

the Substation

A Home for the Arts

THE SUBSTATION LTD

ANNUAL REPORT

FY 1 April 2022 to 31 March 2023

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1. MESSAGE FROM THE SUBSTATION'S CHAIRPERSON

Coming out of the pandemic has brought new challenges for the arts and along with that, a new journey that has allowed us to find new ways of connection and expression. In the last year, we've been fortunate enough to work with dynamic artists who were willing to broaden our horizons with their works through various platforms.

Every person - artist or audience - who has experienced The Substation has always had a memory that stayed with them. In mid-April, we ended the artists' walking tour "*you are obviously in the right place - An Artist's Journey*". The artists that led these tours brought something really special with them - personalizing the artist experience with the audience.

One of our goals for the year was to expand our programming with regional collaboration and we saw that with "*Female Gaze - An Online Exhibition*" (2 June - 2 July 2022) with Indonesian artist Agnes Christina and Singaporean artist and curator Lizzie Wee. These two women engaged openly and generously with their works, offering a Southeast Asian perspective. Embarking on an online exhibition allowed us the opportunity to engage with our audience on a new platform.

We also worked on a couple of fundraisers with the contribution of some generous, talented artists. "*Redaction*" (28 June to 6 July 2022) was an exhibition held with the support of Visual Arts Centre that featured 17 Singaporean artists. In addition, we had an online fundraising campaign in support of the artists' walking tour "*you are obviously in the right place - An Artist's Journey*".

Lastly, SeptFest 2022 explored the theme of *uproot / rootless* under Artistic Director Ezzam Rahman. SeptFest 2022 featured 15 artists who brought to life bold and beautiful work. The Substation's multi and interdisciplinary approach created highlight such as *Declutter Me*, a one-to-one performance session by

Grace Kalaiselvi; Nurul Huda and Nicole Phua's presentation *Sillage*, curated by Bridget Tay; *Across Narrow Waters*, a presentation curated by John Tung, comprising of a trio of artworks by Anthony Chin and Andrea Danker; and *A Peek at Time*, a film programme curated by Ghazi Alqudicy. We saw some young curators taking chances, pulling us closer to the works and embodying The Substation's spirit of digging deeper, experimentation and community. All of this was made possible with the support of venues and partners, allowing us to reach an audience of 2,375.

At the end of 2022, Ezzam had to step down from his position due to personal reasons. We would like to acknowledge his contribution to The Substation and for bringing us a step closer to understanding the potential of the new The Substation. We're forging ahead in 2023 with curator John Tung as Festival Director for The Substation's arts festival and Company Manager Yvonne Lee managing operations and outreach programmes. I would also like to take this time to thank Ms. Michelle Chang Wanlass for her contribution and time as she stepped down from the board of directors, and welcome Ms. Renee Tan, who brings with her valuable experience in fundraising, events management, business development and operations for arts companies.

We have only gratitude for all the artists, arts managers, curators, partners, supporters and audiences who have experienced The Substation with us the last year. In this upcoming year, the team aims to put their efforts into fundraising and outreach programmes that will take new shape and form, building on our heritage but envisioning a more sustainable future. In fundraising, we found the Adopt-A-Programme to be the most successful and will be exploring these kinds of models, manageable for a small team. As we grow into our new role and continue to make connections and partnerships, our hope remains the same – that we will always be able to create programmes that dig deeper and engage, benchmarking ourselves not in size but quality in experience, allowing The Substation to unfold in its sincerest form.

Wahyuni Hadi

September 2023

2. ABOUT US

The Substation was founded in 1990 by the late dramatist Kuo Pao Kun. The Substation offers a unique, multi-disciplinary curation of Singapore contemporary independent art. In the last 31 years, through its incubation programmes, arts festival, SeptFest, and education workshops, The Substation has developed the practices of many Singaporean artists we know today. The Substation is committed to discovering new talent, the spirit of experimentation, the value of diversity, and the development of artistic practices through partnerships and multiple platforms.

2.1 Company Overview

The Substation was incorporated as a company limited by guarantee on 26th September 1995. It was registered under the Charities Act on 5th December 1995.

UEN:	199056857R
Registered address:	160 Robinson Road #21-04 SBF Center Singapore 068914
Charity registration:	1138
IPC status:	Valid from 1 July 2023 to 30 June 2024
Board of Directors:	The Board of Directors as of 31 March 2023
	<ol style="list-style-type: none">1. Hadi Wahyuni Adiputri2. Jean-Louis François Morisot3. Tan Kuan Ho, Bryan4. Cyril Wong Yit Mun5. Ng Hock Sun, Joe6. Renee Tan Lay Siew

Advisors to the Board: 1. Kok Heng Leun
 2. Audrey Wong

Company Secretary: KC Corporate Solutions

Banker: DBS Bank Limited

Auditor: Prudential PAC (appointed in July 2013)

2.2 Contact Information

Registered Mailing Address:

The Substation
160 Robinson Road
#21-04 SBF Center
Singapore 068914

Website: www.substation.org
Email: admin@substation.org

2.3 Artistic Mission and Activities

The Substation has evolved from being an arts centre to becoming an arts company focused on developing original programming.

Our **mission** is to be:

- An inclusive and unprejudiced space for every artist in Singapore
- A leading incubator of experimental, multidisciplinary and socially-engaged art forms
- A longstanding facilitator of critical conversations across diverse audiences and communities in the region.

Our **vision** is to build a community of artists and audience beyond our shores, connected through the process of art-making and dialogue.

Activities

With The Substation's rich and long standing history as Singapore's first independent contemporary art space, The Substation will continue with its vision to support and provide a platform to showcase a diverse range of practices of various disciplines through our key programmes.

The Arts Festival by The Substation – This is The Substation's most diverse and celebrated annual event that showcases works of various disciplines. A new theme will be set for the coming year with a host of works that have yet to be presented.

Incubation & Residency – This will be a newly crafted programme set to open up opportunities for local artists to develop their project ideas with the benefit of being outside of Singapore. The Substation is working towards establishing a network of collaboratives in the Southeast Asian region where local artists will be based for a period of time to create a series of new works to be exhibited in the art space of the host country and in Singapore. We had this in various forms including our Associate Artist programme. This will evolve in the first half of 2024.

Building on past experience, The Substation's new programmes will open up and create new avenues for artists to expand and explore the multitude of possibilities through the network of collaboratives in the region. Through the Incubation & Residency programme, The Substation's goal is to work towards extending an artist exchange programme in the coming years.

Education & Engagement – Tapping onto the Artist-in-Residence programme, Education & Engagement programmes aims to connect with the public, community and schools through a series of artists' talks, workshops and development programmes.

3. LEADERSHIP

3.1 Board of Directors

Hadi Wahyuni Adiputri

Arts Manager and Curator

Director, joined 7 April 2015

Chairperson, appointed 12 August 2021

Wahyuni is an arts manager and curator known for her promotion of Singapore cinema and the arts. She has previously served as Co-Director of Objectifs Centre for the Arts and Executive Director of Singapore International Film Festival. Her career began in the visual arts and she has since worked as Senior Programme Manager at The Substation and Commissioning Editor at Mediacorp TV12.

Wahyuni was a Co-Producer of Anthony Chen's *Ilo Ilo* (winner of the Camera d'Or at the 66th Cannes Film Festival and winner of four Golden Horse Awards including Best Feature Film). Wahyuni is an Eisenhower Fellow and received the United Technologies Corporation Fellowship in 2016. In 2022, she was presented with the Professional Achievement Award by Ramkhamhaeng University's ASEAN Film Festival for outstanding contribution to ASEAN cinema. She is currently the Fellowship Project Director at ArtsEquator.

Jean-Louis François Morisot

Director and Co-Founder of Fondation la Roche Jacquelin

Director, joined 17 January 2017

Based in Singapore since 1994, Jean-Louis is co-founder and director of Fondation la Roche Jacquelin, a non-profit foundation for the promotion of Southeast Asian art in Europe. Chief operating officer and co-founder of Proa Partners Pte Ltd, an institutional long-only fund manager based in Singapore and investing in Asia ex-Japan equities.

Jean-Louis previously worked as a managing director, Goldman Sachs focused on infrastructure equity research in the Asia-Pacific region. B.A. McGill University (Montreal, Canada), postgraduate degrees (Maîtrise and DEA) in political philosophy from University of Paris, Sorbonne.

Joe Ng Hock Sun

Musician/Composer

Director, joined 1 October 2021

Treasurer, appointed 29 October 2021

After an extensive career in the music industry in the 90s and fame as singer-songwriter of seminal rock outfit, The Padres, Joe remains prominent in Singapore's independent music scene as a music composer, promoter of alternative rock shows and producer of bands. Joe has worked on film and TV projects such as *The Maid* (2005) and *Unlucky Plaza* (2016) and HBO's award-winning series *Invisible Stories* (2019).

With his heart in the arts, he also takes on numerous theatre and art projects such as *Liquid Love Sound Meridians*, the art installation by Ujika which was exhibited at MOCA Taipei (2020); and has collaborated with artists Joo Choon Lin, Joshua Yang and Ang Soo Koon on a number of multimedia art installations such as *Pears and Exorcize Me*. In 2021, he worked on the music and sound design for *The Bride Always Knocks Twice* by Theatre Practice under the direction of Kuo Jian Hong.

Bryan Tan Kuan Ho

Playwright and Director

Director, joined 1 October 2021

Bryan is a playwright and theatre director. He graduated from the National University of Singapore with a Bachelor of Laws degree in 1999, and is presently senior director of privacy in a company which provides human capital management products and services.

In 1996, he was awarded the First Prize in the Hewlett-Packard / Action Theatre 10-Minute Play Contest for *Lizard In The Loo*. In 1998, he received a Merit Prize in TheatreWorks' 24-Hour Playwriting Competition for *Snakeskin*. In the same competition, he received the Second Prize in 2010 for *There Will Now Be A 15-Minute Interval*, and the First Prize in 2013 for *Strike*.

In 2004, Teater Ekamatra presented *Blissed*, and *Broomstick* as part of Istana 2000. In 2007, TheatreWorks presented *The Last Theatre State* as part of 120. Play Den Productions presented *The Devil's Encore* in 2009, and *Someday, Samsara* in 2010. In 2013, One Player Short Ensemble presented *WiFi Lovers* at the Guling Street Avant-Garde Theatre in Taipei. His other plays include *Heavy Heart*, *Travelling Light*, *Shopping For Baby*, *Nerve Endings*, *X-Country* and *Offering*.

He is a member of The Blue Statesmen, an independent collective of theatre artists. For their inaugural production, he conceived and directed *BluePrince*, which was presented for The Substation's SeptFest 2012 and the Kuo Pao Kun Festival 2012. In 2022, the collective reunited, and he wrote and directed the performance video, *Descent*, for SeptFest 2022.

Cyril Wong Yit Mun

Poet and Writer

Director, joined 12 August 2021

Cyril Wong has been described by The Oxford Companion to Modern Poetry in English as Singapore's leading confessional poet, based mainly on "a barely submerged anxiety over the fragility of human connection and a relentless self-querying".

A past recipient of the National Arts Council's Young Artist Award and two Singapore Literature Prizes, he completed a doctoral degree in English Literature at the National University of Singapore in 2012. His poems have been translated into Bengali, Japanese, Italian, Turkish and German. His writings have also appeared in international magazines as well as anthologies by W. W. Norton and Everyman's Library. A featured poet at the Edinburgh International Book Festival, the Hong Kong International Literary Festival, the Sydney Writers' Festival, and the Singapore Writers' Festival, he founded Singapore's longest-running international poetry web journal, SOFTBLOW. In other roles within the arts, he was a book and performing arts reviewer for The Straits Times.

Renee Tan Lay Siew

General Manager, Pangdemonium Theatre Company

Director, joined 3 February 2023

A seasoned Arts Manager with more than 20 years of experience in non-profit organisations, Renee's experiences traverse the domains of business development, sponsorship, fundraising, partnerships, and marketing. She has provided leadership to organisations such as AWARE, the Singapore International Film Festival, and the Singapore Repertory Theatre to establish a stewardship framework and roadmap for philanthropic activities for fundraising and oversee outreach efforts to expand reach and impact. Renee is currently the General Manager of Pangdemonium Theatre Company Ltd and her passion is in mentoring the next generation of arts managers in Singapore.

Poet and writer Maya Angelou once said: "I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel." This continues to be a guiding principle in her life and career.

Michelle Chang-Wanlass

Managing Partner, Mocha Chai Laboratories

Director, joined 12 August 2021, stepped down 04 January 2023

Michelle started her career in the arts as a Producer-Presenter of the National Arts Council's Passion Radio station promoting Singapore music, theatre and other art forms. Michelle spent over 20 years as a media executive as Business Development Director, Arts Central TV12, and Head of Content for English Audience Segment, MediaCorp, leading cross-platform teams - Radio, TV, OTT - to produce content. Her career also overlapped in the arts as Assistant Director, Marketing at the National Gallery; and Head of Marketing & Communications for NUS Centre for the Arts. As Managing Partner of Mocha Chai Laboratories (MCL), she pursues their commitment to Singapore and Asian media content and

expanding their film & video content expertise. She is currently leading an international production for MCL commissioned by CJ Entertainment.

Michelle started painting in 2002 and exhibits with Blue Lotus Fine Art, having had 3 solo shows. Her paintings are featured in the children's book A Blue Cat's Tale (2008) by Sangeetha Madhavan.

3.2 Management Team & Staff (1 April 2022 – 31 March 2023)

Ezzam Rahman

Artistic Director

(Period of service: 11 November 2021 – 30 November 2022)

Ezzam graduated with a MA Fine Arts from Goldsmiths University of London in 2017; Bachelor of Arts (Honours) in Fine Arts from the University of Huddersfield in 2010; and was formally trained as a sculptor from LASALLE-SIA College of the Arts. He was awarded a joint winner of the Grand Prize for the President's Young Talents 2015; the People's Choice Award by the Singapore Art Museum; the Goh Chok Tong Youth Promise Award 2016 by Yayasan Mendaki; and the prestigious Young Artist Award by the National Arts Council, Singapore.

Yvonne Lee

Company Manager

Yvonne joined The Substation in March 2022. One of the founding members of the now defunct independent non-profit art space, Plastique Kinetic Worms, she was also one of the three partners of Southeast Asian Contemporary art gallery, Atelier Frank & Lee. Yvonne started her early years with the Singapore Art Museum, private galleries and was a part-time lecturer at LASALLE College of the Arts.

Organisational structure

The Substation has a flat hierarchical structure. All staff are accountable to or work with other staff. Below are the positions and brief description:

Role	Scope of work	Reports to
Artistic Director	Artistic direction, integrity, moral and civil position	Board
Company Manager	Financial performance, organisational management, corporate governance, communications, PR and marketing	Board
Assistant Manager (if any)	Administrative and programme coordination and management	Company Manager
Accounts – Outsourced to KC Corporate Solutions	Accounting, Payroll, receipts – all financial applications	Company Manager

4. HIGHLIGHTS OF THE YEAR

4.1 Year in Brief

The Substation has always been committed to connecting our community of artists to its audience and creating platforms that allow dialogue, interaction and a deeper understanding of process. This is reflected in our guided walks programme and also our digital exhibition, Female Gaze, which was a regional dialogue between two female artists.

Venturing into a multi-space festival, SeptFest 2022 saw many partners that allowed us to work with new organizations and further develop connections within the community. This allowed us to work together with our partners when marketing the festival, reaching out to new audiences. We also experimented with performance in the digital space with artist Grace Kalaiselvi.

We are thankful to all the brilliant artists that have worked with The Substation the last year and we hope to be able to continue to create platforms and programmes that help us celebrate the works of independent artists in Singapore and the region.

4.2 Programmes

i. you are obviously in the right place – An Artist’s Journey

10 March – 17 April 2022



The 4 guided walks were an intimate experience for a small group, where the artists shared their art practice and how this city inspires them as art makers for 90 minutes. This was a rare opportunity for the audience to get to know and follow an artist as they brought them to different locations around the city, sharing key information on their work and experiences. The four artists shared their personal narratives, stories from the locations and there were hands-on activities as part of the programme.

- i. **Nadia Ali**
Artist and Musician
Orchard Road Vicinity
25 & 26 March 2022
- ii. **Wesley Leon Aroozo**
Arts Educator, Filmmaker and Author
Bugis Junction – Singapore Management University
2 & 3 April 2022
- iii. **Mary Bernadette Lee**
Artist, Educator, Illustrator and Co-creator

East Coast Park
7 & 8 April 2022

iv. **Sabrina Sng**
Performer and Performance Maker

National Library Victoria Street – National Museum of Singapore – Fort
Canning Park
16 & 17 April 2022

The pandemic has undeniably shifted our perspective and created a profound longing for genuine human connection and the power of storytelling. Against this backdrop, our guided artist's walks were conceived as a means to foster precisely these connections—between individuals and the captivating narratives of the spaces they inhabit.

Through the lens of exceptionally talented artists, these walks offered a unique opportunity to experience places and people in a deeply enriching and intimate manner. Participants were invited to view the world from a fresh perspective, as if they were seeing it through the artist's eyes.

In total, we were thrilled to welcome 61 participants to partake in this transformative experience. Each individual who joined us not only contributed to the vibrant tapestry of our artistic exploration but also became an integral part of the story we were weaving—one that celebrated our shared humanity, our resilience in the face of adversity, and our enduring love for the arts.

As an independent artist, I am passionate to share the lesser known side of Singapore's diverse history with people. My novel 'The Punkhawala and the Prostitute' explores the lives of the Karayuki-sans (Japanese prostitutes) in 1800's Singapore which is relatively unknown to most Singaporeans. With The Substation's first Artist Walk, I am excited to share my research and guide participants to imagine what it was like in 1800's Singapore as we trace the footsteps of the Karayuki-sans as depicted in the novel.

– Wesley Leon Aroozoo

Media Coverage:

[Bandwagon](#), 1 March 2022

The Substation kicks off 2022 programmes after rebranding, debuts art auction and artist walk for fundraising

The Substation is also hosting their first artist walk of 2022, '**you are obviously in the right place - An Artist's Journey**', taking place from the 25th of March until the 17th of April. For this edition of the artist walk, a small audience will be grouped together with Singaporean artists, such as artist-musician **Nadia Ali**, and arts educator, filmmaker, and author **Wesley Leon Aroozoo** for a guided walk.

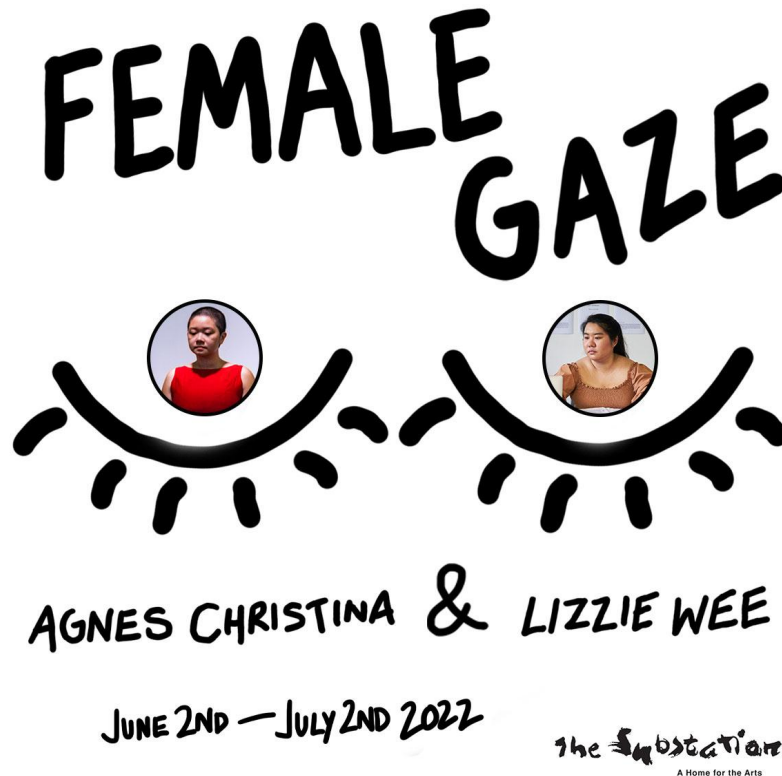


Kicking off on the 25th and 26th with Nadia, the artist will touch base on her experiences at the start of her career, singing in bars in Orchard Road, the ins and outs of the after-hours activities, and her experiences as a woman in the music scene.

Subsequently, on the 2nd and 3rd of April, Aroozoo will be sharing insights on the inspirations of his most recent book, '**The and Punkhawa and The Prostitute**'. "My novel *The Punkhawa and The Prostitute* explores the lives of the Karayuki-sans (Japanese prostitutes) in the 1800s in Singapore which is relatively unknown to most Singaporeans," shared the multi-disciplinary artist in a press release statement.

ii. Female Gaze: An Online Exhibition

2 June – 2 July 2022



The "Female Gaze" online exhibition was a documented journey into the initial exchange between Indonesian artist and dramaturg, Agnes Christina, and Singaporean artist, curator, and designer, Lizzie Wee.

Featured were 13 artworks from Agnes' *Women of Java* and Lizzie's *Unlit Matches* both coincidentally executed on fabric, along with a new creation from each artist. This showcase aimed to redefine the perception of women in the contemporary art world, aligning with The Substation's mission to champion diversity and inclusion in the arts.

Lizzie and Agnes, with their diverse talents and interests, engaged in conversations that delved into the multi-faceted experience of being multi-hyphenates. They explored parallel themes that resonated with both artists, including navigating the digital landscape while constantly adapting to new environments, examining

societal roles and expectations placed upon Southeast Asian women, and the intricate exploration of identity within their work.

The "Female Gaze" exhibition was not just a testament to the artists' creativity but also a reflection of The Substation's dedication to providing a platform for critical conversations on contemporary art. It challenged and reshaped the understanding of women in contemporary art, inviting viewers to join in this unique artistic journey and dialogue.

iii. SeptFest 2022: uproot | rootless

1 - 30 September 2022



In celebration of its 32nd anniversary, SeptFest has been The Substation’s annual celebration of art, culture and community for over 3 decades, and is a mainstay in Singapore’s arts calendar. In this 32nd edition, also the first under Artistic Director Ezzam Rahman, The Substation re-establishes our role as an independent arts company that champions multidisciplinary artists and cross-disciplinary works, through our curation and commissions.

Under the curatorial theme of “uproot | rootless”, SeptFest 2022 featured a diverse line-up of artists and artworks of varying narratives and practices, from different generations. The Substation’s partnerships for the art festival prioritised the experience of discovery and connection and deepened the dialogue between artists and audiences.

The festival showcased 15 artists, commissioned 13 new works and held 30 events, including workshops, performances, and exhibitions, across various venues. The featured artists were:

- Alfian Sa’at
- Andrea Rachael Danker
- Andy Yang
- Anthony Chin

- Arron Teo
- The Blue Statesmen (comprising Bryan Tan, Casey Lim and Robin Loon)
- Chong Li-Chuan
- Ghazi Alqudcy
- Grace Kalaiselvi
- Joanne Lim
- Nicole Phua
- Nurul Huda Rashid
- Oliver Chong
- Rofi
- Smiha Kapoor

Their works investigated and interrogated the urgent issues in the post-pandemic world: identity and privacy, displacement and disembodiment, virtuality and virality. Through their works, the artists sought to respond to the conflicts and contradictions that infect our isolated bodies and ravaged mindscapes, deploying a range of different media and working in unconventional spaces, both physical and digital.

The programme attracted **2,375** audience members, including artists, curators, and members of the public, with **650** tickets sold.

The Substation

A Home for the Arts



Festival Posters



Across Narrow Waters
Anthony Chin



Tensity
Rofi



Frequencies
Arron Teo, Joanne Lim & Smiha Kapoor
curated by Bridget Tay



Sillage

Nurul Huda and Nicole Phua

Media Coverage:

[The Straits Times](#), 16 Aug 2022

[Bak Chor Mee](#), 18 Aug 2022

[ArtsEquator](#), 27 Oct 2022

[Plural Art Magazine](#)

uproot | rootless: An Interview with The Substation Artistic Director Ezzam Rahman, and artists of SeptFest 2022

BY BAKCHORMEEBOY
AUGUST 28, 2022

COMMENT 1

THE STRAITS TIMES

The Substation explores rootlessness for SeptFest 2022 a year after its move



ARTS EQUATOR

Critical Thinking, Community and the Arts in Southeast Asia

Image credit: Ezzam Rahman.

Slated for []: on Declutter Me! and Frequencies

By [Xiao Ting Teo](#) | October 27, 2022 | 10 minutes of reading

4.3 Fundraising Activities

i. Adopt-A-Programme:

you are obviously in the right place – An Artist's Journey

March to April 2022

Platform: Giving.sg



This Adopt-A-Programme campaign helped The Substation raise funds to support its 2022 programme "you are obviously in the right place - An Artist's Journey".

'you are obviously in the right place - An Artist's Journey' was an intimate audience experience where an artist shares their art practices and how this city inspires them as art makers. The guided walks by 4 artists - Nadia Ali, Wesley Leon Aroozoo, Mary Bernadette Lee and Sabrina Sng - were an intimate experience for a small group, where the artists shared their art practice and how this city inspires them as art makers for 90 minutes. This was a rare opportunity

for the audience to get to know and follow an artist as they brought them to different locations around the city, sharing key information on their work and experiences. The four artists shared their personal narratives, stories from the locations and there were hands-on activities as part of the programme.

Donors of \$120 category and above were acknowledged as Programme Adopters on The Substation website. Donation categories were \$120/ \$150/ \$180/ \$210 or any amount of choice. Our goal was to raise \$4,000. At the end of the campaign, 22 donors contributed \$5,030, on a fundraising expenditure of \$0.

This online campaign allowed us to reach out to past supporters and new supporters. While we provided guidelines on amount, donors could choose to contribute any amount. Donors could see that their support directly impacted our programme and the participating artists.

Total amount raised: \$5,030

We would like to thank the following Adopt-the-Programme donors for their generosity:

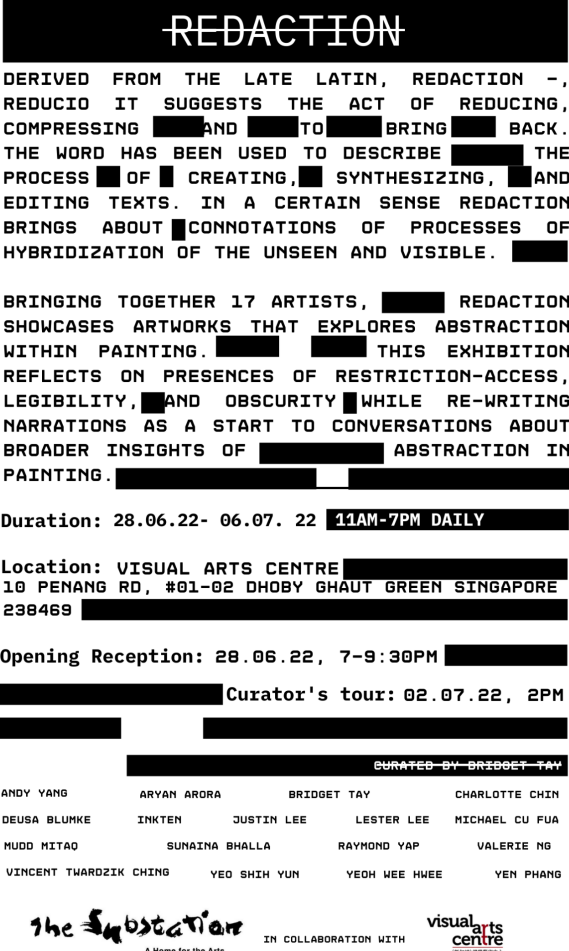
Donation Amounts	Donors
\$540	Yvonne L
\$500	Gimz Alex Lee Siang Meng Jean-Louis Morisot
\$300	Christina Liew
\$210	Peter Ung Chong Huat Dr. Sanjay C Kuttan Dr. Marlene Teo
\$180	Vicki Heng Veerasekaran s/o Arumugam
\$150	Sandra Seah Harris Jahim Karen Wai Paolo Jean Ty Yip Yew Chong
\$120	Dianne Hummal Jemma Tan En Wei Hoo Chuan Wei
\$60	Tengku Nur Mariam Bte Raja Noor Azam Shah
\$50	Stephanie Robert

ii. REDACTION

28 June – 6 July 2022

REDACTION was a group exhibition featuring the works of 17 talented artists:

- Andy Yang
- Aryan Arora
- Bridget Tay
- Charlotte Chin
- Deusa Blumke
- Inkten
- Justin Lee
- Lester Lee
- Michael Cu Fua
- Mudd Mitaq
- Raymond Yap
- Sunaina Bhalla
- Valerie Ng
- Vincent Twardzik Ching
- Yeo Shih Yun
- Yeoh Wee Hwee
- Yen Phang



REDACTION

DERIVED FROM THE LATE LATIN, REDACTION -, REDUCIO IT SUGGESTS THE ACT OF REDUCING, COMPRESSING AND TO BRING BACK. THE WORD HAS BEEN USED TO DESCRIBE THE PROCESS OF CREATING, SYNTHESIZING, AND EDITING TEXTS. IN A CERTAIN SENSE REDACTION BRINGS ABOUT CONNOTATIONS OF PROCESSES OF HYBRIDIZATION OF THE UNSEEN AND VISIBLE.

BRINGING TOGETHER 17 ARTISTS, REDACTION SHOWCASES ARTWORKS THAT EXPLORES ABSTRACTION WITHIN PAINTING. THIS EXHIBITION REFLECTS ON PRESENCES OF RESTRICTION-ACCESS, LEGIBILITY, AND OBSCURITY WHILE RE-WRITING NARRATIONS AS A START TO CONVERSATIONS ABOUT BROADER INSIGHTS OF ABSTRACTION IN PAINTING.

Duration: 28.06.22- 06.07. 22 11AM-7PM DAILY

Location: VISUAL ARTS CENTRE
10 PENANG RD, #01-02 DHOBY GHAUT GREEN SINGAPORE 238469

Opening Reception: 28.06.22, 7-9:30PM

Curator's tour: 02.07.22, 2PM

CURATED BY BRIDGET TAY

ANDY YANG	ARYAN ARORA	BRIDGET TAY	CHARLOTTE CHIN
DEUSA BLUMKE	INKTEN	JUSTIN LEE	LESTER LEE
MUDD MITAQ	SUNAINA BHALLA	RAYMOND YAP	VALERIE NG
VINCENT TWARDZIK CHING	YEO SHIH YUN	YEOH WEE HWEE	YEN PHANG

The Substation A Home for the Arts IN COLLABORATION WITH visual arts centre

This exhibition, thoughtfully curated by Bridget Tay, served as more than just an art showcase; it provided a unique opportunity to foster a sense of community among artists and art enthusiasts while simultaneously supporting The Substation's fundraising efforts.

Presented by The Substation in collaboration with the Visual Arts Centre and with canvases kindly provided by Krafers' Paradise, **REDACTION** delved into the multifaceted world of abstract art. It explored the concepts of abstraction, transparency, legibility, and obscurity, inviting visitors to engage in a deeper understanding of these artistic expressions.

Beyond its artistic merits, this exhibition played a crucial role in strengthening the community surrounding The Substation. It brought together artists and patrons, forging connections and conversations that went beyond the boundaries of the gallery space.

All artworks were made available for purchase, with proceeds benefiting the participating artists, contributing to The Substation's fundraising efforts, and supporting the Visual Arts Centre. This dual-purpose approach highlighted the role of art as a catalyst for both cultural enrichment and sustainable funding for arts organizations.

In addition to the exhibition itself, a special curator's tour by Bridget Tay was conducted, offering an intimate and insightful experience for art lovers. The Substation also extended an invitation to schools and educators for a post-tour discussion with Bridget and The Substation's Artistic Director Ezzam Rahman, as part of the organisation's educational outreach efforts in inspiring and building the next generation of arts enthusiasts.

The exhibition exhibited a lot of goodwill from the arts community. While the exhibition was unsuccessful in raising any funds, there were a lot of learning points. One being that we did 2 small fundraising projects a few months prior to this exhibition, and the donation entry point was higher than the other two. The curatorial tour was approached in an educational manner, and not one that was for collectors or donors. We also learnt a lot from working with new partners and we are grateful to all the artists who participated with their works.

Media Coverage:

[Timeout](#), 26 June 2022

The Substation: Redaction

Art



Photograph: The Substation

ADVERTISING

Time Out says

Since leaving its Armenian street home, arts company The Substation is back with a vengeance with its first physical exhibition, Redaction.

Opens on June 28 at the Visual Arts Centre in Dhoby Ghaut, expect to see works by 17 artists that explore abstraction within painting. Its thematic concerns relate to the restriction of access and loss of transparency in the acts of creation and construction. It also explores issues of legibility and obscurity in relation to the recollection and interpretation of narratives, both personal and political.

Redaction features works by Nanyang Academy of Fine Arts lecturer Raymond Yap, exhibition curator Bridget Tay and Lasalle College of the Arts graduate Aryan Arora.

Since its opening, The Substation has organised other digital programmes such as the Female Gaze as well as SeptFest 2021: Alternative Voice(s). It also held an online fund-raising event, Objects of Affections, back in March.

Sunday 26 June 2022

5. FINANCIAL AND GOVERNANCE REVIEW

5.1 Financial Performance

Five-year performance matrix

Y/E March	2023	2022	2021	2020	2019
Net Profit	-126,227	-299,615	-184,321	52,082	12,293
Income	96,096	286,109	1,073,328	1,155,783	1,186,793
Expenses	222,323	585,724	1,257,649	1,103,701	1,174,500

The Substation FY ended March 2023 recorded a deficit of \$126,227 (2022: \$299,615 deficit). It had an income of \$96,096 (2022: \$286,109) and expenses of \$222,323 (2022: \$585,724). Financials reflect the scaling down of operations as The Substation fell back on programme income (\$57,210), donations (\$14,220) and Cultural Matching Funds (\$11,921) in the face of a drastic reduction of grants. Expenses were significantly reduced to include mostly staff costs (\$115,100) and programming expenses (\$81,630).

Financial statement - The Substation's full audited financial statement is made available online at www.charities.gov.sg and copies provided to MCCY and NAC.

We are grateful for the **Presentation & Participation Grant Scheme** awarded by the National Arts Council and the **Tote Board Arts Fund** awarded by the Secretariat for the Tote Boards Arts Fund, the National Arts Council and the Arts Fund Committee that went towards funding *SeptFest 2022: uproot | rootless*.

Donations – Due to its IPC (Institution of Public Character) status, donations to The Substation received a 250% tax exemption for the financial year 22/23. Cash donations were also eligible for MCCY's Cultural Matching Fund (CMF), established on 1 November 2013. The CMF disbursement has been extremely helpful in covering our operating costs since it was initiated.

We would like to thank the following donors for their generous support:

- Pasar Glamour (via Ray of Hope)
- Dr Lian Tsui Yee
- Mr Heng Ai Jin, Ivan
- Mr Jean-Louis François Morisot
- Ms Wee Li Lin
- Ms Wong Wai Yen, Audrey
- Ms Yeoh Hong Ghee
- Ms Chen Huiling
- Ms Dewi Melati Johan
- Dr Detenber Benjamin Hill
- Ms Olivia Tay
- Ms Rebekah Sangeetha Dorai

Total donations: \$14,220

5.2 Corporate Governance

The Substation remains committed to constantly improving levels of corporate governance with the aim of becoming a model non-profit arts organisation. This attention to good governance has focused on transparency, internal controls and maintaining proper policies and procedures.

Board-level oversight and authorisation

Board Members understand their responsibilities under the law to use proper legal care in the exercise of their duties. Accordingly, the Board approves all

yearly budgets and major transactions and monitors expenditure and revenue against budget. Regular financial reports are provided to the Board by the Company Manager, and each yearly audited financial statements are presented to the board for its review. Any payments over \$2,000 require two Board members' signatures and any purchases over \$10,000 require board approval. The Board regularly reviews the progress of The Substation's programmes.

Term limit of Board

To enable succession planning and steady renewal in the spirit of sustainability of the charity, the Board has a term limit of ten years. In particular, the Treasurer or Financial Committee Chairman (or equivalent) has a term limit of four years.

Board meetings and attendance

Board meetings are held every quarter. The Company Manager completes required lodgement with the Singapore Accounting and Corporate Regulatory Authority (ACRA) accordingly.

A total of three Board meetings and one AGM were held during the financial year. The following table sets out the individual Board Member's attendance at the meetings:

Board members	% of attendance
Hadi Wahyuni Adiputri (Chair)	100%
Tan Kuan Ho, Bryan	100%
Ng Hock Sun, Joe	50%
Jean-Louis François Morisot	100%
Cyril Wong Yit Mun	50%
Michelle Chang-Wanlass	100%
Renee Tan Lay Siew	100%

Board remuneration

No Board members are remunerated for their Board services.

Board sub-committee (as of 31 March 2023)

Programme Committee	Cyril Wong Yit Mun Hadi Wahyuni Adiputri Joe Ng Hock Sun
Finance Committee	Hadi Wahyuni Adiputri
Treasurer	Joe Ng Hock Sun
Audit Committee	Jean-Louis François Morisot Bryan Tan Kuan Ho

Disclosure of remuneration of three highest paid staff

1. Ezzam Rahman, Artistic Director
2. Yvonne Lee, Company Manager

None of The Substation's two highest paid employees receives more than \$100,000 in annual remuneration.

Professional consultation

The Board and management retain both inside and outside independent financial and governance counsel and, in addition to regular consultation, seek their opinion on special matters as prudence dictates. These opinions are noted in the minutes of the board meetings when appropriate.

Conflicts of interest

All Board Members and staff are required to comply with The Substation's conflict of interest policy. It includes documented procedures for Board Members and staff to declare actual or potential conflicts of interests. Board Members and staff abstain from decision-making on matters where they have a conflict of interest.

Employee salaries and benefits

The Substation strives to provide its employees fair and reasonable salaries, taking into consideration: the nature of the job, individual qualifications and merit, the training, education or experience required, the outside marketplace, the cost of living, the non-profit nature of The Substation, the financial capacity of The Substation and other relevant factors.

5.3 Financial Practices

Statement about financial stewardship

The Substation takes the matter of financial stewardship very seriously and strives to abide by high standards of fiscal integrity. The Board and Management understands that these documents can be updated and strengthened when necessary, and with Board's approval.

Solicitation of funds

Public fundraising events or appeals conducted by The Substation follow statutory regulations in relation to licenses, procedures, communication, transparency, and audit.

Use of funds

Strict internal procedures are followed including budgeting, controls, checks and balances for using donated or earned funds.

Restricted funds

The Substation has disclosed its restricted funds in the Financial Statement.

Reserves policy

The reserves set aside provide financial stability and the means for the development of the company's principal activity. The company seeks to maintain a reserve of 6 months of operating expenses. The reserves would be accessed should income from earned revenue, raised revenue, or support from grant monies become untenable.

The Board of Directors annually reviews the amount of reserves that are required to ensure that the company is able to fulfil the continuing obligations.

Accounting practice

The Substation maintains its accounts on a cloud-based accounting system (XERO) conforming with generally accepted accounting systems. Its accounting system operates under internal controls that are designed to safeguard The Substation's assets and produce accurate and reliable accounting information. The Substation adopts Financial Reporting Standards and has chosen not to adopt the Charities Accounting Standards.

Audited financial statements

Each year The Substation produces a financial statement that is audited by an independent auditor. Prudential PAC has been retained to conduct our year-end audit. The yearly audit is published after The Substation's senior management and board of Directors issue a formal, written representation to the auditors that the organisation has in good faith provided everything for which the auditors have asked, and that, to the best of their knowledge, no irregular transactions have occurred, and no violations or possible violations of laws or regulations have occurred that should have been disclosed.

Certain fundraising events, Cultural Matching Fund applications, certain core programmes and the NAC Year End Budget report will require an audited statement of accounts. For these "project" audits we use either Prudential PAC or our accountant of record, KC Corporate Solutions.

Internal Revenue Authority of Singapore (IRAS)

The codes and rules of IRAS regarding the solicitation, acknowledgement, or receipt of, accounting for and use of tax-exempt funds are complied with carefully. All charitable donations to The Substation are tax deductible, subject to certain conditions being met. As a non-profit organisation with IPC status, The Substation is exempt from paying corporate tax.

6. THE YEAR AHEAD

The presence of independent artists and initiatives in Singapore hold paramount importance within the nation's cultural landscape. The work that The Substation has done in the past 32 years provided a critical counterbalance to more traditional and mainstream institutions, enabling the cultivation of unconventional, raw, and thought-provoking art. The Substation remains committed to nurturing emerging talents, offering support and opportunities to artists who might otherwise remain undiscovered.

The Substation aims to develop our programmes as a platform for creativity and discovery.

The Substation will be putting our efforts into these main areas:

- i. **Programmes:** Through partnerships, The Substation has created some physical presence with several programmes including a modest-sized arts festival supporting independent art-making. The Substation will continue to explore more such partnerships for programmes. All at the same time, the management team will work on curating a diverse and engaging arts programme including collaborations with local and regional artists and arts organisations. The team will focus on reconnecting with the arts community to foster a supportive and inclusive artistic environment.
- ii. **Engagement & Education:** The Substation will focus on developing educational and engagement programmes aimed at youths, community and the public. In addition to micro-residencies and mentorship that support development and incubation in the region, The Substation will develop workshops strengthened by partnerships. As the identity of the workshops develop, we hope it will become new avenues of income for The Substation.

- iii. **Partnerships and collaborations (locally and regionally):** To forge partnerships with other arts organisations and institutions and to collaborate on joint projects. To act as a connector within the region and facilitate collaboration within the arts community locally and regionally.

- iv. **Fundraising:** The Board and its management team will continue to seek grants, donations, and sponsorships and to explore revenue streams that will allow for development of education and engagement. It has been a difficult last couple of years for many arts companies in terms of donations and sponsorship. In the year ahead, we aim to do modest-sized fundraising campaigns to cultivate new donors and patrons.

- v. **Expenditure:** Our aim is to operate in the most cost-effective manner, minimizing overheads and prioritizing programming-related expenses while prudently investing in fundraising campaigns and governance upgrades.