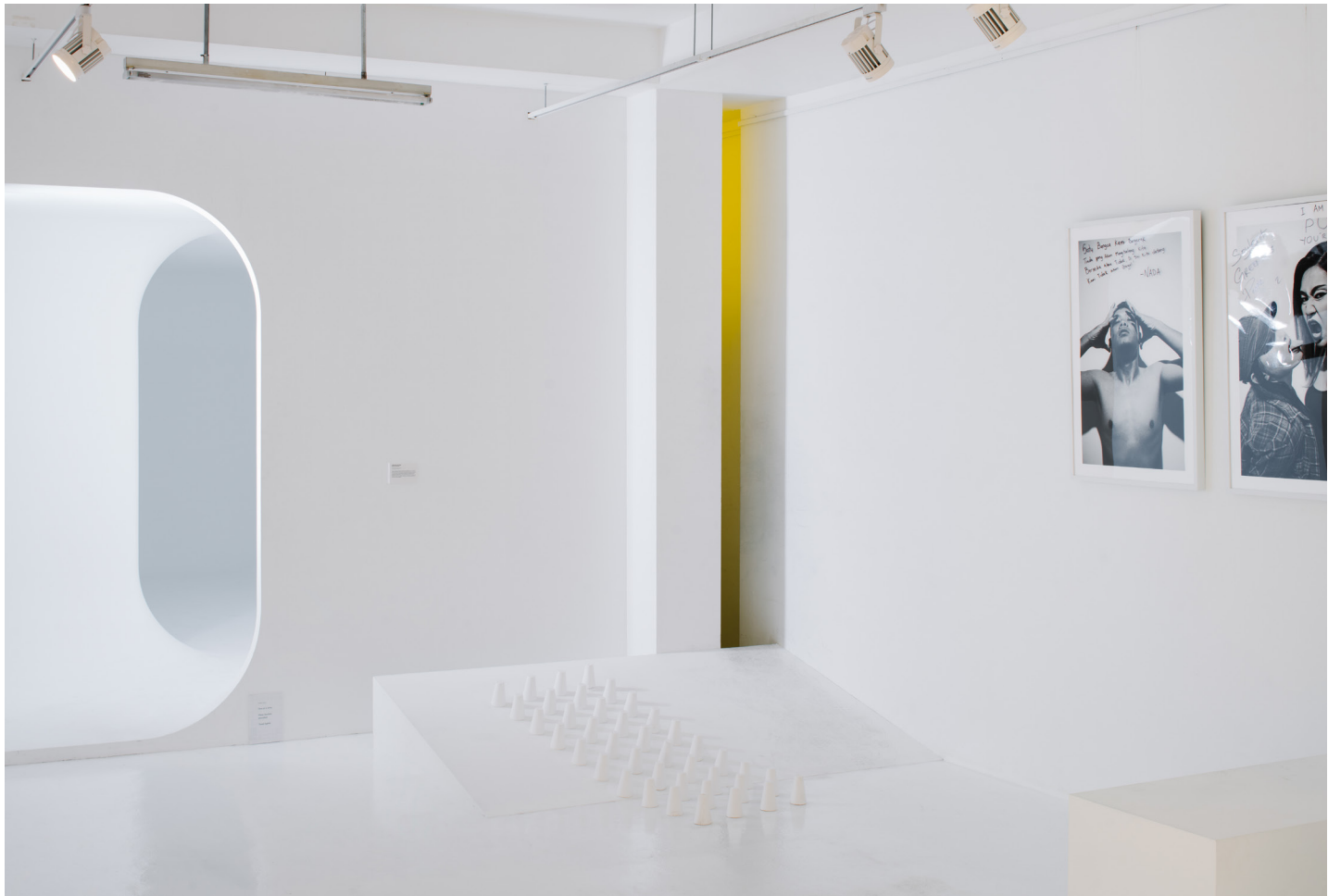




Year in Review

2017

A retrospective by
The Substation



Discipline the City is a response to the question of control, access, and politics of space. Housed within a former power station, this exhibition is designed as an anti-building with misaligned spaces ranging from a failed museum, a punk-in-residence, to a bruising narrative of trapdoors in a dungeon. It is part proposal and part elegy; most of all, it is a question that always leads back to you—who has the right to the city?

disciplinethecity.sg
#disciplinethecity



FEATURES AND HIGHLIGHTS

ALL CURATORS ARE B ____
Museums have docents;
The Substation has punks

A MANIFESTO FOR SPACE
A story of punks, space,
and defiance

PUNK-IN-RESIDENCE
If they can't be controlled,
they can be surveilled

PERSUASIVE DESIGN AGENCY
Amoral, reckless
designers who've lost
touch with the world

ONGOING ARTISTS

Chen Sai Hua Kuan
Debbie Ding
Persuasive Design Agency
Stephen Shukaitis
Kuang-Yu Tsui

ROTATING ARTISTS

ACT I:
23.08 – 24.09.2017
Jiehui Avery Chen
Calvin Chua
(Not The) Singapore
Venice Pavilion
Kuang-Yu Tsui

ACT II:
04.10 – 22.10.2017
Stephanie Jane Burt
Chen Sai Hua Kuan
Pat Toh

ACT III:
01.11 – 26.11.2017
Pat Toh
Li Xie
Tan Pin Pin



Artistic Director's Statement

Foreword by
Alan Oei

As part of our new artistic direction, The Substation's 2017 programmes focused on the cultural question of disciplining the city. By pushing this cultural conversation, The Substation hoped to generate discussion that extended beyond the arts, to Singapore and society at large.

Our programming for the year examined areas of control in the city, and how they exert tremendous psychological impact on the way we perceive and use space – issues that have pertinence for all Singaporeans.

The programmes included a three and a half month exhibition and three long-running monthly series: Salon, Workshop, and Cinema.

In the year ahead, we move from how design and architecture have been co-opted in the politics of space towards heritage, a fraught topic that deserves a closer look through both artists and writers.

I look forward to you joining us for our 2018 programmes.

Exhibition

\\ Exhibition Artists

Permanent

Chen Sai Hua Kuan
Debbie Ding
Persuasive Design Agency
Kuang-Yu Tsui

Act I (23 Aug – 24 Sept)

Jiehui Avery Chen
Calvin Chua
Stephen Shukaitis
(Not The) Singapore Venice Pavilion

Act II (4 – 22 Oct)

Stephanie Jane Burt
Chen Sai Hua Kuan
Pat Toh

Act III (1 – 26 Nov)

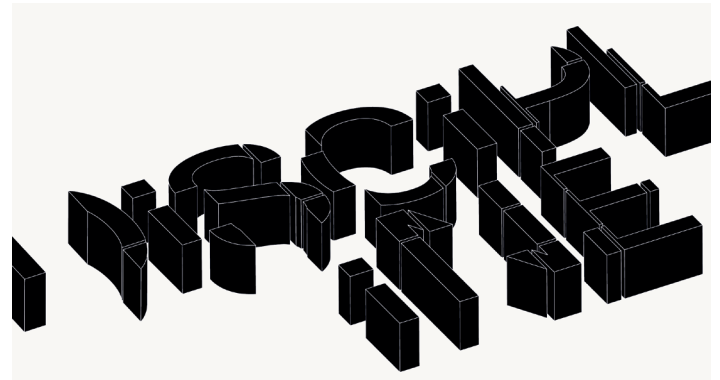
Pat Toh
Li Xie
Tan Pin Pin

Exhibition

The Discipline the City Exhibition ran from 23 August to 26 November 2017. It consisted of permanent exhibits as well as three rotating acts.

The permanent exhibits included a showcase on punk and subculture spaces in Singapore, works by Taiwanese performance artist Kwang-Yu Tsui, as well as Singaporean artists Chen Sai Hua Kuan's *Something Nothing*, and Debbie Ding's *A Brief History of the Trapdoor* (image featured on the right).

Cities mirror us. As cities becomes over-designed and over-regulated is there still space for diversity, or does the city tend towards some notion of a model citizen? Who has the right to the city and who doesn't?





Exhibition



“This interactive exhibition challenges you to **rethink your place in the city.**”

SG Now, August 2017

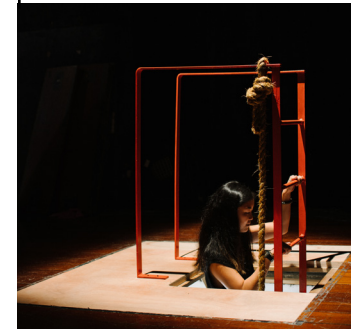
“Everyone has occupied everywhere at some point in the Substation’s history. Everyone has always made do, recognising the communal nature of the Substation’s spaces. [...] In what is perhaps a sign of the scene’s maturity, we have never given up but continuously negotiate the Substation’s spaces, **allowing it to continue standing as a “home for the arts” in plural.**”

Arts Equator, November 2017



(Bottom, L–R) Punk portraits, The Substation, 23 Aug – 26 Nov 2017, installation view.

Debbie Ding, *A Brief History of the Trapdoor*, The Substation, 2017, installation view. Courtesy of Practice Theory.





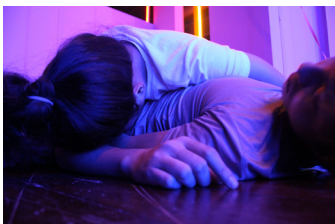
“We loved that the show made us think deeply about **different kinds of compromises; without being preachy or prescriptive in its suggestions.**”

Plural Art Mag. September 2017

(L) Discipline the City, The Substation, 23 Aug – 26 Nov 2017, installation view. Courtesy of Practice Theory.

(T) Kuang Yu-Tsui, *Eighteen Copper Guardians: The Penetration; The Perception; The Spontaneous*, The Substation, 2017, installation view. Courtesy of Practice Theory.

Exhibition



"In its circuitous framing, it was this stage of the tour and the exhibition that most embodied what The Substation has always been in relation to the rest of Singapore and its art landscape — **a true and needful alternative.**"

ArtHop, November 2017

(L) Pat Toh, *A Map of Scars, Bruises and Broken Bones (Act II)*, The Substation, 2017, installation view.

(B) Stephanie Jane Burt, *Two by Two, They Disappeared*, The Substation, 2017, installation view.

"The independent arts centre has literally knocked down its walls to **explore how architecture delimits our thoughts and behaviour.**"

The Business Times, August 2017





(Clockwise, T-B) Li Xie in collaboration with Yishun resident Or Beng Kooi, *Block 108*, The Substation, 2017, installation view. Courtesy of Li Xie.

Tan Pin Pin, *Once more, with feeling*, The Substation, 2017, installation view.



“The Substation has been the incubator for artistic personalities over the last generation. [...] And so long as there are still people need and are willing to give to The Substation, it would morph and be what the community needs it to be. So stop expecting. **Instead, we should start giving.”**

Intersection.sg, October 2017

Salon Series

\\ Monthly Programmes

The Passion of Kenny Pereira: The Gay Eurasian Soldier of Michael Chiang's "Army Daze" and His Legacy

Ng Yi-Sheng

Another Space Is Possible? Art Creating Urban Space in Singapore

May Ee Wong and Joanne

Abstraction and the City

Louis Ho

Everyday Monuments: Structuring Life in Pyongyang

Calvin Chua

PPAP, Harlem Shake, Gangnam Style: A composer's double take on viral Youtube music content

Chong Li-Chuan

Chasing Inuka: Rambling around Singapore through Tan Pin Pin's Films

Lilian Chee

Buildings Must Die: Reflections From Singapore

Stephen Cairns and Jane M. Jacobs

Making Noise in the Nanny State

Mark Wong

May – Dec 2017

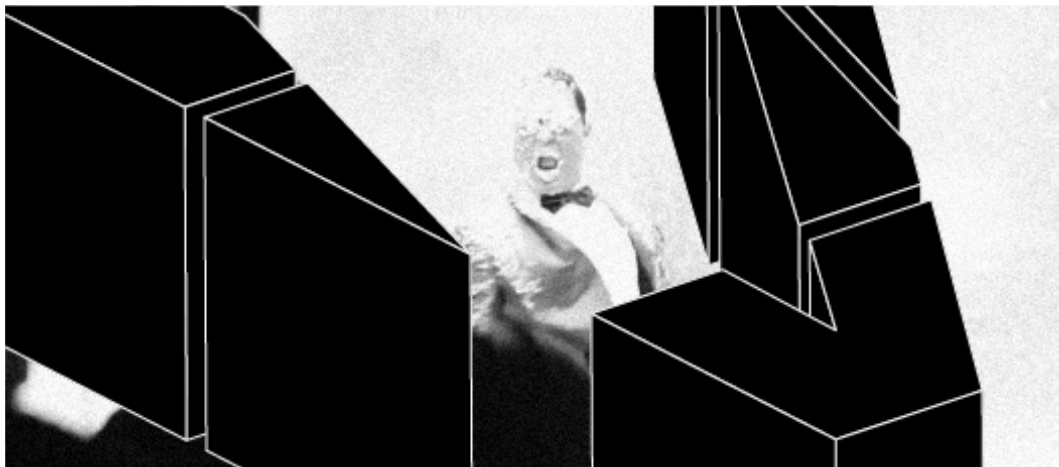
Salon Series

The Salon series was conducted on the first Friday of each month and featured a mix of architects, academics, curators, and artists for close readings of interest points pertaining to the city.

Speakers included academic architect, Lilian Chee, who presented *Chasing Inuka*, an analysis of spatial subtext through the works of filmmaker, Tan Pin Pin. Music composer, Chong Li-Chuan examined viral music videos such as *Harlem Shake* and *Psy's Gangnam*

Style as entry points into understanding the contagion factors driving viral content in a post-capitalist society.

The platform provided grounds for broadening the conversation through academic and specialist-led discussions, unpacking ideas of the city and its milieu. Each session drew a wide audience from the field of social sciences and humanities, many of whom had not known about The Substation prior to attending.



(T) Salon series: *PPAP, Harlem Shake, Gangnam Style: A Composer's Double Take on Viral Youtube Music Content*, The Substation, 3 November 2017



(T) Calvin Chua, Salon series: *Everyday Monuments: Structuring Life in Pyongyang*, The Substation, 4 August 2017

(L) Louis Ho, Salon series: *Abstraction and The City*, The Substation, 7 July 2017

Workshop Series

\\ Monthly Programmes

FOOD.SPACE.DESIGN Takeover
(2-part workshop)

[Ng Hui Ying](#)

What will we wear? Uniforms in
Singapore 2065

[Justin Zhuang](#)

Shifting Concretes (3-part workshop)

[Kwek Jia Qi](#) and [Karen Lam](#)

Body Politics | Bodies in Space
(3-part workshop)

[Chan Sze Wei](#)

Mapping Spiritual Spaces
(2-part workshop)

[Terence Heng](#)

How safe are we? Security &
Trespassing in the City

[Yvette Ng](#) and [LockpickSG](#)

Living with our Disabilities

[Lim Jingjie](#) and [Danielle Hong](#)

Save Your Streets:
A Walkability Game

[Participate in Design](#)

May – Dec 2017

Workshop Series

The Workshop programmes focused on equipping people with the knowledge and opportunity to re-author the city in creative ways. Some of the topics included: generating an intervention that would help people slow down and socialise on Orchard Road, reading and mapping the many temporary altars and offerings that appear during the month of the Hungry Ghost Festival, questioning our notions of security via lockpicking, as well as building empathy for persons with disabilities by understanding the difficulties they may face in navigating the city.



(T) Workshop series: *Shifting Concretes*
(3-part workshop), facilitated by Quek Jia Qi
and Karen Lam, Orchard Road, 22 July 2017

(L) Workshop series: *Save Your Streets: A
Walkability Game*, The Substation,
1 December 2017

Cinema

\\ Cinema Programmes

Selected by Jeremy Chua

Tokyo!

Michel Gondry, Leos Carax,

Bong Joon-ho

Zoology

Ivan Tverdovsky

Harmony Lessons

Emir Baigazin

Only Lovers Left Alive

Jim Jarmusch

May – Aug 2017

Cinema Series

Held the first Wednesday of each month, the Cinema series featured four selected films that explored the urban conditioning of bodies by routines, ideologies or police control. Through the sub-themes of Transformation, Anarchy, and Rebirth, the collection revealed how places shape their inhabitants as the protagonists of each film struggle to rise above cyclic states of discipline.



(Left)
(T) *Tokyo!*, Michel Gondry, Leos Carax, Bong Joon-ho, 102 mins, film still
(B) *Zoology*, Ivan Tverdovsky, 91 min, film still

(Right)
(T) *Harmony Lessons*, Emir Baigazin, 120 mins, film still
(B) *Only Lovers Left Alive*, Jim Jarmusch, 123 mins, film still

Audience Statistics

5242

visitors
attended
the show

DISCIPLINE THE CITY

93%

of audiences rated
our exhibition and
programmes as
“Excellent” or “Good”



64%

first-time visitors
broadened our audience base



93.5%

of visitors likely
to return

Support Us

The Substation is an independent, non-profit institution that relies on multiple funding sources for its operations. Through a combination of private and government grants, venue rental income, private foundations and donations from supporters like you, The Substation has been a home for arts in Singapore for 27 years.

Your support of the organisation will help The Substation continue to explore the possibilities of contemporary art in shaping public discourse, allow artists to experiment and collaborate with other cultural producers, and offer new ways for keen audiences to engage with contemporary art and ideas most relevant to the region.

Donations of \$50 and above to The Substation are eligible for a **250% tax exemption**. In addition, eligible **donations are currently doubled** by the Cultural Matching Fund (CMF), so your contribution will go twice as far.

How to give:

Checks should be written out to **The Substation Ltd.** and mailed to the address below:

The Substation
45 Armenian Street
Singapore 179936

Online donations can be made at [Giving.sg](https://giving.sg)

Thank you for your support of The Substation!

RE SUBSTATION 電力



DEAR PUNK PERSON,

A poster titled "DEAR PUNK PERSON," which is a collage of various punk-related elements. At the top left, the title is written in large, bold, black letters. Below the title, there's a small graphic of a person wearing a graduation cap. To the right, there's a section titled "PLAYGROUNDS" with a red map of a city and the text "HELL FOR". Below that, there's a section titled "K.I.N.G" with the text "WAL HEART" and "2012". Further down, there's a section titled "PERFECT PUNK" with a small image of a person. To the right of that, there's a section titled "SHINKARD WIFE BEATER" with a small image of a person. Below that, there's a section titled "RACIST HAP" with a small image of a person and the text "LION CITY". At the bottom right, there's a section titled "LION CITY" with a small image of a lion's head and the text "LOVE SEE YOU'LL SEE". In the center, there's a section titled "HOPE" with a red circle and a slash through it. At the bottom, there's a photograph of a person in a cap and dark clothing, kneeling and painting a wall. The background of the poster is white with various text and images scattered around.