

cities change. people die.
everything you know goes away.



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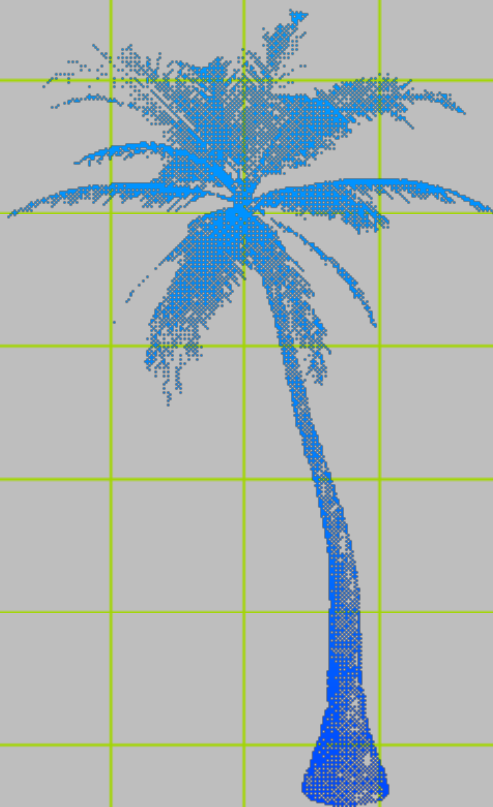
Cities change.

People die.

Everything
you know goes
away.

'But my heart would not bleed poetry. Not a single drop to stain the blueprint of our past's tomorrow'—poet Boey Kim Cheng asks us, what price for a city that 'erases the flaws... they plan, they build... they have it all.' Your average life expectancy is 80 years. Look around you—how many buildings will you outlive? You can't keep the library, the playgrounds, the nameless spaces that you and your friends made your own. Even the old spaces of lore—Bukit Brown, Bidadari, MacRitchie—suddenly loom large. Your memories have no anchors. This landscape doesn't add up. You can't believe in the old narrative of progress and constant redevelopment. Not anymore.

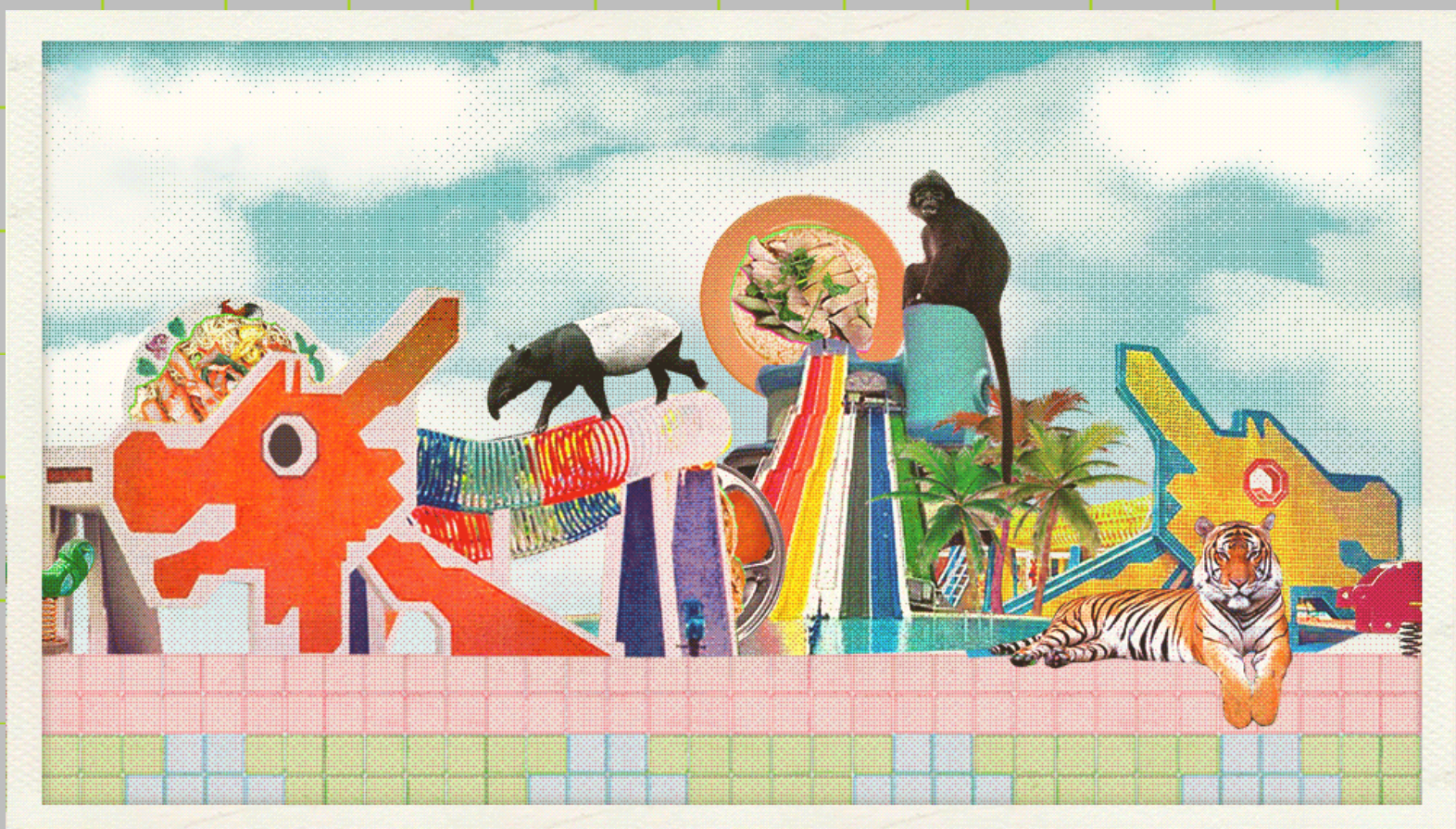
[Resources](#) →



MAR

NOSTALGIA

THE VANISHING, OR TIME GOES AWAY



16 MAR–7 APR

Everything You Know Goes

Away

Interactive playground designed by Joshua Comaroff

Accompanied by a series of free storytelling sessions and ticketed workshops for children aged 2 to 12

A Bout of Nostalgia

Artist installation by Mary Bernadette Lee

23 MAR

Partners in Grime: Nostalgia and Conservation

Panel discussion moderated by Lo Mun Hou

30 MAR

Days of Future Past

Film screening of Tan Pin Pin's In Time to Come with readings curated by Lo Mun Hou and Jason Erik Lundberg

29 & 30 MAR

SAD: The Last Meal

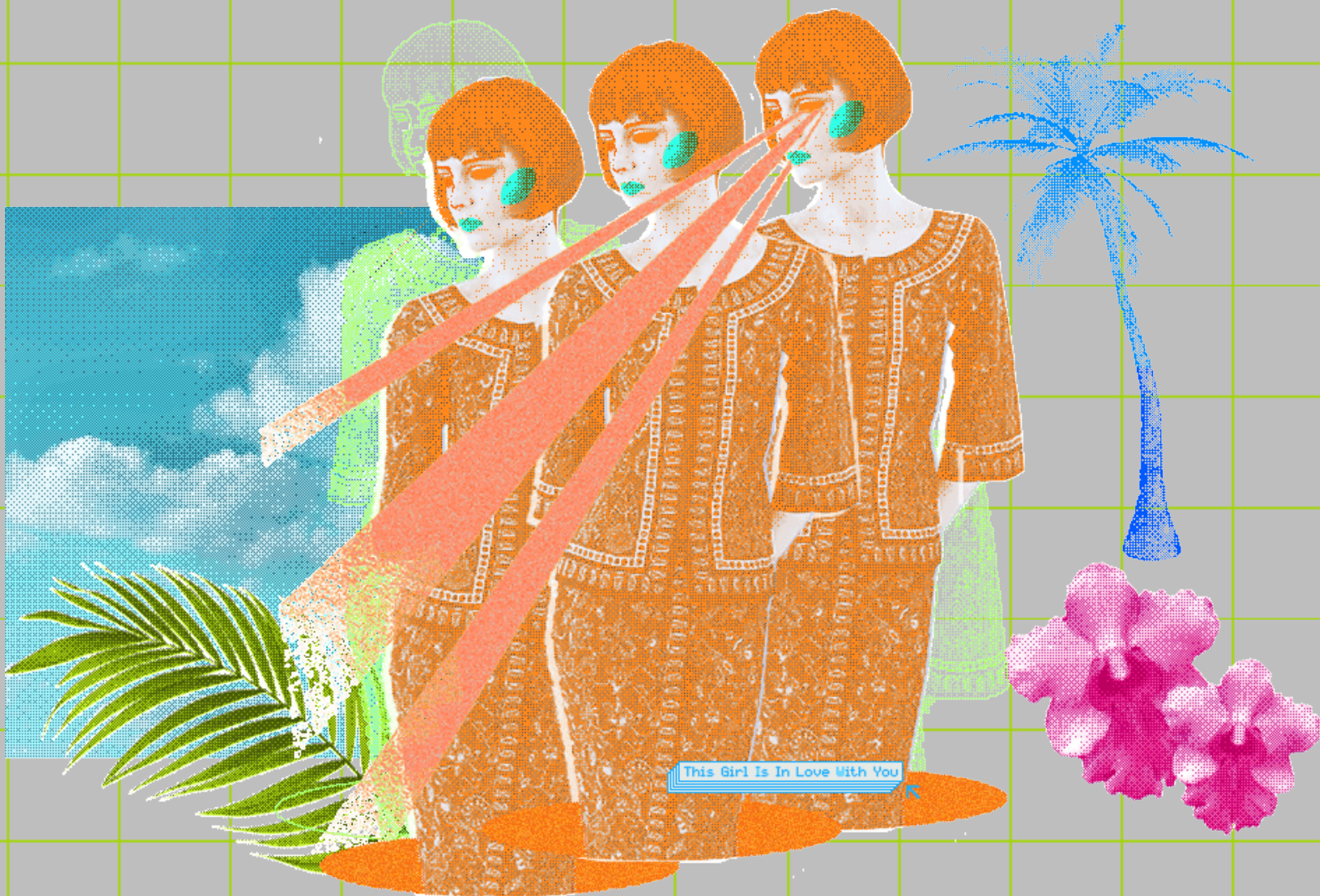
Futuristic dining experience conceptualised by Debbie Ding and Ming Tan.

After years of neglect, suddenly we worry about our hawker heritage. The question isn't about what we want to save, it's about why. Before the present has slipped away, we already anticipate loss. Everything is becoming a future past. Why do we want to save? What anxiety and nostalgia drives these desires? Is nostalgia a form of critique, resistance, or capitulation in the land of SG50?

[Don't go away](#) →

OCT

**HERITAGE INDUSTRY
SINGAPORE GIRL, OR HERITAGE
DEPLOYED**



06 OCT–04 NOV

Singapore Girl and the Chamber of Trials and Tribulations

Exhibition by The Substation

26–28 OCT, 02–04 NOV

She's A Great Way To Fly

Theatre variety show produced by Tan Kheng Hua

6 OCT

Who Are You? (Singapore Girl)

Panel discussion

I Am Not a Witch

Film screening

13 OCT

SAD: This Girl's In Love With You

Co-presented with Becca d'bus.

Hosted by Preetipls.

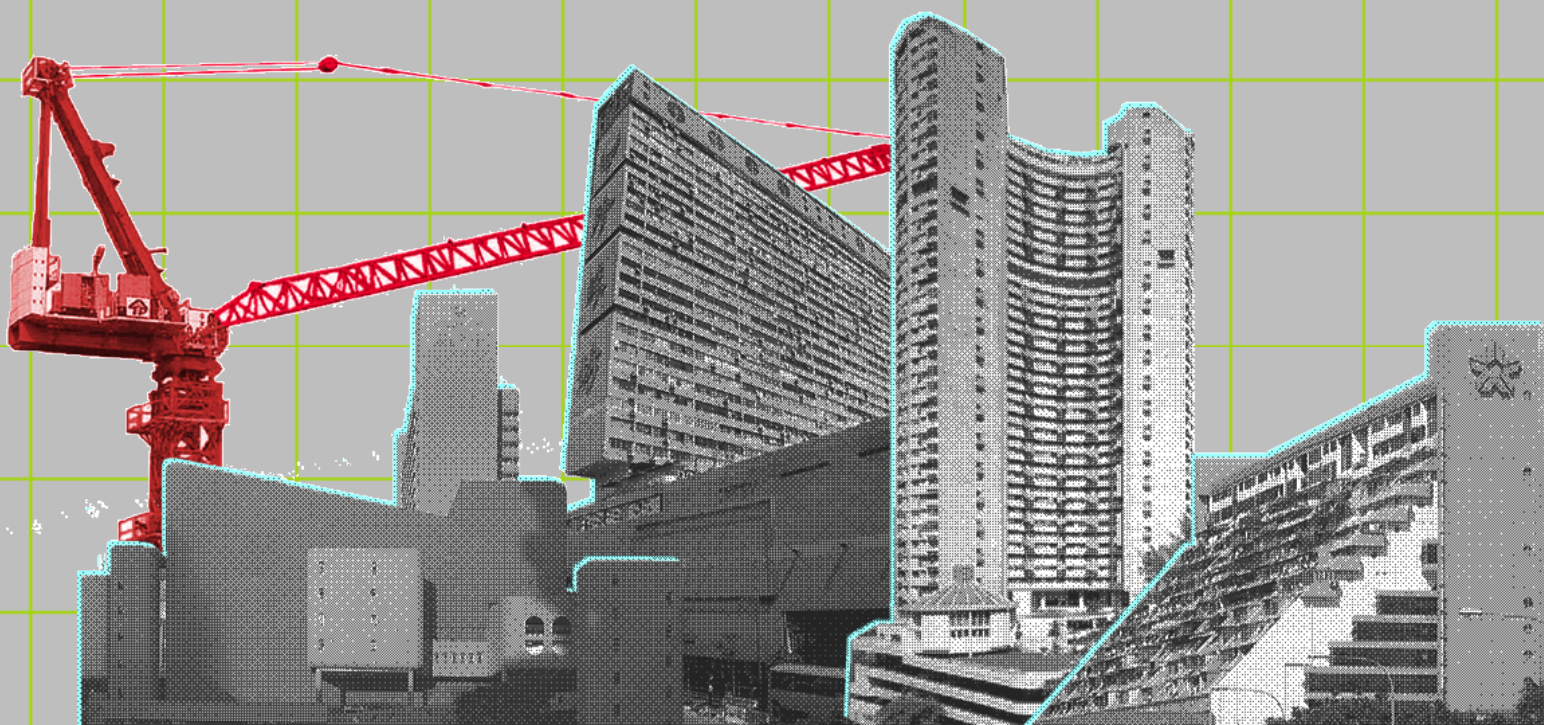
The stratospheric icon of the Singapore Girl emerges in early independence, when this city positions itself between East and West. We look at an early instance of deployed heritage, whose conscripted body has birthed decades of post-colonial nation building, paradigms of Asian hospitality, and fantasies of the kebaya-clad Oriental Other. Why have we celebrated this complex national figure for close to 50 years? And how has every Singaporean worn a kebaya-print at some point in their lives?

[Klad me in the Kebaya](#) →

OCT

CONSERVATION

EN BLOC, OR BUILDINGS MUST DIE





21 AUG–23 SEP

Deathsong

Exhibition by The Substation

Too Young to Die: Giving New
Lease of Life to Singapore's
Modernist Icons

Exhibit co-presented with Singapore
Heritage Society & Dr. Chua Ai Lin

1 & 15 SEP

SAD: Going, Going, Gone...???

8 SEP

Time is Up?

A Panel on En Bloc and
Singapore's Modernist Icons

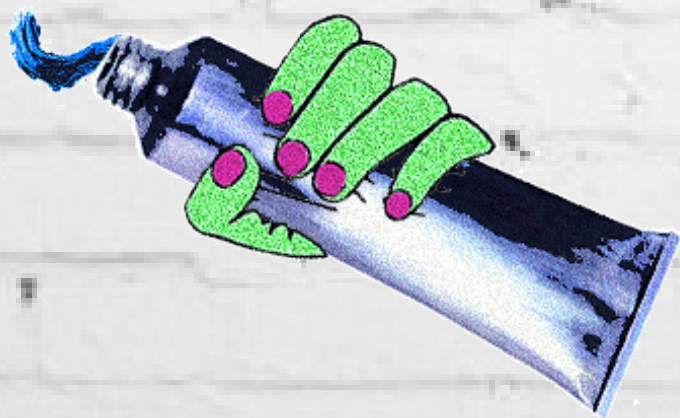
Moderated by Dr. Jack Tsen-Ta Lee,
President of Singapore Heritage Society

En Bloc, or Buildings Must Die is a series of programmes that frames conservation as part of a larger, complex conversation about heritage. It comprises an exhibition, a series of co-presentations with Singapore Heritage Society, and a SAD party. Places form the foundation of our identity. The Singapore Story of progress-at-all-costs means that the places where we form our memories keep disappearing. Even once-lauded buildings like Golden Mile Complex are under threat. Too often, the impetus to save a place arrives only on the verge of its loss. Conservation is primarily spoken about in economic and technical terms. But at its heart, it is deeply personal for it speaks about our values and the places we keep for our children.

[Take Me There](#) →



HANDJOB



HandJob is a celebration of all things hand-made and analogue. A year-long printmaking initiative where 7 Associate Printmakers respond to different facets of heritage through means of printmaking, the project exposes the grittiness, spontaneity, and sheer splendour of this infinitely adaptable medium.

GIVE US A HANDJOB?

FACELIFT

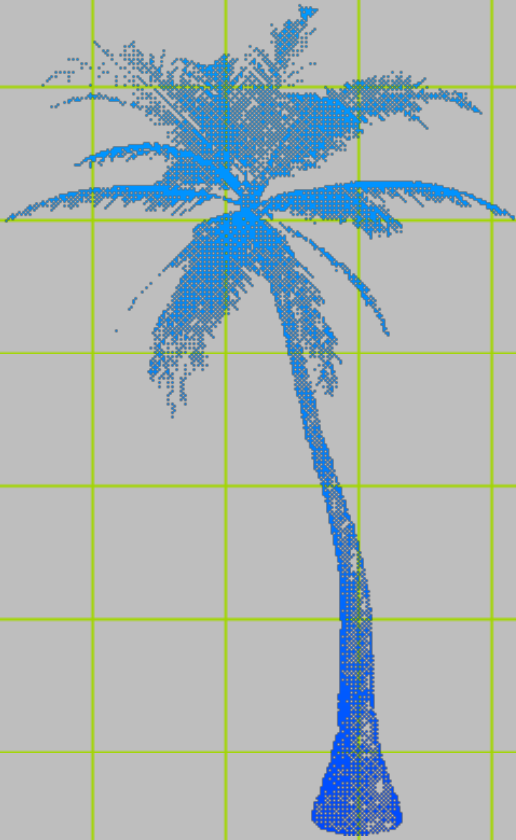


FaceLift activates The Substation's facade as a constantly evolving canvas. In this city of constant renewal, rather than scraping away the old to make way for the new, the building will retain traces of past marks as interventions to conversations in the now.

WANT A FACELIFT?



Cities change.
People die.
Everything you
know goes away.



2018 sees *The Substation* examining the cultural production of local heritage through its myriad forms—from instrumentalised versions of the Singapore Story vis à-vis SG50 and nostalgia-steeped festivals, to different modes of resistance, contestation, and collaboration.

Here are some of the thinkers whose words and works have informed our own. And then there's Alan.

Resources

ask alan?



LINKS

[Anticipatory nostalgia: Missing the present before it's gone \(2016\)](#) →

['Asian Values' as Reverse Orientalism: The Case of Singapore \(2000\)](#) →

[Commentary: Singapore Airlines' rebrand must not downplay the Singapore Girl \(2018\)](#) →

[If this is home, truly, it should look like home \(2018\)](#) →

[Is it time for SIA to replace the Singapore Girl \(2018\)](#) →

[Of Diminishing Memories and Old Places: Singaporean Films and the Work of Archiving Landscape \(2013\)](#) →

[Tiger Beer launches campaign to preserve Singapore's street food culture \(2016\)](#) →

[Too Young To Die \(2018\) modernist icons newspaper database by Singapore Heritage Society](#) →

[Women and the Politics of Representation in Southeast Asia: Engendering discourse in Singapore and Malaysia \(2014\)](#) →



BOOKS

Asian Branding: A Great Way to Fly (2002), Ian Batey

Between Stations (2009), Boey Kim Cheng

Living with Myths in Singapore (2017), ed. Loh Kah Seng, Thum Ping Tjin and Jack Meng-Tat Chia

Speak to Me, Walk with Me (2011), Amanda Heng

The Mile Hi! Club: Memoirs of a Stewardess (2009), Janet Chew

VIDEOS

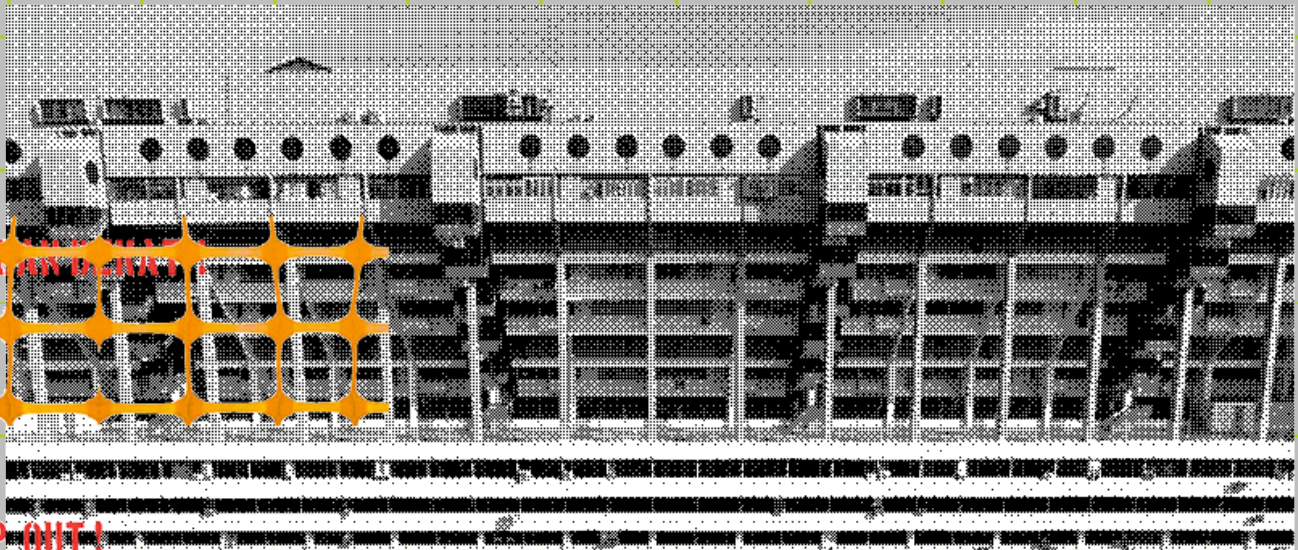
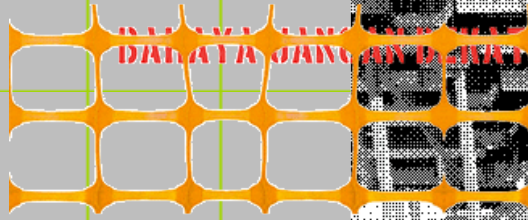
[She's A Great Way to Fly](#) →

[Who Are You \(Singapore Girl\)](#) →



FILM
FEST
WEEKEND

ON THE BLOCK



DANGER - KEEP OUT!

DATE

27–29 JUL

The Substation
Theatre

Featuring the Singapore premieres of Kleber Mendonça Filho's beautiful and award-winning *Aquarius*, and a free-and-easy screening of Wang Bing's nine-hour opus on the collapse of industrialism in China, *West of the Tracks*.

These films are a form of silent demonstration. The country's landmarks are in peril. Modernist megastructures People's Park and Golden Mile, structures of post-war aspiration and ideology, are on the chopping block. In what can only be described as a chronic demolition complex, Singapore has altered its coast-and-sky lines, defaced and rezoned nature, redeveloped living spaces, and torn down inefficient ones—all to feed capitalism's insatiable appetite. Like a serpent eating its own tail, the legacies of countless landmarks have been eroded in exchange for upward mobility and tourist theme parks. Are structures with potential capital gain the only ones worth saving? The films in this block demonstrate how land and infrastructural changes affect people—our psychology, philosophy, and way of life. They remind us that the identity of community is inextricable from its environment. They prove that there is soul in the most concrete of buildings, and beauty in the complexes of dreams they contain. Season Pass holders also get a limited-edition-super-special-souvenir film kit and a free flow of tortilla chips from our SAD bar.

#entheblock

TICKETS

Season Pass

Standard: \$30
Concession*: \$20

Comes with limited edition super special souvenir film kit + free flow tortilla chips

Individual

Standard: \$12
Concession*: \$8

Season Pass includes access to all films.

* Season pass holders are advised to come at least 20 minutes early to secure your seat.

* Concessions apply to Full Time Students and National Servicemen (NSF) only. ID required at entry.



27 JUL

7.15-10PM

Aquarius by Kleber Mendonça Filho (Brazil)

R21 · 2016 · Drama · 2h 26m

Clara is a 65-year-old widow and retired music critic, born into a wealthy and traditional family in Recife, Brazil. She is the only remaining resident of the Aquarius, a 1940s, two-story building on the upmarket and seafront Avenida Boa Viagem. All the neighbouring apartments have been acquired by developers, who are determined to drive her out. This forces Clara, who has pledged to leave the Aquarius only upon her death, to become embroiled in a war of sorts with the company. While the tension and confrontation disturb her, they stir thoughts of her loved ones, her past, and her future. Released to controversy during the peak of Brazil's crisis, the socio-political shambles of Recife serve as backdrop for a powerful and private rumination on one's connection to place.

Sônia Braga · Maeve Jinkings · Irandhir Santos



28 JUL

4.30-6.30PM

Western by Valeska Grisebach (Germany)

PG13 · 2017 · Drama · 2h 1m

A group of German workers sets off to a remote countryside in the border region between Bulgaria and Greece. This foreign land and its breathtaking landscape awaken the men's sense of adventure, but they are confronted with tension and mutual distrust. The stage is quickly set for a showdown when the men begin to compete for recognition and favour from the local villagers. Poised at a confluence of insular communities on the cusp of modernity, and how each must grapple with their own prejudices, cultural differences, and misapprehensions, in order to co-exist.

Meinhard Neumann · Reinhardt Wetrek · Syuleyman Alilov Letifov



28 JUL

7.30-9PM

Land and Shade by César Augusto Acevedo (Colombia)

PG · 2014 · Drama · 1h 37m

Alfonso is an old farmer who has returned home to tend to his son, who is gravely ill. He rediscovers his old house, where the woman who was once his wife still lives, with his daughter-in-law and grandson. The landscape that awaits him resembles a wasteland. Vast sugar cane plantations surround the house, producing perpetual clouds of ash. 17 years after abandoning them, Alfonso's return confronts the economic and environmental turmoil faced by rural communities, as well as the fragility of family and home under threat.



29 JUL

11.30-9.15PM

West of the Tracks by Wang Bing (China)

PG · 2014 · Drama · 1h 37m

In his seminal, 9-hour opus, filmmaker Wang Bing documents the slow, inevitable death of an obsolete manufacturing system. Tie Xi is a massive industrial complex in northeastern China's Shenyang province. Built during the Japanese occupation of China and restructured with Soviet support after World War II, it is the country's oldest and largest manufacturing complex. From the post-war period to the 80s, the thriving factories employed more than a million workers, but like other state-run industries they began to collapse in the early 90s. Between 1999 and 2001, Wang meticulously filmed the lives of the last factory workers, a class of people once promised glory during the Chinese revolution. Now trapped by economic change, the workers become tragic heroes in this deeply moving modern epic.



Guest Producer

Jeremy Chua
Screenwriter and film producer

After graduating from the Puttnam School of Film at LASALLE College of the Arts in 2012 with the Academic Excellence Award, he became a frequent collaborator with Lowave Paris and Akanga Film Asia.

He started producing and writing *A Yellow Bird* with Fran Borgia and K. Rajagopal, which was awarded the World Cinema Support from the CNC and premiered in competition at Cannes CriticsWeek in 2016. An EAVE Ties That Bind graduate in 2013, he runs a film company, Potocol, in Singapore for international co-productions. His recent co-productions include Alfred Bauer Silver Bear winning *A Lullaby to the Sorrowful Mystery* by Lav Diaz as well as *Brotherhood* by Pepe Diokno.

Thai Disco SAD Bar by Russell Morton

Including intermittent performances
& Chang Beer

27-29 July, opens between and
after film screenings

This piece is a personal tribute to Golden Mile Complex—
Russell's home for the past 2 years.

Inhabiting a space is only temporal, however the emotional
experience that occurs within the communities that develop
there are infinite. This piece will archive the community that
inhabit this place and imagine how the migration to a new
place could supposedly feel like.

Housed within SAD bar, a space where the soundscape
has been curated to mimic a temporary Thai disco, one will
discover a multi channel video installation that has been
haphazardly stacked atop of each other (nodding to the
cluttered, Metabolist façade of Golden Mile Complex). The films
will appear like little windows peeking into the lives of select
community members of the complex, going about their daily
lives when they suddenly hear a “call” for them to evacuate
the space. Each of these scenes will be acted out by the artist
as a form of archiving the different community members that
he encounters on a daily basis as a resident there.

The films will be intermittently interrupted by a performance
that will mourn the departure from their home but celebrate
whatever may be awaiting them on the horizon.



Russell Adam Morton is an artist
and filmmaker. He is a graduate from
The Puttnam School of Film, Lasalle
College of the Arts (2010) and obtained
an MA in Fine Arts from Camberwell
College of the Arts, UAL (2012).



AUG—SEP

EN BLOC, OR BUILDINGS MUST DIE

CONSERVATION

Conservation is important because places are the foundation of our sense of place and identity. This conversation is complex—it is economic and technical; at its heart, it is also political. For one month, we get to the heart of the matter through an exhibition, a series of co-presentations with [Singapore Heritage Society](#), and a [SAD party](#).



21 AUG–23 SEP · Wed–Sun, 12–8PM

Closed on Mondays, Tuesdays & PHs

The Substation Gallery & Theatre

Free Admission

EXHIBITION

Deathsong

Exhibition by The Substation

Deathsong is an elegy for our landscape. The city is a ceaseless grid of lines, roads, and arteries for the virtuous circulation of labour and goods. Concrete and sand extend the city as horizontal grids with no space for nature, or even the dead.

Four artists present alternative visions for place; they are not only songs for death and despair, but also songs of resistance, songs of hope.

Featuring Raymond Goh (Asia Paranormal Investigators), Hayati Mokhtar (Malaysia), Post-Museum (Singapore), and Min-Wei Ting (Singapore).

EXHIBITION

Too Young to Die: Giving New Lease of Life to Singapore's Modernist Icons

Co-presented with Dr. Chua Ai Lin and Singapore Heritage Society

The Singapore cityscape is at a turning point—the icons of pioneering modern architecture may soon be demolished as a result of en bloc redevelopment. Through a position paper posited as an exhibit, Dr. Chua Ai Lin and Singapore Heritage Society breakdown the complexity of forces at play, which will determine the fates and future of our modernist buildings.

Pearl Bank Apartments, People's Park Complex, and Golden Mile Complex won international acclaim as non-conformist, innovative, modern solutions for dense urban centres in the the immediate post-independence period of the late 1960s and early 70s. These megastructures, in particular People's



21 AUG–23 SEP · Wed–Sun · 12–8PM

Closed on Mon, Tue & PHs

The Substation Random Room

Free Admission

Park Complex and Golden Mile Complex, combined spaces for work, home and play and over the years each has developed a distinct character for these functions, with each having its own social dynamics. They are the most outstanding examples of the first large private developments in the city centre from the late 1960s and early 1970s, under the government's Sale of Sites Programme which began the transformation of shophouse landscapes into a modern cityscape.

What do these landmark structures mean to us today? Beyond their distinctive Brutalist aesthetic, what narrative do they tell about social vision and innovation in Singapore's development, about communities, diversity and dynamics of Singapore society today, about change and continuity in a space over the span of fifty years? How can we understand more deeply the lived experience in them, and who inhabits them? Who wants them conserved, who wants redeveloped? How do owners and tenants experience and negotiate the en bloc process? And what would their obliteration at one fell swoop mean?

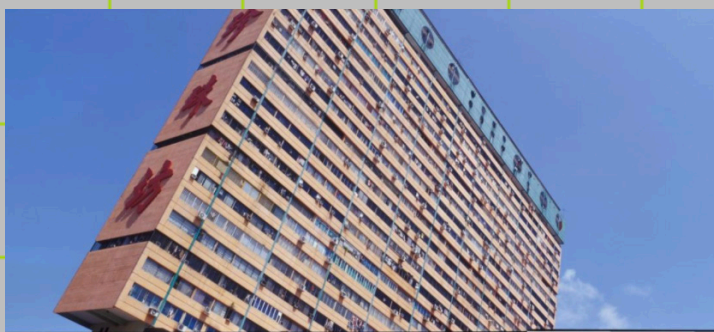
These questions relate intimately to:

1. How we want to see the past: Are these modern icons to become history—frozen in time as two-dimensional photographs and records of what

no longer exists, or are they a living heritage—continuing to live and breathe, adapting to the changes in the times?

2. How we see the future: Precedents are being set—other leasehold, strata-titled malls will follow suit to be sold en bloc, and then be replaced by centrally-managed malls without the same diverse, organic character; while Pearl Bank Apartments has failed in its attempt to be the first strata-titled residential building to attain conservation status, so can a new precedent be set?are not only songs for death and despair, but also songs of resistance, songs of hope.

Featuring Raymond Goh (Asia Paranormal Investigators), Hayati Mokhtar (Malaysia), Post-Museum (Singapore), and Min-Wei Ting (Singapore).



8 SEP · 4.30–6.30PM

The Substation Theatre

Free Admission

PANEL DISCUSSION

Time is Up? A Panel on En Bloc and Singapore's Modernist Icons

Co-presented with Dr. Chua Ai Lin and Singapore Heritage Society

A take on conservation issues in Singapore from the perspectives of different field specialists.

Speakers:

- Assoc Prof. Daniel Goh (Sociologist)
- Ho Weng Hin (Conservation Specialist)
- Dr. Malone-Lee Lai Choo (Urban Planning Specialist)
- Adrian Tan (En Bloc Litigator)

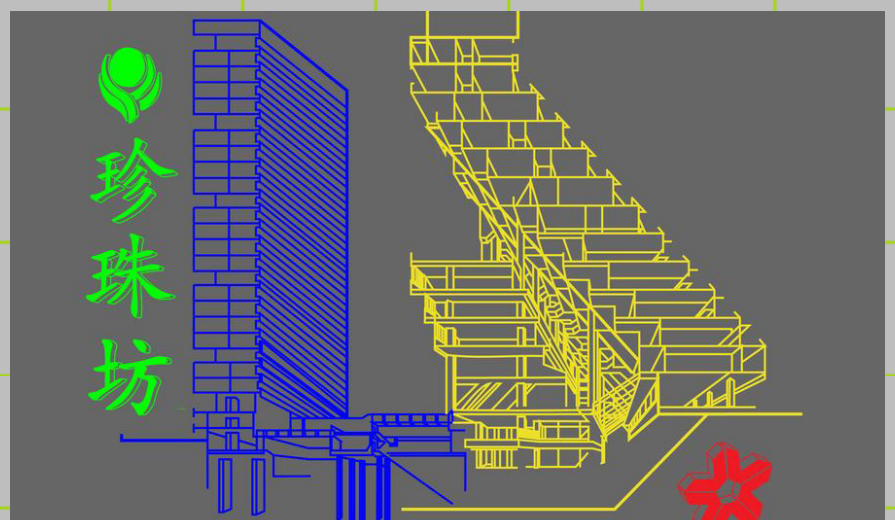
Moderator: Dr. Jack Tsen-Ta Lee (President of Singapore Heritage Society)

SELF-GUIDED TOUR

A Complex Mission

Co-presented with Dr. Chua Ai Lin and Singapore Heritage Society

Inspired by Codex Golden, a visualised experience of the Golden Mile Complex designed by Shermain Lee, bring a downloadable mission card with you on this self-guided adventure to explore the



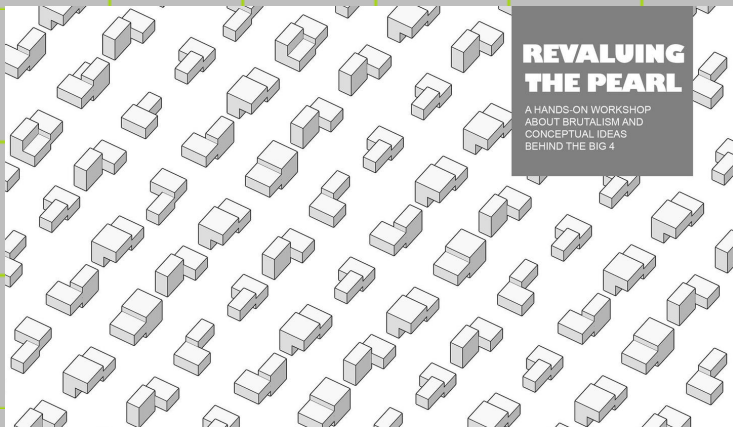


numerous hidden spaces within the Golden Mile and People's Park Complexes. The uniquely designed cards prompt visitors to discover these unique and complex spaces using their five senses.

Click [here](#) to download the cards.

Note to all explorers:

Please be advised that taking photo and videos inside Golden Mile Complex is strictly not allowed, except with the permission of the building management. Instead of clutching phones/cameras as we tend to do, use your five senses to deeply experience and observe these spaces.



WORKSHOP

Revaluing The Pearl: hands-on workshop on Brutalism

Co-presented with Dr. Chua Ai Lin and Singapore Heritage Society

23 SEP · 11AM-1PM & 2.30-4.30PM

Drama Box

\$17/pax

All workshop materials provided

This concrete casting workshop brings you on a hands-on discovery to understand the design logic behind Singapore's architectural gems known as the Big Four—Pearl Bank Apartments, Golden Mile Tower, and the Golden Mile and People's Park Complexes. The four buildings embody a particular zeitgeist in 1960s Singapore that was rife with aspirations of new independence, and a buoyant optimism towards defining the country's future.

The workshop is conducted by Jonathan Poh, Principal Architect and co-founder of Provolk Architects.

Workshops are capped at 18 people per session. Suitable for ages 12 and up. Children need to be accompanied by an adult. Participants will be split into groups of 2.

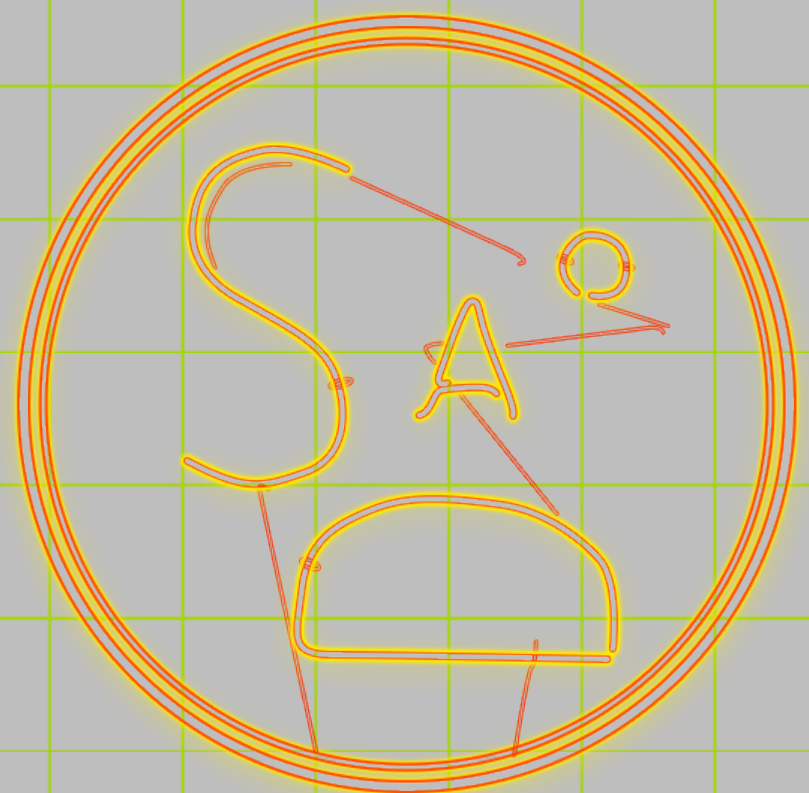
#SUBAFTERDARK

SAD: Going, Going, Gone...???

Going, Going, Gone...??? is the very first SAD, our new signature programme. Taking place from 6pm to midnight, it's a madhouse of art, ideas, and performances colliding in one space. With two episodes in the month of September, *Going, Going, Gone...???* kicks off with a panel discussion before unfolding into a slew of performances.

Proceedings for both episodes also include a reading of Boey Kim Cheng's 'Change Alley' by Gerald Chew, a nostalgic auction, as well as performances by Marla Bendini and getai duo Baobei Sisters (宝贝姐妹)—all set against the backdrop of a Chinese opera stage.

The evenings will be emceed by the one and only Alan Oei.



1 & 15 SEP, 6PM-12AM

The Substation Theatre & Gallery

\$15, or \$25 with 2 free drinks

[WHY SO SAD? ☒](#)



OCT

SINGAPORE GIRL, OR HERITAGE DEPLOYED

HERITAGE INDUSTRY

For the month of October, we look at an early instance of deployed heritage, the iconic Singapore Girl, through an interactive experience, a theatre variety show by Tan Kheng Hua, and of course, a SAD party.

INTERACTIVE EXPERIENCE

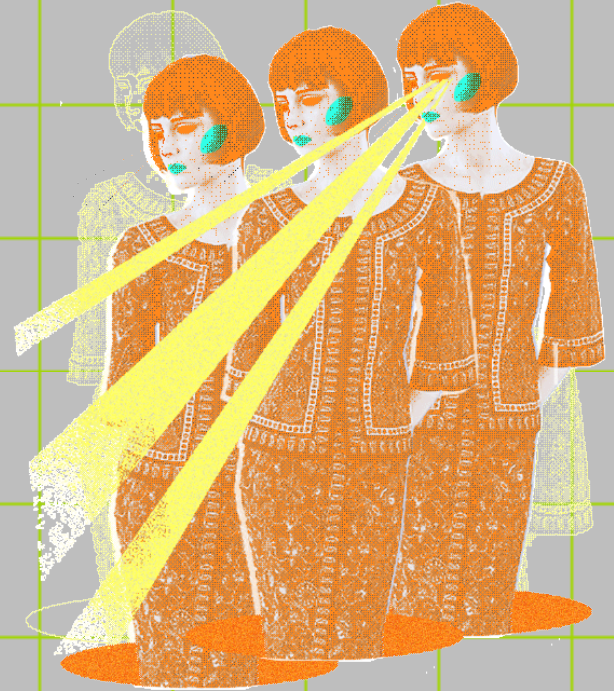
Singapore Girl and the Chamber of Trials and Tribulations

Interactive experience by The Substation

What goes into making a stratospheric icon? How heavy does the weight of heritage rest on one Singapore Girl's deportment? How much cabin pressure is cinched into the form-fitting and beautiful seams of the kebaya?

Part fuselage, part adventure course, and part exhibition, the gallery is transformed into an experience that explores the mythology constructed around the Singapore Girl. Adapting from the famed interview and training processes which prospective crew members endure—from Height & Articulation tests to Etiquette & Deportment standards, the interactive experience puts visitors through a gamut of tongue-in-cheek trials to see if they have what it takes to become a national icon.

This is an highly interactive experience that requires pre-registration of slots. Sign up for the experience here.



6 OCT–4 NOV

Thu & Fri, 6–9pm
Sat & Sun, 3–9pm
Closed Mon to Wed

The Substation Gallery

Free admission

THEATRE VARIETY SHOW

She's A Great Way To Fly

Produced by Tan Kheng Hua

Ladies & gentleman, this is a test. How "Singapore" is the "Singapore Girl" the whole world knows and desires? And why is she not a "Singapore Woman"? More importantly, will the kebaya hold up in the face of an inflight emergency? Is the slit high enough to send her down the aisle to save lives? A motley crew of artists test this dress and ponders the brand's success.

Fasten Your Seatbelts. Stay In Your Seats. Don't Take Yourself So Seriously, Ok? This Is Only A Test.

Featuring performances by Yen Then, ScRach MarcS, Jana Ann & Joy Ng, Leonard Choo, Audrey Teong, Shirin Keshvani, Alysha Chandra, and Jacqueline Chang, and a short film by Andre Chong & Lim Zeharn.

With support from Alberta Wileo, Day Cutiongco, and Allison Menon.



26, 27 & 28 OCT
2, 3 & 4 NOV, 8PM
The Substation Theatre

\$15 (concession)
\$25 (show only) or
\$30* (show + afterparty)

*Afterparty only on 26 Oct & 3 Nov, inclusive of 1 drink



PANEL DISCUSSION

Who Are You? (Singapore Girl)

A panel of speakers from different fields who have addressed the Singapore Girl in their research, will share their perspectives and readings of her.

Academic Dr. Simon Obendorf will speak from a perspective of gender politics, and how the Singapore Girl has been shaped according to the demands of the state; author Koh Buck Song will reflect on the value of the Singapore Girl as an ambassador for brand Singapore; and artist John Clang will speak about her from the angle of nostalgia, and how she anchors us to a sense of national identity.

Speakers:

[John Clang](#) (Artist)

[Koh Buck Song](#) (Writer)

[Dr. Simon Obendorf](#) (Academic)

Moderated by Alan Oei



6 OCT, 6-7.30PM

The Substation Theatre

Free Admission with
light refreshments

FILM SCREENING

I Am Not A Witch [PG]

A dark satirical fairy tale about a little girl accused of being a witch. Shula (meaning 'to be uprooted') is a nine-year-old girl who has to make a choice: accept being branded and marketed as a witch by society, or to sever ties with tradition and be transformed into a goat.

A parable of magic and misogyny, superstition and social strictures in African culture, the film is an ironic take on how culture and tradition shape (and exploit) female iconology to form the perspectives of society at large.

The first feature by Zambian-born, Welsh-raised director Rungano Nyoni, *I Am Not a Witch* debuted at the Cannes Film Festival, and was selected recently as the British entry for Best Foreign Language Film at the 91st Academy Awards.

Includes post-film conversation with Dr. Simon Obendorf.



6 OCT, 8.30-10.30PM

The Substation Theatre

[Watch the trailer here](#)

Standard: \$12
Concession: \$8



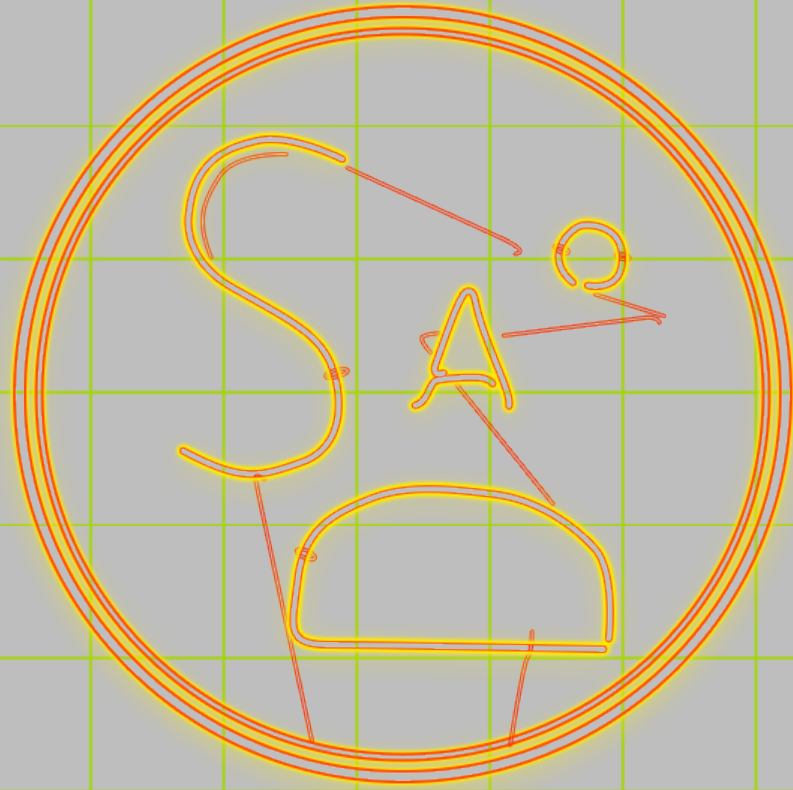
#SUBAFTERDARKSAD

This Girl's in Love with You

Co-presented with Becca d'Bus

October's **SAD** (ad)dresses the nation's favourite snug kebaya-clad icon, The Singapore Girl. Is she a problematic figure? Are her perfectly coiffed hair and cherry red lips still the paradigm of Asian warmth, elegance, and beauty? Were they ever? We don't know. But we're throwing a party in her honour anyway. From an alternative Balmain army led by Becca d'Bus, to a slew of performers, to late-night confession sessions with ex-crew members; come to be draped in batik, sprinkled with glitter, and regaled by what it means to be a Singapore Body.

[WHAT IS SAD? →](#)



13 OCT, 8PM-11AM

The Substation Theatre

\$15, or \$25 with 2 free drinks



MAR

THE VANISHING, OR TIME GOES AWAY

NOSTALGIA

The programmes dissect a country in the throes of a nostalgia effect. From playgrounds and kuehs, to vanishing architecture and hawkers; through omnipresent symbols and the impetus to reminisce and romanticise. We take a stroll down memory lane and into the future, to figure out what was lost, what we're losing, and what we're only afraid to lose—and why.

INTERACTIVE PLAYGROUND

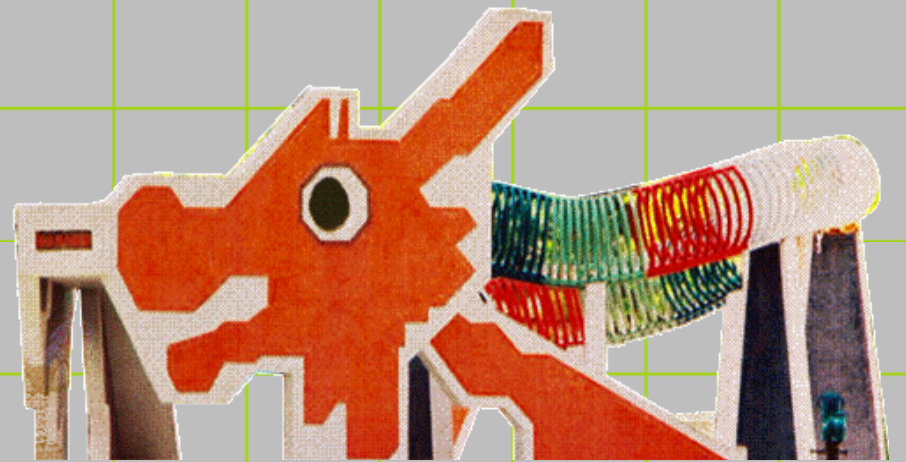
Everything You Know Goes Away

Designed by Joshua Comaroff & Lekker Architects, with collaborator Leow Si Min

Everything you know goes away takes the form of an interactive playground that addresses nostalgia through the use of everyday icons and forgotten histories.

From the ubiquitous Toa Payoh dragon playground, to the notoriously dangerous Big Splash slides, to endangered flora and fauna, tidbits of Singapore culture are served up on a nostalgic playground with a contemporary twist. Whether you are a #throwback millennial or a young-at-heart parent, come reminisce and consume your fantasies and fallacies of nostalgia in this interactive playground.

Suitable for children aged 6 to 12!



16 MAR–7 APR
Tue–Fri, 2–7PM
Sat–Sun, 12–8PM

Closed on Monday

The Substation Theatre

Free Admission

SCHOOL HOLIDAY SPECIAL

16, 17, 23 & 24 MAR, 2 & 3PM

Drop by on the school holiday weekends for the wondrous tales of *Bedah's Fantastical Travel's with Epok-Epok!*

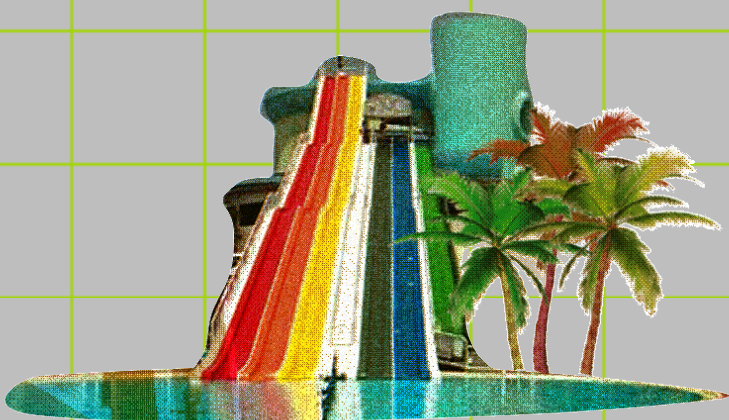
The free storytelling sessions are a very special playground commission by Suhaili Safari.

INSTALLATION

A Bout of Nostalgia

Artist installation by Mary Bernadette Lee

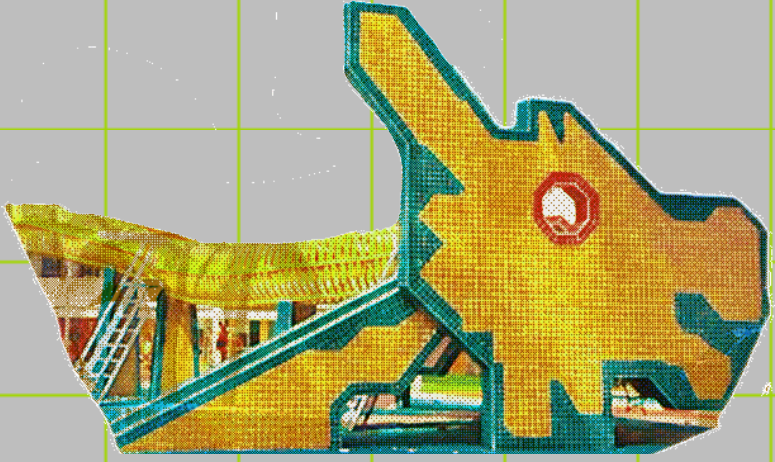
In response to Everything you know goes away, visual artist Mrydette offers up an antidote to all nostalgic ailments with a rose-tinted, tongue-in-cheek nostalgic clinic. The clinic is designed as a contemplative space, featuring artworks constructed with *chou chou* (security blankets) contributed by the public through an open call.



Tues–Fri, 2–7PM
Sat–Sun, 12–8PM
Closed on Monday

The Substation Gallery

Free Admission



KUEH SALAH

17 & 31 MAR, 10.30–11.30AM
The Substation Theatre

\$15/child

For ages 6 to 12

GOODBYE ANIMALS

22 & 30 MAR, 10.30AM–12PM
The Substation Theatre

\$18/child

For ages 7 to 12

ANNIE TING AND THE DRAGON

23 & 24 MAR, 10.30–11.10AM
The Substation Theatre

\$18/child

For ages 2 to 5

BOOK A SLOT FOR YOUR KIDDOS NOW→

* EARLY BIRD SALES FROM 11–31 JAN
(10% DISCOUNT)

CHILDREN'S WORKSHOPS

As part of *Everything you know goes away*, join us for an assortment of delectable school holiday offerings in the form of workshops and performances, suitable for children aged 2 to 12.

Kueh Salah: A Kueh Creation Session with Mrydette

What if things appeared and reappeared purely from the tips of our fingers? And remembering and forgetting became a buffet for the imagination? Feast your eyes and fingers on a creative kueh-making session by visual artist **Mrydette**, conducted in a delectable universe of her creation. Learn to make your own homemade colourful playdough and specialty “kueh” from scratch with basic ingredients from the kitchen. Bring a tupperware to store and air dry your creations at home!

Goodbye Animals: Workshop and Storytelling with Darel Seow

We might not have lions (except in tales), but Singapore used to be home to many wild tigers and leopards! At this workshop, storyteller **Darel Seow** introduces children to some local endangered and extinct animals that we share this island with. You'll learn how to draw them and create a simple pop-up diorama which will explore our impact on the environment and the relationship we have with our non-human neighbours.

Annie Ting and the Dragon by Tiny Feat

Annie Ting is little girl who looks different from the people around her. She goes on a big adventure and discovers that kindness, empathy, and love can be found in the most unexpected of places.

This interactive puppet theatre performance features a live musician and two puppeteers.

CHILDREN'S WORKSHOPS

Partners in Grime: Nostalgia and Conservation

From films and photos that lovingly document old places to sepia-tinged stories of childhood kampongs, arguments for heritage conservation often rely on nostalgia. But while nostalgia-fuelled conservation has frequently worked, what—if any—are the costs, effects, impact, implications, and risks of this approach? Does nostalgia cheapen heritage? Does it erode historicity or historical consciousness? Or are these worries needless as long as nostalgia is strategically deployed—though, what does such a deployment look like? A panel



23 MAR, 5–6.30PM
The Substation Gallery

Free Admission



of artists, activists, and academics presents examples of nostalgia and its uses, and reflects on the potential effects of this phenomenon.

Speakers

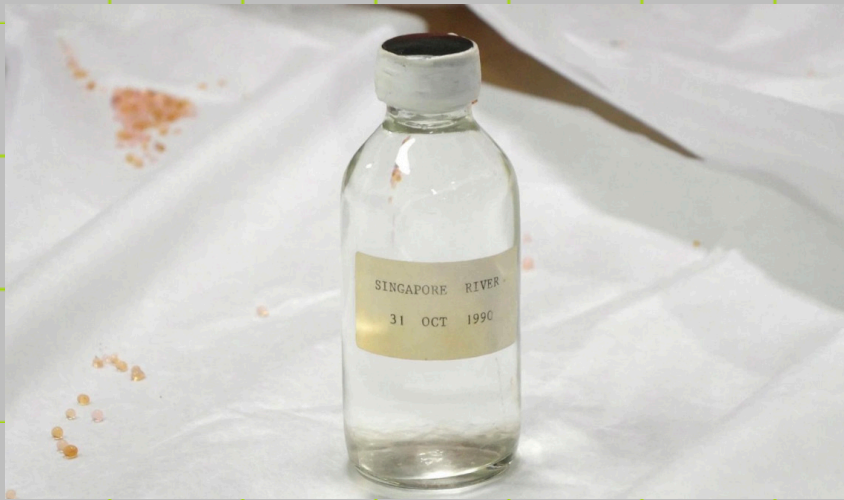
[Dr. Chua Ai Lin](#) (Executive Director, Singapore Heritage Society)

[Joshua Comaroff](#) (Design Consultant, Lekker Architects)

[Tan Pin Pin](#) (Filmmaker)

Moderated by

[Lo Mun Hou](#) (Associate Professor, University Scholars Programme, National University of Singapore)



30 MAR, 4-5.30PM
SAD Bar

Free Admission

** Note: In Time to Come will NOT be screened in its original, uninterrupted form.*

FILM SCREENING & READINGS

Days of Future Past

This film- and literature-filled evening takes place in a Singapore of the future. Against the backdrop of Tan Pin Pin's [In Time to Come](#) (2017), a meta-documentary about time capsules, speculative fictions and visions of the future are performed by writers. The readings present the fantastic, connected with the cultures, traditions, mythologies, folk religions, and daily life in Southeast Asia. Prior to the screening, the programme begins with a short introduction ('Nostalgia Before Its Time') by Lo Mun Hou.

The programme is curated by Jason Erik Lundberg, Founding Editor of *LONTAR: The Journal of Southeast Asian Speculative Fiction*.

#SUBAFTERDARK

SAD: The Last Meal

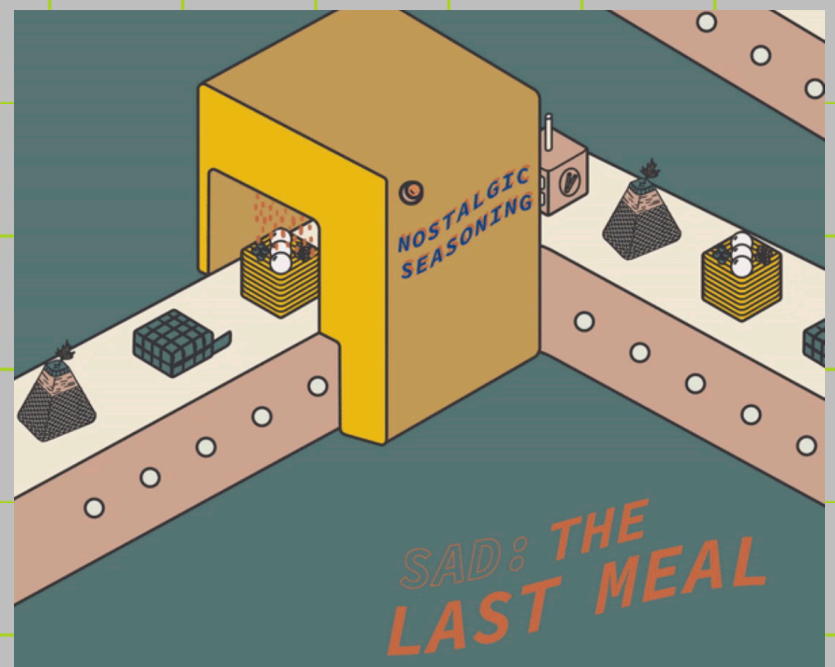
A collaboration between Ming Tan and Debbie Ding

In the near future, the food that is available for our consumption has changed, but a longing for the taste of "home" always remains. What is this instinct towards nostalgia, or a desire to return to the past, which transforms itself into an anxiety of progress?

[SAD: The Last Meal](#) addresses Singapore's obsession with nostalgia, by looking at the alleged death of the Singaporean hawker, the corresponding fetishisation and commercialisation of local food iconography, and somewhere in between, the anxiety around losing a facet of heritage that this country holds so dear—our local food culture. If home were to cease, what would you like as your last meal?

Join us for an interactive art experience with a four-course food tasting menu designed specially by chef Ming Tan, in collaboration with visual artist and technologist Debbie Ding.

[BTW, WHY SO SAD AGAIN?->](#)



29 & 30 MAR, 7-10PM (2 sessions/day)
Session 1: 7-8PM
Session 2: 9-10PM

The Substation Gallery

\$35/pax

** Note: No pork or lard will be served in the dishes. However, we do not have a halal certification.*



01 & 15 SEP
 13 OCT
 29 & 30 MAR

SUB AFTER DARK

SAD is a multi-disciplinary event that celebrates the peculiarities of The Substation. Our new signature programme is a madhouse art, ideas, and performances colliding in one space. Designed as themed nights that coincide with our programme chapter for the month, SAD will leave you gobsmacked and exhausted (but hankering for more, obviously).



01 & 15 SEP

Going, Going, Gone...???

With two episodes in the month of September, *Going, Going, Gone...???* kicks off with a panel discussion, and unfold into a slew of performances.

Proceedings for both nights include a reading of Boey Kim Cheng's 'Change Alley' by acclaimed actor Gerald Chew, a nostalgic auction of token heritage items, and performances by Marla Bendini and getai duo Baobei Sisters (宝贝姐妹)—all set against the backdrop of a Chinese opera stage.

The evenings will be emceed by the one and only Alan Oei.

1 SEP

Take a walk down memory lane with some of Singapore's landscape luminaries, William S.W. Lim, Tan Cheng Siong, and Daniel Teo, who share why they'll Never Say Die!

Guest performance:

Flame of the Forest

15 SEP

Get insights on Singapore's intangible cultural heritage and practices from our diverse CMIO speakers delivered in their mother tongues. Panelists include Dr. Caroline Chia (C), Fauzy Ismail (M), Dr. Anitha Devi Pillai (I), and Kevin Martens Wong (O).

Guest performance:

SAtheCollective

6PM-12AM

The Substation Theatre

\$15 per entry
 \$25 with 2 free drinks



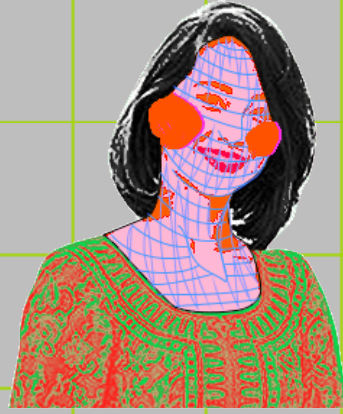


13 OCT

This Girl's in Love with You

We're throwing a party in honour of the nation's most famed icon, The Singapore Girl. Is she a problematic figure? Are her perfectly coiffed hair and cherry red lips still the paradigm of Asian warmth, elegance, and beauty? Were they ever? We don't know. But we're celebrating her anyway.

From an alternative Balmain Army led by Becca d'Bus, to a slew of performers, to late-night confession sessions with ex-crew members; come to be draped in batik, sprinkled with glitter, and regaled by what it means to be a Singapore Body.



Featuring

Becca d'Bus & the Not
#BalmainArmy
Subhas
Preetipls & The Glamourettes
Ori Tahiti Singapore
Slowtalk ft. Isyraf & Mamat
Vanessa Victoria the Barmaid
Late night confessions with ex-crew members

Party styled and bedazzled by
Polina Korobova aka Glitter Queen

Hosted by
Preetipls



8PM-11PM

The Substation Theatre

\$15 per entry
\$25 with 2 free drinks

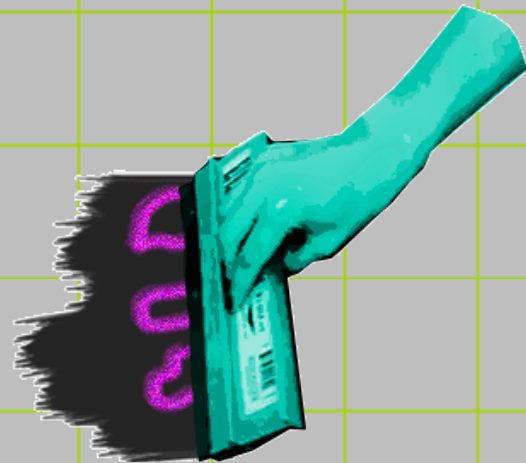
29 & 30 MAR

The Last Meal

Our last installation of SAD addresses Singapore's obsession with nostalgia, how it has become a veritable industry in the recent years, and more importantly, why? *The Last Meal* looks at the death of the Singaporean hawker, the corresponding fetishisation/ commercialisation of hawker cuisine, and somewhere in between, the anxiety around losing a facet of heritage that this country holds so dear—our local food culture.

Afterall, got so important meh?

The programme takes the form of an interactive art experience with a four-course food tasting menu designed specially by chef Ming Tan, in collaboration with visual artist and technologist [Debbie Ding](#).



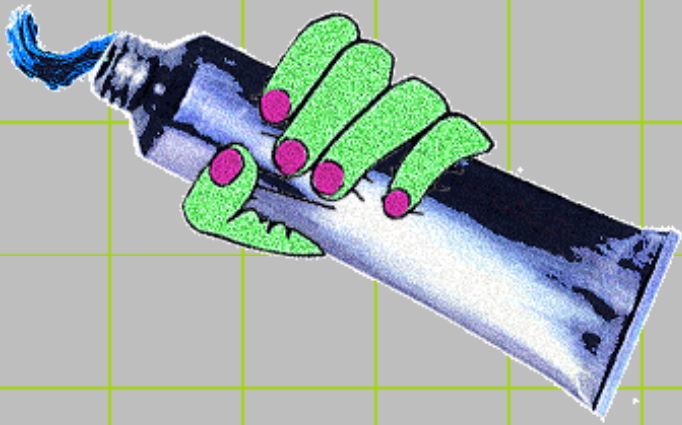
7PM-10PM (2 sessions/day)
Session 1: 7-8PM
Session 2: 9-10PM

The Substation Gallery

\$35 per pax with drink pairing



HANDJOB



HandJob is a celebration of all things hand-made and analogue. A year-long printmaking initiative where 8 Associate Printmakers respond to different facets of heritage through means of printmaking, the project exposes the grittiness, spontaneity, and sheer splendour of this infinitely adaptable medium.

Up for grabs every month are: 20 unique and limited edition prints by each of our Associate Printmakers. The signed artworks will be distributed at mystery locations across the island; chosen specially by the Associate Printmakers, the HandDrop locations reveal their inspiration behind the prints.

JUNE

Mojoko

Visual Artist, Founder of Kult Magazine

Born in Iran, raised in Hong Kong and educated in Europe. Mojoko (aka Steve Lawler) attended the prestigious FABRICA art residency in Treviso, Northern Italy in 2001. Launching his interactive design career at Diesel HQ, he quickly climbed through the creative industry as an artist, designer, art director and Creative Director.

Creator of the Kult Magazine, Gallery & Studio. His work has expanded into curation, installation, interactive design and fine art. Having worked with some of the most exciting artists, designers and animators around the world, he now operates within a network of over 600 artists under the label Kult.

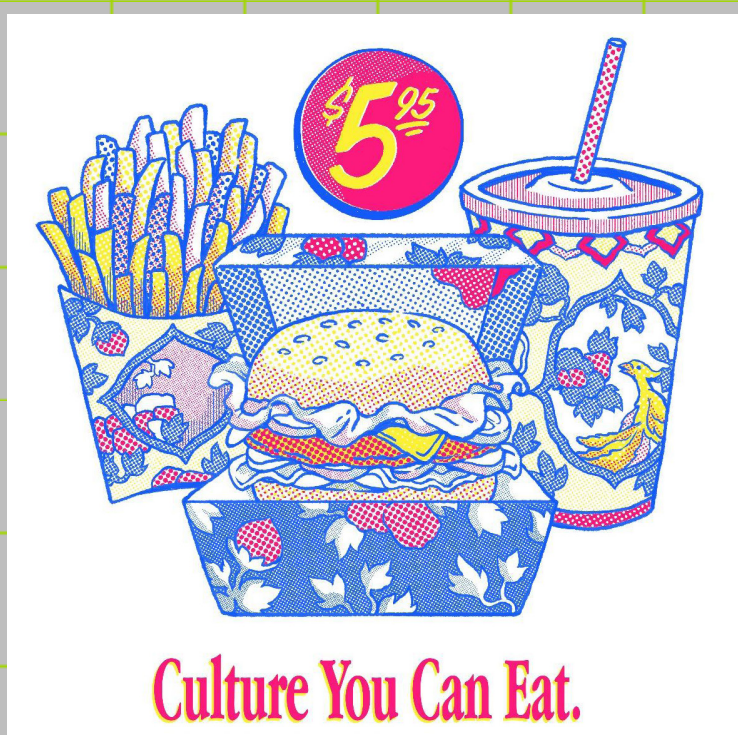
His artistic work is an exploration of Trash Pop culture colliding with the Old & historical, mixing media such as computer programming, digital sculpture, painting and printmaking. His works have regularly been showcased around the world at International Institutions and independent galleries.



HandDrop

Date: 7 July 2018

Location: Coleman Street



JULY

Tell Your Children

Art collective of 4 young creatives

Tell Your Children began as a shared vision between 4 Singaporean creatives. Since its inception in 2014, the illustration-led creative studio has been constantly putting out work in the form of murals, key visuals and events.

From Baybeats Singapore to the Flatbush Zombies, TYC has always applied its signature visual direction across various projects, creating specific design solutions for its diverse range of clients.

Through the years, TYC has also collaborated with studios of different disciplines to create work that goes beyond just the realm of illustration.

HandDrop

Date: 31 July 2018

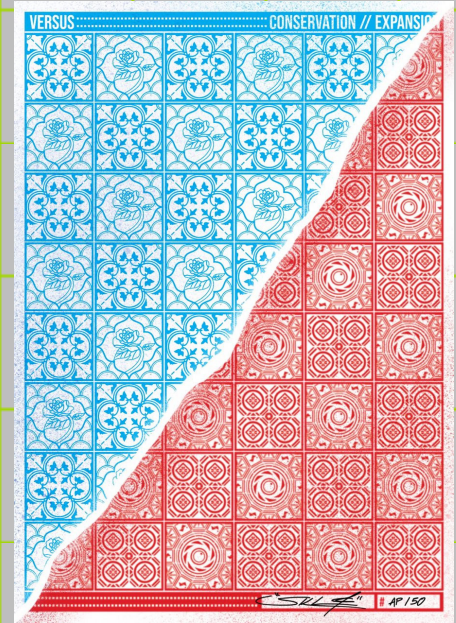
Location: Peranakan Place

SINGAPORE NIGHT FESTIVAL 2018 EXCLUSIVE

Sam Lo (SKLO)

Visual Artist

Sam Lo (aka SKLO/ your friendly neighbourhood Sticker Lady) is a Singapore-based visual artist whose work revolves around social commentaries fueled by daily observations of her surroundings and research into the sociopolitical climate. Her intrigue with the concept of culture and bold execution in some of her earliest forays into street art dubbed her the 'Sticker Lady', a nickname lovingly given by the city in reference to the saga that was birthed from her work in the streets. Since then, the artist's work—whether installations, large scale murals or digital designs—has been centered on understanding the world around us and how our actions are interdependent on each other.



HandDrop

Date: 24 August 2018

Location: Armenian Street



HandDrop

Date: 31 August 2018

Location: The Big Four

AUGUST

Joseph Chiang

Artist-Printmaker, Founder of Monster Gallery

Joseph Chiang is a Singapore-based artist and printmaker. He is the founder of Monster Gallery, a creative print studio that produces original prints and conducts printmaking workshops. He is also the founder of the Young Printmakers League, a mentorship programme supported by Noise Singapore which aims to nurture the next generation of creative printmakers. He was commissioned by the National Arts Council to organize the Contemporary Printmaking Festival as part of Singapore Art Week 2017. He has exhibited in Singapore and internationally, and represented Singapore at the 10th World Triennale of Original Prints and Engravings in Chamalieres, France in 2017.

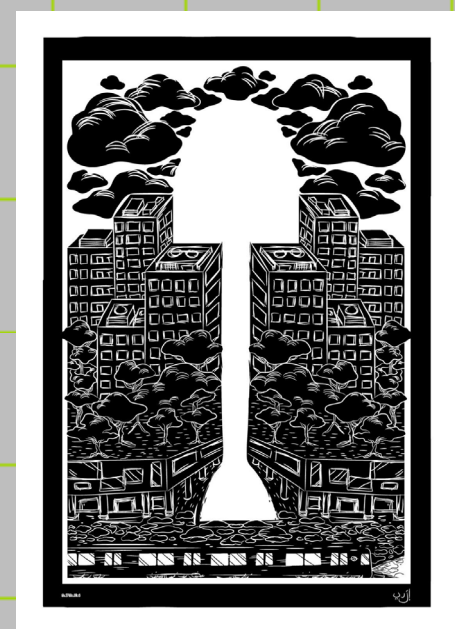
SEPTEMBER

Muhammad Izdi

Visual Artist

A graphic designer by training, Muhammad Izdi graduated from Singapore Polytechnic in 2007, and cut his teeth as the lead designer for contemporary art institution, the Singapore Art Museum (SAM). From 2010 to 2013, as SAM's Senior Designer, he conceptualised and executed its visual communications across the gamut of branding, marketing and advertising. He oversaw the design of exhibition brochures, catalogues and advertisements, amongst other collaterals, as well as larger-scale onsite exhibition graphics for the Museum's galleries and external venues. 2014 marked an important period for Izdi as he decided to pursue his interest in art. In his efforts to evolve from a designer to an artist, Izdi has taken part in two international exhibitions as part of the Singapore en France - le Festival; Art Garden (2015) at Gare Saint Sauveur, Lille and Open Sea (2015) at Musée d'art contemporain de Lyon. Izdi has also participated in the Dena Foundation Artist Residency Program in Paris where he stayed for three months developing his art practice and research.

Izdi is currently part of DXXXXD, a contemporary arts collective in Singapore.



HandDrop

Date: 21 September 2018

Location: Fort Canning Park



OCTOBER

Aliff Osman

Master Printmaker at The Substation

A freelance illustration artist, Aliff Osman is The Substation's one and only resident Master Printmaker. He operates as a technician in the day, and runs the HandJob Printing Studio by night.

HandDrop

Date: 2 November 2018

Location: It's a Mystery

NOVEMBER

Ong Lijie

Printmaker

Ong Lijie is interested in themes of the consciousness, corporeality and anxieties. Her work features narratives in which the notion of body is explored as a tool to depict the consequences of anxieties, desires and their interdictions. Her practice reflects and investigates on the framing and nature of relations between the individual and the collective other. The making of her works combines various printmaking methods, drawing elements and metaphors. Ong received her BA(Hons) in Fine Arts from LASALLE College of the Arts and Diploma of Fine Arts (Printmaking) from Nanyang Academy Of Fine Arts. Her recent exhibitions includes the 9th International Printmaking Biennial at the C a Museum, Portugal and Character Chaos with The Print Social at Blue Coat, Liverpool.



DECEMBER

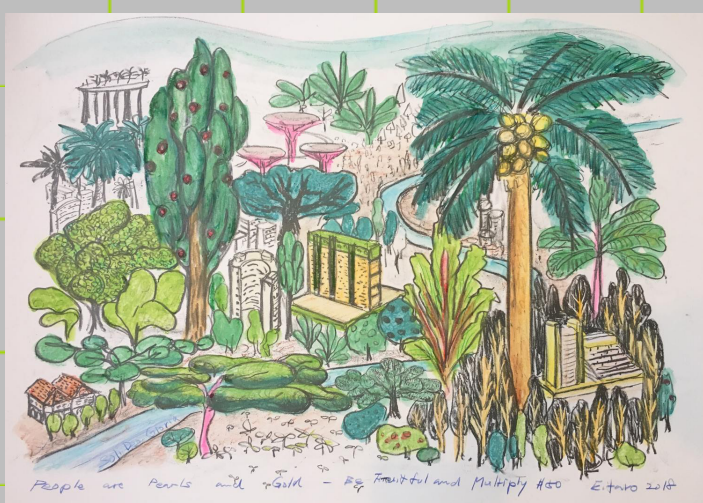
Eitaro Ogawa

Printmaker, Founder of Keyakismos

Eitaro Ogawa and his wife Tamae Iwasaki are founders of Keyakismos. Derived from the Japanese word "keyaki" (Zelkova tree) and "cosmos" (flower), the alias stands for their shared creative philosophy that the collaboration between two different elements achieves much more than one.

In 2001, Eitaro and Tamae joined STPI as pioneer printers. Since then they have collaborated with more than eighty artists from all over the world. Motivated by their life motto – "love God, love people" – Eitaro and Tamae are involved in art and community projects that encourage collaborations amongst people, with the goal of creating opportunities for people to experience art in daily life.

Ogawa is also the co-author of "HDB Homes of Singapore", and founder of "Pameran Poskad".



HandDrop

Date: December 2018

Location: It's a Mystery



FACELIFT



FaceLift activates The Substation's facade as a constantly evolving canvas. In this city of constant renewal, self-improvement, and urban redevelopment, imperfection is often glossed over or polished till unrecognisable. This year, rather than scraping away the old to make way for the new, traces of the building's past marks remain and reverberate as interventions to conversations in the now.

FEATURED ARTISTS

Hafiz Osman
Tell Your Children
John Clang
Boey Kim Cheng

MAY

Jamban 1956

Jamban 1956 is a site-specific installation of a makeshift toilet originally constructed near Merdeka Bridge for State of Motion 2016. Standing on the site of a kampong settlement long since reclaimed, the original installation served as a solemn reminder of our physical and psychological displacement in an ever-changing landscape. The reconstructed and resituated Jamban 1956 evokes new readings of the work. Surrounded by festivity and spectacles of heritage, the installation invites its 'users' to consider the implications of commodified heritage and romanticised nostalgia.



Jamban 1956, Hafiz Osman
Wooden jamban with zinc roof,
2018, 284x82x100cm
(Originally commissioned in 2016)

INTERVIEW WITH HAFIZ OSMAN

To what extent did the original location (Merdeka Bridge in Kallang) of the site-specific jamban inform your work? And now that it is re-situated in front of The Substation, how has the meaning of the artwork evolved?

H: To a certain extent, it became a self-search of identity for me. The immediate association of the space and its past, evoked a contemplative and engaging opportunity to relate to my own identity. I see the chance to relive a kampong life in the form of art, more so because it was a site where a Bugis community once inhabited. It is the act of shifting that has evolved the work. It is still a Jamban 1956, a replicated one from the original structure in Kampung Bugis. The function, the visual, and the purpose did not change. To me the best way to see it, I would say, is a bit like an act of demising, to transfer an inheritance of a subject matter that would be on lease for temporary period. I also felt it was another opportunity to continue a story for my Jamban 1956 to stay afloat. The placement of the jamban in front of The Substation was a conscious decision too, reiterating a position of 'resettlement' in a broader sense.

HAFIZ OSMAN

Hafiz Osman graduated from the LASALLE College of the Arts with an MA in Fine Arts. His works have been exhibited at LASALLE in Singapore, the Kazamati Military Museum in Belgrade, Serbia, the Singapore Management University and p-10 in Singapore. He has also participated in Real Presence, an annual international workshop for artists in Istanbul (2007) and Belgrade (2008).

In light of the trend of forced displacement due to urbanisation, what does heritage mean to you?

H: Heritage to me is a safeguard of my own self-search, an inquest of salvation. It is a thread to trace back. I cannot speak much of my heritage as I do not practice the culture or belief, but I follow through the findings and be it as a part of my own heritage. A forceful displacement hastens the progress of inheriting, a de-formative heritage.

What would you gazette as a national monument, and why?

H: A buoy or an old flat. It forced urbanisation to deviate, reroute. I feel most gazetted monuments here speak about colonisation, in order to be free from such association of romanticising the past

glory of the past, in an era of foreign sovereignty, we can make a mark of our own. Housing development is a big part of our urbanisation and I feel having gazette buoy or old flat makes a nice mark to an ever-growing land. It seems too easy to displace the space here, so gazetting such monuments regulate and reduce the pace of urbanisation."



Culture You Can Eat, Tell Your Children
Commissioned mural, 2018,
220x450cm

TELL YOUR CHILDREN

Tell Your Children began as a shared vision between 4 Singaporean creatives. Since its inception in 2014, the illustration-led creative studio has been constantly putting out work in the form of murals, key visuals and events. From Baybeats Singapore to the Flatbush Zombies, TYC has always applied its signature visual direction across various projects, creating specific design solutions for its diverse range of clients.

Through the years, TYC has also collaborated with studios of different disciplines to create work that goes beyond just the realm of illustration.

JUNE

Culture You Can Eat

There are differing views when it comes to understanding the Peranakan culture in the 21st century. Some argue that it is a dying tradition that has to be preserved in the most authentic way, while others are more open to it being transformed and assimilated into current times.

With shows like The Little Nyonya and hipster Peranakan-inspired cafes popping up islandwide, Peranakan culture has been appropriated and manufactured into another heritage product of the local nostalgia industry, much like Ang Ku Kueh cushions and Dragon Playground souvenirs aplenty.

Here, the iconic Coca Cola can, a symbol of mass-consumption, has been Peranakan-ified.

Juxtaposed against the neighbouring Peranakan Museum, the artwork is intended to question the political and social ideologies behind the popularisation of Peranakan culture in modern day Singapore.

INTERVIEW WITH TELL YOUR CHILDREN

Your mural is situated facing the Peranakan Museum, and is statement on the popularisation and commodification of culture. In the day and age of SG50 and Naiise, what do you think about the commodification of culture, and what culture do you guys buy into?

TYC: I feel that it is a little inevitable when the times are shifting quicker than before. To distill an entire culture into gimmicky products and events does not do it justice in the long run. Perhaps it is about time we start talking about the preservation of such dying cultures in a country that is constantly changing. We, as a collective, are always trying to build and contribute to the local creative and youth culture. Most of what's popular in Singapore is imported, so we hope that we can create something here that Singaporeans can be proud of.

As creatives and millennials in the age of new-old classics like Stranger Things and Ready Player One what do nostalgia and heritage mean to you?

TYC: Nostalgia has long been used as a marketing tool to get people to buy into certain things, such as movies and fashion trends. Right now, the 90s trend is back in fashion and a lot of people are buying styles that were popular more than 20 years ago. Heritage, on the other hand, goes deeper. It forms the basis of local traditions and culture. To me, Nostalgia impacts an individual but Heritage impacts a community.

instead of being torn down to make way for newer developments. I think a place that many local creatives hold dear to is Bras Basah Complex, from its iconic Basheer Bookstore, Popular, Swee Lee, Art Friend, etc. I don't know if it deserves to be labelled a national monument, but that's definitely one place I think local creatives will be sad to see go.

What would you gazette (officialise and preserve) as a national monument, and why?

TYC: At the rate in which the country is progressing, it'll be nice to see older buildings being preserved

JUNE

The Land of My Heart

The Land of My Heart is a series of work which re-appropriates the icon of the Singapore Girl, Singapore Airlines' air stewardess, to contemplate on vestiges of identity and personal memories encapsulated in nostalgic spaces of a rapidly evolving motherland. Each frame embodies of three elements of time—the past, as captured by the handwritten extracts of Clang's residual memories and conversations; the present, as depicted by the urban Singapore landscape in flux, and finally the eternal—the evergreen icon of the Singapore Girl who has outlasted all currents of change over the decades.



*The Land of My Heart, John Clang
3 Billboards, 2018
Variable dimensions
(Series of photographs completed
in 2014)*

INTERVIEW WITH JOHN CLANG

You mentioned in several interviews that portraying the heartland as the 'real Singapore' is the main motivation behind your work. What are your thoughts on the increasing gentrification of our neighbourhoods (e.g. Tiong Bahru), and the current wave of nostalgia surrounding heartland living (through nation branding projects like SG50)?

J: Most Singaporeans are numbed by the gentrification of our neighborhoods. I think the impact is more of an afterthought, especially when past memories kick in. I am not into nostalgia, though I am into memory sans sentimental feelings. The new generation will form new memories of what they are seeing right now and 50 years later, this memory becomes their supposedly 'real Singapore' as well. Sometimes, we become more and more artificial when you try to retain the past. Time moves forward through action, time flows backward with memory. We can do both.

With the rapid change in our urban landscape, and as a Singaporean based overseas, what is 'home' and

JOHN CLANG

The practice of Singaporean visual artist John Clang often straddles dual realities of global cities, unfettered by confines of time and geography. A double-sight navigator of a world in constant flux, he absorbs seemingly mundane and banal external stimuli and conveys his internal observations and ruminations through the mediums of photography and film. His approach, reminiscent to a barometer, accords his works a unique position at the confluences of the open-ended and definitive, surreal and factual, personal and universal. His works have entered the permanent collections of Singapore Art Museum and National Museum of Singapore. In 2010, he became the first photographer to garner the Designer of the Year award at the President's Design Award, one of the nation's most prestigious design accolade in Singapore.

Clang lives and works in New York and Singapore.

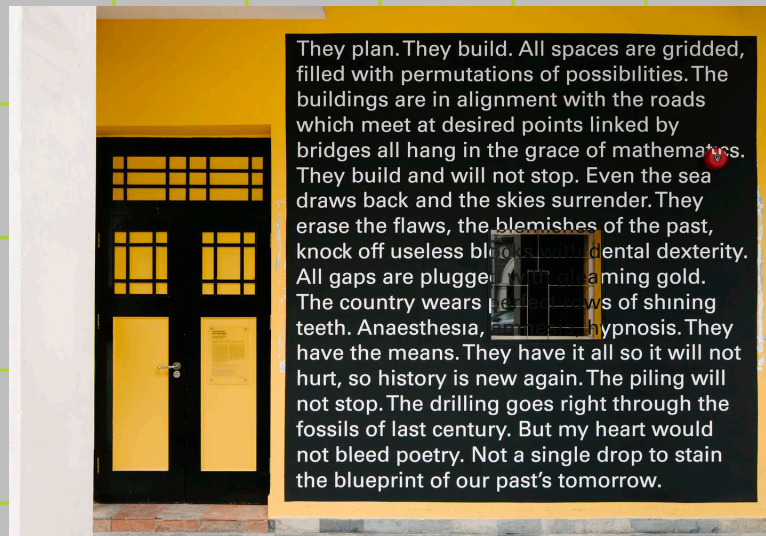
heritage to you?

J: 'Home' to me, is the essence packed in the form of memory while standing in an oddly unfamiliar ground with equal affection. I guess it's like seeing your children growing up, losing their cuteness and innocence and still loving them. In my case, I always try to remember how my parents interact with me when they were at my age now.

What would you gazette as a national monument,

and why?

J: Probably the Raffles Statue or the Merlion. I think they are best preserved as Memory.



The Planners
Wall text, 2018, 350x350cm
(Poem written in 1992)

BOEY KIM CHENG

Boey Kim Cheng emigrated from Singapore in 1997 to Australia. As an Asian Australian writer, Boey has published a travel memoir *Between Stations*, which was shortlisted for the W.A. Premier's Literary Award for Nonfiction, and a fifth collection of poems *Clear Brightness*, was shortlisted for the John Bray Poetry Prize and the NSW Premier's Multicultural Award. Boey co-founded *Mascara Literary Review*, the first Australian literary journal to promote Asian Australian writing, and co-edited the groundbreaking anthology *Contemporary Asian Australian Poets* (2013). In 2016, Boey returned to Singapore to join Nanyang Technological University as an Associate Professor at the Division of English.

JULY

The Planners

Written in the early nineties, works like 'The Planners' and 'Change Alley' are then-Singaporean writer, Boey Kim Cheng's responses to the upheaval brought on by Singapore's rapid industrialisation at the time, which saw the continual demolition and redevelopment of places, that were to him, personally and historically significant. Rife with a sense of alienation and displacement, the poems mourn and decry the erasure of home, and one's inability to find connection with the drastically altered landscapes of progress and modernity. His poem "The Planners" was included in the international O-level Literature in English and International General Certificate of Secondary Education syllabi from 2013 to 2015, and 2017 and 2018, while "Reservist" will be tested from 2017 to 2019. Boey's works are highly regarded by both the academic and writing communities in Singapore. Writer Shirley Lim remarked that he is the "best post-1965 English language poet in the Republic today".

INTERVIEW WITH BOEY KIM CHENG

It has been 26 years since 'The Planners', and 21 years since you emigrated. What compelled you to write the poem then? And now that you're back, what do you see when you look at the city? Are 'all the gaps plugged' still, and the 'perfect rows of shining teeth' only shinier?

B: I was an angry young man then, angry to see the places that I loved disappear at an alarming rate. The pace of change, the rate at which buildings, whole streets and alleys vanished, intensified towards the end of the 80s—Change Alley, the Winchester House, the old Hong Kong and Shanghai Bank, Raffles Place, Satay Club, entire rows and blocks of old buildings were gone, as if they never existed. 'The Planners' came out of that sense of being increasingly an outsider, a sense of not-belonging and displacement, and anger with the planners, with their mania to populate the land with anonymous towers and shopping malls, and disbelief at their indifference to beauty and history, to what can never be replaced or recovered. I still feel the pain and loss, and that was one of the motivations for writing *Between Stations*. It was in part an act of restoration, an architecture of memory, bringing back to life in imagination and memory the places that I loved. Now that I am back, it's hard to square the Singapore that I had recreated in the book with what I see and feel now. I still feel an alien, more so than before, perhaps because I am no longer a citizen, but there are moments of reconnection and homecoming—going to little pockets of places that have survived and being there with friends—parts of Little India, Beach Road, Tanglin Halt etc. Heaney claimed that writing necessarily involves a



state of displacement or exile.

Has moving back to Singapore shifted the places/omphaloi from which you write?

B: Displacement was what drove my work in the early years. And the corollary quest for home. I may have found it, an approximation of home, my ground, in the little plot of land I have in Berowra, with a incredible sense of open space all around, the pristine skies especially, but I often found my thoughts gravitating to Singapore. Now what I am back here, albeit temporarily, the ground has shifted again, and I feel that I have to complete the story back in Berowra, and in Sydney. It's never simple or stable, the sense of belonging and home.

What does the word heritage mean to you?

B: I recall in the 80s there was a local band called Heritage that performed regularly at Cuppage. I wanted to know why they called themselves that. Never found out. I guess the word is a little like that. It's abstract, something you don't feel inclined to pin down, because it is an empty word to those who haven't lived or experienced it, or who haven't inherited the body of memories, the living archive of images tethered to places and buildings. Heritage comes from heir, but looking at the word now, I see 'here' and 'age', the past in the living present. It is a transmission of knowledge and memories, much in the same way Aborigines in Dreamtime Australia handed down secrets of songlines and places. T.S.

Eliot sums it up beautifully: 'Time present and time past/ Are both perhaps present in time future,/ And time future contained in time past.'

What would you gazette as a national monument, and why?

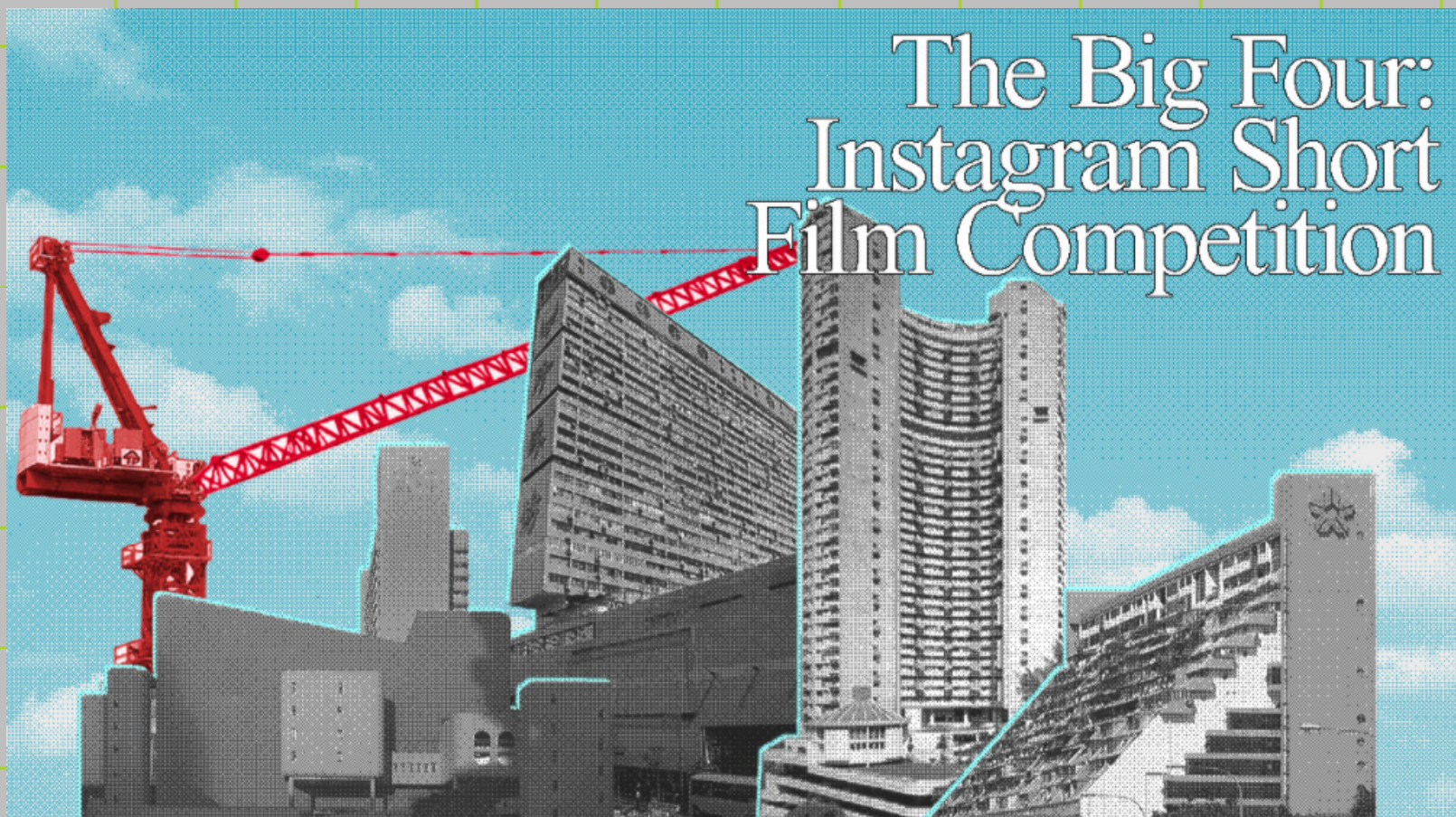
B: Too late now, too many places have already gone or changed beyond recognition. There are a few old places and buildings under threat—the David Elias Building for example—they can be saved and protected. And there are places that don't look anything like national monuments, but they are worth protecting, because they are loved and cherished by many, especially the older generations—Peninsula Plaza, Adelphi, Tanglin Halt, Golden Mile, Pearl Centre, etc.



COMPETITIONS

BIG4ENBLOC

FOR PRESS RELEASE AND FULL LIST OF WINNERS, [CLICK HERE](#).



START

21 JUN

END

23 SEP

[#big4enbloc](#)

BIG4ENBLOC: The Substation Insta-Film Competition

Supported by Goethe-Institut Singapore

Pearl Bank Apartments.
People's Park Complex.
Golden Mile Complex.
Golden Mile Tower.

These four iconic buildings are under threat of demolition due to en bloc redevelopment. What would their demolition mean for the communities of these spaces, or for Singapore? Or should they be conserved?

Tell us what you think by taking part in BIG4ENBLOC, an Instagram Short Film Competition.

If our illustrious panel is moved by your entry (whether from laughter or melancholy), you may just win a return air ticket to a city in Germany, home to the movement which shaped modernist architecture, Bauhaus! Join now to win the chance to 'gram German modernist beauties to your heart's content—just in time for the 2019 Bauhaus jubilee, too.

How to join:

To participate, submit a short film (which can include photographs) no longer than 40 seconds on Instagram with the [#big4enbloc](#) and [#modernismussin-gapore](#), in response to the Big Four—Pearl Bank Apartments, People's Park Complex, Golden Mile Complex and Golden Mile Tower—a set of iconic mega-structures under threat of demolition due to en bloc redevelopment.

Submissions are limited to one Instagram post per person, per account. Repeated entries on behalf of another person will not be considered. Applicants may also make use of Instagram's carousel format to upload still images, as long as the entire video length within the same post does not exceed 40 seconds. Please ensure that your Instagram account is set to public in order to qualify.

The competition closes 23 September 2018, 12pm.



PRIZES

Grand Prize*

\$1,500
+ Economy Class return flight to Berlin, Dessau,
or Weimar

WINNER: [@RAJIPOO](#)

People's Choice

Based on most number of likes
\$800

WINNER: [@NEMOSOCOOL](#)

Jurors' Choice

\$500 each

CHUA AI LIN'S: [@LYNNWONGYUQING](#)

YUNI HADI'S: [@TINKERERTINKERER](#)

JASON SOO'S: [@COLLARIOUS](#)

KAREN TAN'S: [@PGPQ](#)

TAN PIN PIN'S: [@SACHIKA.DESIGN](#)

FAIZ BIN ZOHRI'S: [@THATSCULPTORGIRL](#)

* To be considered for the Grand Prize, the following conditions must be met:
a. Only participants above the legal age in Singapore will be considered.
b. Participants must reside in Singapore.

Please read competition T&Cs [here](#).

JURY CHAIR

Chua Ai Lin

JURY CHAIR

Goethe Institut
Faiz Bin Zohri
Jason Soo
Yuni Hadi
Tan Pin Pin
Karen Tan

Chua Ai Lin



Executive Director,
Singapore Heritage Society

Lead Resident,
The Substation
2018 Residency Group

Chua Ai Lin is the Executive Director of the Singapore Heritage Society, having served as its president (2013-2017), and a member of the Society since 1996. She holds a PhD in History from the University of Cambridge (UK) and was previously an Assistant Professor in the Department of History at the National University of Singapore, specialising in Singapore social and cultural history.

Currently, she serves as a member of the National Library Advisory Committee, and in the past has been on the advisory board of the National Heritage Board and on the former UNESCO Singapore Sub-Commission on Culture and Information. In 2012, she was the first Singapore representative on the Cultural Heritage Preservation project of the International Visitor Leadership Programme organised by the United States of America's State Department.

Jason Soo



Film director

Jason Soo is an artist and recipient of the Jacques Derrida Exhibition and Prize (Melbourne, 1999).

As filmmaker, his first narrative work (A short film on The May 13 Generation) is based on historical events in 1954 Singapore, when 800 students took over Chinese High School in order to support classmates affected by military conscription.

His next work (1987: Untracing the Conspiracy) examines the arrest, torture, and interrogation of 22 alleged Marxist conspirators by Singapore's secret police. The documentary was awarded Best Southeast Asian Feature at Freedom Film Festival (Malaysia, 2015) and an expanded version of the film is currently in production.

Yuni Hadi



Director,
Objectifs Centre for
Photography and Filmmaking

Executive Director,
Singapore International Film
Festival

Long before the phenomenal success of Ilo Ilo catapulted her to new heights, Yuni Hadi had made a name for herself in Singapore with her tireless work promoting independent Singapore films.

She spent four years building the film programme at The Substation, created several milestone projects such as the annual Fly-by-Night Video Challenge and the Singapore Short Film Festival, and currently helms Objectifs Centre for Photography and Filmmaking as director. She is also the Executive Director of the newly revived Singapore International Film Festival (SGIFF).

Faiz Bin Zohri



Landcape Architect

Faiz Bin Zohri is a landscape architect driven by the everyday interactions and adaptations between the natural and man-made. He is founder of Stable Unstable, a multi-disciplinary design practice operating in the fields of public spaces and landscapes of the tropics. He studied "Man & Public Space" at the Design Academy Eindhoven and holds a Permaculture Design Certification from Bumi Langit Institute, Jogjakarta.

Karen Tan



Founder,
Pocket Projects
& The Projector

Karen Tan is the founder of Pocket Projects, a creative development consultancy focused on adaptive reuse of old buildings, and The Projector is Singapore's only independent cinema and cultural space located in Golden Mile Tower. In her past life, she worked in an urban regeneration developer in London, and has extensive experience in real estate investment banking at Citigroup, London. In her days of youth, she started off studying Architecture at the University of Melbourne, but ended up getting a BSc in Economics and a Masters in Real Estate Economics and Finance from the London School of Economics.

Tan Pin Pin



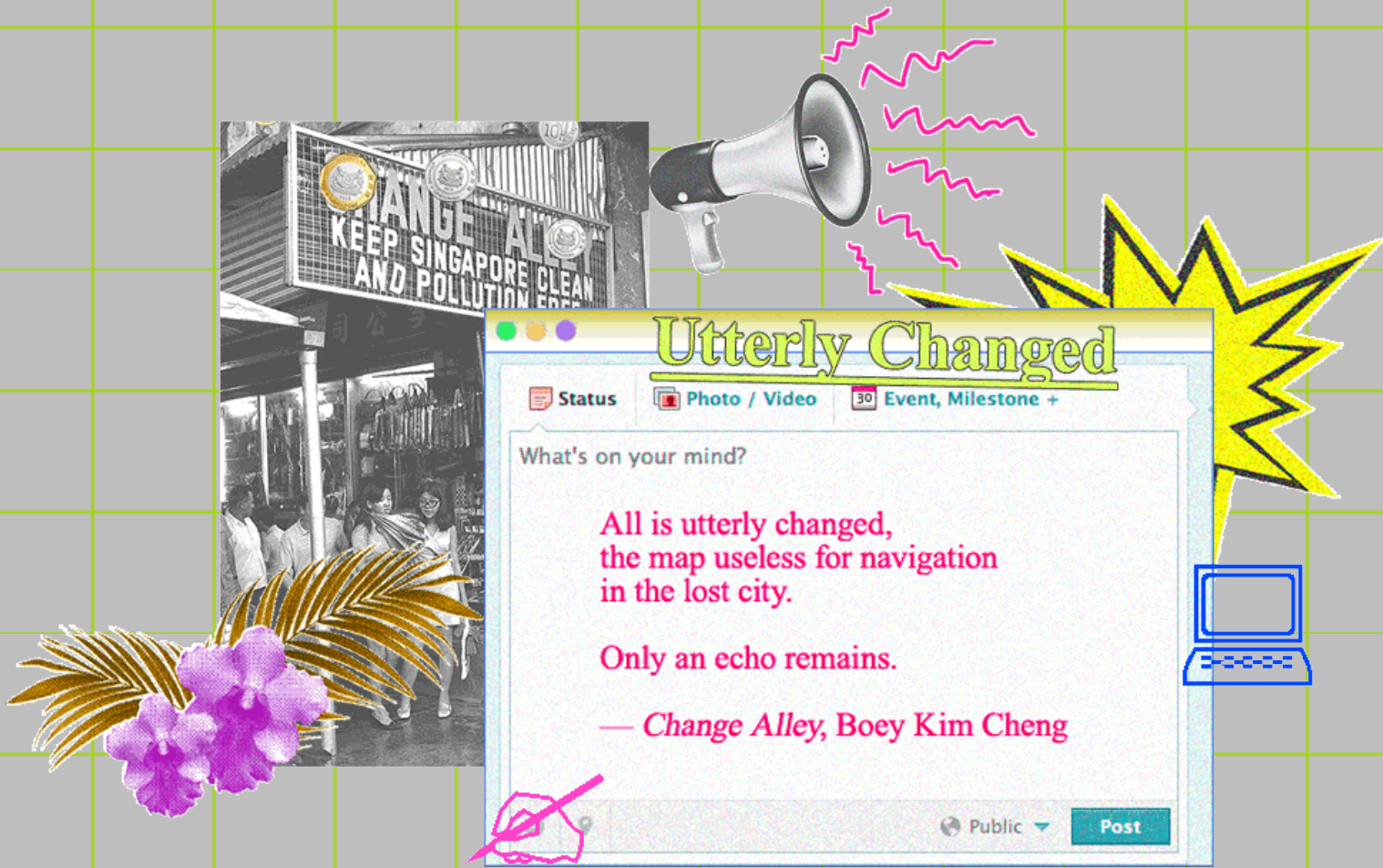
Film Director

Director Tan Pin Pin's films chronicle and question the gaps in history, memory and documentation. Her films study the process of self-examination itself, rendering its complexities with emotional power and visual clarity. They have screened at leading festivals including Berlinale, Hot Docs, Busan, Cinéma du Réel, Visions du Réel, SXSW and at the Flaherty Seminar. In Singapore, they have received sold out theatrical screenings and toured schools. Singapore GaGa (2005) was the first Singapore documentary to have a theatrical run where it ran for 8 weeks.. Meanwhile, her video installations were shown in the President's Young Talent Show, Singapore Biennale, p-10 and at IFA Gallery, Berlin.



COMPETITIONS

UTTERLY CHANGED



START

21 JUN

END

23 SEP

#utterlychanged

Utterly Changed: The Substation Writing Competition

2018 sees The Substation exploring heritage in its multifarious forms—from instrumentalised versions of the Singapore Story vis à-vis SG50 and nostalgia-steeped festivals, to different modes of resistance, contestation, and collaboration.

How to join:

Write a creative work in English, from 200 to 2,000 words long, in response to local heritage and what it means to you. There is no restriction to genre or form (narrative prose, creative non-fiction, and experimental work are welcome).

To join, post a piece publicly on your Facebook timeline, tag the event page, 'Utterly changed. The Substation Writing Competition', and use the competition #utterlychanged. Entries are limited to 1 per Facebook account.

The competition closes 23 September 2018, 12pm.

First Prize

\$3,000

WINNER: DIANA RAHIM

Second Prize

\$2,000

WINNER: MAX PASAKORN

Third Prize

\$1,000

WINNER: RUIZHI CHOO

People's Choice

Based on most no. of likes

\$500

WINNER: ROLINDA ONATES ESPANOLA

Jurors' Choice Book Prizes x7

Each juror's book of choice with personalised note

BOEY KIM CHENG'S: JOSHUA LIM

JENNIFER ANNE CHAMPION'S: SERENE GOH-WONG

CLARA CHOW'S & MARC NAIR'S: MIN YI TAN

LAI CHEE KIEN'S: ANURAK SAELAOW

JURY CHAIR

Boey Kim Cheng

JURY CHAIR

Ng Yi-Sheng
Clara Chow
Darryl Whetter
Jennifer Anne Champion
Lai Chee Kien
Marc Nair

Boey Kim Cheng



Associate Professor,
School of Humanities, Arts, &
Social Sciences,
Nanyang Technological
University

Boey Kim Cheng emigrated from Singapore in 1997 to Australia. As an Asian Australian writer, Boey has published a travel memoir *Between Stations*, which was shortlisted for the W.A. Premier's Literary Award for Nonfiction, and a fifth collection of poems *Clear Brightness*, was shortlisted for the John Bray Poetry Prize and the NSW Premier's Multicultural Award. Boey co-founded *Mascara Literary Review*, the first Australian literary journal to promote Asian Australian writing, and co-edited the groundbreaking anthology *Contemporary Asian Australian Poets* (2013). In 2016, Boey returned to Singapore to join Nanyang Technological University as an Associate Professor at the Division of English.

Ng Yi-Sheng



Writer

Ng Yi-Sheng is a Singaporean poet, playwright, fictionist, critic, journalist, and LGBT+ activist. His books include the poetry collections *last boy* (winner of the Singapore Literature Prize 2008), *Loud Poems for a Very Obliging Audience* and *A Book of Hims*, as well as the film novelisation *Eating Air* and the best-selling non-fiction work *SQ21: Singapore Queers in the 21st Century*. Additionally, he translated Wong Yoon Wah's Chinese poetry collection *The New Village* and has co-edited national and regional anthologies such as *GASPP: a Gay Anthology of Singaporean Poetry and Prose*, *Eastern Heathens: Asian Folklore Subverted*, and *Heat*. He was the winner of the first Singapore Poetry Slam in 2003, and served as a founding member of the spoken word collective the Party Action People. He is currently a PhD student at NTU, and will soon be publishing his short story collection *Lion City*. He tweets and Instagrams at @yishkabob.

Clara Chow



Author, Journalist

Clara Chow is the author of story collections *Dream Storeys* (Ethos, 2016) and *Modern Myths* (Math Paper Press, 2018). Having started her career as a journalist, she has been writer-in-residence at South Korea's Toji Cultural Centre and at the ASEAN Literary Festival in Jakarta. In 2015, she co-founded online arts and literary platform *WeAreAWebsite.com*.

Darryl Whetter



Programme Leader of MA Creative Writing, School of Creative Industries, LASALLE College of the Arts

Dr Whetter is a novelist, poet, essayist, scholar, short-story writer, and critic from Canada. His first book, the story collection *A Sharp Tooth in the Fur*, was named a *Globe and Mail* Top 100 Book of 2003. His novels include the multi-generational smuggling epic *Keeping Things Whole* and the bicycle odyssey *The Push & the Pull*. His first book of poems, *Origins*, concerns evolution, energy, and extinction. A second poetry collection is forthcoming in 2017. He has published or presented literary essays in France, Germany, Sweden, USA, Canada, England, India, and Iceland. His book reviews appear in numerous papers, including *The Globe and Mail*, *The Toronto Star*, *The National Post*, *The Montreal Gazette* and *The Detroit Times*, as well as on national CBC Radio.

Jennifer Anne Champion



Writer, Performance Poet
Jennifer Anne Champion is a writer

and performance poet from Singapore. She serves as co-founder and multimedia editor at *poetry.sg* with the young artist collective *Image-Symbol Department*. She also teaches slam poetry and creative writing in schools in collaboration with organisations such as *Word Forward*, the *National Arts Council*, and the *Ministry of Education*. Jennifer co-edited the anthology *SingPoWriMo* and released her first chapbook, *A History of Clocks*, in 2015. Her latest poetry collection is *Caterwaul* (2016). She is currently working on her first novel *Majulah*.

Marc Nair



Poet, Photographer
Marc Nair is a poet and

photographer. He is a recipient of the 2016 Young Artist Award. He has performed spoken word in solo and group performances for fifteen years in more than ten countries and has represented Singapore in international poetry slam competitions. Marc has published five solo volumes of poetry and has released another three collections in collaboration with visual artists, photographers, and graphic artists. His latest collection of poetry, *Vital Possessions*, will be released in August 2018. Marc was the 2016-17 NTU-NAC National Writer in Residence and is the co-founder of *Mackerel*, a culture magazine.

Lai Chee Kian



Architect
Lai Chee Kien is Adjunct Associate

Professor at the Singapore University of Technology and Design (Architecture and Sustainable Design pillar), and also a registered architect in Singapore. He graduated from the National University of Singapore with an M Arch. by research [1996], and a PhD in History of Architecture & Urban Design from the University of California, Berkeley [2005]. His publications include *A Brief History of Malayan Art* (1999), *Building Merdeka: Independence Architecture in Kuala Lumpur, 1957-1966* (2007), *Cords to Histories* (2013), *Through the Lens of Lee Kip Lin* (2015) [Best Non-Fiction Title, 2016], and *Building Memories: People, Architecture, Independence* (2016) [Book of the Year]. He researches on histories of art, architecture, settlements, urbanism, and landscapes in Southeast Asia.