

ZHIYI CAO

DIVAAGAR



SPACE



ODDITIES

THE SUBSTATION GALLERY
& RANDOM ROOM

19 JUL—4 AUG

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Since 1990, this building, founded by theatre doyen Kuo Pao Kun, has been a space for the alternative, experimental, and counter-cultural. Art is about politics and speaking truth to power, and it's through this lens that The Substation has created its history. A space for political and civil society; a space that has supported projects on human rights, animal welfare, LGBTQ causes; a space on the margins. In other words, *a public space*.

This mantle is about giving voice and space to the underrepresented, in a country where the State is strong and unafraid to wield that power. Public spaces, while ostensibly designed for the public, are increasingly dominated by the logic of capitalism and real estate. Open plazas that are awarded to developers frequently design against people—especially if you aren't a model citizen or consumer. These spaces are subject to the logic of nation-building, and implemented in the languages

of masterplans and placemaking initiatives.

The Substation hails from such a narrative; the building was earmarked for conservation as part of the Civic and Cultural Masterplan in 1986. Today, we lease the building from the National Arts Council under its Arts Housing scheme on a year-to-year basis. While NAC has supported us generously over the entire life of The Substation, the lack of any legal claim to this building means there is always a level of existential precariousness.

There's a difference between precariousness (form of instability), and precarity, which has a political dimension. Precarity arises in states of exclusion, where you have no access to what some take for granted, whether it's education, jobs, homes, material, or psychological welfare. In other words, you, too, are underrepresented. Where capital has such an outsize gravity, not only does representative democracy not account for

you, it actively excludes you.

The recent Bicentennial initiative converted the street in front of us into the First Botanic Garden@Armenian Street. It is a case-study for how we can engage ideas about public space in a meaningful way—not only because it matters ideologically, but also because we have real stakes in being able to shape its daily life and usefulness as part of the neighbourhood. What and for whom is this space for? And on whose terms? These are no longer rhetorical exercises but bound up in our reason for existence.

I urge you to join us on this year's programme about public space and the public sphere. This is an issue bigger than us, bigger than the arts. Our *Concerned Citizens Programme* is an incubator that examines social mobility. We stage a public art project and a competition to design social space on our own terms. In addition, our *Insta-Comic Competition*, *SAD Bar Open Call*, and the *Parky McParkface Naming Competition* are only some of the ways we hope to expand the conversation on public space. We will even take part

in placemaking—except we ask that the terms be more sensitive to the needs of the underrepresented. We don't own the property deed to the building. But I would argue we have something better: a moral and historical claim to this building.

In the same way that public spaces reflect the ideas and attitudes about public spheres and open discussion, The Substation's vision for a more plural, open Singapore has also to do with space. And if our space and existence has a precariousness about it, it has to do less with policy or funding, but with how much optimism, care, and work we put in.

Alan Oei
Artistic Director of The Substation

Can you see that star to the left of Mars?
 It's a whole new galaxy
 Where you are the star, find out who you are
 Or live out your fantasy...
 Space Disco, Space Disco
 You can dance all night
 At the speed of light
 In your own private satellite
 Space Disco, Space Disco

— Dick Lee, *Space Disco*¹

From Lee to Lefebvre, Bhabha to Soja, many have concerned themselves with the spatiality of human life, and the complex relations to which each environ is subject. Navigating the margins between power relations and cultural difference, *Space Oddities* gestures to the spaces known as *alter*, *inter*, or *in-between*, which exist—or persist—alongside what Bhabha refers to as ‘the spirit of alterity or otherness’², where their occupants contour themselves into shapes and postures—less easily definable than the discourse they may represent, or participate in.

Zhiyi Cao and **Divaagar** articulate such a contouring—of subcultures and minority communities, of being disavowed and disallowed. Negotiating how the need for space is, so very often, not met with permissiveness but deeper than that, denied legitimacy, their works posture forms of in-betweenness inherent within systems of encounter³ in posture and place.

2272 Open Report began as a collaborative document and online publication between Zhiyi Cao and Tanat Teeradakorn⁴, who combined their research on specific, vehicular sub(pop)cultures to examine ‘the roles of the state, youths, clandestine activities and the pop in relation to aspirational forms of transit and city zoning’⁵. The project has since evolved into a physical archive, taking the form of a multi-disciplinary installation, where its first iteration in Bangkok focused on the illegal motorcycle drag racing scene there. In its second iteration at The Substation, Zhiyi looks at the ‘non-compliant’⁶ e-scooter community in Singapore.

Zhiyi’s work situates itself in the intersection between underground culture and the streets—in both a literal sense as well as the invisible forces and infrastructures that regulate them. A simple google search for ‘PMD’ or ‘e-scooter Singapore’ births a national saga of chaos and cleansing; carnage in the



2272 Open Report (installation detail),
 Zhiyi Cao, 2019

1. Dick Lee, *Space Disco*, NLB MusicSG eResources, 1996.
2. Homi Bhabha, ‘The Third Space: Interview with Homi Bhabha’, *Identity: Community, Culture, Difference*, 1990.
3. Vinicius M. Netto, *The Social Fabric of Cities*, 2016.
4. Thai artist based in Bangkok, Thailand.
5. Zhiyi Cao & Tanat Teeradakorn, *2272 Open Report*, 2019.
6. Legalese referring to illegal PMDs in Singapore.

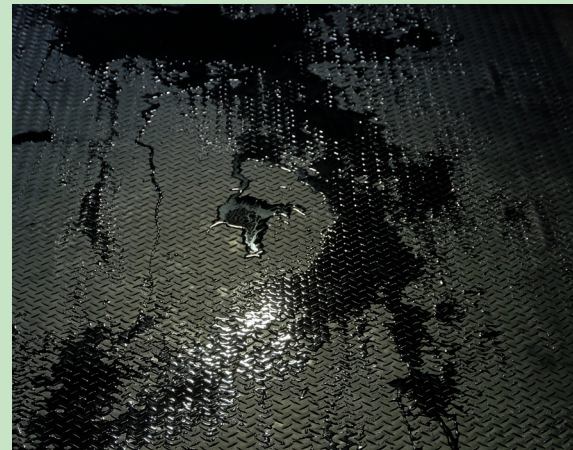


2272 Open Report
(installation detail),
Zhiyi Cao, 2019

form of PMD accident victims and battery fires, clampdowns through the poetry of hashtags and acronyms: #WeAreWatchingYou, LTA, SMRT, SPF, AMA. Since early 2017, starting with the Active Mobility Act, the government has rolled out measure upon measure to curb the burgeoning PMD community in Singapore. But rather than acting as a rejection of or statement against these forces, *2272 Open Report* navigates states of inclusion and exclusion, through the ways in which a subculture marks its spaces and territoriality.

Through an installation incorporating the media of sound, video, text, and abstract calligraphic infinity symbols painted in burnt e-scooter-tyre rubber, Zhiyi's work enacts forms of 'aspirational narratives'⁷ as the means to self-expression and assertion amidst, or *because of*, these larger corraling structures. From trademark techno music and sirens signaling that a PMD rider is near, to infinity burnouts, and a faint whiff of burning rubber, these trace elements and signifiers in the work establish how individual territoriality is made and marked, and beyond that, collectivised as a subculture.

In its forms as online publication and physical art installation, *2272 Open Report* is both aspirational



2272 Open Report (installation detail),
Zhiyi Cao, 2019

and dystopian. In the publication, Zhiyi invokes the phenomenon of *zhng*⁸, used colloquially to mean 'modify or upgrade, often excessively'⁹, to highlight global cultural behaviours of self-enhancement as a means to self-expression. Self-enhancement here occurs not on the body, but on one's 'machinic prosthesis, such as vehicles and gadgets'¹⁰. In the context of Singapore, where the e-scooter community is largely considered a public menace, and increasingly subject to new clampdown laws, the—individual and

7. Zhiyi Cao, *Notes on Zhng: To Pimp an Image (Some observations)*, 2019.

8-11. *Ibid.*

PMD: Personal Mobility Device

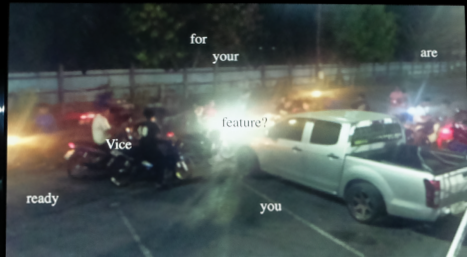
LTA: Land Transport Authority

SMRT: Singapore Mass Rapid Transit

AMA: Active Mobility Act

communal—assertion of *zhng* becomes a flexing of the 'brute desire for power and attention'¹¹.

Through the consolidated traces and signals of 'citizen vigilantism and youth exhibitionism'¹², the ongoing work gestures to the tenuous spaces between one's right to autonomy and the shrinking parameters of civil order. With each physical document, perhaps each attached to a different city and motor-aspirational subculture, the expanding publication becomes a sort of fragmented manifesto for disaffected self-assertion. In this way, the format of a report as living myth and document is fundamental to the core of the work, as an ever-evolving collectivisation of individual empowerment, subcultural behaviour, and the inescapable substructure that undergirds it all.



2272 Open Report (installation detail),
Zhiyi Cao, 2019

Divaaagar's *Singapore is for lovers* is a contexture of spaces both real and imagined; spaces that engender open acceptance, care, and at the same time, gesture to the clandestine and private. A direct response to the Bicentennial conversion of Armenian Street into a public park, the site-specific installation both reinforces and contravenes the ways in which the spaces of an inherently pragmatic city are organised. Through the language of 'visual markers, demarcations, and allocated space'¹³, Diva creates spaces catered to the queer community, in the forms of a secret garden and other hidden nooks around The Substation, which act as juxtapositions against—or inclusive extensions of—the state-approved park nearby.

Saunas, gyms, shopping malls, public swimming pools, MRT stations, even The Substation's toilet at some



Singapore is for lovers (artist's rendering),
Divaaagar, 2019

12. Zhiyi Cao & Tanat Teeradakorn, *2272 Open Report*, 2019
13. Divaaagar, *Singapore is for lovers*, 2019



Singapore is for lovers
(artist's rendering),
Divagar, 2019

point in the early 2000s, are locales which serve a 'dual' purpose. Cruising sites were once 'the cradle of the nascent gay community in Singapore'¹⁴, and they're still around today—if you only know where to look, or what to google. In a city where 'public' queer spaces have had a long history of being subject to policing, surveillance, and sometimes even entrapment, the spheres of public permissibility and private permissiveness remain inevitably blurred, even amidst an—arguably—more open society. This ambiguity, of course, comes down to a conservative majority, and the rule of one colonial law. Section 377A (Outrages of decency) of Singapore's Penal Code states,

Any male person who, in public or private, commits, or abets the commission of, or procures or attempts to procure the commission by any male person of, any act of gross indecency with another male person, shall be punished with imprisonment for a term which may extend to 2 years.¹⁵

However, in the oft-cited 2007 parliamentary speech on Section 377A, PM Lee Hsien Loong says, 'We recognise that homosexuals are part of our society.

They have a place in our society and are entitled to their private lives.'¹⁶ In 2009, former DPM Wong Kan Seng reiterates this with the supplementary, 'This is the way the majority of Singaporeans want it to be—a stable society with traditional, heterosexual family values but with space for homosexuals to live their private lives and contribute to society.'¹⁷

Private lives acknowledged as tolerable—*viable*, even—but categorically punishable by law. The word *aporia* comes from the Greek *a-poros* to mean without passage. In Derridean theory, the impossible, the undecidable, and the aporetic are points 'locat[ing] the site at which the text most obviously undermines its own rhetorical structure, dismantles or deconstructs itself'¹⁸. This fundamental negation is where the text—and fabric of society—deconstructs itself, a beguiling point at which progress inches forward with the promise of acceptance and tolerance, but is simultaneously and ultimately, without passage.

Singapore is for lovers projects a place where cruising spaces could be legitimised harbours of care and sociality—and salacity too, if one so desires. The idea of an *allocated* space for homosexuality and homosociality to foster, wholly accepted and incorporated

14. Roy Tan, 'History of Singapore gay venues', *The Singapore LGBT Encyclopaedia Wiki*.

15. *The Penal Code of Singapore*, Singapore Statutes Online, 2019.

16. Lee Hsien Loong, *Parliamentary Speech*, 2007.

17. Wong Kan Seng, 'Q&A with DPM on AWARE Saga', *The Straits Times*, 14 May 2009.

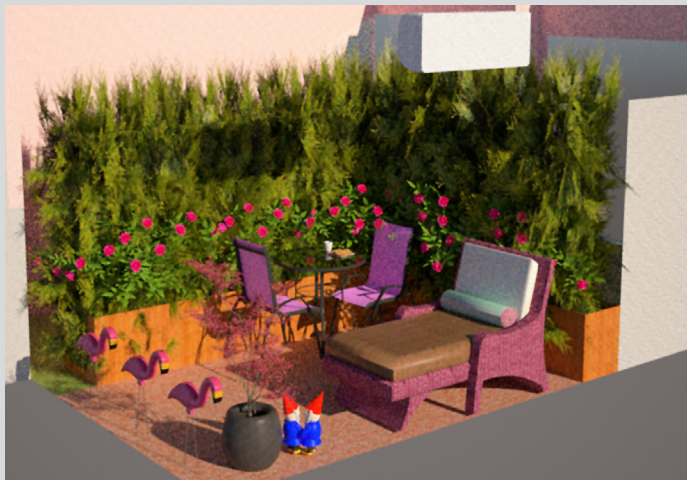
18. Jacques Derrida, *Aporias*, 1993.

PM: Prime Minister

DPM: Deputy Prime Minister



2272 Open Report (installation detail),
Zhiyi Cao, 2019



Singapore is for lovers (artist's rendering),
Divaagar, 2019

into a pragmatic infrastructure, is an aspirational assertion of a place beyond passage. In the vocabulary of *areca palm*, *golden pothos*, and *aglaonema modestum*¹⁹, Diva alludes to the park on Armenian Street, while inserting accents and connotations—in equal doses of camp and comfort—not simply as a means of subversion, but in the abundant promise of a place that has truly flowered.

Zhiyi and Diva's works gesture to something larger than the tensions and differences with the superstructure they grapple against. Beyond the binaries of us and other, narratives grand and micro, hegemony 'produces and reproduces the difference as a key strategy to create and maintain modes of social and spatial division that are advantageous to its continued empowerment and authority'²⁰. Rather than underscoring the difference, spaces for self-determination can be found in the distant wail of a techno beat, or naughty garden gnomes *in flagrante*. Fleeting or futuristic, these are private satellites in a system whose orbit is inescapable, but perhaps, it is in projecting this inbetween that 'we may elude the politics of polarity'²¹ and instead of either-or, hopefully emerge as something more.

Valerie-Ann Tan
Curator / Programme Manager
of The Substation

19. Some of the plant species included in *Singapore is for lovers*.
20. Edward Soja, *Thirdspace*, 1996.
21. Homi K. Bhabha, 'The Commitment to Theory', *The Location of Culture*, 1994.

SINGAPORE IS FOR LOVERS



DIVAAGAR (b.1992) is a visual artist whose practice explores the relationships between desires and spaces through installation, space-making, and performance. He works at the intersections of bodies, identities, and environments, proposing alternative economies and ecologies through engaging with localities, methods of display, and re-routing gazes.

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What made you decide to create a park indoors? Cute what. I was inspired by the new presentation of the botanic gardens for the Bicentennial, and its extension to Armenian Street, which had me thinking of the potential of creating a garden; thinking about their real life applications beyond display. I think there's an importance in distinctions of spaces, and with this project taking the form of proposals of spaces, creating the park in the Random Room, which is a blank slate of a room, it presents as the perfect place to stage a proposal, compared to the other two spaces which have their own unique spatial attributes that lend themselves to the development of the work.

How does your interior design experience figure into your practice? My practice actually started long before I did any design work. I started through illustration, painting, and embroidery, which might not seem to have any relevance to interior design, but it was through working at galleries and exhibitions that I got to understand the importance of an exhibition design, in framing the artwork, and through that experience I got myself working with spaces. That and IKEA, which I think is really where I got to study how spaces are staged and formatted. Through interior designing, most of its benefits are in the way I approach the practical manners of producing spaces. Working through the details and spatial qualities, I'm able to work more easily through understanding the labour involved, and creating passages and framing

DIVA AGAR

the space for the audience. It's come to a point that there is a symbiotic relationship, where they are both aiding each other in creative and practical ways.

How do you decide on the objects and composition that go into each space, and do they hold significance? How I tend to work with objects and purpose are informed by the purposes I've intended for the space. I don't think objects necessarily hold significance by themselves, but are always informed by how they are framed; through function, locality, orientation, etc. In my own processes, the objects I choose are often informed by certain peculiarities, whether it's by pop culture, existing spaces or the relationship to other objects. I like to think of the use of the objects and spatial designs as performative elements of the works, using them to encode certain ideas within the space.

When I was much younger, I was exposed to Hockney's swimming pool paintings, and didn't understand the subtext behind the work, I did not get the significance behind his works, just from the images themselves, until I was more educated on the subject later on. I think the significance of it all comes from our understanding of the relationships with the subject. Often I think that sometimes it creates a disconnect for some, who don't have an entry into the understanding of how the objects are framed, but I think it's also a way to cater to more specific audiences as well.

Where do you place your work between spaces of interiority and modes of display? Is there a boundary? I wouldn't say there's necessarily a boundary, but it's somewhere between the two for most of the work. I'm particularly interested in liminality of the spaces, in the sense that spaces can always be occupied for secondary, unintended purposes, which is something I think about, especially when thinking of ideas for 'exhibition spaces'.



Idolatry and consumerism, freedom and domesticity, desire and fetishisation, permissiveness and pragmatism; your work often functions on different levels of juxtaposition to construct affective spaces. How do you arrive at the layers you attempt to convey through each space? Often my works are carved out of or in response to what the allocated spaces are, reflective of what (social, political, physical) environment I'm making the work in. My works are often reflections of my situations and identity, and what I produce is often what I would like to see; and in carving out these secondary spaces, I create a space to discuss these issues as well.

Most of my works are in reference to real spaces, ones that an audience may or may not be familiar to, and I think it's with the expectations and experience with the space that informs a subversion to the dynamics of how the installation is created, framed, or conducted. When it comes to constructing these affective spaces, it requires some ideation of breaking out of the mould of our ideas of these spaces, and how one responds to the space.

Is it important that the spaces feel or are inhabitable? In most of my works, the spaces are often inviting, and for me they're important that they are inhabitable in some way. I'm often inspired by showrooms, that really sell the fantasy of being able to construct a space like that for one's own. I think it's situational, but also important that they have a sense of familiarity to the work.

Do you think cruising in Singapore has become obsolete with the advent of apps? Often what we think of when the term 'cruising' is used is that it's purely sexual in nature, but I think there are other important notions of homosociality such as friendship, community that is fostered within these spaces. I think we live in different times, where queerness isn't as stigmatised as it was 20, 30 years ago. Cruising was intended as a covert practice, and I think in that same vein, it is still a safe way for closeted people to find community as well, even if it's not as necessary as it was back then. I think if anything, the apps help as well!

Does your work address the gay community directly? And do you see your practice as activist or having an agenda? I don't think it addresses the community directly; depending on who you are, your beliefs or allegiances, you'll get a different interpretation altogether. I think my practice tries to instigate conversation through spaces. I don't know if my practice is activist, because I cannot claim to have done the work of many people who work to uplift marginalised communities, or have the influence of someone famous to reach out to a mass audience (**shoutout to our straight pink dot ambassadors of 2019**).

I do believe that visibility is an undeniable aspect of activism, and of anyone working with themes of queerness, race, or otherness in general. To be apolitical in this day and age is dangerous, and I think we have our personal responsibilities to put that in our work as well, because on some level, I think everyone who presents their work, practice, and life to anyone is or can be an important representation of who they are to someone out there.

Finally, what does your own room look like? Visually it's quite a dark room; walls in Millenium Grey, black and metal furniture, but accented in pastels throughout with my ceramics, fabrics, collection of small art, and a lot of live plants. My personal space isn't as curated as my works because it's both a working space and resting place at once, it's always in a state of adjustment depending on what's going on in my life, project-wise. Right now, one of my personal projects I'm working on in my bedroom is curating a goth garden, with plenty of dark plants that scream Hot Topic.

How and when was *2272 Open Report* conceived? And why e-scooters for the Singapore iteration? I officially started conceptualising *2272 Open Report* during my residency in Bangkok, where I was looking into the motorcycle drag-racing and modification scene. But even before then, I've been following the whole fiasco about e-scooters entering the streets of Singapore and the debates that arose around it. Tanat Teeradakorn, my collaborator from Bangkok, was really into car audio modification—think ex-tour buses converted into mobile mega-sound systems—so we decided to investigate together how the desire for street culture is formed and quelled under various modes of authoritarianism. Since we are thinking about the intersection between the literal streets and self-organised/underground culture, the e-scooter community here definitely comes to the fore.

What interests you about sub(pop)culture communities? I'm interested in cultural categories and the permeability and mutability of these categories. When does something attain the status of a 'subculture' and when do they foray into 'pop culture' given the speed at which anything underground gets co-opted into the

mainstream? I'm also very intrigued by the hierarchies existing within and without a subculture—characteristics such as geekiness or exclusivity as a defence mechanism against its subsumption into the market, and its relationship with larger cultural institutions. 'Geeks, MOPs, and Sociopaths in Subculture Evolution' by David Chapman, which will be shown at the exhibition is a great piece to start with. As well as this meme:



How does sound and your use of the Dangdut and Manyao genres factor into the work? Why these genres in particular? For this iteration of *2272*, I wanted to deploy sound as a mode of occupying (public) space, and think through how space and territoriality is marked by the entrance and/or retreat of sound. Think how an

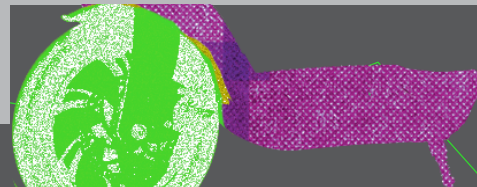
e-scooter rider pre-empts his/her presence via the blasting of loud dance music, and pedestrians turning to look and scurrying to avoid contact. I'm looking at not just those two genres but more generally, beaty, electronic dance music including Samcha in Thailand and Budot (a dance genre to techno music) in the Philippines. Without trying to generalise, such sounds have etched themselves into our social consciousness as the associated music genre with e-scooter riders, and I want to respect that tradition. These genres are signifiers after all, for both the player and the unintentional listener, albeit meaning different things to each.

The video element of the installation emulates a screensaver, and references the fetishisation of subcultures by media conglomerates such as Vice. What are your thoughts on this? Does the work embrace that in some way? Vice and more generally, media, have always been a double-edged sword. Thinking about how many youths learn about the world and its extreme antics through Vice, we cannot deny its influence and impact on the cultural industry. But at the same time, we realise they have carved out an extremely profitable niche for themselves—at a time when physical resources are being plundered, they found the alternative-soft-power resource to keep things going. Then does it mean the media is interested purely in excavating the form of a 'cool' subculture and not the substance of it?



ZHIYI CAO (b.1995) is an artist based in Singapore. Through her multi-disciplinary practice with a focus in film, she reflects upon millennial expositions and exigencies, seeking to exercise strategic complicity with the narratives she creates. In doing so, she hopes to dissolve the distinction between fact and fiction, subject and object. The negotiation of critical reflection and ambivalence in her works forms the core of her methodology and format of production. Some of her research interests include the conditions of labour in the creative regime, the myth of co-working spaces, and youngsters' love stories.

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Does knowledge exchange and cultural appreciation come first or profit? I want the work to be ambivalent, but also serve as a reminder to myself, as a member of the cultural-entertainment complex, to be aware of what/whose culture we are putting on display—and what are the optics of that.

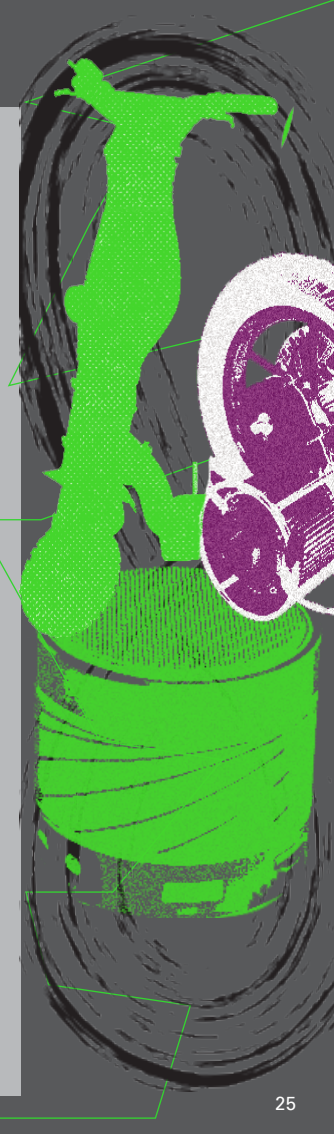
Part documentary archive, part fragmented manifesto, *2272 Open Report* is a multi-sourced, multi-layered thing. What made you choose these forms of presentation, and where do you see the ‘publication’ going next? It started out as a publication in collaboration with Tanat, the content of individual articles forming the core of the project. As we are both research-heavy artists, we wanted to find a way to collate and make public our research that is usually invisible to audiences at an ‘art exhibition’. I would say 80% of my research does not end up in my video works—so how do we make such information available? And as we worked along, we decided to make physical some of our research in a space such that the project can reach people in more than one way. Occupying a physical space meant being able to set the mood/environment in which readers will consume the research, and give it specificity in relation to the spirit and temperament of each city. We are currently working with artists in Singapore, Malaysia, and Thailand to

publish the first edition online, hopefully sometime in August. We are also hoping to bring this project to another city in Southeast Asia, we shall see about that.

From the internet to pop culture, to exploitative affective labour and the semiotics of wellness and self-care, your works are a dense amalgamation of ideology and symbology. How and where do you start? What becomes video or installation or pseudo-religious-wellness scroll or exercise machine-empath? [References: *A Post Work(Out) Eulogy*, *DOWNDOGV3*] I’ve always been interested in (visual) semiotics and language—the mantras we repeat to ourselves everyday, the totems we carry around—and how they serve as signifiers of aspiration. We are sold this narrative that to change the world, all we need to do is change ourselves—it is a seductive notion no doubt and one that got me obsessed with the leviathan that is the wellness industry. I decided I want to replicate that tone in my work, the ~everything is going to be ok~ vibe. I am also quite the affective labourer naturally, and sometimes to be that person, you have to rely a lot on symbols, pointers, and at times, mysticism. It’s like being a walking horoscope, it’s not about whether something is true or not, it’s about whether or not it hits you in the feels, hard. In terms of making decisions on how to present an idea, it’s quite intuitive, honestly.

As aggregations of your research, and interrogations of socio-technological conditions, do you see your work as a form of dissent and/or provocation? As an admittedly complicit member of the larger structures I interrogate, I rarely position my work as critique or blueprints for modes of resistance. I can relate more to the term provocation—my works are not of a blank slate or apolitical, but neither do they tell you straight up what is wrong/right and what should be done. I arrange and present information carefully—consulting both the gods of aesthetic and strategy—and hopefully conversations flow organically from there. Hosting a wake for a (fictional) sentient exercise-machine in a chapel probably reads ‘provocation’ very much and I won’t deny it!

Finally, are you a do-er of zhng in your personal life? If so, how? [reference: *Notes on Zhng: To Pimp an Image (Some observations)*] Yes, it is an assertion of the self. I embellish my narratives, my pictures, my material possessions to increase the perceived power of me as an individual. Yet at the same time, I’m constantly battling between the dual desire for individuality vs collectivity. It’s like how the introduction of e-scooters suddenly opened up a hitherto unexplored form of self-expression, but it is very much in tune to the laissez-faire market ideology, which I can’t say I’m all in for. Versus the new regulations that are attempts to correct the free market and ensure that ‘safety’ is still a public good. There may still be purity in ideology, but rarely in praxis—which is why I mentioned I’m very much complicit in the system I seek to engage with. And that does not make me any less of a good person.



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 Company Scheme for the period 1 April 2017 to 31 March 2020.

Space Oddities is a part of The Substation's 2019/2020 Programme Season, **A Public Square**.

Find out more about **A Public Square** at apublicsquare.sg.

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