

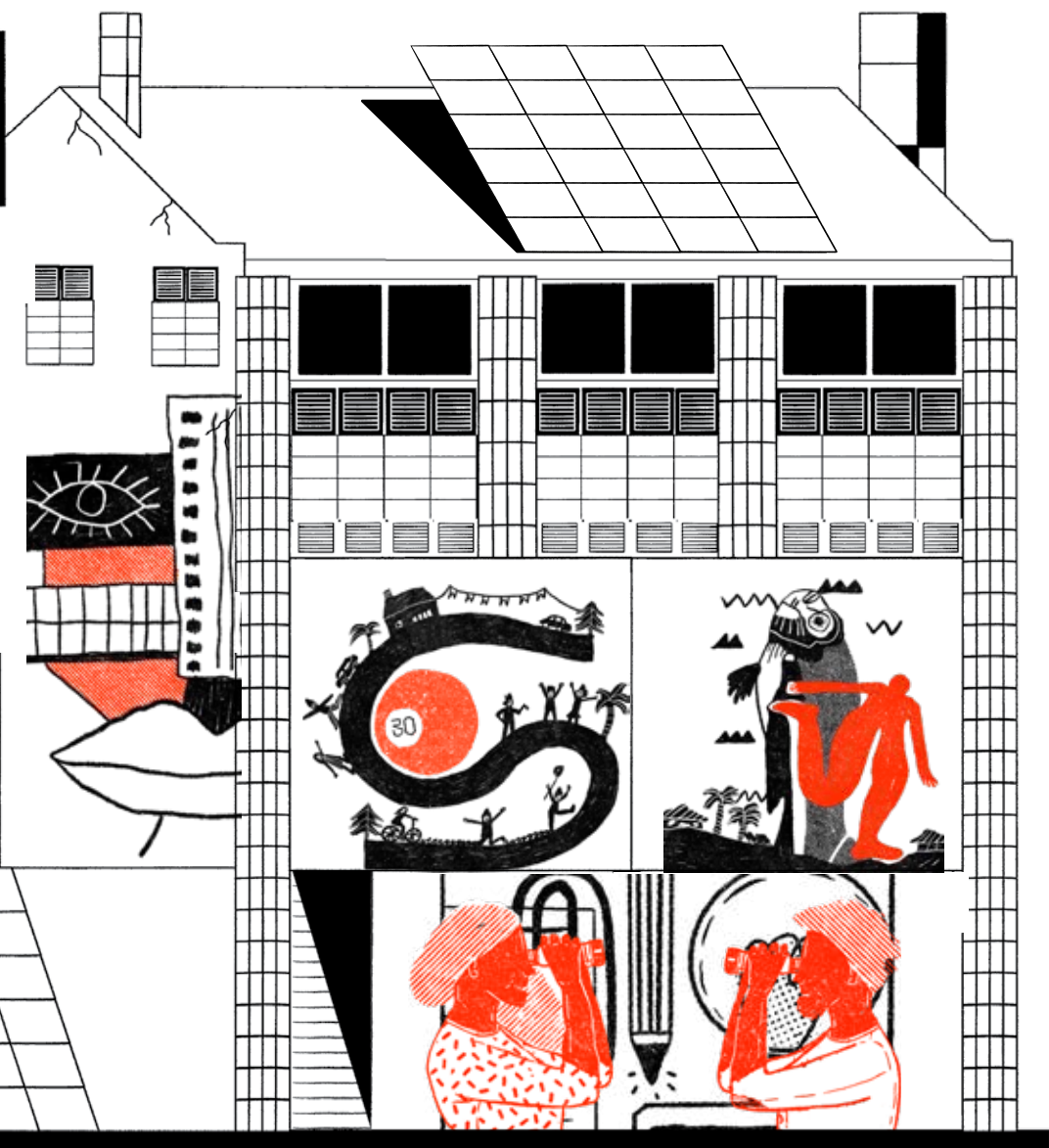
SEPTFEST

4-28

IN THE

MARGiNS

FESTIVAL GUIDE



SEPTFEST returns after a 6-year hiatus!

SeptFest is The Substation's month-long celebration of art, culture and community, held annually to mark The Substation's anniversary (16 Sept). Themed differently each year, SeptFest features multi and interdisciplinary programmes such as exhibitions, performances, films from Singapore and the region that highlights the diversity and experimentation spirit of The Substation.

Marking the 30th Anniversary of Singapore's first independent home of the arts, and keeping true to The Substation's spirit of experimentation and celebrating the alternative, The Substation will be highlighting and redefining the stories of the fringe.



Themed IN THE MARGINS, the 4-week festival curated by Co-Artistic Director, Raka Maitra, takes a closer look at the stories of the marginalised, displaced and forgotten communities who are often out of sight. In its abstract interpretation, the festival also features works that highlight the fragility and ephemerality of spaces, or even the relationships we have with ourselves or the strangers we meet.

The end of an era: A SeptFest like no other

We rarely see what is in plain sight. For the past 30 years, The Substation has always been here at 45 Armenian Street. For three decades, it was a place for the arts like no other. While many claim that there are various arts venues today, I have always stood firm that The Substation is one-of-a-kind. Its openness to interdisciplinary works, the range of emerging artists it has supported and developed over the years, and the issues and concerns of a society that it has highlighted, is unequalled in Singapore.

At the end of July, The Substation will be no more, and what was plainly obvious would disappear. It will be the end of an era. Nonetheless, this ending will be marked with a SeptFest like no other.

In these unprecedented times, although the pandemic has resulted in the shift of SeptFest to March, the festival's commitment to the presentation and development of new experimental work is undiminished. Something positive that came out of the pandemic is that it has spurred us to take a closer look at our artists at home.

I dedicate this SeptFest not only to the rich and diverse talents we have amongst us but also as our fond farewell gift to Singapore, with stories from the fringe and the margins.

I hope all of you will have an enjoyable time at the festival.

RAKA MAITRA
Festival Director,
Co-Artistic Director,
The Substation



FESTIVAL CALENDAR



WEEK 1

4, 5, 6
MAR

PERFORMANCE

TEA LEAVES GLOWING IN THE WIND

Tang Da Wu & Zai Tang
4 MAR | 6.30-7.30PM
PAGE 8

THEATRE

WALTZ OF THE FLOWER

Caroline Chin &
Marvin Acero Ablao
4-6 MAR | 7.30-8.10PM
PAGE 8

THEATRE

OEOS

Lina Yu
4-6 MAR | 8.30-9PM
PAGE 8

EXHIBITIONS

PROJEK ORANG ASLI

Zai Kuning, Ronnie
Bahari, Samri A/I Abdul
Rahman

4 TO 14 MARCH
12-8PM

SEE RELATED
PROGRAMMES ON
PAGE 14

WEEK 2

11, 12, 13
MAR

PERFORMANCE LECTURE

BROWN IS HARAM

Kristian-Marc James Paul & Mysara Aljaru
11-13 MAR | 7-8PM **13 MAR** | 2-3PM
PAGE 9

MUSIC & SPOKEN WORD

TABULA RASA

Subhas Nair
11-13 MAR | 8.30-9.30PM
PAGE 9

MIGRANT WORKERS COMMUNITY MUSEUM

Alfian Sa'at, Vithya
Subramaniam, Zulkhairi
Zulkiflee & collaborating
curators

18 TO 28 MARCH
12-8PM

SEE RELATED
PROGRAMMES ON
PAGE 15

WEEK 3

18, 19, 20,
MAR

MUSIC & STREET DANCE

NADA X SCRACH MARCS

18-20 MAR | 7-8PM
PAGE 10

THEATRE

PARTHENOGENESIS:

from (a)basement
theatre collective
18-20 MAR | 8-9PM
PAGE 10

PERFORMANCE

ALTERNATIVE LESSONS FOR WOMEN

Sonia Kwek & Tan Weiyong
18-20 MAR | 9-10PM
PAGE 11

WEEK 4

25, 26, 27
MAR

IMMERSIVE EXPERIENCE

ISLAND BAR (SINGAPORE): THE SUBSTATION: A HOME FOR..

Various Artists
25-27 MAR | 10.30AM-10:30PM
PAGE 12

MULTI-DISCIPLINARY

THE LAST CHAPTER

Various Artists
25-27 MAR | 7.15-10.15PM
PAGE 13

GALLERY OPENING HOURS:
12-8PM, TUE-SUN
CLOSED ON MON

PROGRAMMES

OPENING | PERFORMANCE

TEA LEAVES GLOWING IN THE WIND

Tang Da Wu & Zai Tang
4 Mar · 6.30–7.30PM · Facade



*Walk out of knowing
Improvise in uncertainty
In darkness
Dream with dice*

Tang Da Wu and Zai Tang create a performance together using sound, sculpture, body and action. This collaboration stems from conversations about the value of intuition, chance and the unknown in art-making. Improvising in parallel to one another with their respective materials, they attempt to avoid any predetermined relations or generate any specific meaning together. Rather, it is a proposal for a performance of multiple possibilities, where instinct and awareness guide each passing moment. Emerging elements intersect and interrupt, forming tangents and tensions between one another, the space and the audience.

THEATRE DOUBLE BILL

WALTZ OF THE FLOWER & OEOS

Caroline Chin & Marvin Acero Ablao, Lina Yu

4, 5, 6 Mar · 7.30pm–9pm · Theatre · \$20
Inclusive of 20min intermission

There will be a post-show dialogue on 6 March.



TOP: WALTZ OF THE FLOWER
BOTTOM: OEOS

Waltz of the Flower (40 min)

Created and performed by Caroline Chin, together with Marvin Acero Ablao

A woman enters. She threads a familiar space—an empty space with nothing but a pot and a dying tree; a single leaf dangling. She speaks to her invisible audience, at times herself, as she attempts to reveal a story. She deviates, jokes, confesses, reveals, but struggles at completion. Suddenly, someone enters. He carries on his routine and waits. Nobody comes. He begins to dance, uninhibitedly, and he goes.

Inspired by Samuel Beckett's *Footfalls* and *Waiting for Godot*, as well as Zeami Motokiyo's *The Damask Drum*, this work touches on themes of loneliness, memories, and longing.

OEOS (30 min)

Created and performed by Lina Yu

Year 2030. The world is a slightly different place than we knew it to be. It looks and feels much the same, but runs differently. The pandemic in 2020 changed the way the world operates. Research and development are at the forefront, and technology has made many advancements. One day, a Professor is found dead, and his assistant is questioned...

This piece is a continuing exploration of *Room 0505*, a piece that was presented at The Substation in 2020. While *Room 0505* explored the human condition through the traditional to the present, *OEOS* is an imagination of a possible future.

MUSIC & SPOKEN WORD

TABULA RASA

Subhas Nair

11, 12, 13 Mar · 8.30–9.30PM · Theatre · \$20



Dive into the stories of gentrification, language theft, racist policies and the resulting displacement of identities in Singapore as Subhas Nair introduces his sophomore album, *Tabula Rasa* (also pronounced *tak boleh rasa*). The conceptual album looks at erasure in the city and interrogates the power play in writing of our narratives, and what the tablet remembers.

Created and performed by: Subhas Nair
Produced by: Jean Hew

This performance includes mentions of suicide and intergenerational brown trauma.

PERFORMANCE LECTURE

BROWN IS HARAM

Kristian-Marc James Paul & Mysara Aljaru

11, 12, 13 Mar · 7–8PM · 13 Mar · 2–3PM
Theatre · \$20



BROWN IS HARAM

An ongoing, collaborative project developed by Kristian-Marc James Paul and Mysara Aljaru, this performance-lecture explores Brown narratives in Singapore, specifically Brown social mobility and masculinity. It is based on Kristian and Mysara's research and workshops that were organised as part of The Substation's artist residency programme, Concerned Citizens Programme (2019-2020) and the lived experiences of both artists and contributors of the project.

Dramaturg: Alfian Sa'at
Director: Myle Yan Tay

Issues related to sexual harassment, sexual violence and racism will be discussed.

PARTHENOGENESIS:

from (a)basement theatre collective
18, 19, 20 Mar · 8–9PM · SAD Bar · \$20



PHOTO: THOMAS BRUNNING PHOTOGRAPHY

parthenos + genesis = of asexual origin

Since the late 1800s, the medical profession has diagnosed people who expressed little interest in sex with 'sexual coldness', or 'sexual anaesthesia'.

parthenogenesis: is one woman's quest for an orgasm—despite not wanting one. It is her self-seduction, with love letters addressed to you from the perspective of those like her. Writing in invisible ink, their thoughts only revealed through acid and flame. To many, she is merely an attention-seeking millennial with an 'internet orientation'. If she really wanted to, she could always self-medicate with the 'right person', injected deep inside her.

She isn't healthy. She isn't well. She isn't right. That's what we all say.

"Because who would invest time and effort into a relationship that isn't going to get them any sex?"

Contrary to popular belief, she isn't alone.

Director / Writer: Rebecca Goh
Co-creator / Performer: Alia Alkaff
Co-creator / Multimedia Designer: Angeline Glen Tomara

There will be a post-show dialogue on 18, 19 and 20 March.

Includes frequent use of projection lighting, sexual references and content, and strong language. Ratings to be advised.

NADA x SCRACH MARCS

NADA & ScRach Marcs
18, 19, 20 Mar · 7–8PM · Theatre · \$20



TOP: NADA (PHOTO: THROBBING PIXEL)
BOTTOM: SCRACH MARCS

In this new collaboration, mythical maestros NADA and dynamic dance duo ScRach Marcs will traverse movement and sound in an exploration of Singapore's club culture of the past. Responding to one another's practices, street dance and 60s–80s Malay pop, this performance is a reimagining of a lost cultural era brought to the contemporary stage.

ALTERNATIVE LESSONS
FOR WOMEN

Sonia Kwek & Tan Weiying
18, 19, 20 Mar · 9–10PM · Theatre · \$20



TOP: HYMEN INSTINCT
BOTTOM: WHAT? THAT'S IT?
PHOTOS: CHARMAINE POH

The first known female Chinese historian Ban Zhao wrote *Lessons for Women* 《女诫》, which became a widely circulated code of conduct (especially during the Qing and Ming dynasty) for Chinese women, on the virtues they should abide by in society. The book emphasises on women to observe humbleness, obedience, devotion, talking only about their familial roles of wife/daughter/mother/etc. The book seems to teach women the art of attending to others, but nothing about pleasing their own desires.

This double-bill seeks to present an alternative experience of women, in particular women dealing with their own inner desires. These two female solo pieces dig into women stereotypes and break down the virtues that women have been told to uphold.

Hymen Instinct (30 min)

Created and Performed by Sonia Kwek

"Are you ashamed of your desire?" (*In the Realm of the Senses*, 1976)

The maidenly Moon Goddess harbours a dark secret—she grows a penis every full moon. Meanwhile, the dancing Lady of the Night has a problem—she is unable to orgasm. Can we embrace our deepest desires without being a slave to them? Does purity matter in the pursuit of satisfying our appetite? Subverting the archetypes of the virgin and the whore, *Hymen Instinct* is a look at the right to an erotic experience of life and sex, where it all begins.

What? That's It? (30 min)

Created and Performed by Tan Weiying

An elderly lady tries her utmost to achieve an orgasm, the only way for her to feel closer to her dead lover.

Both pieces feature work by sound artist: Madam Data

There will be a post-show dialogue on 18, 19 and 20 March.

Sexual content, references to genitalia and simulated violence will occur.

CHONTENG: THE SUBS (2020)

Rizman Putra

Assisted by Bud Young and Shawna Chia



Chonteng (“to doodle” in English), created using Chinese ink and brush, is a mural drawing that explores the ideas of line and mark-making based loosely on the method of automatic drawing. A festival commission, the installation reimagines elements of The Substation building as a form of homage, while documenting the stream of iconography and structures from the consciousness of the artist.

The concept was also presented at Goethe Institute, *Labyrinth of Things I* (Coda Culture) and *II* (Cake Theatre’s *Running with Strippers*) and *Greymatter* (as part of Teater Ekamatra’s Artist in residency). The various iterations of *Chonteng* are a transformation of gesture and forms of various stimuli, materialising as abstracted forms, and an investigation of anthropomorphic figures.

IMMERSIVE EXPERIENCE

ISLAND BAR (SINGAPORE):
THE SUBSTATION:
A HOME FOR...

25, 26, 27 Mar · 10.30AM–10:30PM · SAD Bar · \$21



What are we saying goodbye to? What collects in the collective memory?

In the world of *Island Bar*, meet your host who will serve a signature cocktail, a political concoction of island histories and realities. *Island Bar* brings together voices from different places, practices to share their micro context within global interactions. Through an immersive situational performance, you are invited to drink and re-think about the origins of cultural and social identities; the notion of home, displacement and care through an activation of your senses.

Island Bar is an open-source project first initiated as an experiment in ADAM* 2017 and commissioned in Taipei Arts Festival 2018 led by principal artists Scarlet Yu (Hong Kong/Germany), Chikara Fujiwara (Japan) and Lee Ming-Chen (Taiwan).

Featuring: Ila, Jereh Leung, Norhaizad Adam, Scarlet Yu, Zarina Muhammad

This edition of *Island Bar* is supported by Goethe Institute and Taipei Performing Arts Centre (TPAC).

GOETHE
INSTITUT
AUSSICHT
Support Fund

TAIPEI
PERFORMING ARTS CENTER
中表臺
心演北
藝術

THE LAST CHAPTER

25, 26, 27 Mar · 7.15–10.15PM

The Substation (Various Locations) · \$30

After 30 years, The Substation is now to be returned for renovation works. Is this a final full stop, a turning point or a rallying call for change? Could it be a dying melody that is slowly fading away? Or is it simply a farewell party, a final breath of air within this space which has cradled and nurtured so many artists? Is this a bittersweet lament, a sigh of goodbye?

As a homage to The Substation, *The Last Chapter* is a final act of solidarity and creative collaboration before the curtains go down. A returning and gathering of artists from different generations led by Lim Chin Huat, explore and re-discover the nooks and crannies, characters, works and memories that are housed in The Substation.

Curated and Produced by: Lim Chin Huat
Featuring: Kok Heng Leun, Johnny Ng, Eve Tan, Renee Chua, Wendy Toh, Regina Toon, Eileen Lee
Creative Production Manager: Tennie Su
Lighting Designer: Gabriel Chan
Photography: Tuckys Photography
Surtitlist: Shang Dianjun



PHOTO: TUCKYS PHOTOGRAPHY

EXHIBITIONS

PROJEK ORANG ASLI

Zai Kuning

4–14 March 2021 (Tue–Sun, Closed on Mon)
12pm–8pm daily · The Substation Gallery
Free admission

Collaborating Artists: Ronnie Bahari,
Samri a/I Abdul Rahman
Advisor: T.K. Sabapathy
Project Manager: Jezlyn Tan

RELATED PROGRAMMES:

Exhibition Opening

4 Mar · 7–10PM
The Substation Gallery
Free admission via registration

Artist Talk: Zai Kuning in conversation with T.K. Sabapathy

7 Mar · 2–3.30PM
The Substation Theatre
Free admission via registration

Film Screening: Sewang Ne' Asik

• 7 Mar · 4PM, 5PM, 6PM, 7PM
The Substation Theatre
Free admission via registration

• 5–14 Mar · 7PM daily
The Substation Gallery
Free admission. Limited to 10 pax.

A screening of a work-in-progress docu-film *Sewang Ne' Asik* by Zai Kuning, which documents Sewang, a Temiar ritual of the Orang Asli community that calls for the spirit of the forest to heal and protect members of the community who are on the move, travelling in the forest, or between the forest and the town.

Projek Orang Asli is a continuation of artist Zai Kuning's interest in the subject of Austronesian and pre-Islamic arts and cultures in the Riau Archipelago region. Over 18 years, Zai has documented and created works inspired by the Orang Laut (sea people) and Mak Yong (ancient Malay opera) in the Archipelago. His observations have been documented in the form of writing, film, drawing, painting, and sculpture.

In this exhibition, Zai turns his attention to the Orang Asli, the aboriginal people of Peninsular Malaysia. They are the oldest inhabitants of this area, yet their existence is rarely mentioned in Singapore's history. Their disappearance due to Singapore's modern development is also largely unknown. Based on Zai's childhood memories, the Orang Asli—who were also loosely known as the Sakai people—lived at the hill in Telok Blangah where his own relatives resided.

In the process of documenting the daily life, rituals, song and dance, traditional dress and folklore of the Orang Asli, Zai conceptualises and presents works within a range of visual art forms: photography, video

documentation, writing and making notations. Zai is interested in discovering ways to present his findings as expressions of contemporary art, in the way that he has told the stories of the Orang Laut and Mak Yong to an international audience.



UNTITLED BY RONNIE BAHARI



THE LAST MALAYAN BREATH
BY ZAI KUNING



MAH MERI MASKS
BY SAMRI A/I ABDUL RAHMAN

MIGRANT WORKERS
COMMUNITY MUSEUM

18-28 Mar (Tue–Sun, Closed on Mon)
12pm–8pm daily · The Substation Gallery
Free admission

RELATED PROGRAMMES:

Curator's Tour

21 & 28 Mar · 2PM · The Substation Gallery
Free admission via registration

Performance: Migrants Band Singapore

21 Mar · 4.30–5.15PM, 5.30PM–6.15PM
The Substation Theatre
Free admission via registration

- Anis – Tabla
- Jomiluddin – Dole
- Munir – Harmonium
- Nilsagar – Electric Piano
- Nozrul – Singer
- Prodip – Tabla
- Rana – Singer
- Robiul – Flute
- Rubel – Guitar
- Shojip – Percussion
- Subhas Nair – Supporting Role

Curators: Rubel Fazely, Yulia Endang, May Thu Zin,
Nina Rotelo, Yu Ming, Zhou Zhi Wei

Facilitators: Alfian Sa'at, Vithya Subramaniam,
Zulkhairi Zulkiflee

With support from migrant worker activists
Jolovan Wham and Stephanie Chok



The *Migrant Workers Community Museum* begins with a proposition: what would a museum, designed and curated by migrant workers, look like? What objects would be exhibited to represent the heritage of such a diverse group of people? What does it mean to create a 'place' for those who are often marked as transient labour, whose 'places of origin' lies elsewhere? What does the history of migration to Singapore look like if we take into account the social history of migrant workers—those who number almost a million and who work in the construction, cleaning and maintenance, shipyard, oil refinery and domestic work industries?



Bringing together a working group consisting of migrant workers, artists and activists, the *Migrant Workers Community Museum* is an attempt to create a temporary museum at The Substation featuring artefacts contributed by members of the migrant worker community in Singapore.

PHOTOS: FACILITATORS OF MIGRANT
WORKERS COMMUNITY MUSEUM

ARTISTS

TANG DA WU is a multidisciplinary artist acclaimed for his public art projects and performances that raise individual and collective awareness on social, environmental and institutional issues through the use of thought-provoking narratives. Tang co-founded The Artists Village (TAV) in 1988, a collective that radically shifted the possibilities of art-making in Singapore towards the contemporary. In 1999, Tang was awarded the Arts and Culture Prize at the 10th Fukuoka Asian Culture Prize and in 2007, he was one of four artists who represented Singapore at the Venice Biennale. Tang's recent solo exhibitions include *Cunxin Cuntie Cunxin* (2021) at Comma Space, *Sembawang: The D. D. Land and Sembagaphie* (2019) and *Hak Tai's Bow, Brother's Pool and Our Children* (2017) at NAFA. His work *They Poach the Rhino, Chop Off His Horn and Make This Drink* (1989) featured in *Awakenings: Art in Society in Asia 1960s-1990s* (2018-2019) at National Museum of Modern Art, Tokyo; National Museum of Modern and Contemporary Art, South Korea, and National Gallery Singapore.

ZAI TANG is an artist whose practice spans sound, drawing, animation, and performance. He creates immersive affecting experiences that explore notions of awareness and connectivity between human and nonhuman worlds. His process begins with field recordings from wildlife-rich habitats under threat, which are then abstracted and visualised using both analogue and digital techniques. His recent works have been presented at the *Busan Biennale* (2020), NTT InterCommunication Centre (2020), *London International Animation Festival* (2020), *Singapore Biennale* (2019), *SGIFF* (2019), *Yinchuan Biennale* (2018), *Kuala Lumpur Experimental Film Festival* (2018) and *Singapore International Festival of Arts - The O.P.E.N* (2017). Zai's latest work, *Escape Velocity V* is currently showing at National Gallery Singapore until 14 March 2021.

CAROLINE CHIN is a performer from Singapore with a background in acting and dance. She graduated from the Intercultural Theatre Institute in 2018, and later joined Chow Productions as a dancer in 2019. Independently, she seeks to create work that finds nuances between forms and culture.

MARVIN ACERO ABLAO is a dancer, actor and visual artist from Bohol, Philippines. He was trained in modern, contemporary and classical ballet at Steps Dance Studio. He is currently a member of Kasing Sining Teatro Bol-anon Ensemble, Bohol Dance Project Company and International Dance Council-UNESCO. He is in his final year at Intercultural Theatre Institute for a Professional Diploma in Acting.

LINA YU has been involved in various local theatre productions as an actor, and is also exploring acting in film and TV after graduating from the Intercultural Theatre Institute (ITI) in 2014. Currently under The Substation's Associate Artist Programme, Lina hopes to find out more about the creative process, as she explores themes and issues of concern. She looks forward to collaborating with fellow practitioners from different disciplines, while continuing to hone her craft as an actor and creator.

KRISTIAN-MARC JAMES PAUL is a member of SG Climate Rally and has appeared on numerous podcasts and news publications on behalf of the movement as their press representative. Apart from his work in climate activism, Kristian is also an associate member of AWARE. Most recently, he was a contributing author for *white: behind mental health stigma* (2019), an anthology on mental health in Singapore. In his day job, Kristian works as a Diversity and Inclusion Programme Coordinator at a global software corporation.

MYSARA ALJARU is a writer, researcher and lens-based practitioner. Previously a journalist and documentary producer, she is currently pursuing her Masters in Malay Studies at NUS. Working on the intersections of art and academia, she explores the politics of space and power structures in the process of narrative making that cuts across class, race and gender. She has also showcased and performed at Objectifs and ArtScience Museum. Mysara's writing has been published in *Growing Up Perempuan* (2018), *Budi Kritik* (2018) and online/print publication *Karyawan*.

MYLE YAN TAY is a writer, actor, and director. His works include *Master Race* (2018), *Overtime: An Original Musical* (2017) co-created with Nathaniel Mah, and *Lemmings* (The Second Breakfast Company, 2017). He played Lucas in Zenda Tan's *Eat Duck* (Checkpoint Theatre, 2019), was the Assistant Director for Lucas Ho's *FRAGO* (Checkpoint Theatre, 2017) and was a Citizen's Reviewer for Centre 42 (2017-2019). His first comic book *Putu Piring* has been published by Checkpoint Theatre in 2020.

SUBHAS NAIR is a rap/hip-hop artist from Singapore who seeks to share perspectives of the world around him and engage with people from different walks of life through his music and lyricism. After releasing his debut album *Not A Public Assembly* in May 2018, he brought his work to multiple venues including panelling at the *Singapore*

Writers' Festival, speaking at TEDx PnG, and performing at *Other Tongues*—a minority voices festival. Subhas believes active allyship is crucial in dismantling systems of oppression on all fronts and uses his writing as a tool to provoke dialogue and social change. He also wrote *K. Muthusamy*.

NADA is a visual arts/sound project that explores the myth and synthetic history of a fabricated group of the same name focusing on the excavation of the golden era of Malay traditional and popular music that spanned from the 1960s to the 1980s. A concept developed by Rizman Putra and Safuan Johari, the duo blurs the line between fiction and reality by deconstructing popular Malay songs from the past and melding them back together like a newly-discovered treasure of long lost tapes that has aged with time. The project made its debut as "A Nada Story", a mixed media installation and performance piece at *Budi Daya Exhibition* organised by the Malay Heritage Centre and held in conjunction with the *Malay Culturefest 2014*. In March 2015, NADA made a trip to Paris for a special exhibition held at Palais de Tokyo where they did an artist visitation stint to rerecord selected songs in French.

ScRach MarcS (Rach, Marc), a pioneer robotic couple formed in 2008, represents a new ideology and evolution of street art in Singapore and the world. Having both started out in the classic street dance styles, ScRach MarcS is about creative movement—to look at dance as an art form, without boundaries and without labels. The duo are constantly on the lookout for new and exciting works that push the creative mind and artistic level; as creators; innovators and artists.

from (a)basement theatre collective is a critically-acclaimed independent theatre company with an international outlook, made up of a diverse community of interdisciplinary theatre-makers. The collective shares a creative passion for raw, subversive, and thought-provoking work, with interests in multidisciplinary and surrealist theatre and with an artistic focus on multimedia, spoken word, and movement collaboration. The collective strives to empower creatives, and audiences as active spectat(c)ors, in discussions of perspectives unheard and unseen. Creating well-researched work that excites and debates is in its pith and core, with the ultimate aim to make social-specific theatre that challenges, inspires, and most importantly, reveals suppressed narratives that deserve to see the light of day.

REBECCA GOH is an interdisciplinary theatre/movement director, collaborator, writer, dramaturg, researcher, and workshop facilitator. She currently helms from (a)basement theatre collective as the company's Artistic Director and is an award-winning

Drama and Philosophy graduate from Royal Holloway, University of London. She has directed, trained, and collaborated with creatives and organisations from all over the world—at theatres and conferences in the Czech Republic, Poland, Germany, Singapore, and the United Kingdom. Her work explores urgent social issues, philosophical dialectics, and critical museology through site-responsive physicality, documentary storytelling, and multimedia performance. She is also embarrassingly passionate about supporting other young artists like her in all of their diversity. Rebecca has been described as a "future star theatre-maker", and as a name to look out for—with "cleverly created subtleties and brave staging choices" in her work.

ALIA ALKAFF is a writer, videographer and editor. She believes in the power of storytelling, preferring to utilise TV, theatre and narrative videos to translate her messages. In the past, Alia has worked full-time as a story writer for Channel 5's longest-running drama, *Tanglin*. Her previous acting works include Dwayne Ng's *Single Mothers* (2019) as the character, Sunitha as well as, appearing in Patch and Punnet's debut double-bill *2042* (2017) as Mother in the piece entitled *A Mother's Love*. She is a graduate from Singapore Polytechnic's 'Creative Writing for TV and New Media'. Currently, she is a Communications Studies major at Nanyang Technological University.

ANGELINE GLEN TOMARA is a graduate of LASALLE College's Diploma of Broadcast Media programme and is currently pursuing a Film Degree, majoring in Production Design. She excels as an Art Director, Editor, and Motion Graphics Artist, given her creative eye and a strong grasp of colour. Her works are visually stylistic, and her brand of aesthetics has gained her multiple recognitions at both international and local film festivals, including three Crowbar awards for Goodness, Art Direction and Music Video. She hopes to continue collaborating and creating inclusive heartfelt stories, which also enlighten and entertain the audience.

SONIA KWEK moves, makes and shares through varying mediums. Often, she is performer, co-creator and/or facilitator in projects spanning across disciplines. Sonia's practice is driven by a fascination with the body, particularly in examining the material(ity) of the body and questioning body politics as a women. Sonia seeks to shape space/time for intimate encounters and visceral experiences in her work, as a way to open alternative perspectives about the in-between and unspoken. Sonia is a graduate of the Intercultural Theatre Institute and also holds a Bachelor of Creative Industries with Distinction from Queensland University of Technology. Currently, she is an associate artist with P7:ISMA and associate member of Dance Nucleus.

TAN WEIYING has been involved in theatre ever since she joined the Singapore Hokkien Huay Kuan Arts & Cultural Troupe (SHHKACT) at the age of 5. She conducts drama classes with children aged 3-7, facilitates theatre workshops with senior citizens, and acts/directs. Her current practice explores the creation of imagery with bodies in space. Weiyung is a graduate of the Intercultural Theatre Institute (ITI) (Class of 2017).

MADAM DATA (A. ADHIYATMA) is a musician (composer) and sound scientist who explores machine and spirit interfaces. Their fantasies are about truly knowing what sacredness is, echolocating spaces infused with spirits, and begetting ghosts in the technology they create. In finding these things, they seek a liberatory practice that uses sound to return bodies to resonance. They work with synthesizers, handmade computer programs and circuits, field recordings and clarinets; they consider these objects to be interfaces with the Divine presence; they work with the sonics of stillness, space and brutal intensity.

ila is a visual and performance artist whose intimate works incorporate objects, moving images and live performance. Through weaving imagined narratives into existing realities, she seeks to create alternative nodes of experience and entry points into the peripheries of the unspoken, the tacit and the silenced. Using her body as a space of tension, negotiation and confrontation, her works generate discussion about gender, history and identity in relation to pressing contemporary issues. Her works have been shown at DECK (2021), National Gallery Singapore (2020), The Substation; NTU Centre for Contemporary Art; National Design Centre (2019); Coda Culture, and ArtScience Museum.

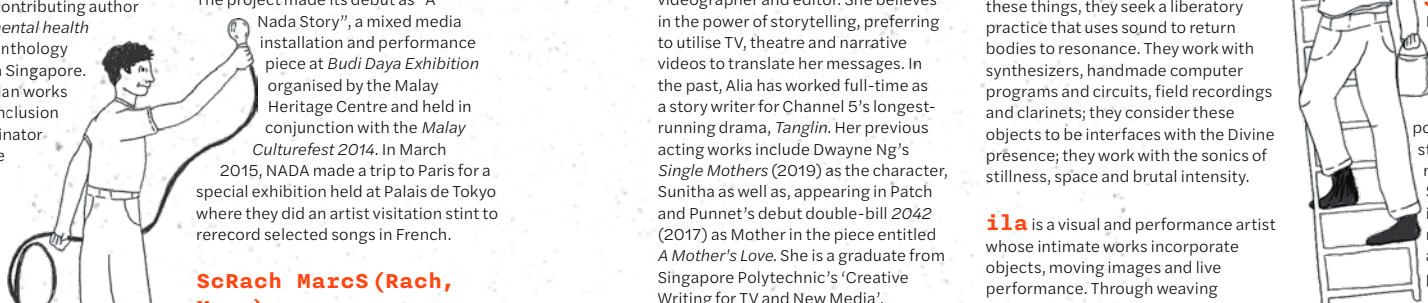
JEREH LEUNG who is based in Singapore, adopts a constant evaluation and redefinition of patriarchal society and social norms. Through working with dispositifs of misc-en-scène, soundscapes and filmic elements, he creates landscapes and seals to place viscosity as the central vehicle of meaning. Combining strategies of collective memories and surrealism, he looks into the politics of memory, authenticity and social construct. He has worked with Singapore artists Choy Ka Fai, Daniel Kok, Loo Zihan, Looi Wan Ping, Drama Box, Frontier Danceland, T:Works and The Necessary Stage; internationally with Isabelle Schad(DE), Xavier Le Roy(FR/DE), Alexandra Pirici(ROU), Oleg Soulimenko(AT/RUS), Noa Zuk(IL), Ole Khamchanla(FR) and Wallie Wolfgruber (USA).

NORHAIZAD ADAM is a Malay dancer, dance artist, and performance maker who was born, raised, and

currently living in Singapore. His work talks about morality and behaviorism in the Malay Culture, within the context of post-colonialism and socio-political change. He reimagines and uses the Malay folk form as a strategy to navigate society's systemic structures and stereotypes. Currently, he is the Artistic Director of P7:ISMA, a dance performance company that radically shifts the perspective of Malay and dance through intimate and innovative performance experiences. He has presented his work in Italy (*Venice International Performance Art week*), Australia (*Mapping Melbourne*), Taipei (*Asia Discovers Asia Meeting*), France (*Paris Summer Academy*), Austria (*ImPulsTanz*), Indonesia (*NuAr*), and notable events in Singapore.

SCARLET YU is a Hong Kong-born Berlin-based dance artist. Her work navigates the in-betweenness of the politic and the poetic of listening and storytelling in human, nature, and things. Scarlet makes art as an interface to connect multiple living realities and focuses on the paradoxical aspect of memory, the heritage system, the self-narrative dramaturge, the transformative identities, subjectivity, and the politics of the body in autobiography. Her collaborative and solo works have been presented in various contexts such as *IsLand Bar* with ADAM Artist, *Temporary Title 2015*, *For The Unfaithful Replica*, *For Performance and Still Untitled* at Sculpture Projects Münster 2017 together with Xavier Le Roy, *A Performance* curated by Enoch Cheng and solo works such as *Read Memory*, *The Act of Passing* and *The Act of Memory*. Yu was a jury member for *Tanzplattform Germany* 2018, Rehearsal Director of Arts Fission Company (2000-10) and Artist in residency at *Hombroich Summer Fellows* and *Asia Discovers Asia Meeting* 2017. In 2015, she obtained a Master in Choreography at The Hong Kong Academy for Performing Arts.

ZARINA MUHAMMAD is an artist, educator and researcher whose practice is deeply entwined with a critical re-examination of oral histories, ethnographic literature and other historiographic accounts about Southeast Asia. Working at the intersections of performance, installation, text, ritual, sound and moving image, she is interested in the broader contexts of myth-making, haunted historiographies and role of the artist as "cultural ventriloquist" who lends multiple voices to spectral matters and speculative histories. In addition to presenting her projects, performances and installations at Singapore Art Museum (Singapore), ArtScience Museum (Singapore),



NTU Centre of Contemporary Art (Singapore), Objectifs Centre for Photography and Film (Singapore), T:Works (Singapore), Indonesia Contemporary Art Network (Indonesia), Museum of Contemporary Art Taipei (Taiwan), she has also presented her work and been involved in projects across Asia Pacific and Europe.

ZAI KUNING is one of the most versatile artists working in the region who resists convenient categorisations. He has pioneered a practice spanning sculpture, installation, painting and drawing, experimental sound and music, video, film, performance art, poetry, dance and theatre. Zai also values collaboration and has performed and created works with artists of diverse practices including Kuning Sulaiman, Kuo Pao Kun and Tang Da Wu in Singapore, and Tetsu Saitoh in Japan.

RONNIE BAHARI was born in Gombak, Selangor and lived in Kampar, Perak until the age of 25. A self-taught photographer, he worked for Jabatan Filem Negara Malaysia (National Film Malaysia) from 2007 to 2010, then became a full-time photographer for Politeknik Ungku Omar in Ipoh, Perak. He is active in promoting the arts, crafts and culture of the Semai, an Orang Asli community in Malaysia. He has worked on illustrated materials for *Lenggong* (2015), which was published by the Perak State Secretariat. His photography has been exhibited at the *Ipoh International Art Festival* (2019), *Georgetown Festival* (2019), *Indigenous Art Festival Johor* (2015 and 2016), a fundraiser for Orang Asli children (2012) and the Kuala Lumpur Performing Arts Centre (2011).

SAMRI A/L ABDUL RAHMAN

was born and lives in Sungai Bumbun on Carey Island, Selangor. He is Mah Meri, one of the Orang Asli communities in Malaysia. He has been making traditional Mah Meri masks and sculptures under his master, Mr. Pion, for 26 years, and is successful and renowned in this art. Since 2006, Samri has been supported and invited by Jabatan Kemajuan Orang Asli (National Department of Orang Asli Development) to demonstrate, promote and protect the traditional woodworking culture of the Mah Meri people of Carey Island at events and exhibitions such as *ECO Print* (2019), *Karnival Orang Asli* (2017), *Malaysia Cultural Week in Paris* (2015), *International Museum Day* (2012), *World Expo in Shanghai* (2010), *One Village One Product International Exhibition in Bali* (2009) and *Kraftangan Malaysia's Handicraft Day* (2006).

ALFIAN SA'AT is the Resident Playwright of WILD RICE. His published works include three collections of poetry, *One Fierce Hour*, *A History of Amnesia* and *The Invisible Manuscript*, a collection of short stories, *Corridor*, a collection of flash fiction, *Malay Sketches*, three collections of plays as

well as the published play *Cooling Off Day*. In 2001, Alfian won the Golden Point Award for Poetry as well as the National Arts Council Young Artist Award for Literature. He has also been nominated for the Singapore Literature Prize three times, for *Corridor* (1999, Commendation Prize), *A History of Amnesia* (2004) and his translation of the novel *The Widower* (2016). Alfian has won Best Original Script at the Life! Theatre Awards four times, for *Landmarks* (2004), *Nadirah* (2010), *Kakak Kau Punya Laki* (Your Sister's Husband, 2013) and *Hotel* (with Marcia Vanderstraeten, 2016). He is also the co-artistic director of the biennial *Singapore Theatre Festival*.

VITHYA SUBRAMANIAM is an anthropologist-in-training interested in memory, materiality, and space. Her earlier research had focused on Sikh mnemonic spaces and the work of cartography in remembering 'Punjab'. Vithya is a co-founder of Sikh Heritage Trail; the playwright behind *Sikhs of Serangoon*; and has been a lecturer and tutor with the South Asian Studies Programme at NUS. Vithya holds degrees in South Asian Studies from Columbia University and NUS. She is presently a student in the DPhil Anthropology programme at the University of Oxford, UK, exploring the work of objects in the material experience and development of 'Indianness' and 'belonging' in Singapore.

ZULKHAIRI ZULKIFLEE is an artist-curator based in Singapore. His practice explores the notion of Malayness in relation to knowledge production, the social agency and distinction/taste. Recent curatorial projects include *The Orchid; The Wasp* (2021), Gillman Barracks; *How to Desire Differently* (2020); Lim Hak Tai Gallery, NAFA, and *MAT* (2019), Objectifs. Other group exhibitions include *The Body as a Dream*, *Art Agenda S.E.A* (2021); *Stories We Tell to Scare Ourselves With* (2019), MOCA Taipei, Taipei, and *The Direction I Rub One Matters* (2018), Grey Projects. He advises on exhibition-making in the *Migrant Workers Community Museum* (MWCM).

LIM CHIN HUAT is a cross-disciplinary arts practitioner who has over two decades of experience in capacities as creative director, choreographer, visual artist, performer, dancer, production designer, mentor and educator. He is known for his stunning visual creative theatrical works with multi-disciplinary, site-specific, installation, outreach and non-conventional nature. Prior to being an independent arts practitioner, Chin was co-founder and artistic director of ECNAD with the late Tan How Choon (1996-2013). Some of his signature and collaborative works were seen and presented locally and overseas with arts festivals, performing arts

companies, cultural centres and special event commissions. A recipient of NAC Young Artist Award 2000, NAFA Distinguished Alumni Medal 2019 and a nominee for the Spirit of Enterprise Award 2004, Chin is currently heading the faculty of movement at Intercultural Theatre Institute since 2015.

KOK HENG LEUN is a prominent figure in the Singapore arts scene, having built his artistic career as a theatre director, playwright, dramaturg and educator. He is known for engaging the community on various issues through the arts, championing civic discourse across different segments of society. Having begun his work in the theatre almost 30 years ago, some notable directorial works include *Drift, Trick or Threat, Manifesto* and *Underclass*. His explorations with multi-disciplinary engaged arts have produced works like *Project Mending Sky* (2008, 2009 and 2012), a series on environmental issues, *Both Sides, Now* (2013, 2014 and 2017-2019), a project that seeks to normalise end-of-life conversations and *It Won't Be Too Long*, which touched on the dynamics of space in Singapore. His most recent work *Tanah-Air 水 • 土 • A Play In Two Parts* was about the dispossession of the indigenous Malays and Orang Seletar of Singapore. He is a recipient of the NAC Young Artist Award (2000) and Cultural Fellowship (2014). He also served as a Nominated Member of Parliament from 2016 to 2018, representing the arts sector.

JOHNNY NG is the current chairman of Sin Feng Xiang Sheng Society and disciple of renowned crosstalk master Jiang Kun. He started doing crosstalk in 1976 and won the first *Singapore Cross Talk Contest* in 1990 and two Best Actor awards within the local theatre industry. A trailblazer in Singapore theatre, crosstalk, film and television for 40 years, he has been invited to perform in China, Taiwan and Malaysia for cultural exchanges.

EVE TAN has participated in several art projects and exhibitions, including programme managing for *Art of Speed* and *Big Draw*

'15 at Playeum, organising the *6th International Urban Sketchers Symposium* and curating the programmes for *My HeARTland Carnival* on MediaCorp Channel 8. As a designer, she specialises in design for theatre and festivals, such as *O600* (SIFA 2018), *It's a Happy Happy World* (Silver Arts 2018), *The Rubbish Prince* (Arts in Your Neighbourhood). She was the art director for *Studio Disney @ Disney Channel* and *U Pick Live @ Nickelodeon TV*. As a wardrobe stylist, she had worked on theatre productions and Singapore films, such as *People Like Us*, *7 Letters* (Boo Junfeng);

Blood Ties, *Kallang Roar* the movie and *Singapore Dreaming*. As an artist, she works primarily in acrylic, watercolour and ink. Her works were featured at Coda Culture, Your Mother Gallery, National Museum and 791 Art Museum at Nanchang, China.

RENEE CHUA is an actress, director, and applied theatre practitioner. As a stage actress, some of her notable works include *Magic Lantern* (Paper Monkey, ST Life! Award for Best Production for Young), *11* (Theatre Practice, nominated for Best Ensemble), *Home Boxes* (Paper Monkey, nominated for Best Ensemble), and *David the Best* (Drama Box). Renee's directorial works include *Wonderland* (Doublebill, M1 Peer Pleasure 2019), *The Puppet King* (NAFA, Toy Factory), *Sex Cells* (The Voice, Science Centre), *The Legend of Nezha* (Paper Monkey Theatre). Renee has founded *Her Playback Theatre* in 2018, a company made up of only women to serve women's stories. She has been part of Tapestry Playback Theatre since 2006, working with various communities to promote dialogue and social change. Her applied theatre projects have broached on issues such as racism, bullying, civic consciousness, inequality and environmentalism. Renee is a graduate from Centre of Playback Theatre (Dip) and National University of Singapore (BA).

WENDY TOH is a Singaporean artist with a passion for creating art using different mediums and forms. She has a wide portfolio that ranges from the performance arts to filmmaking. As an actor and performer, she has numerous credits in prominent film and TV productions. She is an Associate Artist with theatre company GroundZ-0, and has trained and worked with Jinen Butoh School under Atsushi Takenouchi. As an artist, Wendy's most recent work was *Eiden* 依·窩, an installation piece which was showcased in The Substation Gallery. On the film front, Wendy's directorial debut - the experimental short film "*In Between*" was screened as part of the *Isolation* series by The Substation. Her follow-up was "*Vios*", a short documentary which premiered at the *Singapore Chinese Film Festival 2019*. A proud graduate of Singapore's Intercultural Theatre Institute, Wendy hopes to deepen her craft and continue her journey as a multi-disciplinary artist.

REGINA TOON is a multi-disciplinary artist. She is an all-rounded performer who acts, sings, dances and plays multiple musical instruments. She trained professionally in East 15 Acting School (UK), Intercultural Theatre Institute (Singapore) and has travelled extensively in Asia and beyond, learning and researching various traditional performance forms. While her creative work often focuses on story-telling, her personal research and exploration are usually of the psychosomatic nature, that is the study and discovery of the body-mind complex. Regina is also a published writer of poetry and prose. Recently, she has been involved in scriptwriting for theatre and film. She draws her inspiration from the beauty of reality.

EILEEN LEE, an associate artist with ECNAD from 2010-2013, has performed in various productions and also began her choreography journey with *Living Room* (2010), *BINGO!* (2011) and *Adsum* (2012). She went on to work with John Mead Dance Company (JMDC), Sigma Contemporary Dance and in other freelance engagements. She was part of the choreography team for NAFA alumni show '*30 years*' in 2017. *BINGO!* (2011) was her first major creative work in The Substation as part of *Fireball 2011* and she is thrilled to be able to return to create new work in a place that was filled with beginnings.

TENNIE SU's experience with performing arts is varied across Chinese traditional music, modern dance and contemporary theatre. She feels privileged to have witnessed the process from page to stage and the development of performers. She is an Associate Production Manager with Nine Years Theatre. Credits include: *It Won't Be Too Long: The Cemetery*, *Dawn* by Drama Box;

Descendants of the Eunuch Admiral by Jeff Chen; *The Rite of Spring - A People's Stravinsky* by The Arts Fission Company and The Philharmonic Orchestra; *M1 Contact Contemporary Dance Festival 2019*, *New Works Festival 2019* by the Singapore Chinese Language Theatre Alliance; *PheNoumenon* by T.H.E Dance Company; *Art, Art Studio, Cut Kafka!* and *First Fleet* by Nine Years Theatre.

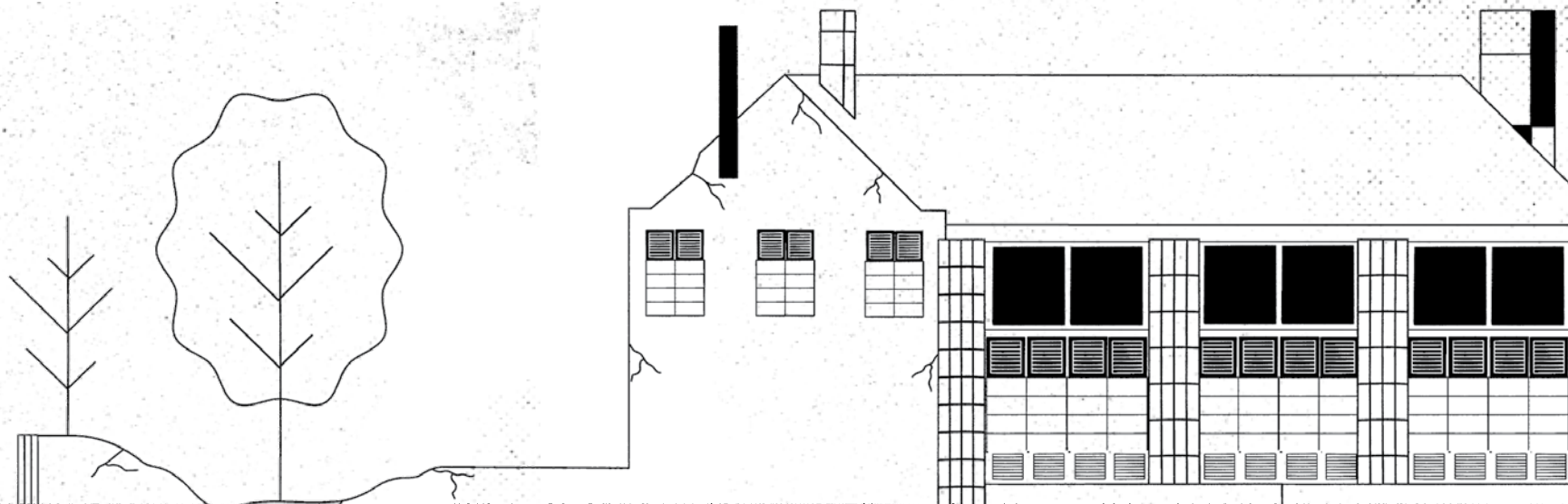
GABRIEL CHAN, a recipient of the NAC Overseas Bursary, graduated from HKAPA with First Class Honours in Lighting Design. He was also awarded the Strand Lighting Scholarship, funding his training at the Metropolitan Opera, New York ('09 Winter Opera Season). He was recently conferred the Young Artist Award for his artistic excellence and contribution to Singapore's performing arts scene. Signature theatre designs include *Constellations*, *Shakespeare in the Park: Julius Caesar*, *Romeo & Juliet*,

The Tempest (Singapore Repertory Theatre), *The LKY Musical* (Metropolitan Productions), *First Fleet* (Nine Years Theatre), *Sometime Moon* (Toy Factory Productions) and *Fluid* (The Theatre Practice). Gabriel was also the lighting designer for Singapore's National Day Parade 2017, 2018 and 2020. Gabriel is also the founder of Linesmith, a new moniker under which he conducts Vectorworks drafting training courses in Singapore, authorised directly from Vectorworks headquarters in Washington.

TUCKY founded Tuckys Photography in 2002. He had been working with various performing arts groups in creating marketing materials and archival of the performances. His works were featured in numerous publications—prints and online locally and internationally. He has also been creating impactful visuals for the marketing and sales projects of corporate and commercial clients.

RIZMAN PUTRA graduated with Master of Arts (Fine Arts) from LASALLE College of the Arts in 2007, and has been actively straddling between performance, visual arts and music for the last decade. Winner of the Japanese Chamber of Commerce & Industry (JCCI) Singapore Foundation Arts Award 2005 (as part of artist initiative Kill Your Television [KYTV]), Rizman is a co-founder of the now dissolved arts collective, Kill Your Television (KYTV), as well as front man for an indie music group, Tiramisu. Rizman has also performed and exhibited his works in Australia, Germany, Indonesia, Italy, Japan, Korea, Malaysia, Taiwan, the United Kingdom and Vietnam. Rizman was one of the four artists selected for the *President's Young Talents Exhibition* (2005), as well as being included in the *Fukuoka Triennale* (2005). He received the Royal Melbourne Institute of Technology's (RMIT) Most Outstanding Award 2002-2003. He exhibited his works at the inaugural *Singapore Biennale 2006*. Rizman is currently an Associate Artist with Cake Theatrical Productions.





TICKETING INFORMATION

All programmes (except for exhibitions and its related programmes) are ticketed individually with free seating.

Tickets are available at: [thesubstation.eventbrite.com](https://www.eventbrite.com/organization/the-substation)

COVID-19 SAFETY MANAGEMENT MEASURES

The health and safety of our audiences, artists and crew are of utmost importance to us. Therefore, we seek your support and understanding as we put in place the following measures:

	Programmes (Week 1, 2, 3)	IsLand Bar (Week 4)	The Last Chapter (Week 4)
Single Admission	\$20	\$21	\$30
Concession (15% discount) Available for Students (Local/Overseas), Senior Citizens (age 55 years and above) Valid ID required	\$17	\$17.85	\$25.50
Bulk Purchase (10% discount) With a minimum purchase of 4 tickets and above for the same performance/show	\$18		\$27

- Ⓞ Mandatory SafeEntry via TraceTogether app or token
- Ⓞ Mandatory temperature taking before entry. If your body temperature is above 37.5, The Substation reserves the right to deny entry.
- Ⓞ All audiences are required to wear a mask at all times.
- Ⓞ All guests and staff are encouraged to practise good hand hygiene by sanitising their hands regularly. Hand sanitisers are available at all high-traffic points.
- Ⓞ Please avoid agglomeration and intermingling among guests. Limit close contact between individuals in your group.

Seating

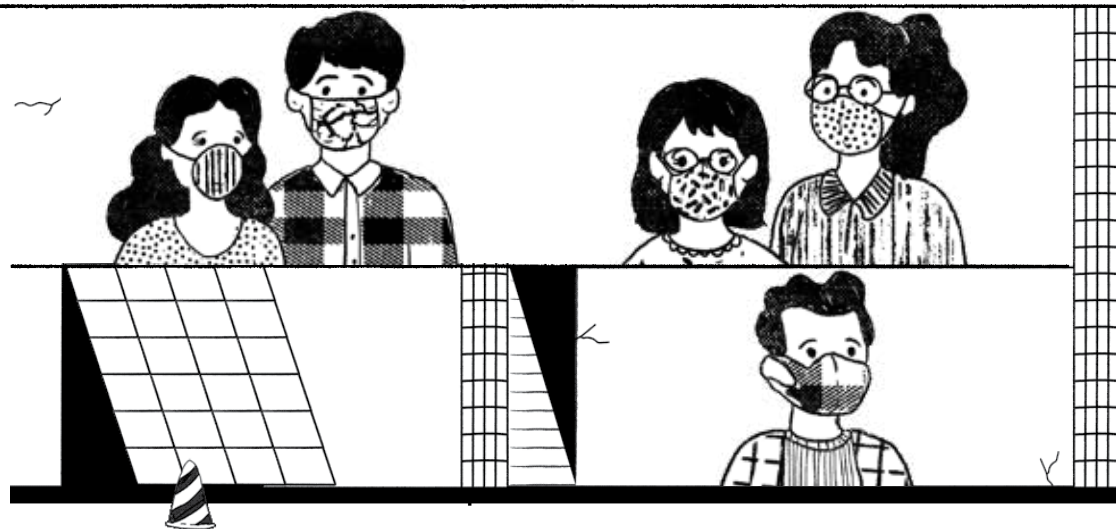
Due to the limited seating capacity, our audience seatings are fixed for individual seating and arranged at least 1m apart to facilitate safe distancing measures. We apologise in advance that you will not be able to be seated with your guest/partner/family members from the same household.

Accessibility

We apologise in advance that due to the design of our building, our spaces are not wheel-chair friendly.

Ratings

Ratings of programmes are to be advised. Audiences are advised to purchase tickets at their own discretion.



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FESTIVAL DIRECTOR
RAKA MAITRA

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UZAIR DAUD Programmes, Production, Ticketing
MARILYN GIAM Front-of-House

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JOANNA ROBERT Venue & Admin Manager
NUR ALIFF BIN OSMAN Technician
AZRIL BIN ATHNI Technician
CHUA NG GER Caretaker
FARHAN BIN ABU BAKAR Housekeeping

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REES SAFINA Festival Stage Manager
DARYL NORMAN SOH Festival Lighting Designer

VOLUNTEERS
MANDEL YAP
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ZHANG SHI YUAN

SPECIAL THANKS
Co-Artistic Director, Woon Tien Wei, The Substation's colleagues, Board Members and friends for their support

ACKNOWLEDGEMENTS

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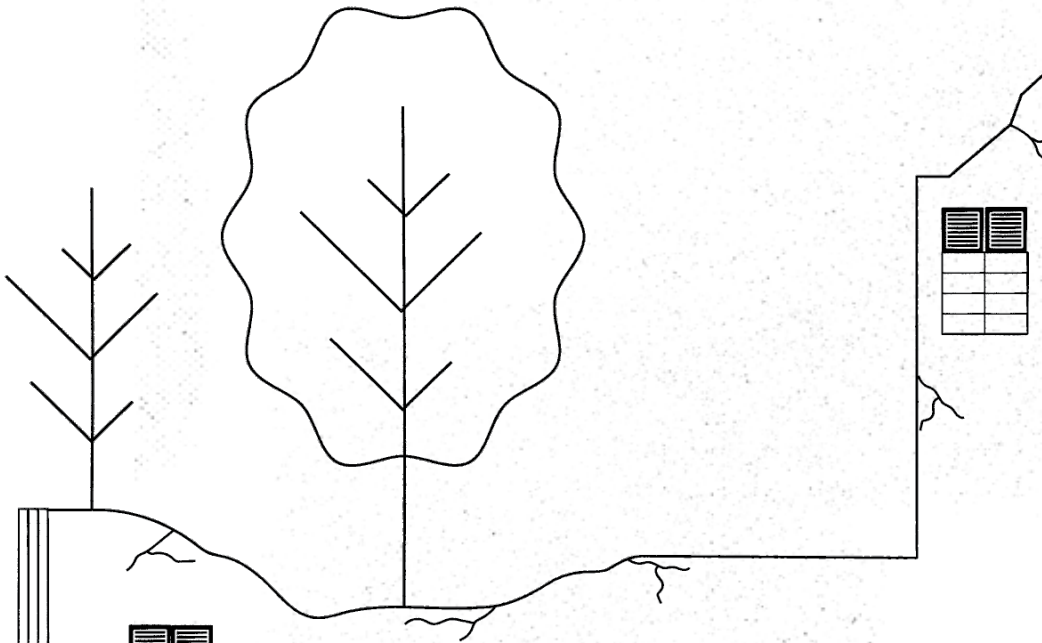
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All information stated is correct at the time of printing.

The Substation reserves the right to make changes to the programme without prior notice.

