tan

I think what Five Arts is, is actually a very diverse platform. We have met different people and we all do different things and we are all – we all look very different. We all come from different places and spaces. And I think maybe that itself is enough to demonstrate that people can actually come together and produce an event, produce a project and work together to achieve – work together urgently, to achieve an artistic goal.

02.13 Interview June Tan

Being a platform for other people is a very strong belief, it is the very strong principle in this collective. So, this means that it can be a platform for either emerging artists or someone who wants to try a new way of – a new artistic form.

02.32 Interview June Tan

What is challenging is the – and much needed is the continual communication that, yes, you are coming from different places; yes, you are – you have different priorities, but that has to be communicated.

02.50 Interview June Tan

The strength of Five Arts is in its diversity which we hope can mirror the Malaysian society at large. The Malaysian society is very diverse. We look very differently, we talk very differently and we have different concerns and priorities, but that doesn't mean that it can be divisive. It can be quite unifying and it can be something that is very workable. So, it can be a very workable

03.17 Interview June Tan

The center is what it is because of the members and the people that it works with. So, it's a very people-driven. Effort is a very... the energy come people, so I feel that as long as there are enough people that share our vision, that share our principle of having space for discussion and to ask question, I think it will carry on

03.42 MS blackboard with Five Arts Centre quotes

03.45 CU blackboard

03.49 MS two young performers sitting on floor discussing play script

03.59 WS two young performers sitting on floor discussing play script

04.02 MS three young performers sitting on floor discussing play script

04.10 TILT/PAN DOWN wall of posters of previous productions

04.29 Performance of section of one woman play *Bed*, performed by Inez Caryan (part of the *Tiga* project)04.59 Performance of section of one woman play *Knife*, performed by Nora Rahim (part of the *Tiga* project)05.24 Five Arts archive performance - section (*Bunga Manggar*, *Bunga Raya*, 2007)

- 05.30 Five Arts archive performance - section (*That Was The Year* 2007)
- 05.44 Still photo from *The Cord* (1984)
- 05.49 Still photo from *1984 - Here & Now* (1985)
- 05.54 Still photo from *Yap Ah Loy* (1985)

- 05.59 Still photo from *Nefertiti*, in *Solo I* (1986)
- 06.04 Still photo from *Urn Piece*, in *New Directions 9* (1988)
- 06.09 Still photo from *Sook Ching* (1991)
- 06.14 Still photo from *Kami Bukan Patung* (1991)
- 06.19 Still photo from *Skin Trilogy* (1995)
- 06.24 Still photo from *Playground* (1999)
- 06.29 Still photo from *Ne Zha - DBKL flats* (1999)
- 06.34 Still photo from *A Chance Encounter* (1999)
- 06.39 Still photo from *Rhythm in Bronze* (2001)
- 06.44 Still photo from *That Was The Year* (2007)
- 06.49 Still photo from *Operasi Oktober* (2008)
- 06.54 Still photo from *Dream Country: a Lost Monologue* (2012)
- 06.59 Still photo from *Something I Wrote* (2013)
- 07.04 Still photo from *Unfinished Business Conference , Workshop Dialogue* (2015)
- 07.09 Still photo from *Cakap Dapur* (2015)
- 07.14 Still photo from *Cheral THE MUSICAL!* (2015)
- 07.19 Still photo from *Baling* (2015)
- 07.24 WS Batu Caves entrance with the Murugan statue
- 07.32 CU Murugan statue
- 07.34 WS Entrance to Petaling Street (Chinatown), Kuala Lumpur
- 07.39 MS People in Petaling Street (Chinatown), Kuala Lumpur
- 07.45 END