

Labour / Place / Capital

Halimah-the-weaver-who-died-while-performing-her-craft

Performance / debate / film

25th July 3pm to 4.30 pm

Erika Tan & collaborators

Collaborators and their roles:

Meiyi Chan:	Halimah 1
Annabel Tan:	Halimah 2
Loh An Lin:	Halimah 3
Abigail Wong:	Halimah 4
Sara Ng:	Halimah 5
Geetha Creffield:	Chair
Lor Huiyun:	Assistant Director/Producer
Jolinn Ang:	Camera
Lexi Li:	Make-up
Vera Mey:	Curator, Residencies NTU CCA
Individuals attending the event:	Audience
Eliza Tan, Nora Taylor, Vera Mey, Kathleen Ditzig	Specialist Respondents

Notes for audience: the performance debate will be filmed live. The event is split into 4 sections: 20min, 20min, 15min, 15min. Should you wish to leave mid-way, please do so at the intervals between these sections only.

Order of events

Motion One (20min):

This House would actively repatriate excluded artists like Halimah back into the Singapore art canon.

5 minutes each:

Proposition Speaker 1: Halimah 1

Opposition Speaker 1: Halimah 3

Proposition Speaker 2: Halimah 2

Opposition Speaker 2: Halimah 4

Choreographed movement of speakers.

Motion Two (20 min):

This House would insist that the National Gallery should incorporate excluded indigenous cultural production such as Halima's' (Malay female crafts people) as part of the national canon.

5 minutes with P.O.I. (Points of Information) @ 2 to 4mins in:

Proposition Speaker 1: Halimah 3

Opposition Speaker 1: Halimah 4

Proposition Speaker 2: Halimah 1

Opposition Speaker 2: Halimah 2

Debate open to the floor (15min):

Chair to take questions from the audience and specialists pertaining to the debated motions.

Halimah 1 to 5 to respond.

Post Debate discussion (15 min):

Audience, debaters, film crew, artist to openly discuss the process.

Close of event:

Should you wish to leave behind any remarks, please use the white board to leave comments, thoughts, or get in touch with Erika on erikatan@aol.com

Information:

The debate is part of an on-going project, which will result in 2 films and a publication working with *“Halimah-the-weaver-who-died-while-performing-her-craft”*. The project is supported by The Arts Council, England. The National Gallery, Singapore. NTU, Centre for Contemporary Arts, Singapore. Central Saint Martins, University of the Arts. The project has previously obtained support to trial a UK version of the debate from Ex Parte and research early on in the process was supported by an Arts Creation Fund, National Arts Council, Singapore. Some material on show in The Lab was previously shown at NUS Museum as part of *‘Come cannibalise us, why don’t you? Sila mengkanibalkan kami, mahu tak?’*. The incomplete loom on display is a Cham loom from Vietnam, which was brought over in 2008 as part of an exhibition on Vietnamese art. The Cham weaver demonstrated her weaving as part of this exhibition, and left the loom and its incomplete weave on her departure.

Biographies:

Meiyi Chan, a graduate of the National University of Singapore's University Scholars Programme. Meiyi majored in History, with a focus on Southeast Asian indigenous populations and the alteration of inter- and intra-community relationships from the pre-colonial to post-colonial world. After three years in public service, she is now reading Law.

Geetha Creffield is an experienced debate coach and adjudicator. She is the current coach of the Singapore Schools' National Debate team. She is also the Head of Department for the Arts at Anglo –Chinese Junior College, Singapore and a PHD candidate in Goldsmiths, University of London where her research is on ethnicity, race and multiculturalism in contemporary South East Asian Theatre and in particularly Singapore Theatre and Performance. She investigates the attitudes, responses and reactions to ethnicity and race as part of the canon, and from more marginal positions of artistic production.

Loh An Lin likes, and is often, a great many things, sometimes all at once. She is a theatre maker, writer of fashion, and on the editorial team of Vulture Magazine. Debate - arguing at least - is in her blood, as her mother can attest

to. She is currently taking a gap year to do whatever she likes, and can attest to the fact that it is oddly liberating.

Lor Huiyun, Jolinn Ang and Lexi Li are graduates from The Puttnam School of Film, Lasalle College of the Arts. They work in various capacities in film related projects, and they are currently working with Erika on her next film project in Singapore *‘Apa Jika’*.

Sara Ng is reading for a BA degree in History at Oxford University. She was awarded the MOE Humanities Scholarship while at school and is interested in cultural history, popular music studies, the epistemology of introspection, and English-speaking East Asian diasporas.

Annabel Tan is currently a student of English Literature at NUS. Having debated in school at the international and national level, she now helps as a volunteer judge and facilitator. A hobby artist and aspiring teacher, she is interested in finding a place for artistic expression in daily life.

Abigail Wong is a prospective university undergraduate who is hoping to study history. Abigail's interests lie in uncovering societal traditions, hierarchical structures and cultural phenomenon. A previous debater, Abigail is now engaged in the debate community as the Singapore Debate Association's Director of Competitions and also adjudicates during her spare time.

Erika Tan's practice is primarily research-led and manifests in multiple formats. Her work has focused on the post-colonial and transnational —working with archival artefacts, exhibition histories, received narratives, contested heritage, subjugated voices and the transnational movement of ideas, people and objects. They are collected and commissioned internationally in the UK, Spain, and Singapore. Currently a lecturer in Fine Art at Central Saint Martins College of Art, London, Erika is also working on a series of films, which takes the figure of a forgotten Malay weaver as the central motif of the 1924 Empire Exhibition in London.