

WM. RAY LANGENBACH

#B-5-6 Menara Pelangi, 8 Lorong Ang Seng 2
Brickfields 50470 Kuala Lumpur, Malaysia
(H) Tel/Fax/Message: (603) 2274-8231
HP: 012-6909-604
exray@pd.jaring.my



Performance, Dresden 2000

EDUCATION

- 2004** **Doctor of Philosophy (PhD) Art History, Performance Studies & Cultural Studies**
Performing the Singapore State: 1988-1995
 Centre for Cultural Research (CCR) and the Department of Art History & Criticism,
 School of Cultural Histories & Futures, University of Western Sydney
 Research Supervised by: Prof. Ien Ang & Prof. Bob Hodge, Centre for Cultural Research
 and Prof. John Clark, Power Institute for Art History & Criticism, University of Sydney
 Examiners: Dr. Rustom Bharucha, Dr. David Birch, Dr. Edward Scheer
- 1985** **Masters of Fine Arts (MFA)**
 School of Art, Arizona State University (Installation & Performance)
- 1976** **Bachelor of Fine Arts (BFA)**
 Tufts University & The Museum School (Painting, Video)

FELLOWSHIPS, GRANTS

- 2004/05** Visiting Artist Support, Yangon, Myanmar. Networking & Initiatives For Culture and the
 Arts, Yangon, and the Asian Cultural Council, New York.
- 1998-2002** Cultural Histories and Futures International Post-Graduate Fellowship (UWS)
- 1999** College Art Association Travel Grant
- 1998** Visiting Artist Support, National College of Art, Lahore, and the U.S. Information Service
- 1987/88** Individual Artist Fellowship, Ohio Arts Council, Columbus, Ohio
- 1985** Regent Scholarship Arizona State University
- 1984** Graduate Travel Grant, Arizona State University
- 1983** Artists' Fellowship, Cambridge Art Council
- 1982** Individual Artist Fellowship, Blanche E. Coleman Foundation
- 1979-80** Artist-In-Residence Fellowship, Mass. Council for the Arts
- 1976** Pilot Program Grant, National Endowment for the Humanities & The Learning Guild

ACADEMIC POSITIONS

- 2001-05** ADJUNCT MA (HONOURS) SUPERVISOR & EXTERNAL EXAMINER
 School Of Art, University Of Western Sydney
- 2004** ADJUNCT, "Modern Art & Ideas"
 University of Western Michigan at Sunway University College
- ADJUNCT, "Scripting & Producing The Documentary"
 Victoria University at Sunway University College
- 2003-4** ADJUNCT/LECTURER
 School of Information, Technology, Telecommunications & Multimedia,
 School of Performance + Media, Sunway College
- 2000-03** HEAD OF DEPARTMENT, Medialab/Media.Studio
 Center for Advanced Design (CENFAD)
 * Established department in Broadcast & Communications
- 1998** DOCTORAL ATTACHMENT "Southeast Asian Art & Discourses 1950-Present"
 Designed & Implemented Course, Department of Art History and Theory,
 University of Western Sydney
- TUTOR, "Communications Theory"
 Department of Communications, University of Western Sydney
- VISITING ARTIST/ADJUNCT Two Week Intensive Performance Art Workshop
 National College of Art, Lahore, Pakistan
- 1993-96** LECTURER
 Division of Art, National Institute of Education, Nanyang Technological University, Singapore
 * Designed & outfitted new Digital Imaging Laboratory and the Sculpture/3-D Studio
- 1994, '96, '97** ARTIST, Performance Art, Deep Creek School Program in Art & Technology,

- 1988-92** HEAD OF SCULPTURE
Pusat Seni, School of Humanities, University of Science Malaysia
- 1991** ADJUNCT, INSTALLATION & PERFORMANCE, Malaysian Institute of Art
- 1988** ADJUNCT, *COLLABORATIVE PRODUCTIONS: PERFORMANCE FOR VIDEO*
Photography & Video Department, Cleveland Institute of Art, Cleveland, Ohio
- 1986-8** ASSISTANT CURATOR OF EDUCATION
Department of Art History and Education Cleveland Museum of Art, Cleveland
- 1981-2** ADJUNCT, The Museum School, Boston & The Prison Art Project
 - Designed and Taught BFA program for prison inmates
- 1976-82** EXECUTIVE DIRECTOR (ASSISTANT DIRECTOR/VISUAL ARTS COORDINATOR)
The Prison Art Project (NGO) Boston
 - Taught painting and art history to over 400 inmates of five state prisons.
 - Managed a non-profit organization with annual budget of \$35,000-\$100,000.
 - Programs involving 30 professional artists, instructors & 200 + inmates per year in 5 state prisons.

CONFERENCE CONVENING & CURATORIAL WORK

- 2003-4** CONVENOR OF THE ORGANISING COMMITTEE & CONFERENCE
 - * Performance Studies international Asian Research Group, Penang 2003
 - * Performance Studies international Conference , Singapore 2004
- 2000** PERFORMANCE ART CURATOR, Werkleitz Biennale 2000, Germany
- 1995** VIDEO CURATOR, NTU/NIE Artsfest'95
- 1993** VIDEO CURATOR Artists General Assembly, 5th Passage Gallery, Singapore
- 1991** CURATORIAL CONSULTANT TO THE DIRECTOR, National Museum of Malaysia

CURATOR & PRODUCER *Framing War* , National Gallery of Art, Malaysia
- 1989-90** CHAIRPERSON/CURATOR Off-Centre Gallery, University of Science Malaysia
- 1987** CURATOR, *Illuminations: The Art of Light*, Cleveland Museum of Art, Cleveland, Ohio
An exhibition of 20th century light sculptures, holograms, films & video from 12 museums, including seminal works by Moholy-Nagy, Picabia, Man-Ray, Kepes, Piene, Wilfred, Nauman, Sonnier, Nam June Paik, Morris, Serra, Nori Sato, Casdin-Silver.
- 1985** CURATOR, Campaign Against Torture Benefit, Amnesty Intl., Valley Art Theatre, Tempe

VISITING ARTIST WORKSHOPS & LECTURES

*University of Malaya *National University of Singapore *Lasalle-SIA School of the Arts, Singapore
 *University of Dortmund *University of Sydney *LaSalle-SIA College of Art, Singapore *Sydney College of Fine Arts *University of Western Sydney *University of Nevada, Reno *Simons Rock College *Arizona State University (2) *Punjab University, Lahore, Pakistan *Institut Teknologi Bandung *Silapakorn University, Bangkok, Thailand *Cleveland State University, Cleveland *Indiana University, Bloomington, Indiana *Alfred University, New York *Kent State University, Ohio *Oberlin College, Ohio *Cranbrook Academy of Art, Michigan

EXHIBITIONS/PERFORMANCES

2004

Furious Green Ideas of Colourless Sleep. (Performance) "Future of the Imagination" Performance Art Festival, Curated by Lee Wen. Sculpture Square, Singapore.

Essence (Photography). "Seriously Beautiful" Exhibition. Reka Art Space, Kuala Lumpur

2003

Untitled performance, Peace Event Substation

2002

Untitled performance with video, Collaboration, Networking, Resource-sharing Conference Yangon, Burma
* *Warning* (performance intervention and video), Gwangju Biennale, Gwangju, Korea

Warning (video) Chow Kit Festival, Kuala Lumpur, Malaysia

2001

Gesture, Stutter, State, Open Ends Performance Series, Substation, Singapore

Detached Retina II with Lee Weng Choy, Susie Lingham, "Names changed to Protect the Innocent"

2000

Post-prop Agit-Prop 1st Jakarta International Performance Art Festival

The LGB Story and *Anonymous (in) Perverse*,

- Singapore Film Festival- Fringe
- "Festival of the South", Oslo, Norway

Skin (Video Installation) , *Imagined Boundaries: Encounters with New Model Communities*, TNS. Singapore

1999

Killing The Chicken To Frighten The Monkey,

- 3rd Asia Pacific Triennial, Queensland Art Gallery
- Artspace, Sydney

The Lan Gen Bah Story, Video and Photographic Installation, "Brainstorm", Singapore Art Museum

Performative Indoctrination Model (Pim) Centre for Post-Colonial Studies, Melbourne

Autologous Vampire, The Necessary Stage, Singapore

- Station Flexible X , Dresden, Germany
- Asiatopia II, Bangkok, Thailand
- 1st Philippines International Performance Art Festival '99, Manila, Philippines

1998

Autologous Vampire, Kunsthau, Glarus, Switzerland

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Performative Indoctrination Model (Pim)

- Stadtgalerie, Bern, Switzerland
- OFKunstraum, Offenbach Germany
- AustralAsia-Pacific Drama Association Conference, Waikato, New Zealand
- Substation, Singapore
- Artspace, Sydney, Australia
- Werkleitz Biennale, Germany [http://www.werkleitz.de/sub-fiction](http://www.werkleitz.de/sub-fiction/text/cat/langenbachE.html)

Exchange (Thai Version) Censorship Exhibition, PKW, Singapore, Curator: Casey Leong

Liquid Assets Substation Gallery, Singapore, Curator: Jason Lim

The Plasticity Of Ideology: Safe Lenin "Plastic Waste" Exhibition, Silpakorn University, Bangkok

1997

The Incongruity Of Counterparts, with Bharatanatyam dancer Gitanjali Kolanad. National Centre For Performing Arts "Ardha Katha" Festival of India's Independence, Mumbai (Installation & Video)

The Beheaded, with Gitanjali Kolanad, The Substation, Singapore (Installation & Video)

Propaganda Works, Video Screening , Artspace, Sydney, Australia

The Performative Indoctrination Model-Thailand, "ArtPerformance Conference", Suan Pakaad Palace, Bangkok (Performance)

The Performative Indoctrination Model-USA (Performance)

- Bard-Simon's Rock College
- Inst. for Studies in the Arts, Arizona State University
- Nevada Museum of Art, Reno
- Simons Rock of Bard College
- Arizona State University
- Various performances
- Deepecreek School, Telluride, CO
- Penn State University
- ArtPerformance Conference, Silapakorn University , Bangkok

1996

Kisses on All Your Openings (Video), Asia-Pacific Triennale 1996, Queensland Art Gallery, Australia

tapping debord (Video) Deepcreek Exhibition, The Icehouse, Phoenix

Performance Indoctrination Model (PIM) w/ Lee W. C. & L.G.B., "Performance Art, Culture, Pedagogy Symposium" Penn. State University

The Incongruity Of Counterparts, W/ G. Kolanad, The Substation, Singapore

1995

Who Shot Guy Debord?, New Criteria III, With Performance By Lee Weng Choy & Music By Casey Leong Siang Guan, Substation, Singapore, Catalogue ed. By Lee W. C., 1995.

The Gift, A Theatre In Education Production By Noel Gregg, Directed By Rani Moorthi, Theatreworks, Singapore-Installation

Mail-Art Exhibition Concrete House, Bangkok, Thailand (1994)

1994

Journey Of The Yellowman by Lee Wen (Performance Documentary Video) Fukuoka Art Museum, Japan

2nd Malaysian Video Festival, National Art Gallery, Malaysia

Kisses On All Of Your Openings, DBS Auditorium, World Aids Day Benefit (Performance & Video Projection)

Hybrid Zone, In "Longing", Theatreworks, Fort Canning Park, Singapore (Installation)

Zone Of Consumption, in "Surrogate Desires," 5th Passage, Singapore (Installation)

Jumpcut, Artists's General Assembly (A.G.A.), 5th Passage, Singapore (Performance)

1993

Totem, National Sculpture Symposium, National Museum Of Singapore (Performance)

Coming To K.L., National Gallery Of Art, Kuala Lumpur, Malaysia Collaborative Installation w/ Latif Kamaluddin

Zone, Communication & Development In A Postmodern Era: Re-Evaluating The Freirean Legacy International Conference, Universiti Sain Malaysia (Performance)

Kisses On All Of Your Openings, Deep Creek School, Telluride, Colorado (Performance)

Exchange, National Sculpture Symposium, Nafa Short Street Gallery

Mao Of All Nations, "What About Converging Extremes?", Galeriwan, Kuala Lumpur, Curation by Wong H.C. (Installation)

1992

Reinforced Concrete Simply Explained, Penang Museum, Malaysia, Collaborative Installation w/ Latif Kamaluddin

Framing War II, Penang Museum, Penang, Malaysia

Installation, "Bangawan Solo Sekali Sekala", May Bank Gallery, Kuala Lumpur, Malaysia

Introducing Fish To Fire, Seni Lakon-Pusat Seni, Universiti Sains Malaysia (Performance & Installation)

1991

Installation, "Framing War I", National Gallery Of Art, Kuala Lumpur

Jump Cut, Alterart, Five Arts Production, The Black Box, Theatre Works, Singapore

1990

Korban, Short Film And Video Festival, Cultural Center Of The Philippines, Manila (Video)

Penang Contemporary Art Invitational, Penang Museum, Malaysia (Installation)

Annual National Exhibition (Pameran Terbuka), National Art Gallery

Pameran Inspirasi Muzium, Universiti Sains Malaysia (Painting)

Artiscamp International, Penang Museum, Malaysia (Installation)

Votantu: Crossroad (Persimpangan), Sasaran, Universiti Sains Malaysia (Performance and Installation)

The Language Lesson, Galeri Luar Pusat, Penang, Malaysia (Video Installation)

Information Is Territory, Art Education Symposium, Universiti Sains Malaysia (performance)

Lima Lima Beach Street, 55 Beach Street, Penang, Malaysia (Video Installation)

1988

Screening, L.A.C.E. Annuale, L.A.C.E. (Los Angeles Contemporary Exhibitions) (Performance Documentation)

Kinetic Chair, Mused Furniture, Mazmanian Gallery, Framingham State College, Ma (Kinetic Sculpture)

You Are Institutionalized, Cleveland State University Art Gallery, Cleveland (Performance)

Pro Contra, "To Thaw The Tundra: Interdisciplinary Symposium", Indiana Univ-Bloomington (Performance)

The Pleasure of Being Booed, 1st Cleveland Performance Art Festival (Performance)

1987

Pro Contra (Performance)

- Spaces Art Gallery, Cleveland, Ohio
- Crash, Phoenix, Arizona-Performance
- "Eventworks" Mass College Of Art
- ABC No Rio, New York, New York

Christ In America (Performance)

- Kent State University, Kent State, Ohio
- Oberlin College, Oberlin, Ohio
- Radio Performance, Cleveland, Ohio
- Alfred University
- ABC No Rio Gallery NYC.

1986

Christ In America (Performance)

- Cranbrook Academy Of Art

- Mass College Of Art, Boston
- Mid-America College Art Assoc.,
- Memphis State University, Memphis, Tennessee

Information Is Territory (Performance)

- Framingham State College
- Indiana University, Bloomington
- Mid-America College Art Assoc.,
- Memphis State University

Pot Hole, Art Behind Bars (Spaces), Cleveland, Ohio- Installation

Installation, Neon Travelling Invitational, Galeria, Mesa, Mesa, & Yuma Fine Arts Center

Letters To Leaders, Crash Invitational, Crash, Phoenix, Arizona

Selected Computer Graphics, Siggraph '86, "Silicon Desert Graphic"

1985

Christ In America & Information Is Territory, M.F.A. Thesis Exhibition, Arizona State University (Installation And Performance)

Interrogation, Mario Villa Gallery, New Orleans, Louisiana (Performance & Installation)

I.O.U., Fine Arts Center, Tempe, Arizona (Performance)

Crawl, Amnesty International Campaign Against Torture Benefit, Valley Art Theatre, Tempe, Arizona (Performance)

1984

Public Sculpture Model Competition (3rd Award), Arizona State University Museum (Model)

Neon Jungle, Museum Of Neon Art, Los Angeles, California (Neon Installation)

Interrogation, John Douglas Cline Gallery, Phoenix, Arizona (Performance & Installation)

"Cinci Artisti, Patru Spatti", Harry Wood Gallery, Arizona State University (Installation)

Behaviors On The Platform, Harry Wood Gallery, Arizona State University

National Art Project, Los Angeles Olympics

Regional Sculpture Invitational, Harry Wood Gallery, Arizona State University

1983

Recent Works, Galeria Del Rio, Brooklyn, New York

Hus, Art Institute Of Boston, Boston, Massachusetts

Cambridge Art Council Award Recipients Exhibition, Cambridge Arts Council Gallery & American Repertory Theatre, Cambridge, Massachusetts

Sixty Boston Artists, City Hall Gallery, Boston, Massachusetts (Drawings)

1982

Illustrations for *Psychosocial Interventions in Schizophrenia Journal* (1982) Springer Verlag, Heidelberg
Galeria Del Rio, Brooklyn, New York (Paintings)

Seven Wonders Of The Modern World, Gallery East, Boston, Massachusetts (Kinetic Installation)

Ore, The Media Workshop, Boston, Massachusetts (Installation)

1981

Prisons: Realities & Representations, Whitney Museum Of American Art Downtown (Paintings)

New Works, Galeria De Los Sures, Brookly, New York (Paintings)

Artists Of The Prison Art Project, Harcus Krakow Gallery, Boston (Paintings)

Inside/Outside II, Federal Reserve Gallery, Boston, Massachusetts (Installation)

Work From Inside, Massachusetts College Of Art & Boston Symphony (Drawings)

SELECTED VIDEO WORKS

- * *Warning* 2002
- * *The LGB Story* and *Anonymous (in) Perverse*, 23 min. DV 1999–2000
- * *The Performative Indoctrination Model* (compilation) 20 min. DV 1996– 2000
- * Documentary: Santiago Bose, Yuan Mor'O Ocampo & Ronaldo Ruiz, Artspace Sydney 30 min DV 1999
- * Documentary: "Family", 5 Arts , Kuala Lumpur. Directed by Krishen Jit & Wong Hoy Cheong 1998
- * *The Beheaded*, 30 min SVHS 1997
- * *tapping debord*, 8 min SVHS 1996
- * *Incongruity of Counterparts* with Gitanjali Kolanad, 10 min SVHS 1996
- * Documentary of *Incongruity of Counterparts*, Performance by Gitanjali Kolanad 20 min SVHS
- * *Atomic Reversals* 4 Min. SVHS 1996
- * *Zone for Zai*, 4 min. SVHS 1996
- * *Kisses On All Of Your Openings*, with Rob Lovell And John D. Mitchell 12 Min SVHS 1996
- * *Growing Madness By Zai Kuning*–performance documentary 25 Min SVHS 1996
- * *Who Shot Guy Debord*, Quicktime Movie 5 Min SVHS 1995
- * *R/W*, with Lee Weng Choy, 15 min. SVHS 1995
- * Documentary: *Kopi Tiam*, by Liew Kunyu, 30 Min. SVHS 1995
- * Documentary: *Jason Lim Performance Art Works* 30 min. SVHS 1995
- * Documentary: *Journey Of The Yellowman* by Lee Wen–Performance Documentary , 120 min, SVHS Collection of the Fukuoka Art Museum, Japan 1994
- * Documentary: *Kebyar* by Zailani Kuning–Performance Documentary, 60 min SVHS 1994
- * Documentary: "Artists' General Assembly", 180 min SVHS 1994
- * Documentary: "Sculpture Symposium", National Art Gallery & NAFA Gallery, 120 min. SVHS 1993
- * *Mao of All Nations*, 6 min SVHS 1992 (Video Installation)
- * *Lenin in K.L.*, 8 min SVHS 1992 (Video Installation)
- * Documentary: *Alter Art, Five Arts Centre & Theatreworks* 120 min, SVHS 1992
- * *Korban*, 20 Min, UMAX 1989 Opening Video, Alternative Short Film And Video Festival, CCP, Manila

ARTIST MONOGRAPHS/PUBLICATION OF PERFORMANCE TEXTS

Langenbach, R. 1998. *The Performative Indoctrination Model: Colonialism Without Tears*, German Translation by Thomas Munz, *Werkleitz Biennale: SubFiction*. (<http://www.werkleitz.de/sub-fiction>) (English & German). Edited by Thomas Munz, Werkleitz Gesellschaft, 1998. ISBN 3-89552-53-5

Langenbach, R. 1997. *The Performative Indoctrination Model* (USA Version) Artist Monograph, Artspace Visual Arts Centre, Sydney. ISBN 1-876017-25-2

Langenbach, R. 1995. Zone, "Taboo: The Journal of Culture and Education," (Vol. 1, Spring) (61–64).

ARTWORK ON THE WEB

Performative Indoctrination Project: Colonialism Without Tears www.werkleitz.de/events/biennale1998/text/cat/langenbachE.html

Coals To Newcastle. Asian Comments 19– 21 September 2002 Copenhagen, Denmark
www.asem4culture.dk/dccd/asem4.nsf/0/3D7F1587EDCD0D1CC1256C1D0031FFC1?OpenDocument

Langenbach, R. 2002. Gesture, Stutter, State. *Presence*, (electronic issue of *Performance Arts International*) <http://www.mdx.ac.uk/www/epai/presencesite/html/lang00.html>

Station Flexible, Dresden <<http://members.aol.com/leipzigart/InfoFlexibleDD.html>>

Yumeooka Art Project Webpage, Yokohama, Japan
http://www.city.yokohama.jp/me/yumeooka/credit_e.html

WRITINGS ON MY WORK (IN BOOKS, JOURNALS, & WEB)

Andresen, C. (1986) "Interrogation" by Ray Langenbach, Artspace, Southwest Contemporary Arts

- . (1986), Not Just A Pretty Picture, New Times Magazine, (24–30 Oct)
- Cullinagan, H., (1987) 100 Years Of Art And Light, Cleveland, The Plain Dealer (Sep. 27).
- Collins, D., Art Exposure: Ray Langenbach, Phoenix, New Times Magazine (May 21)
- Davis, L. 2004. In skepticism we believe: confessions of a usual suspect. *Forum On Contemporary Art & Society (FOCAS) 5: Second Front*. Singapore (ISBN 981-04-9901-9)
- . 2000. *Making Difference: Visual Culture, Culturalisms & Political Aesthetic Strategies in Singapore*.
- Magister Dissertation: International Development Studies/Communication Studies. Roskilde University, Denmark:155ff.
- Dlugos. K.M. (1997) Performance Art, Culture And Pedagogy At Penn State, University, Chicago, New Art Examiner, (Feb.) (60)
- Geh, Linda (1992) Annihilating Art Of Humanity, Kuala Lumpur, Sunday Star (10 Jan.)
- . (1991) Framing The Gulf War, Kuala Lumpur, Sunday Star (31 Mar.)
- Gumpert, Lynn, (1997) Report From Singapore: A Global City for the Arts?, Art In America (Dec, 1997, No. 12) (45 & 47nn.)
- Hasnul Jamal Saidon, Niranjana Rajah (1997) *Pameran Seni Elektronik Pertama*, Kuala Lumpur, National Art Gallery (18–21, 34–35) (<http://202.184.155.143/electron/text/mhistory.htm>)
- Khoo S. N., (1990) Framing War, Penang, Pulau Pinang Magazine(Dec.)
- Kee T. C., (1989) Looking Askance At U.S. Media, Kuala Lumpur, New Straits Times (12 July).
- Lee Weng Choy. (2000) "Just What is it that Makes the term global-local so widely cited, yet so annoying?", *Flight Patterns*, Museum of Contemporary Art, Los Angeles.
- . "Just What is it that Makes the term global-local so widely cited, yet so annoying?", *Artlink* 20, no. 2 (June 2000)
- . (1996) "New Criteria: Rearticulating The Other", *Art AsiaPacific* (Vol 3, No. 1)
- . (1995) "Ray Langenbach: Seduction, Catastrophe" in Lee W.C. (ed.) *New Criteria III*, Singapore, The Substation.
- Lee Weng Choy and Raffel, Suhanya, (1999) "Representations of Singapore", *Beyond the Future: The third Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane.
- Lim, O., G., (1993) M.R. "Sideshow Becomes The Main Event", New Paper, Singapore, (30 Dec.)
- Linker, J.A., (1997) "Contingency, Resistance, Utopia." Critical Mass Productions, Institute for Studies In the Arts, Arizona State Univ. & Deep Creek School – www publication
- Morton, Elizabeth. "Art Behind Bars" . *Dialogue Magazine* July, 1987. http://www.agentofchaos.com/review1987_b.html 2/6/04
- Museum of Neon Art (1986) "Remembering Critical Mass by Ray Langenbach, *Transformer*: Publication of the Museum of Neon Art, Los Angeles.
- Napack, Jonathan (2002) "Biennial Special: Brazil, Korea, Australia" *The Art Newspaper*. No. 125. May 2002.
- . (2002) "Report From Gwangju: Alternative Visions". *Art in America*. November 2002:94–99
- Nieslony, B., (1998) "The Performance Indoctrination Model, Epilogue" *subfiction: Catalogue of the Werkleitz Biennale*, ed. Thomas Munz, Werkleitz, Herausgeber Autorinnen/KunstlerInnen, 160–1. (ISBN 3-89552-053-5)
- Sparks, A. (1988) "1st Cleveland Performance Art Festival", *High Performance Magazine*(No.44)
- . (1987) "Pro Contra: An Exegesis On Infiltration," *High Performance Magazine* (No.39)

Wong H.C. (1993) "Ray Langenbach: Interview" in Wong H.C. (ed.) *What About Converging Extremes* Kuala Lumpur, Five Arts & Galeriwan.

EDITING & PUBLICATION OF SCHOLARLY RESEARCH AND CRITICISM

EDITING

Langenbach, R. 1994. (ed.) *Warbox, Lalang, Killing Tools*, Kuala Lumpur, Five Arts & National Gallery of Art, Malaysia (1-11) "Introduction: Warbox, Lalang, Killing Tools: Bayu Utomo Radjikin, Wong Hoy Cheong, Raja Shahrman".

PhD DISSERTATION

Langenbach, Ray. 2004. *Performing The Singapore State 1988-1995*.
<<http://library.uws.edu.au/adt-NUWS/public/adt-NUWS20041027.174118/index.html>>
Australian Digital Theses Program

REFEREED PAPERS & CHAPTERS IN BOOKS

Langenbach, R. 2004. "Jacked Off With no Pleasure: Censorship and the Necessary Stage". *Ask Not: The Necessary Stage In Singapore Theatre*. Singapore: Times Press.

Langenbach, R. 2003. Singapore entry, *Oxford Encyclopedia of Theatre and Performance*, Oxford University Press: Oxford.

Langenbach, R. 2001. "Representing State Desire and the Sins of Transgression," in *House Of Glass: Culture, Modernity, and the State in Southeast Asia*, Edited by Souchow Yao, Singapore: Institute of Southeast Asian Studies. ISBN 981-230-074-0

Langenbach, R. 2001. "Performing Surfaces: A Conversation with Vincent Leow 10 February 2—1" in *Vincent Leow: Four Eyes, Cloudy Skies*. Limited Edition Artist Monograph. Singapore: Atelier Frank & Lee

Langenbach, R. 1996. "Leigong Da Doufa: Looking Back At Brother Cane", in Krishnan, S., Kuttan, S., Lee W.C., Perera, L., Yap, J., (eds.) *Looking At Culture*, Singapore: The Editors(123-138) ISBN 981-00-6714-3

Langenbach, R. 1994. "Epistemissions: (s)eX in the (t)eX(t)" *Kajian Malaysia*, Jil. XII, No 1 & 2, Women & Human Resources Unit (Unit Pengajian Wanita & Sumber), School of Social Science, Universiti Sains Malaysia: 226-252

CATALOGUE ESSAYS

Langenbach, R. 2002. "Mapping the Cartographer" in *Wong Hoy Cheong*, Organisation for Visual Arts Ltd., London, and Valentine Willie Gallery, Kuala Lumpur.

Langenbach, R. 2001. "Penetration by Invitation: The Art of Liew Kungyu", *ARS 01: Unfolding Perspectives*. Helsinki: Museum of Contemporary Art Kiasma ISBN 951-53-2342-8

Langenbach, R. & Lee Weng Choy, 2000, "Athens, Singapore", *Polypolis: Art from Asian Pacific Megacities*. Freiburg

Langenbach, R.(1996) "In Conversation With Wong Hoy Cheong" in Willie, V. ed. *Wong Hoy Cheong: Of Migrants & Rubber Trees*, Kuala Lumpur, Valentine Willie Gall.:26-41

Langenbach, R. (1995) *We Are All Hostages/We Are All Terrorists: A Joint Exhibition By Lak Yau Hui & Goh Aik Sai*, (Gallery Essay), Singapore, Substation.

Langenbach, R. (1991) "The Head In Human Culture". Catalogue essay, Kuala Lumpur, National Museum of Malaysia.

Langenbach, R. (1991) "Painting into Video: Memories of Malaysia". *Wong Hoy Cheong: Selected Paintings & Drawings, 1982-1991*, Kuala Lumpur, Galeriwan

KEYNOTE AND INVITED CONFERENCE PAPERS, MODERATIONS & PRESENTATIONS

Langenbach, R. 2004. "Penetration By Invitation (2)". Art, Advertising And Ideology Conference. Galeri Petronas. Kuala Lumpur

Langenbach, R. 2004. "Provocations" Main Session# 6: "Not I? Interrogating the international in PSI". & Moderator – Transmission & Spectacle Panel. *Perform:State:Interrogate* – Performance Studies international #10 , Singapore.

Langenbach, R. 2004. "Garlands of Love: Socialist Realism In Singapore". *Our Modernities: Positioning Asian Art Now* International Conference. Asia Research Institute, National University of Singapore.
<<http://www.ari.nus.edu.sg/conf2004/asianart.htm>>

Langenbach, R. 2003. Performance Studies international: Asian Research Group. Penang, Malaysia.

Langenbach, R. 2000. "Reading The Car-Crash: The Artist As Collision," (Keynote) First Annual Art Conference, (Sidang Seni) Galeri PETRONAS, Kuala Lumpur.

Langenbach, R. 1999. "The Story of Lan Gen Bah: Re-engineering the Society of Mind" Reimagining Multiculturalism International Conference, Monash University

Langenbach, R. 1998. "Atropia: State Desire and the Sins of Elision", Asian Contemporary Art Forum, Art Gallery of New South Wales & The Asian Arts Society of Australia

Langenbach, R. (1996) "Looking Back At Brother Cane: Performance Art And State Performance", in Lee W.C. (ed.) *Proceedings of the Symposium: "Space, Spaces and Spacing,"* Singapore, Substation.

Langenbach, R. (1995) "Michael Jackson's Face In Marlboro Country Redux: Public Desires & The Hysterically Bounded Body Of The State," *Problematizing Culture: Media, Identity and the State in Southeast Asia* Symposium, Institute for Southeast Asian Studies, Singapore.

Langenbach, R. 1990. "Michael Jackson's Face In Marlboro Country" *U.S. Media: Its impact on the Contemporary World*, International Seminar of the Malaysia Association For American Studies, Kuala Lumpur.

Langenbach, R. 1988. "Collaborative Productions: Teaching Group Performance", *TO Thaw The Tundra: An Interdisciplinary Art Symposium*. Indiana University, Bloomington.

Langenbach, R. 1987. "Creativity: A Systems Approach" , Foundations in Studies in Art National Conference, Louisville, University of Kentucky.

CONFERENCE PAPERS & PRESENTATIONS

Langenbach, R. 1998. "Star Struck: American Critic In Sydney, College Art Association, Los Angeles Session of the International Association of Art Critics

Langenbach, R. (1990) "Institutions And Art: The Problem Of Institutionalization In University Education in the 1990s", *International Seminar of the Association of South East Asian Institutions of Higher Learning*, Kuala Lumpur, University Kebangsaan.

Langenbach, R. 1985. The Impact Of New Media On Core Curriculum, Foundations in Art, Theory, and Education Session (F.A.T.E.), Southeastern College Art Assoc., New Orleans.

Langenbach, R. 1987. "The Institution As Aesthetic Determiner", Situational Aesthetics Session, Mid-America College Art Association, Minneapolis College of Art and Design.

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Langenbach, R. 2002. Statutory Obligations: The Performances of Tehching Hsieh. *Art Asia Pacific* Issue 33 2002.

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Langenbach, R. (1996) Through the keyhole: Locating the social at the Chiangmai Social Installation Art Festival", *Art Asia Pacific* July 1996.

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Langenbach, R. (1995) "Ghosts Of Dead Girls": Amanda Heng, Chumpon Apisuk, and Paul Schock, *BigO* (No. 116, August).

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TELEVISION & RADIO

1985–6 LIFE AFTER BOB Storer Networks: Arizona, California, Oregon, Texas, Documentary of performance, interrogation

1981 Stations WCVB, WNAC, WBZ, WLVI Boston & New York
Talk show appearances concerning the Prison Art Project

PROFESSIONAL & COMMUNITY SERVICE AFFILIATIONS 1988–2004

- * Performance Studies international
- * Modern Language Association
- * Australasian Drama Studies Association (ADSA)
- * College Art Association (USA)
- * Artists Village, Singapore (society)
- * Fifth Passage Artists Ltd., Singapore (society)
- * International Mensa Society Human Rights Special Interest Group
- * Malaysians For Democracy & Singaporeans For Democracy (Sydney)

COMMUNITY & INTERNATIONAL SERVICE ACTIVITIES 1995-2004

- | | |
|-----------|---|
| 2000 | Asia Pacific Coalition for East Timor Conference, Dili, Timor Lorosae |
| 1998 | Asia Pacific Coalition for East Timor Conference, Bangkok,Thailand |
| 1996 | Asia Pacific Coalition for East Timor Conference, Kuala Lumpur |
| 1996-1998 | CAMPAIGN AGAINST TORTURE SUPPORT GROUP (Berlin)
International Mensa Human Rights SIG |
| 1994 | Expert Witness for the Defense, 5 th Passage Litigations, Singapore |
| 1993 | AIDS SERVICE CONSULTANT/WRITER Action for AIDS, Singapore
Langenbach, Ray (1993) <i>Facts Of Life</i> , Community AIDS Service Penang, Malaysia. |
| 1989-92 | AIDS SERVICE FOUNDING MEMBER & HONORARY SECRETARY
Community AIDS Service Penang, Penang, Malaysia |
| 1989-90 | AIDS RESOURCE PERSON
Family Planning Association, Penang, Malaysia
Provided AIDS education programmes to groups and the public. |
| 1987-8 | AIDS EDUCATION COMMITTEE MEMBER
Health Issues Task Force, Cleveland, Ohio
Developed AIDS education strategies and produced a safe-sex education videotape |
| 1978-83 | POD MEMBER Clamshell Alliance, Cambridge, Massachusetts |