

The Substation

A Home for the Arts

Media Release

For Immediate Release

The Substation's Discipline the City Enters Second Act Examining Disciplinary Design and Control over Space



Singapore, 27 September 2017 – The Substation continues its exploration of the politics of space with the second act of Discipline the City. Act II runs from 4 October to 22 October at The Substation with a new cast of artists, its second punk in residence and more punk curator tours, alongside its permanent gallery. Act II explores how disciplinary design provides a channel for social and political ideology to exert control over space.

NEW CAST OF ARTISTS

Discipline the City continues to disorient the visitor with Act II changing the shape and form of the exhibition space once more. Within this newly misaligned space, the works of Stephanie Burt, Chen Sai Hua Kuan and Patricia Toh invites the visitor to examine the ways in which disciplinary design allows both social and political ideology to exert control over space.

Stephanie Jane Burt's installation begins with feminine and whole, if not wholesome, objects like ribbons, clasps and lace. In her hands, construction material is made incomplete, flimsy and contingent in her installations that seem ready to fall apart at a touch. One toes gingerly around the work. It articulates positive and negative space, but also posit space as gendered.

Space is contested, and, in hers, structured by feminist reading of films and literature, space is not to be transgressed. Forms are bounded in space, lines are drawn in postures: who's in? Who's out?

Chen Sai Hua Kuan's **Space Drawing No. 9** manifests the line—the most basic geometric form of a drawing, a plan, a schema for representation—as a sequence of bungee cords released repeatedly within different spaces of a warehouse. The empty, negative space charts the three-dimensional function of the line to divide, subtract, and define a space.

Patricia's Toh's **A Map of Scars, Bruises and Broken Bones** is a psychogeographic exploration of the city through the body as site. This performance explores the overlooked natural and historical moments present in the lines, ridges and scars of our bodies. What are the memories and experiences behind one's bodily scars? How might this inform the body politics of place? Working with older people and artists, visitors will walk into a process of mapping, where themes of territory, subjugation and boundary will be indexed through bodies in movement and tableaux.

ALL-NEW PUNK TOURS: ALL CURATORS ARE B_____

A series of guided tours, *All Curators Are B_____* returns to explore alternative experiences and perspectives of life in the city. Part performance, part attitude, and all punk, each punk tour is a unique portrait built upon each punk guide's own relationship with the city. While both tours and guides are slightly unconventional, audiences can be assured of a delightfully engaging and humorous experience, and will go away with new ways of navigating both the exhibition and ideas surrounding urban space. The curators taking centre stage in Act II are Murali and Shaiful Risan.

Based on his own personal experiences, Murali's tour takes the form of a stand-up comedy segment that asks the audience to question what is art, why art is art, and who decides what art is art. Audiences will follow Murali through the exhibition as he reveals his meaning of art and why certain things mean more than they seem, at least to him.

For Shaiful Risan's tour, he will be doing an improv performance as the Artistic Director of The Substation. His performance will blur the line between art and real-life opinion, challenging the very idea of performance itself.

These ticketed tours take place throughout the weekends of Act II, with the first on 7 October and the final one on 22 October. The tours will return for Act III in November. Tickets are available from Peatix.

A PUNK COUPLE IN RESIDENCE

Throughout its 27 years of history, The Substation has alternately granted and denied access to the punk and hardcore scene. And in keeping with the independent spirit of punks, a space has been carved out for a punk-in-residence programme called *A Manifesto for Space*. Each month, a different punk occupies the space to use for their own purpose and without restriction. Their actions are recorded and streamed live on The Substation's website. The punks taking up residence in Act II is punk couple Amin and Mimie.

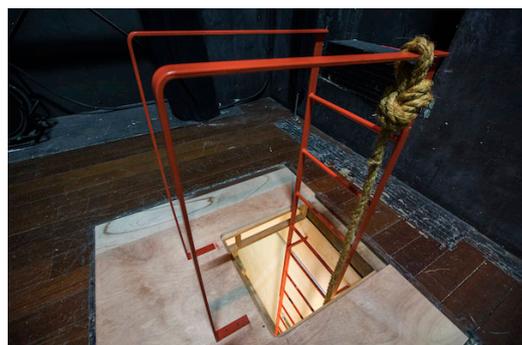


The owners of Decline Studios, husband-and-wife pair Amin and Mimie are huge fans of local music group, Plainsunset, and describe the song "Photo Of Us" as a spot on-narration of their lives. Amin considers himself a scene kid as he started becoming a "skinhead" when he was 12. A local music enthusiast, Amin and his friends formed Generation 69, which played most recently at this year's BayBeats. Meanwhile, Mimie fell in love with the punk rock scene after being exposed to the music.

They are also parents to four – Estee, a 10-year-old punk rock girl who listens to NOFX and Fifth Harmony; Elma, a demure 6-year-old who isn't really big on live gigs but still listens to Booze & Glory; Edian, 3, a little legit gentleman currently fascinated with drums; and Eimaan, the youngest addition to the family, who is still clueless.

PERMANENT WORKS AND SPACES

Alongside the new additions in Act II, the permanent works make its return for Act II. *Eighteen Copper Guardians in Shao-Lin Temple and Penetration and Other Works* by Kuang-Yu Tsui, *Something Nothing* by Chen Sai Hua Kuan and *A Brief History of the Trap Door* by Debbie Ding within the permanent section continue to take an indirect approach in



engaging the practice of spatial discipline. Precisely by apprehending the city at a distance, these artists show us the limits of our imagination — that space ultimately is contingent.

Discipline the City is co-curated by Alan Oei, Artistic Director of The Substation, and Joshua Comaroff, a designer and assistant professor at Singapore University of Technology and Design. The exhibition is an expression of The Substation's artistic theme for 2017, also called Discipline the City. Every year, The Substation presents an overarching artistic theme that informs the exhibitions, programmes and initiatives for the year. Each of these programmes explores in greater detail the questions posed by the artistic theme and the

societal issues surrounding these questions. Through these annual artistic themes, The Substation expands, leads and supports cultural conversations in Singapore, engaging the general public and exposing them to the full possibilities of contemporary art in shaping public discourse.

Act II of *Discipline the City* runs from 4 October to 22 October 2017 at The Substation, which is open from Wednesday through Sunday, from 12:00pm to 8pm. While entry to the exhibition is free of charge, an entrance fee of \$5 is welcome to support The Substation's work. Tickets to the *All Curators Are B_____* guided tours are available from Peatix at \$10 each (not inclusive of ticketing fees). A limited number of tickets are available at the door.

For more information and the latest updates on public programmes and school tours, please visit disciplinethecity.sg.

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About The Substation

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 Grant from April 2017–March 2020.

The Substation depends on the generosity of supporters to help it produce quality programming that speaks urgently about issues which impact us in Singapore. For more information and to donate, visit: <http://www.substation.org/support/>