



A Home for the Arts

## Media Release

*For Immediate Release*

### **The Substation presents Discipline the City**

#### **Responding to the Question of Control, Access and the Politics of Space**

**Singapore, 10 August 2017** – The failure of architecture and the invisible hand of the city come under scrutiny with The Substation's latest exhibition, **Discipline the City**. Separated into **three acts**, Discipline the City will run from **23 August to 24 September, 4 October to 22 October** and **1 November to 26 November 2017** at **The Substation**. Throughout these three acts, Discipline the City features a permanent gallery, a rotating cast of artists, an architectural case competition, and a punk-in-residence programme, as well as a series of public programmes and events. Co-curated by Alan Oei, Artistic Director of The Substation, and Joshua Comaroff, a designer and assistant professor at Singapore University of Technology and Design, the exhibition examines the question of control, access, and the politics of space and provokes visitors into questioning their right to the city and their place within it. The exhibition is an expression of The Substation's artistic theme for 2017, also called Discipline the City.

Every year, The Substation presents an overarching artistic theme that informs the exhibitions, programmes and initiatives for the year. Each of these programmes explores in greater detail the questions posed by the artistic theme and the societal issues surrounding these questions. Through these annual artistic themes, The Substation expands, leads and supports cultural conversations in Singapore, engaging the general public and exposing them to the full possibilities of contemporary art in shaping public discourse.

Says Alan Oei, "Singapore is undergoing massive change — socio-political, civil, and cultural. When I joined The Substation, I proposed the institution engage with art and the community in a new way and address this change by taking on big, difficult questions that affect us, as a nation, a people, and as individuals. It's taken almost two years, but we are now executing that vision.

"Our founding father, Lee Kuan Yew, is also often called the Architect of Singapore. He understood how important the visuality of the city was. In a city that is constantly erasing and redefining itself, I think it's really necessary we have a larger, national conversation. The recent events of Save Sungei Road, Oxley Road, Bukit Brown - all of these are indicators that we as inhabitants and citizens want to have a say in how our spaces are shaped. The current approach of over-designed, curated cities, can seem really exciting in bending the city to our

will (whether it's for national advertising or commercial development) but I fear it reduces possibilities. In an over-designed space, there is no alternative if you aren't the model citizen or consumer.”

Adds Joshua Comaroff, “The architectural issue, here, has to do with the ways in which space controls and delimits our movement. This is a very interesting development, given that the assumption of the role of architecture in enlightenment thought was that of an “uplifting” framework, an increasingly lucid, efficient and rational setting for emergent modern mankind. Architecture was imagined, in a sense, as a public good.

The disciplinary design we see so much of today is the very antithesis of the great utopian movements with which design is often associated. Disciplinary architecture is not a source of discipline. It is merely a superficial technology; generally, it is used to hide the visible effects of a broad social problem. It does not treat the problem itself. Pavement studs make the homeless “disappear” and go elsewhere; they have no effect whatsoever on homelessness.”

To step into Discipline the City is to experience the disconcerting effect of disciplinary architecture. The exhibition is made up of spaces that are purposely misaligned and disorientating, from a museum that celebrates failure to a gallery that evolves over the months of the exhibition. Populating these spaces is a total of ten artists, five punk tour guides and three punk residencies, each confronting a different aspect of the politics of space through various platforms, from contemporary and performance art to design and architecture.

### **CASE COMPETITION: (NOT THE) SINGAPORE VENICE PAVILION**

Discipline the City begins with an open call for proposals of alternative visions for the Singapore Pavilion at the 16th International Architecture Exhibition of La Biennale di Venezia 2018. This competition aims to reimagine not only the nation's yearly participation in this costly national branding exercise, but also for rethinking how architecture responds to the current social environment of ecological disaster, refugee crises and political failure. Entries are open from now till 21 August 2017 and winners will be announced on 10 September 2017. The winning team will receive S\$10,000 and zero official influence over the design of Singapore's 2018 pavilion while runners-up will receive S\$2,000 each.

### **ARTISTS: PERMANENT AND EVOLVING**

For the artists, most of their works take an indirect approach in engaging the practice of spatial discipline. Precisely by apprehending the city at a distance, these artists show us the limits of our imagination — that space ultimately is contingent.

The contemporary art platform is itself divided into both a permanent segment as well as an evolving component. The permanent segment will run throughout the entire period of the exhibition and features works from Kuang-Yu Tsui, Chen Sai Hua Kuan, and Debbie Ding. The evolving component is divided into three acts, each running for a period of one month. *Act I* begins on 23 August and ends on 24 September, examining how disciplinary design choreographs and limits human movement. This first act features the shortlisted entries from the *(Not the) Singapore Venice Pavilion* case competition as well as works from Jiehui Avery Chen, Calvin Chua and Kuang-Yu Tsui. *Act II* runs from 4 October to 22 October and explores how disciplinary design provides a channel for social and political ideology to exert control over space with works by Stephanie Burt and Chen Sai Hua Kuan. *Act III* takes place from 1 to 26 November and takes a look at how disciplinary design abstracts human relationship to the city through works by Li Xie and Or Beng Kooi, Tan Pin Pin, and Pat Toh.

### **GUIDED TOURS: ALL CURATORS ARE B\_\_\_\_\_**

A series of guided tours, *All Curators Are B\_\_\_\_\_* attempts to examine how spaces are shared in The Substation, especially in the relationship between the underground punk scene and the contemporary art movement at The Substation. Part performance, part attitude, and all punk, each punk tour is a unique portrait built upon each character's own story, ranging from a hypothetical new Artistic Director of The Substation to a schizophrenic two-faced docent and even a quarreling pair of lovers. The curators are portrayed by Dew M. Chaiyanara and Siti Z, Murali, Shaiful Risan, Farez Najid, and Vanessa, in collaboration with theatre practitioner Tan Liting.

These ticketed tours take place during the weekends of each Act, on both Saturday and Sunday, throughout the exhibition.

### **STOP THE CITY... REVISITED and A MANIFESTO FOR SPACE**

Throughout its 27 years of history, The Substation has alternately granted and denied access to the punk and hardcore scene. Unable to resolve its politics and contradictions, the curators submit to the illogic of punk. Instead of the celebratory nature of other museums in Singapore, this is a museum of punk spaces, presenting the story of failure, loss and defiance in the city, as well as a look back at a seminal moment in punk history, presented by researcher Stephen Shukaitis. And in keeping with the independent spirit of punks, a space has been carved out for a punk-in-residence programme called *A Manifesto for Space*. Each month, a different punk will occupy the space to use for their own purpose and without restriction. Their actions will be recorded and streamed live on The Substation's website. The punks taking up residence are Anjingsial, punk couple Amin and Mimie, and bandmates Hafiz and Izzad.

## **PERSUASIVE DESIGN AGENCY**

The Persuasive Design Agency is a functioning temporary office, nested within the exhibition and staffed by a team of one to three designers at any point in time. The agency will propose solutions to design problems posed by the public. In the absence of any requests, they will work independently to generate entries to existing architecture competitions or design briefs.

Drawing, design, and physical models—including 3D printing of prototypes—will be produced within the space. The PDA will also include a library of books on the subject of design and security, selected by the curators.

Discipline the City runs from 23 August to 26 November 2017 at The Substation, which is open from Wednesday through Sunday, from 12:00pm to 8pm. All elements of the exhibition are free of charge, with the exception of the guided tours *All Curators are B\_\_\_\_\_*. Tickets for these tours are available at \$10 each (not inclusive of ticketing fees) and can be purchased on Peatix. A limited number of tickets are available at the door.

For more information and the latest updates on public programmes and school tours, please visit [disciplinethecity.sg](http://disciplinethecity.sg).

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### **For media enquiries, please contact**

Phish Communications

Nirwan bin Noran

[nirwan@phish-comms.com](mailto:nirwan@phish-comms.com)

6344 2958 / 9271 3736

Melody Boh

[melody@phish-comms.com](mailto:melody@phish-comms.com)

6344 2960 / 8499 8176

Sumedhaa Hariram

[sumedhaa@phish-comms.com](mailto:sumedhaa@phish-comms.com)

6344 2932 / 9753 6767

### **About The Substation**

The Substation is Singapore's first independent contemporary arts centre. Established in 1990 by the late Kuo Pao Kun, it is known for its pioneering and experimental arts programming. Over the years, The Substation has worked with some of Singapore's most critically acclaimed artists, writers and intellectuals including Alvin Tan, Goh Boon Teck, Amanda Heng, Lee Wen and Kok Heng Leun. The Substation is a recipient of the National Arts Council's Major Grant from April 2017–March 2020.

[www.substation.org](http://www.substation.org)

# The Substation

A Home for the Arts

## Annex A: Fast Facts

<b>Exhibition:</b>	Discipline the City
<b>Dates:</b>	<i>Act I</i> – 23 August to 24 September 2017 <i>Act II</i> – 4 October to 22 October 2017 <i>Act III</i> – 1 November to 26 November 2017 <i>*The Substation will be closed in between each Act*</i>
<b>Opening Hours:</b>	Wednesday – Sunday, 12:00pm to 8:00pm
<b>Venue:</b>	The Substation 45 Armenian St, Singapore 179936
<b>Components:</b>	Permanent works Rotating works <i>A Manifesto for Space</i> punk residency <i>All Curators are B_____</i> guided tours <i>Persuasive Design Agency</i>
<b>Description:</b>	The failure of architecture and the invisible hand of the city come under scrutiny with The Substation's latest exhibition, <i>Discipline the City</i> . Separated into three acts, <i>Discipline the City</i> will run from 23 August to 24 September, 4 October to 22 October and 1 November to 26 November 2017 at The Substation. Throughout these three acts, <i>Discipline the City</i> features a permanent gallery, a rotating cast of artists, an architectural case competition, and a punk-in-residence programme, as well as a series of public programmes and events. Expressing The Substation's artistic theme for 2017, the exhibition examines the question of control, access, and the politics of space and provokes visitors into questioning their right to the city and their place within it.
<b>Ticketing:</b>	Admission is free, except for <i>All Curators are B_____</i> guided tours. Tickets for guided tours are available on Peatix at \$10 each.
<b>Website:</b>	<a href="http://disciplinethecity.sg/">http://disciplinethecity.sg/</a>
<b>Hashtag:</b>	#DisciplineTheCity
<b>Facebook:</b>	<a href="https://www.facebook.com/thesubstation/">https://www.facebook.com/thesubstation/</a>
<b>Instagram:</b>	<a href="https://www.instagram.com/the_substation/">https://www.instagram.com/the_substation/</a>

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# The Substation

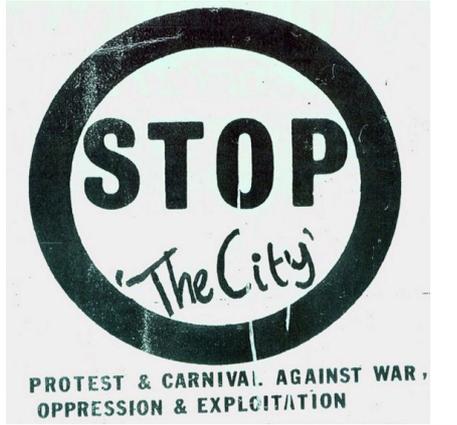
A Home for the Arts

## Annex B: *Discipline the City* Exhibition

### Artworks

#### PERMANENT ARTISTS

ARTIST	WORK	THUMBNAIL
23 AUG - 26 NOV		
Chen Sai Hua Kuan	<p><b><i>Something Nothing</i></b> <i>Something Nothing</i> forms a part of Sai Hua Kuan's explorations of space, delving into the possibility of articulating space without the use of line.</p> <p>Inspired by a blank piece of white paper, Sai set out to create an experience of the sheet as a three-dimensional space. The result is a white room, the edges of which are curved precisely to reflect light and prevent shadows.</p> <p>Objects inside the space, including visitors, seem to be absorbed by it. Visitors to the space feel as if they are floating, sometimes losing their balance, as the room lacks any reference points on which to focus.</p>	
Debbie Ding	<p><b><i>A Brief History of the Trap Door</i></b> For thousands of years, secret trapdoors have been built into important man-made structures where security and secrecy is an issue. The trapdoor is also a staple architectural element in performance venues and theatres, where in theatrical drama, film, and literature, the trapdoor operates as a strange spatial device through which unexpected resolutions fall in or out of the narrative world like magic. What is this strange dematerialising door that fleetingly forms a vignette framing the corners of the moving image? What narratives are being escaped from when cinematic illusion is designed to trigger the startle reflex?</p>	-

<p>Stephen Shukaitis</p>	<p><b><i>Stop the City... Revisited</i></b>          Born out of the anarcho-punk scene, <i>Stop the City</i> demonstrations of 1983-84 were a series of performances and events to blockade and disrupt 'The City' (the financial district of London). Protesters and activists coalesced around artists like Crass, Subhumans and Poison Girls. Punk was not only a music and subculture, but a serious proposition of alternative politics built upon Do-It-Yourself practices connected through social centres, performance venues, and independent media. This exhibition brings together images and materials from this anarcho-punk forerunner to other large scale protests in Western democracies like Occupy Wall Street.</p>	
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### ROTATING ARTISTS

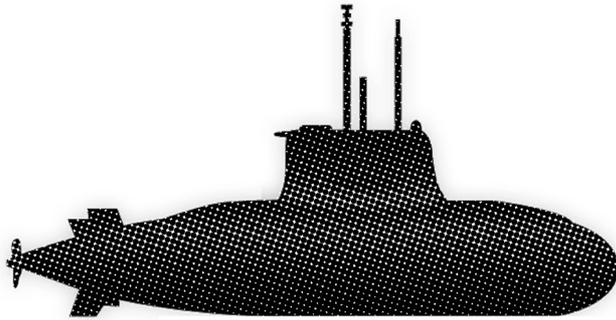
ARTIST	WORK	THUMBNAIL
<p>ACT I (23 AUG - 24 SEPT)</p>		
<p>-</p>	<p><b><i>(Not The) Singapore Venice Pavilion</i></b>  <i>(Not the) Singapore Venice Pavilion</i> is a proposition for reimagining not only our yearly participation in this costly national branding, but also for rethinking how architecture responds to this milieu of ecological disaster, refugee crises, and political failure.</p>	<p>-</p>
<p>Jiehui Avery Chen</p>	<p><b><i>Playground/Wonderland/Utopia</i></b>          'All utopias are depressing because they leave no room for chance, for difference, for the miscellaneous'. Georges Perec, <i>Think/Classify</i> (1985)</p> <p>These projects re-examine the possibility of urban utopias—albeit not in the classical, or Modernist-classical sense of the term. This is attempted in a number of ways. In an early media studies project, Chen attempts to find play among the crowd control objects of Singapore, in barricades and fences. These objects inform bodily movements that are unexpected, gymnastic, and playful. In later urban design works, she explores incomplete utopias that are “filled in” in likewise unexpected ways. An ark forms a linear refuge, penetrated by foliage and roots, in an informal settlement. At the other end of the modern spectrum, the designed paradise of Brasilia is re-centred around a runway, a counter-intuitive arrangement which fulfils the Corbusian dream of the utopia as an object seen from the air.</p>	

<p>Calvin Chua</p>	<p><b>Cities of Cores</b></p> <p>The city shifts from being the ground for political struggle to one that is pacified and abstracted via technocratic indexes such as sustainability, happiness, creativity, etc. Architecture is co-opted to recreate these values through globally identifiable and spectacular images — think about how much of Singapore is represented consistently from its skyline to the infinite pool at Marina Bay Sands to the Sci-fi dystopia of Gardens by the Bay.</p> <p>In contrast, the service core is architecture in its barest forms. Comprising elevators, mechanical and electrical services, it is deliberately invisible yet integral to modern building. In trying to arrive at a more accurate representation of urban life (that is subject to the flux and speculation of the market), the artist multiplies the service cores infinitely, collapsing all human habitats into the totality of the machine, a city made only of cores.</p>	<p>-</p>
<p><b>ACT II (4 OCT - 22 NOV)</b></p>		
<p>Stephanie Burt</p>	<p>Stephanie Jane Burt's installation begins with the feminine and whole (if not wholesome) objects like ribbons, clasps, lace. In her hands, construction material is made incomplete, flimsy and contingent in her installations that seem ready to fall apart at a touch. One toes gingerly around the work. It articulates positive and negative space, but also posit space as gendered. Space is contested, and in hers, structured by feminist reading of films and literature, space is not-to-be-transgressed. Forms are bounded in space, lines are drawn in postures: who's in? Who's out?</p>	
<p>Chen Sai Hua Kuan</p>	<p><b>Space Drawing No. 9</b></p> <p>Sai Hua Kuan manifests the line — most basic geometric form of a drawing, a plan, a schema for representation — as a sequence of bungee cords released repeatedly within different spaces of a warehouse. The empty, negative space charts the three dimensional function of the line, in the artist's words, 'to divide, subtract, and define a space.' It is only ephemeral. With each lash, with each crack, each reflex of our bodies: the contingency and falseness of space altogether.</p>	
<p>Patricia Toh</p>	<p><b>A Map of Scars, Bruises and Broken Bones</b></p> <p>This is a psychogeographic exploration of the city through the body as site. This performance explores the overlooked natural and historical moments present in the lines, ridges and scars of our bodies. What are the memories and experiences behind one's bodily scars? How might this inform the body politics of place? Working with older people and artists, visitors will walk into a process of mapping, where themes of territory, subjugation and boundary will be indexed through bodies in movement and tableaux.</p>	

ACT III (1 NOV - 26 NOV)

<p>Li Xie</p>	<p><b>BLOCK 108</b>  <i>BLOCK 108</i> is an interactive installation exercise created by theatre practitioner Li Xie and 75 year-old neighbourhood uncle, Or Beng Kooi.</p> <p>Or's original creation - the pagoda-like tower at his void deck, while admired by many residents, was deemed a safety hazard to be removed by the authorities in March 2017. When interviewed, Or wasn't upset that his work was not given artistic considerations of public art. Instead, it was about the politics of space, about who had access to power and how this informal communal space was solely maintained by him, took a toll on his health, finance and simple beliefs.</p> <p><i>BLOCK 108</i> seeks to understand Or's nonconformity in shaping a communal space for the elderly residents, to rebuild the lost tower with the audience, where they are invited to contribute any monuments in the creation process.</p>	<p>-</p>
<p>Tan Pin Pin</p>	<p>In contrast to the Singapore Story — a familiar tale of the city's transformation from fishing village to first world city — that is inscribed into the very physical architecture of our city, Tan charts a city in all of its contradictions, irony and minutiae. Eschewing spectacular skylines and prestige projects, she examines the city in its unwritten stories: people, rituals, infrastructure. In a city that is constantly erasing itself, our memories become unanchored and suspect. We long for 'home', not the tabula rasa that is the city and backdrop of monolithic history.</p>	<p>-</p>
<p>Patricia Toh</p>	<p><b><i>A Map of Scars, Bruises and Broken Bones</i></b>          This is a psychogeographic exploration of the city through the body as site. This performance explores the overlooked natural and historical moments present in the lines, ridges and scars of our bodies. What are the memories and experiences behind one's bodily scars? How might this inform the body politics of place? Working with older people and artists, visitors will walk into a process of mapping, where themes of territory, subjugation and boundary will be indexed through bodies in movement and tableaux.</p>	

## Persuasive Design Agency



~ PDA ~

The Persuasive Design Agency will be a functioning temporary office, nested within the exhibition at the Random Room and staffed by a team of 1-3 designers from Lekker Architects at any point in time. The agency will propose solutions to design problems posed by the public. In the absence of any requests, they will work independently to generate entries to existing architecture competitions or design briefs.

Drawing, design, and physical models—including 3d printing of prototypes—will be produced within the space. The PDA will also include a library of books on the subject of design and security, selected by the curators.

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## Punk Museum

The question of punks and The Substation is impossible. Through its 27 years of history, the arts centre has alternately granted and denied access to the punk and hardcore scene. Unable to resolve its politics and contradictions, the curators submit to the illogic of punk. Instead of the triumphalist museum (celebrate this, celebrate that bahh), this is a museum of punk spaces — a story of failure, loss and defiance in the city. And in place of street-side and back alleys, punk-in-residence invites them to occupy prime real estate space. In the spiritual home of punks, this is the time of reckoning.

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## **A MANIFESTO FOR SPACE**

<b>Dates</b>	<b>Punk-in-Residence</b>	<b>Manifesto</b>
ACT I - 23 Aug to 26 Sep	Anjingsial	Anjingsial is an angry, dazed and confused individual with no formal art education nor considered an artist. Creating works through the eyes of a boy living in a bustling metropolis, earning below the supposed median income, suffering from bipolar disorder with adhd. Triggered, inspired and motivated by social and political issues. An unorthodox and alternative approach, with no specific medium to just do and get the message across. Not to be liked, not to be loved.
ACT II - 4 to 22 Oct	Amin and Mimie	Amin and Mimie are Husband and Wife. Owner of Decline. Parents to 4 beautiful/naughty children. They are huge fans of local music group, Plainsunset, and describes the song "Photo Of Us" as a spot on narration of their lives.  Amin considers himself a scene kid as he started became a

		<p>“skinhead” when he was 12. A local music enthusiast, Amin and his friends formed Generation 69, which played most recently at this year's BayBeats.</p> <p>Mimie fell in love with the punk rock scene after being exposed to the music. Her sister is a musician with Stoned Revivals.</p> <p>Their children are –Estee, a 10 year old punkrock girl who listens to NOFX and Fifth Harmony; Elma, a demure 6 year old who isn't really big on live gigs but still listens to Booze &amp; Edian, 3, a little legit gentleman currently fascinated with drums; and Eimaan, the youngest addition to the family, who is still clueless.</p>
ACT III - 1 to 26 Nov	Hafiz and Izzad	<p>Hafiz (b.1985) also known as 'Hafiz Bastard' in the punk community, is an active member in the local and international punk hardcore scene since he was 15 years old. His involvement in the local punk scene started out when he was 13, when he started reading local fanzines and going to gigs held at the Youth Park and The Substation in the late 90s. Hafiz is the co-founder of Singapore's first autonomous punk run venue, BLACKHOLE 212, which ran from 2009 - 2010. The space was later shut down due to negative pressure from the state. Currently playing in active hardcore/punk bands like Daily Ritual, Lubricant and Sial, Hafiz has been playing and touring internationally. Daily Ritual toured Europe for a month in June 2015, playing 27 shows in 27 different cities including Europe's biggest DIY hardcore punk festival K-TOWN HARDCORE FEST in Copenhagen, Denmark.</p> <p>Izzad Radzali Shah (b.1986) is a member of Singaporean punk bands, Daily Ritual and Sial, where he contributes his voice, guitar and drumming skills respectively. He also enjoys linguistics, photography and travelling.</p>

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**ALL CURATORS ARE B\_\_\_\_\_**

Part performance, part attitude, and all punk — what else can you expect from a docent series that is a play on the oft-used slogan and anti-police acronym ACAB (All Cops are B\_\_\_\_\_)? From a new artistic director, to a schizo two-faced docent, to a quarreling pair of lovers, each punk tour is a unique portrait built upon their own stories.

*ACAB tours are devised in collaboration with theatre practitioner, Tan Liting.*

CURATOR	INFO
<b>BAIK. JAMBAN</b> Dew and Siti Z	Two women dispute over their failed relationships with the same lover in a heated encounter that takes place in the bowels of The Substation. One is hopeful and bitterly pining for what could have been – while the other is trying to move on yet secretly cherishes the past.
<b>Get up, Stand up</b> Murali	Based on Murali's own personal experiences, this stand up comedy segment asks the audience to question what is art, why art is art, and who decides what art is art. Follow Murali through the exhibition as he reveals his meaning of art, and why certain things mean more than

	they seem, at least to him.
<b>The Interim A.D.</b> Shaiful	In this piece Shaiful Risan will perform his hours as if he was the Artistic Director of The Substation. He will take you through The Substation and tell you what he would do, if he could, and if he should do what he wants if he had gotten the gig of AD.
<b>Zine-o-phobia</b> Sally	"We need to talk about mental illness. We need to make zines about mental illness. We need to photograph mental illness. We need to make noise about mental illness. We need to stop denying the existence of mental illness. We need to break these chains on mental illness. We need to talk about mental illness."
<b>All Guides Are Bipolar</b> Farez	A museum docent with a split personality escorts the audience around the gallery commenting on the works that are on display. The character Beep is an eloquent punk that is well-versed in the arts and speaks to the audience about the works displayed with depth and understanding, while Shuwab is a bitter, out of work tour guide with limited understanding of the arts, vilifying the works of art at The Substation, constantly disrupting the tour. They embody a single performer, mirroring the extremes the society/community has towards the appreciation of Arts.
<b>All Curators are Businessmen</b> Vanessa	<p>Congratulations on your appointment to The Substation. Subs(<i>italics</i>), as we affectionately refer to our treasured employees, play an instrumental part in producing some of the country's best, most palatable artwork and exhibitions in record time; and we look forward to having you on board. Our factory is a unique workplace filled with opportunities for all Subs(<i>italics</i>), and we look forward to sharing our nationally-acclaimed Mass Production (MP) processes with you.</p> <p>With this letter, we are pleased to invite you to attend The New Faculty and Staff Orientation. This orientation is provided by LCdiy Human Resources to all eligible new employees. You will be receiving information about your new positions as Artist Producers and Curators, and learning more about your new working environment. It is through many years of continuous work, that we have established a creative culture our Subs(<i>italics</i>) have been conditioned to enjoy, and we cannot wait to share it with you.</p>

## Annex C: Biographies

### Artists

#### PERMANENT ARTISTS

##### **Chen Sai Hua Kuan**

Chen Sai Hua Kuan was born in 1976 in Singapore. He graduated from the LASALLE College of the Arts in 1997. In 2007, he received a Master in Fine Art at the Slade School of Fine Art, University College London.

Visually simple and often laborious in execution, Sai's practice often incorporates cross-disciplinary elements of sculpture, drawing, installation, sound and performance with wit and energy. He received numerous awards including Artist-in-residency Award, 'Künstlerhaus Bethanien', Berlin Germany (2015-2016), Fukuoka Asian Art Museum, Japan (2013); The People's Choice Award, 'Mostyn Open 18', Wales, United Kingdom (2013); The Visiting Artist Program of Earth Observatory Singapore, Singapore (2012); Best of WRO, 14th Media Art Biennale WRO 2011 - Alternative Now, Wrocław, Poland (2011); Artist-in-residency Award, Aberystwyth Arts Centre, Aberystwyth, United Kingdom (2011); Best film of FAFF2010, Fundada Artists' Film Festival, Wakefield, United Kingdom (2010); Winner of International Competition, "Tower Kronprinz: Second Advent", National Centre for Contemporary Art, Kaliningrad, Russia (2009).

Sai has exhibited extensively, at venues that include "Singapore Eye", Saatchi Gallery, London and ArtScience Museum, Singapore 2015, "Walking through Haw Par Villa", the Esplanade, Singapore 2015, "Verticality", Centre Intermondes, La Rochelle, France 2015, "Singapore International Festival of the Arts 2015", SOTA Theatre, Singapore, 'If the World Changed' (2013, Singapore Biennale); 'Sound of the Earth' (2013, Fukuoka Asian Art Museum, Japan); 'The Realm in the Mirror, the Vision out of Image' (Suzhou Jinji Lake Art Museum, China); 'Arte Laguna Prize' (2013, Arsenale of Venice, Italy); 'Drawing Now Paris / Le Salon Du Dessin Contemporain' (2013, Cattousel Du Louvre, Paris); 'Panorama: Recent Art from Contemporary Asia', (2012, Singapore Art Museum, Singapore); "International Film Festival Rotterdam - ATTRACTION OF THE OPPOSITES" (2011, Rotterdam, the Netherlands); "Luleå Art Biennial" (2011, Sweden) 'Moscow International Biennale for Young Art' (2010, Russia); 'EV+A' (2010, Ireland); "Busan International Short Film Festival", (2010 Busan, South Korea); "Royal Academy of Arts: Summer Exhibition 2010" (2010, United Kingdom), and "International Festival for Arts and Media Yokohama 2009" (2009, Yokohama, Japan).

##### **Debbie Ding**

Debbie Ding is a visual artist and technologist working between Singapore and London. She received an MA in Design Interactions from Royal College of Art in 2015. Other ongoing exhibitions of her work include "Shelter" (2016), a live-sized model of a HDB Household Shelter (commissioned for the Singapore Biennale 2016), and "The Library of Pulau Saigon" (2015), a computer-aided exploration of archaeological ambiguities at the site of a former island in the Singapore River (at NUS Museum's exhibition "Radio Malaya").

**Stephen Shukaitis**

Stephen Shukaitis is a Senior Research Associate in School of Philosophy and Art History at the University of Essex, and a member of the Autonomedia editorial collective. Since 2009 he has coordinated and edited *Minor Compositions* (<http://www.minorcompositions.info>). He is the author of *Imaginal Machines: Autonomy & Self-Organization in the Revolutions of Everyday Day* (2009) and *The Composition of Movements to Come: Aesthetics and Cultural Labor After the Avant-Garde* (2016), and editor (with Erika Biddle and David Graeber) of *Constituent Imagination: Militant Investigations // Collective Theorization* (AK Press, 2007). His research focuses on the emergence of collective imagination in social movements and the changing compositions of cultural and artistic labor.

**Tsui Kuang Yu**

Kuang-Yu Tsui has been trying to respond to the adaptation relation between human and the society from a biological point of view. He also attempts to redefine or question the matrix of the institution we inhabit through different actions and experiments that ignore the accustomed norm. In doing so, the artist has developed new means to adapt to the environment and redefine reality. His action can be regarded as a medium, or a parameter, to gauge social tolerance. Also an attempt to show relationships in the present institution and the relation between man and his environment, Kuang-Yu's repetitive body experiments accent the absurdity of the social values and reality that people have grown accustomed to.

He was born in Taipei, Taiwan in 1974. In 1997 he graduated from National Institute of the Arts and has exhibited internationally since, including Venice Biennale, Liverpool Biennale, Reina Sofia Museum, Chelsea Art Museum, Mori Museum, OK Centrum.

## **ROTATING ARTISTS**

### **Calvin Chua**

Calvin Chua is an Adjunct Assistant Professor for Architecture at the Singapore University of Technology and Design (SUTD) and founder of Spatial Anatomy, a design studio that works at the intersection between architecture and the city. In parallel, Calvin currently directs an architectural workshop in Pyongyang through the AA Visiting School Programme and Choson Exchange. The workshop which allows DPRK and foreign architecture students to collaborate on a design project, has been featured in various news media, including Monocle Radio and CNN. An alumnus of the Architectural Association, Calvin is a registered architect in the United Kingdom.

### **Jiehui Avery Chen**

Jiehui Avery Chen (Singaporean) is completing her RIBA Part 2 studies at the Architectural Association, London.

### **Li Xie**

Currently a freelance theatre practitioner, Li Xie performs, writes, directs and teaches Russian Director Vsevolod Meyerhold's actor training system "Biomechanics" in LA SALLE College of the Arts and SOTA (School Of The Arts Singapore). She is also actively involved in Forum Theatre (Theatre of the Oppressed) as a seasoned facilitator and director.

Her other directorial and written works include "The VaginaLogue", "Little White Sailing Boat", "House of Sins" (nominated for Best Original Script and Director) and site-specific mystery theatre series "BODY X". She has also written and produced over 30 radio plays to date.

She received the "Young Artist Award" by the National Arts Council of Singapore in 2005 and "Straits Times Life! Theatre Award – Best Director" in 2009.

Her most recent immersive and participatory creation "THE LESSON" (Singapore International Festival of the Arts 2016) was nominated Best Director and Production of the Year in "Straits Times LIFE! Theatre Awards". In 2016, "THE LESSON" was invited to Taiwan and has toured various communities in Singapore.

### **Stephanie Burt**

Stephanie Jane Burt (b.1988) is an artist whose practice spans from sculptural installations to fictional prose. She completed her studies at Glasgow School of Art where she received her Bachelor of Arts (Hons) Painting in 2012 and her Master of Fine Arts in 2014. She moved back to Singapore in 2015, where she currently works and resides.

Her work invites the viewer to explore dialogues between her installations and their settings through a fictional narrative at times referencing film and literature. She is currently invested in feminist readings of mother-daughter relations, dynamics of female friendships and the analysis and representation of Girl culture.

### **Patricia Toh**

Pat Toh is a performer and performance maker with an interest in the lived experience of the body and the aesthetics of the everyday. A Shell-NAC Arts Scholarship recipient, she graduated with a Bachelor of Dramatic Arts (Acting) at the National Institute of Dramatic Arts (Australia). She has created Homogenous (Theatre Studio Raw Series), Terra Incognita (M1 Fringe Festival) and Warpaint (Substation Directors Lab). Her work Pretty Things (Substation) was nominated for Life Theatre Awards "Production of the Year", "Best Director" and "Best Ensemble" in 2013.

### **Tan Pin Pin**

Director Tan Pin Pin chronicles the gaps in history, memory and documentation. Her films study the process of self-examination itself, rendering its complexities with emotional power and visual clarity. They have screened at the Berlinale, Busan, Cinéma du Réel, Visions du Réel, SXSW and at the Flaherty Seminar. She has won or been nominated for more than 20 awards, most recently for her 2013 feature *To Singapore, with Love* (banned in Singapore) from Dubai International Film Festival. Previously, *Invisible City* (2007) won the Scam International Award at Cinéma du Réel. Singapore GaGa (2005) was voted Best Film, 2006, by Singapore's The Straits Times. In 2015, her short film *Pineapple Town* was one of seven in the acclaimed omnibus film *7 Letters* that was Singapore's submission to the Oscars. *IN TIME TO COME* is her fourth long documentary. Tan is on the "Asian Cinema 100" list of top 100 Directors compiled by Busan International Film Festival.

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### **ALL CURATORS ARE B\_\_\_\_\_**

### **Dew M. Chaiyanara**

Dew M. Chaiyanara is a Drama graduate from Lasalle College of the Arts and has been actively involved in theatre since 1989. An actor, director and scriptwriter, she has received a Merit Award for Scriptwriting from the Singapore Broadcasting Authority, and is the founder of Underground Theatre.

After performing for more than two decades, Siti Z has worked with various theatre companies and practitioners. A firm believer of flexibility in an actor's performance and working repertoire, she has performed numerous roles ranging from performance art and physical theatre to puppeteering. She hates writing biographies and sees no point in rambling about one's achievements.

### **Murali**

I am going to be a slave soon.

### **Shaiful Risan**

Shaiful Risan is involved in a lot of things; from subculture events to theater to crew work; from being an actor, a director and a host/emcee to a coordinator of many more things. He is also known to be an intermediary between various disciplines and a proxy advisory assistant to a few projects within the umbrella of arts and entertainment. He is a proud void deck Mat that doesn't shy away from intellectual confrontations and rigid arguments about how things are.

### **Farez Najid**

Farez Najid was trained in BA(Acting) Lasalle College of the Arts for 2 Years. His work's include "Prism" (Toy Factory Productions 2017), "Geylang" (WILD RICE 2016), and Tan Tarn How's "Lady Soul and the Ultimate "S" Machine" (Esplanade Presents: 2015). Farez aspires to be an educator in the realm of theatre education.

### **Vanessa**

Vanessa's very first exhibition was haphazardly put together in a month, close to ten years ago in the Substation Random Room, in a desperate bid to purge and self medicate. The reasons for what she chooses to do have not seemed to have changed.

## Annex D: Public Programmes

### School Programmes

In conjunction with the *Discipline the City* programme at The Substation, there will be two workshops designed for schools. Both workshops use art and design as a means to interrogate the values, norms and perspectives that are embedded in our everyday lives, and through this understanding, offer students hands-on opportunities to apply their learning in designing prototypes for the future. These workshops will be available for booking between 1 July 2017 – 31 March 2018. All workshops are eligible for 50% Tote Board Arts Grant subsidy.

Contact [outreach@substation.org](mailto:outreach@substation.org) for booking enquiries.

PROGRAMMES	INFO
Workshop 1	<p>The first workshop is designed by the artist Debbie Ding and is an extension of her work <i>Shelter</i>, first exhibited at the Singapore Biennale 2016. The workshop prompts students to think more deeply about the HDB household shelter, which has been a fixture in all new flats as part of the Civil Defence Shelter Act of 1997.</p> <p>Workshop Overview:</p> <p>Working in small groups, students will build a prototype of a shelter in response to selected excerpts from the news about incipient “fears”, “threats”, and “challenges” which Singapore has been reported to be facing in the near-future.</p> <p>Groups will be provided with a choice of scenarios from which to work, with as well as images and suggested plans.</p> <p>Learning Outcomes:</p> <p>Through exposure to the work and artistic practice of Singaporean artist, Debbie Ding:</p> <ol style="list-style-type: none"> <li>1. Students will understand that local artists produce work that is relevant to their everyday lives.</li> <li>2. Students will become sensitive to the ways that Singapore has built its defences.</li> <li>3. Students will make the connection between space, design and behaviour.</li> </ol> <p>Workshop duration: 2.5 hours            Cost: \$35 per student (inclusive of materials)            Min. 20 students</p>
Workshop 2	<p>The second workshop is designed by writer and researcher Justin Zhuang and is derived from ideas surfaced in 'TOMORROW: Design Stories of Our Future', the feature project of SingaPlural 2017, that was edited by Zhuang.</p> <p>This workshop asks students to think about what are the “uniforms” that are commonly worn (but not always recognised) in Singapore today, and how values, norms and expectations might be woven into their design.</p>

	<p>Workshop Overview:</p> <p>Workshop participants will work in small groups to imagine future scenarios for their school in response to prompts about what skills or values would be important in the future.</p> <p>Working off a basic uniform, students will modify the uniform using additional fabrics to create prototypes of school uniforms in Singapore 2065, taking into consideration how the values of the school may be integrated into its design.</p> <p>Learning Outcomes:</p> <ol style="list-style-type: none"> <li>1. Students will be introduced to the basics of design thinking.</li> <li>2. Students will understand that fashion embodies codes and cultures.</li> <li>3. Students cultivate a spirit of innovation and experimentation through the process of speculative design.</li> </ol> <p>Workshop duration: 2 hours  Cost: \$30 per student (inclusive of materials)  Min. 20 students</p>
Education Resource	<p>An Educators' Resource Kit is available for teachers who wish to do a self-guided tour of the exhibition with their students. The kit consists of a worksheet with guiding questions that students can work through to unpack the different ideas of the exhibition as well as suggested activities that can help teachers to activate the exhibits for learners.</p>
Tour	<p>Docent tours which are created in response to the artwork as well as the space, planned specifically to reclaim and reassert the space as more than just a contemporary arts space. Imagine your docent dissing the work on display, or encouraging you to conduct the tour and becoming a participant, or presenting you with a 10 page manifesto for the arts instead of telling you more about the works. Who decides the narrative anyway? And is your docent always a reliable source of information?</p>

## **Workshops**

### **Body Politics | Bodies in Space**

4,7,14 Aug | Chan Sze Wei

The workshop uses contact improvisation and somatic dance practices as a basis to explore ideas about group identity and exclusion, personal and societal space, privilege and power.

### **Mapping Spiritual Spaces**

5,8 Sept | Terence Heng

An altar set up during the Hungry Ghost Month is a sign of everyday spirituality by ethnic Chinese Singaporeans.

### **Save Your Streets: A Walkability Game**

1 Dec | Participate in Design

Participants use the Save Your Streets Participatory Planning Toolkit to become the architect and planner of a neighbourhood for a day.

## **Salon**

### **Making Noise in the Nanny State**

1 Dec | Mark Wong

Speculative LP artwork design by L/HT/T/TT for a fictional band named Aljunitied; based on the concept of creating a political punk band with secessionist ambitions.

Image Credit: L/HT/T/TT