

THAT

ALL

IS

PERFORMING HOME

THERE

16 - 30 NOV
6.30PM TO 10PM
RANDOM ROOM

Experience an unique encounter with an artist through their intimate and personal responses to The Substation.

Over the years, countless artists have found a home here. What stories about the space can they tell? Through encounters as varied as a re-imagination of archives, a performance lecture, and one-to-one music performances, artists reflect upon the significance of The Substation as a site for artistic practice.

Performances run every half hour from 6.30pm to 10pm. Each performance will be an exclusive encounter for a small party. To participate, please register below.

CLICK ON THE IMAGES TO LEARN MORE ABOUT THE ARTISTS



P01 – Rethinking Music (again): Borders and Gaps

REGISTER

16 NOVEMBER, WEDNESDAY • 6.30PM–10PM

Bani Haykal. Confronting the borders and gaps that make up our relationship with music through a series of discussions and performances.



P02 – Signs of a Nest

REGISTER

17 NOVEMBER, THURSDAY • 6.30PM–10PM

Susan Sentler. Exploring the loss of our material environment, and remembering the landscape of home through bodily memory.



P03 – Blink

REGISTER

18 NOVEMBER, FRIDAY • 6.30PM–10PM

Suhaimi Subandie. Reliving days at The Substation garden through music, sound and noise.



P04 – An Un-tea Party

REGISTER

19 NOVEMBER, SATURDAY • 6.30PM–10PM

Chong Gua Khee. Testing the constructions of space and social boundaries at The Substation through conversation.



P05 – HOPE

REGISTER

20 NOVEMBER, SUNDAY • 6.30PM–10PM

Kok Heng Leun. Generating dialogue on the transformative experience of art. How can art bring hope to us in trying times?



P06 – A Few Last Words

REGISTER

22 NOVEMBER, TUESDAY • 6.30PM–10PM

Ng Yi-Sheng. Throwing back to memories of a failed project at The Substation garden.



P07 – Ethnocacophony series

REGISTER

23 NOVEMBER, WEDNESDAY • 6.30PM–10PM

Kai Lam. Presenting the spatial qualities of The Substation through a sonic challenge. What does the historicity of a performance site sound like?



P08 – Phantom Limb (The Magical Palm Has Vanished)

REGISTER

24 NOVEMBER, THURSDAY • 6.30PM–10PM

Shawn Chua. Reimagining a performance that never came to be through archival remains.



P09 – Tranimal Tracks /
Take Cover

REGISTER

25 NOVEMBER, FRIDAY • 6.30PM–10PM

Marla Bendini. A rumination of live recordings, a memorised flow of articulations at the present.



P10 – Emotional
Departure

REGISTER

26 NOVEMBER, SATURDAY • 6.30PM–10PM

Debbie Ding. Measuring emotions that keep an art space running.



P11 – Night (date of
performance)

REGISTER

27 NOVEMBER, SUNDAY • 6.30PM–10PM

Lai Yu Tong. Enveloping The Substation with a rumbling ambient buzz; overwhelming but not extravagant, subtle but ever-present, rugged but not repulsive, and loud but quiet in its own right.



P12 – Slow Talk

REGISTER

29 NOVEMBER, TUESDAY • 6.30PM–10PM

Isyraf and Mamat. Jamming up close and personal as a prelude to a confrontation.



P13 –

REGISTER

30 NOVEMBER, WEDNESDAY • 6.30PM–10PM

Dharma. Turning the experience of punk, hardcore, metal, indie rock and other sub-genres of rock on its head through a live improvisation of sound and composition.



Rethinking Music (again): Borders and Gaps

This performance is part of Performing Home

16 NOVEMBER, 6.30PM - 10PM

A few years ago, as part of The Substation's Associate Artist Research Programme, I presented a project entitled Rethinking Music which opened up and converted the gallery into a recording studio and a space for performances / discussions on music to take place. Returning to The Substation, which is an important space for music development in Singapore, I'm interested in opening up another round of enquiry to confront the borders and gaps that make up our relationship with music. This project is a set of discussions and performances of which everyone is invited to participate.

About Bani Haykal

bani haykal experiments with text + music.

Encompassing several disciplines including installation and performance, his interest lies at the intersection of political economy, music and speculative fiction. Working with a broad range of instruments, from acoustic to digital, traditional and hacked, his projects revolve around modes of interfacing and interaction. He is a member of b-quartet and Soundpainting ensemble Erik Satay & The Kampong Arkestra.

As an artist and a musician, Haykal has participated in festivals including Media/Art Kitchen (Indonesia, Malaysia, Philippines and Japan), Liquid Architecture, RRREC FEST (Indonesia), da:ns Festival and The M1 Fringe Festival (Singapore) among others

Register for an encounter

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Signs of a nest

This performance is part of Performing Home

17 NOVEMBER, 6.30PM - 10PM

The installation explores triggers of dwellings; unnoticed fragments. Signs of a nesting place, a home. 'Home' being a place of belonging, such as the Substation. How these 'signs' are becoming lost in their material sense, only to be held in that of the virtual, but resonate in the landscape of our bodily memory. The work couples film and live performance. The film composed of 250 photographic stills collected from several HDB (public housing) in Singapore.

signs of a nest concept, camera, editing: Susan Sentler score: from Hajsch '1992' and sound composition by Zeek Perakos performer: Valerie Lim

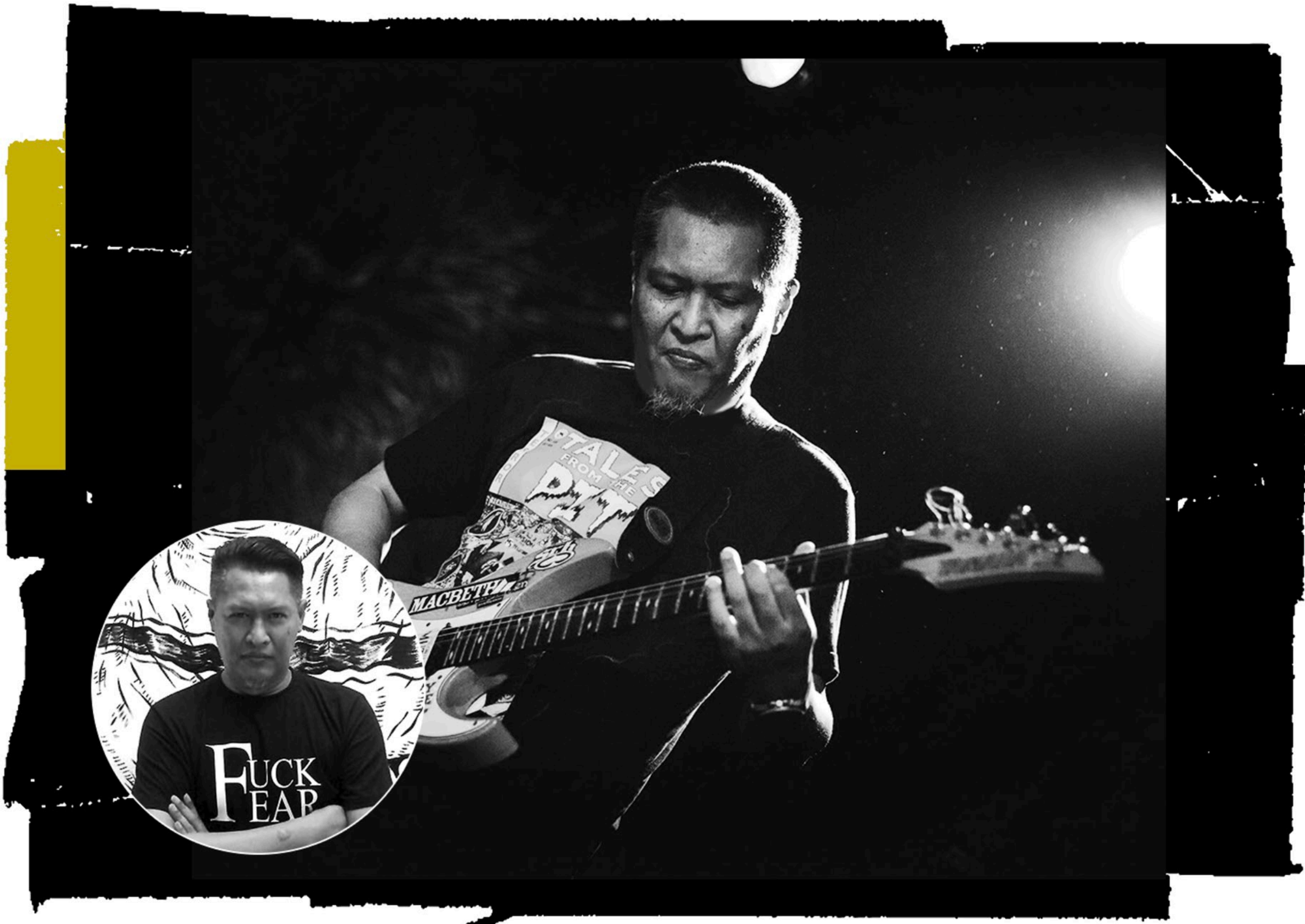
About Susan Sentler

Susan Sentler is an artist, working in the art form of dance as choreographer, photographer/filmmaker, teacher, researcher, director, and performer. She has taught globally for over 30 years. Susan creates durational installations using absence/presence of the body, sound, object, moving and still image. Her work has been exhibited in the UK, USA, Netherlands, Italy, Portugal, Ireland, and Singapore. In 2013 Susan earned a Masters in Creative Practice, awarded by Trinity Laban in collaboration with Independent Dance in London/UK. Currently she is a Lecturer of Dance at LASALLE College of the Arts in Singapore.

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Blink

This performance is part of Performing Home

18 NOVEMBER, 6.30PM - 10PM

My experience of the sub has always been one that felt like home for underground music and outcasts like myself. It was rowdy, basic and simple, but the vibe was just right for our kind of indie music. Being at the sub also reminds me of the early days of real DIY spirit where musicians would all organise or help with running 12 to 24 hour long gigs. We not only shared instruments, but also shared band members no matter what underground genre we were originally from. We became family and it felt like home. For my performance, I will relive the fondest times I had in the Substation garden through music,sound and noise.

About Suhaimi Subandie

Suhaimi Subandie (b. 1964) is an artist, guitarist, songwriter and producer. His areas of influences are primarily in the heavy metal, rock and hardcore genres & having coined "Lion City Hardcore" as one of the first Hardcore scene in this region. Having pioneered the South East Asian hardcore scene in 1988 together with his band members of Stompin' Ground, the band became Singapore's iconic local hardcore band. Their album Measured By The Richter Scale clinched second on Australian Billboard 100 Metal Charts in 1996. In 2013, Stompin' Ground was the opening act for German metal legend, Destruction, at the Kuala Lumpur Metal Camp Festival. They have also played on the same stage with renowned bands including FUGAZI, THE ROLLINS BAND, THE BUZZCOCKS, BOLD, IGNITE and SICK OF IT ALL. Suhaimi has been a judge for numerous shows & competitions including the 1990s Asia Bagus & a 3 year stint as Judge & Mentor for Baybeats. He has also been involved in exhibitions like Sculpture Square's "Ghosts- Body At The Turn Of The Century" in 2013 & Stompin' Ground's own exhibition "We Set The Pace" in 2012 at the Substation by STATEMENT. At 52 he is still playing & performing with his current band, supergroup LC93 & might be the oldest performer playing the heavier side of the underground genre in Singapore.

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An Un-Tea Party

This performance is part of Performing Home

19 NOVEMBER, 6.30PM - 10PM

"The table was a large one, but the three were all crowded together at one corner of it: 'No room! No room!' they cried out when they saw Alice coming. 'There's PLENTY of room!' said Alice indignantly, and she sat down in a large arm-chair at one end of the table."

When there is a space that is as open and porous as the Substation, how does one negotiate the collision/interruption/interventions that are bound to happen between ideas and people? How much do we understand about the boundaries or social contracts that are constructed around spaces and places, and how often do we play around with them?

Invite yourself (or not) to this tea party with three 'aunties' from different disciplines - you don't have to talk if you don't want to, we promise.

About Chong Gua Khee

Gua Khee graduated from the University of British Columbia, Canada, with a Psychology (Honours) and Theatre (Major) degree. While in Canada, she trained in Theatre for Living with David Diamond, as well as created Changing the Lens: A UBC Forum Theatre Project. After graduation, she was at Drama Box until 2016. Now, as a freelancer, recent credits include: International Friendship Day by The Necessary Stage (facilitator), and Red Sky by Nine Years Theatre (assistant to the director). Gua Khee is fascinated by the idea of interdisciplinary 'jamming' and workshopping, and is thus currently collaborating with practitioners from different backgrounds.

About Bernice Lee

Bernice is a Singaporean dance artist who enjoys risk-taking collaborative process. Since 2014, Bernice forms part of Maya Dance Theatre's main creative team, developing distinctive dance theatre, touring and performing internationally. Bernice formulated a role for "Retrospective" by Xavier Le Roy (France), and collaborated with Eng Kai Er (Singapore) on "Indulgence", both presented by 72-13 Theatreworks (2014-2015). She was part of the interdisciplinary project "Loop Theory" at The Substation (2011). For her project initiative "Laisse Moi Etre" with Olivier Tarpaga (USA/Burkina Faso), she presented a duet in CDC La Termitiere, Ouagadougou. Supported by the National Arts Council, Bernice graduated with a B.F.A. in Dance from The Ohio State University (2010).

About Tan Wei Ting

Tan Wei Ting graduated from ARTivate, a three-year youth theatre training program under Drama Box in 2012 and Nanyang Technological University, School of Art, Design and Media in 2014, specialising in Digital Filmmaking. Her graduation works "Passenger" and "The Longest-Distance Relationship" won Best Jury Award and Best Documentary respectively at the 6th Singapore Short Films Award. "My Father After Dinner", which she edited, was awarded Best Singaporean Short Film at the 26th Singapore International Film Festival, Silver Screen Awards. In 2015, she won Best Screenplay at the cINE65 short film competition with the film "VOTE". This year, she revisited her passion for theatre and wrote her debut stage play "Split Up".

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HOPE

This performance is part of Performing Home

20 NOVEMBER, 6.30PM - 10PM

I directed a play at The Substation Guinness Theatre in 1994, called HOPE. It was a very depressing play, about four characters trying to find a way to live on when everything outside them was crumbling down.

It seems relevant that at this point, in such a trying and difficult time, to look at the idea of Art and Hope.

I am not a performer and so I would like to do a dialogue with audience about the transformative experience of art. It will also be recorded and hope to become part of resource for my current project Statement for the Art.

About Kok Heng Leun

Kok Heng Leun is the Artistic Director of Singaporean theatre company Drama Box. He strongly believes in engaging the community in his works to promote critical dialogues about the world we live in. Heng Leun is currently the Arts Nominated Member of Parliament and have actively spoke on civil society as well as arts and culture issues in the Singapore Parliament.

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A Few Last Words

This performance is part of Performing Home

22 NOVEMBER, 6.30PM - 10PM

In 1997, my junior college friends and I decided to troll the audience at a poetry reading at the Substation garden. We wrote the most overwrought, angsty poem ever and read it out loud, while I performed similarly ridiculous movements on stage. Everyone took our work seriously and applauded. I was left with a great sense of hollowness at the end: a realisation that there is little objective difference between good and bad poetry.

I shall attempt to relive this sense of disillusionment. A volunteer from the audience will read a short text—either a masterpiece or a dud—and I shall dance to it. In memory of the desserts at the old Fat Frog cafe at the Substation garden, they may then use a brownie to reward me, punish me or reward themselves.

About Ng Yi-Sheng

Ng Yi-Sheng is a Singaporean writer and LGBT activist. In 2008, he won the Singapore Literature Prize for his debut poetry collection last boy. His other books include the novel Eating Air and the recently published Loud Poems for a Very Obliging Audience. He is a founding member of the spoken word troupe Party Action People and an organiser of the annual queer literary reading ContraDiction. He has also created performances with companies such as TheatreWorks, W!ld Rice, Toy Factory Theatre, Musical Theatre Ltd and Dance Fission. He tweets and Instagrams at @yishkabob.

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Ethnocacophony Series

(Performance art, live sounds and experimental electro acoustics music.)

This performance is part of Performing Home

23 NOVEMBER, 6.30PM - 10PM

The artist will present a live sound performance using a variety of sound sources; which consists of field recordings collected from around the vicinity of the performance site; recent compositions and live sounds.

The performance explores the psycho-acoustics of the performance space, the artist will uncover specific site of interests to explore the potential architectural acoustics of the given space; as a sonic challenge to present the spatial qualities that relates to the historicity and social significance of the performance site.

By exploring the sound 'medium' in a performative approach, the artist hopes to translate his findings into an array of re-interpreted sounds and actions to give light to new meanings & expose the cultural bearings between the organic (human activities) & the static (architectural structure/space).

About Kai Lam

Kai Lam, born 1974; plays as Singlish Punk, B.O.A & BoA; the artist's choice of medium is through the use of field recordings, circuit bended machines; self-made oscillators & an assortment of strange instruments to generate quasi-electronic compositions, live sounds as a cross-disciplinary exploration by the means of audio arts. SG Punk is a performance art pseudonym that was started by multidisciplinary artist Kai Lam in 2005 as a means to resist the consumerist tendencies & cultural hegemony in urban living; Singlish Punk celebrates the hydridisation of diverse languages and cultures; seeking self-autonomy in the name of cultural and political freedom through the pluralist practice of art.

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