

# **LECTURE-PERFORMANCE HANDOUT:**

**THE INSIDER'S GUIDE  
TO ENJOYING  
NINETEEN SIXTY-FOUR**



**THE VAULT**

**PRESENTED BY  
CENTRE 42**

# 1. WHAT IS A LECTURE-PERFORMANCE?

From the name itself, a lecture-performance is a hybrid performance form or style that merges the presentational/showmanship aspect of lectures and the self-reflexive commentating of performance art.

The performance lecture was developed in the 1960s as a sub-genre of performance art. In 1964, the American artist Robert Morris life-synchronized 21 minutes video documentation of a lecture by the famous art historian Erwin Panofsky in front of a New York audience. Morris used the purely reflexive format of the lecture, arguably for the first time as an artistic medium, to question the established conceptions of the artwork and of the mechanisms of the art context during his performance. The use of the format in contemporary art can be explored initially based on two aspects: the rising value of conversation as a medium to produce knowledge within a hyper communicative world and the role of contemporary (theoretically-leaning) artists within education.<sup>1</sup>

As part of a running conceit (both literarily and literally), one element of a performance lecture is deliberately false or falsified to deepen the questioning of the observers' beliefs and perception.

However, in Nineteen Sixty-Four, there will be no such conceits.

<sup>1</sup> <http://thepublicschool.org/node/29191> accessed on 15 September 2014

## 2. IS NINETEEN-SIXTY-FOUR GOING TO BE A LECTURE ON LIM CHOR PEE'S *A WHITE ROSE AT MIDNIGHT* AND GOH POH SENG'S *WHEN SMILES ARE DONE*?

Yes and No. Yes, the form of Nineteen Sixty-Four will borrow heavily from the format of a conventional lecture BUT it will not be pedagogical or instructional. There are no learning outcomes, so to speak, here. The lecture-presentation will be interspersed with excerpts from the plays, commentaries, responses and reactions. The collaborators simply want to share their responses with you.

## 3. SO IS THIS A DRAMATISED READING OF THE TWO PLAYS?

No. Nineteen Sixty-Four will not be a reading of both Lim's and Goh's plays in full. The collaborators will be reading excerpts from both plays - but only to illustrate how the plays have sparked responses from them. We recommend that, if you have the time, take a quick browse of the two scripts made available in the links provided:

- [When Smiles Are Done](#) (Goh Poh Seng)
- [A White Rose At Midnight](#) (Lim Chor Pee)

*Access to the manuscript of A White Rose At Midnight is made available only to registered attendees to The Vault.*

In this chosen form, the experience and role of the collaborators as *educators* have played an important part in their trajectory of creation.

Let's get to know them a little better.

“I FIRST STARTED TEACHING AS A RELIEF TEACHER AT A SECONDARY SCHOOL AFTER I COMPLETED MY ‘A’ LEVEL EXAMINATIONS. THEN, TRAINED AS A TEACHER AND WENT ON TO TEACH IN MoE SCHOOLS UNTIL I LEFT THE SERVICE IN 1991 AND I WORKED AT A SPEECH AND DRAMA CENTRE FOR A YEAR. SINCE THEN, I HAVE TAUGHT AT TERTIARY INSTITUTIONS HERE AND ABROAD. CURRENTLY, I AM TEACHING AT THE NATIONAL UNIVERSITY OF SINGAPORE IN THE THEATRE STUDIES PROGRAMME.”

| **NORA SAMOSIR** |

“I WAS A PART-TIME TUITION TEACHER DURING MY NATIONAL SERVICE IN 1988. DURING MY STINT AS THEATREWORKS’ RESIDENT WRITER, I USED TO CONDUCT PLAYWRITING WORKSHOPS AND WAS A TRAINER. I JOINED NUS AS A SENIOR TUTOR IN 1997. I AM CURRENTLY A SENIOR LECTURER AT NUS’ THEATRE STUDIES PROGRAMME.”

| **ROBIN LOON** |

“I STARTED TEACHING FULL-TIME AT REPUBLIC POLYTECHNIC IN 2003. I JOINED AS ACADEMIC STAFF OF THE THEN CENTRE FOR CULTURE AND COMMUNICATION. SO, I WOULD TEACH COMMUNICATION PRACTICE SUCH AS VERBAL AND NON-VERBAL COMMUNICATION, EMAIL ETIQUETTE, QUESTIONING TECHNIQUES, REPORT WRITING, PERSUASIVE WRITING, UNDERSTANDING HOW TO USE INFOGRAPHICS ETC. I WOULD ALSO TEACH ANOTHER MODULE ON CULTURE, LOOKING AT YOUTH CULTURE, POP CULTURE, EMOTIONAL AND ARTISTIC QUOTIENTS, SOCIAL NORMS, CULTURE OF A SOCIETY; FOR EXAMPLE, WHY DO PEOPLE NATURALLY GRAVITATE TO THE LEFT ON A MOVING ESCALATOR (BECAUSE IT IS ANTI-SOCIAL NOT TO, BECAUSE OF THE PACE OF LIFE ETC), THE PRACTICES OF PARTICULAR CULTURES, UNDERSTANDING HOW THEY EVOLVED OVER TIME, EVEN LOOKING AT THEIR FOOD AND TRYING TO SEE WHAT THAT TELLS US. I ALSO RAN A DRAMA CLUB FOR STUDENTS.

I AM NOW AN ASSOCIATE LECTURER WITH THE SCHOOL OF TECHNOLOGY FOR THE ARTS, REPUBLIC POLYTECHNIC. I TEACH COURSES ON CREATIVITY, EVOLUTION OF DRAMA, DIRECTING AND PERFORMANCE. THE CONTENT IS PROBABLY A LOT CLOSER TO WHAT I STUDIED IN UNIVERSITY. I LIKED BOTH DEPARTMENTS FOR DIFFERENT REASONS.”

| SERENE CHEN |

| CASEY LIM |

IS NOT A TRAINED EDUCATOR OR TEACHER. HE HAS NEVER GIVEN A LECTURE IN HIS ENTIRE LIFE. IN THIS COLLABORATION, CASEY BECOMES A STUDENT AND MAKES MENTAL NOTES ON HOW THE TEACHERS PERFORM.

## 5. IS READING THE SCRIPTS COMPULSORY? WILL I BE ABLE TO FOLLOW THE LECTURE- PERFORMANCE IF I DON'T READ THE SCRIPTS?

It's not an essential requirement to read the scripts ahead of the lecture-performance. You can easily follow the presentation without reading the texts before coming to Centre 42. We have made the scripts available to you as an optional extra - just in case you want to know more about the plays.

## 6. WHAT ELSE DO I HAVE TO DO BEFORE SHOWING UP AT 8PM ON 22<sup>ND</sup> SEPTEMBER?

Nothing more really. You can read the play scripts if you have the time but upon your arrival, you'll be handed some material that will give you some information on the presentation. The only thing you need to do on the 22nd is to listen to what the collaborators have to say, give it some thought and tell us what you think.

We would love to hear from you via the following avenues:



Email us at [info@centre42.sg](mailto:info@centre42.sg)



Leave us a message on [www.facebook.com/Centre42](http://www.facebook.com/Centre42)



Tweet to us at [www.twitter.com/Centre42](http://www.twitter.com/Centre42)

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**SEE YOU ON 22.09.14, 8PM, BLACK BOX @ CENTRE 42**