



Phantom Limb (The Magical Palm Has Vanished)

This performance is part of Performing Home

24 NOVEMBER, 6.30PM - 10PM

"It was an indoor mini wayang that never got off the ground."

25 years ago, The Substation organised the Folk Arts Season that would have featured the master puppeteer Lee Chye Ee. Master Lee was an extraordinary artist who excelled in performing glove and string puppetry, playing all the musical instruments in the show, and crafting puppet heads. In 1988, his story was archived by the Oral History Department, and in 1990 he appeared in Lao Jiu, staged by The Practice Theatre Ensemble. The Substation planned to showcase Master Lee's craft with a series of performances and workshops for young people, but he passed away in a car crash in Johor on 23 July earlier that year. The exhibition became a posthumous tribute to the late Master Lee, titled "The Magical Palm Has Vanished".

In this Departure, participants will grasp the archival remains as they reimagine the performances that never came to be. In the wake of departure 25 years later, what continues to touch us, and what has taken hold?

About Shawn Chua

Shawn's performance research engages with the uncanny lives of objects, from puppetry to archives, and from thinking machines to queer personhoods. He was awarded the NAC Art Scholarship (postgraduate) and holds an MA in Performance Studies from NYU Tisch School of the Arts. Shawn is currently a researcher and archivist at The Necessary Stage.

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Tranimal Tracks / Take Cover

This performance is part of Performing Home

25 NOVEMBER, 6.30PM - 10PM

I will be performing an soundtrack of soundscapes inspired by or used in my art practice over the years, starting with sounds from my first solo exhibition "Conversations between father and son (2010)" at The Substation Gallery. This soundtrack will be a rumination of sounds recorded for the pieces, live recordings during these pieces and improvised/memorised flow of articulations at the present. Catch me if you can.

About Marla Bendini

"Marla Bendini" was created in 2007 as an amalgamation between art and life, to explore multiple liminal identities and fluidity in perspectives. Her multidisciplinary approach towards this amalgamation has become a signature form of hypervisibility, using the existing politicized body as a catalyst and vehicle for further discourse. She seeks to both engage and disarm audiences and to bridge the present to what she envisions to be an inevitable trans/post-human condition. Her first self-titled exhibition Marla. (2008) was presented in a transsexual bar in Pattaya, Thailand. Sponsored by Fridae.com, Asia's largest LGBT portal, she presented Conversations between father and son (2010), a multimedia installation-performance supported by The Substation Gallery, Singapore. Since then, she has been very active in Singapore's queer and cultural scene, organising and participating in numerous group exhibitions and performance art festivals such as Future of Imagination and R.I.T.E.S. Her last solo exhibition I'm Nervous, presented by Grey Projects was organised in conjunction with the 10th edition of *IndigNation*, Singapore's longest running LGBT festival. She has performed and exhibited in Singapore, Malaysia, Thailand, Macau, Sweden, Spain and the United States of America.

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Emotional Departure

This performance is part of Performing Home

26 NOVEMBER, 6.30PM - 10PM

Whilst working on The Substation Archive exhibition in 2015, many people that I spoke to had different ideas of The Substation, but one thing that remained consistent was that The Substation evokes many strong emotions in artists, administrators, and audiences. However, pure emotion does not keep an art space running; and what do we with these complex and conflicting emotions?

This interactive performance attempts to evaluate the emotions that people feel about The Substation. Using a consumer-level electroencephalogram (EEG) reader with the TGAM1 module that is used in "mind control" toys such as Mattel's Mind Flex and Uncle Milton's Industries' Star Wars Force Trainer, electrical changes in the brain are used to crudely quantify mental and emotional activity - with present technologies, we can only detect levels of emotional activity, but cannot specifically determine what types of emotion the user might be feeling.

Laid out on a table are photographs and printed materials about The Substation that can be used to alter one's mental activity and "emotional readings". Members of the audience will be invited to don the headset and their "emotion" will be recorded. I will inscribe the names of the audience and the value of their "emotional readings" onto a chart on the wall of the Random Room, so it can be compared with other "emotions".

Every half hour, I will announce a new "emotional goal" - each one constituting a drastic departure from the previous intention - in order to influence the distribution of "emotions" on this absurd emotional chart.

Are we on the same or different wavelengths? Are we trying to close the gaps, or trying to move further away? Who wins the game when we feel everything, or nothing, or something very confusing in-between?

About 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").

URL: <http://dbbd.sg>

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Night (date of performance)

This performance is part of Performing Home

27 NOVEMBER, 6.30PM - 10PM

A year ago I wrote a performance titled, Night (date of performance), envisioning a 12 hour solo guitar improvisation set about exhaustion and music-making, to be played overnight within The Substation gallery space. The space had a unique charm at night and it was a special feeling to be ending a day off with a programme at The Substation, located fittingly on the end of our busy town center.

Having furthered my exploration with sound and performance, I will attempt to envelope The Substation with a rumbling ambient buzz; a sound that is overwhelming but not extravagant, subtle but ever-present, rugged but not repulsive, and loud but quiet in its own right - one that is hopefully befitting of the space that it is.

About Lai Yu Tong

Lai Yu Tong (b. 1996) is a multidisciplinary Singaporean artist interested in ideas of banality and exhaustion. He writes instructions, conducts durational exercises, and makes music in response to the changes in pace and stability of his daily existence. His practice aims to propose new alternatives to everyday living.

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Slow Talk

This performance is part of Performing Home

29 NOVEMBER, 6.30PM - 10PM

The band *Slow Talk* was formed by us as a response to an individual who pissed us off. The term came to us when we were kids just hanging out under the void deck, chilling and playing music. "Slow Talk" is a slang that refers to confrontation between conflicting parties, and our performance at the sub also makes reference to the space as a meeting point for people in the local scene to talk things out.

About Slow Talk

Isyraf and Mamat are resident technicians at the Substation. They are also members of local band, The Psalms, and have spent much of their time in the Substation's theatre jamming with fellow band members. They have worked and performed extensively at the Substation across the last 10 years.

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This performance is part of Performing Home

30 NOVEMBER, 6.30PM - 10PM

It was 1989 when I first stepped into the Sub as a youth obsessed with non-mainstream rock music. It was there that I first experienced punk, hardcore, metal, indie rock and the various sub-genres of rock, which prior to that I could only listen from my personal music collection or the occasional chance on the radio, performed live, especially by local bands.

My sojourn into music composition may not have materialised without this experience of local underground bands performing originals live. Being involved with countless bands from then on, today I am a practising solo musician performing music beyond the conventional boundaries of what is considered a song or composition. Today I am no more of youth nor just obsessed with non-mainstream rock, instead a sound fiend and improviser of sorts.

With the intent of giving back that which enabled this constant metamorphosis, this experience will illustrate the intangible and immeasurable influence of the Sub that informs my sonic practice today. Witness the dismantling and subversion of these sub-genres infused with avant-explorations with a sense of improvisation unique only to this moment.

About Dharma

Best known as the former guitarist of Singapore avant-rock group The Observatory, Dharma was with the band for the first 7 albums. His initial approach stems from guitar experimentations with effects and later on incorporating objects to bring it to a grittier, mystical and industrial-esque sonic dimension. Dharma's solo practice, which came to fore with his 2013 solo debut, Intergranular Space, has opened up new vistas for his guitar work. Using prepared and extended techniques, his guitar no longer just plays notes and chords, but conjures forth colours, textures and even beats.

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