

Centre 42 & P7:1SMA present

THE VAULT

RE:CALL

20 & 21 AUGUST 2021

BLACK BOX @ 42 WATERLOO STREET

Conceived and Produced by:



ABOUT *RE:CALL*

SYNOPSIS

The Vault: RE:CALL is an inter-disciplinary exploration of the creative synergies between dance and theatre. It is a performance response to the text *Recalling Mother* and its conceptual framework as a “living script”. First written and performed by Claire Wong and Noorlinah Mohamed in 2006, and in revised iterations later on in 2009, 2015 and 2016, *Recalling Mother* is an evolving text featuring two women telling stories about their mothers and the complexities in their relationships with them.

RE:CALL is devised by two female performers Ho Shu En and Syimah Sabtu who come from different backgrounds and dance training, and are collaborating for the first time under the artistic guidance of movement artists Hasyimah Harith and Norhaizad Adam. The performance playfully combines their responses to the original text and their personal relationships with their mothers.

Accompanying the performance showcase is a workshop where the performers will share their devising techniques and processes with dance participants and facilitate the creation of participants' own responses to the text of *Recalling Mother*.



To find out more, do check out:

<https://centre42.sg/the-vault-recall/>

ABOUT *RE:CALL*

ABOUT RECALLING MOTHER (2009)

Recalling Mother is a funny and moving piece written and performed by Claire Wong and Noorlinah Mohamed. Two women tell stories about two other women – their mothers – and the complexities of living with (and not living with) Mother. The production was first produced in the intimate setting of a fine art gallery, providing a unique and nuanced theatrical experience, celebrating the joys and challenges of motherhood – and daughterhood.



What's unique about *Recalling Mother* is that it is a living script, where it keeps evolving and changing over time based on the lived experiences of the creators. This is what drew us to the script of *Recalling Mother* and to create a dance response based on it.

TRANSLATIONS

(of selected abstracts from RE:CALL soundscape)



爷爷也是对我很好啦, 他只跟我讲一句话,
有一天一个lunch说: “你的人很好, 只是你
连一个蛋也不会生- you cannot lay an egg。
我听了那时候通过[...], 后来有一天我就跟
爸拔讲, 我说我没有来menses勒, 很奇怪,
我刷牙的时候要吐勒。爸爸讲, 诶maybe
(可能)你有了勒? 我就买东西去test(验)咯,
拿那个tube(验孕棒)去test(验), urine test。

Your grandfather was very good to me *la*,
he only said one thing to me one day during
lunch: “You’re a very good person, but you can’t
even lay an egg.” After that there was one day,
I told your father, my menses didn’t come *leh*.
It’s very weird, I feel nauseous when I brush
my teeth. Your father said, eh maybe, you’re
pregnant? So I bought a pregnancy test kit
to do a urine test.

慢慢肚子越来越大, 越来越大, 但是照不出
是baby girl or boy (男的还是女的)。Doctor
就觉得奇怪, 为什么这个baby每次按住这边
laughs, 它不给我们看勒!

Eventually my tummy grew bigger and bigger,
bigger and bigger, but we couldn’t tell from the
ultrascan whether the baby was a girl or boy.
The doctor found it so weird, why was this baby
always covering there? (*laughs*) It’s not letting us
look *leh*!

后来要生了, can’t see but suspect *la*,
suspect it’s a girl. 后来那个Dr Cheng就问
爸拔□you disappointed not, if it’s a girl?
爸爸讲: if it’s a girl I’m so happy you
know! I touch lottery *leh*! 哦酱你不是那
种老古董啊。很好笑。

When I was nearing my delivery date, we still
couldn’t see but suspect *la*, suspected it’s a girl.
Then, Dr Cheng asked your father, “you
disappointed not, if it’s a girl?” Your father said,
“If it’s a girl I’m so happy you know! I win lottery
leh!” (I said) Then you’re not that kind of old
fogey. So funny.

TRANSLATIONS

(of selected abstracts from RE:CALL soundscape)

about 43 weeks我才要give birth但是我
41 weeks – 提早两个礼拜(就要生了)。
那个肚子太大, 没有位子了, no space for
the baby to move.

chanting a prayer 要顺利嘛, 第二天就是
了勒, 7点 - everything ready, 7 o'clock
就 caesar。我就是一直chant一直chant。
到后来那个doctor很快勒, 跟我讲话, 讲
搞笑的东西, 酱我就sleep了, 就不知道了,
因为他放那个jab嘛。然后我醒来的时候已经
baby拿出来了。他说, oh congratulations,
you have a baby princess, 我就很高兴咯。

酱我出来就有点giddy giddy嘛。到了
evening那个nurse讲, you want to see
your baby in the nursery?酱我就ok咯,
她推我去, 她叫我猜, 爸爸也跟在后面。

“你猜哪一个?”
我想想想, 肚子这么大, 一定是那个很多
头发的。“That one la, I think. I got sixth
sense.” “Oh ya, correct, correct!”
那个帽子很高的, 头发站起来的, 就是你
咯。很好笑!

Zong um fai ti cong leong a?

Zong um fai ti fan ah, gohm ye la!

Zong yam dong ye!

I was supposed to give birth at 43 weeks but I gave
birth at 41 weeks, two weeks early. My tummy was too
big, there was no more space, no space for the baby
to move.

chanting a prayer I wanted it to be smooth, because
it was happening the next day. If everything is ready,
the caesar (caesarean section) will take place at 7
o'clock. I kept chanting and chanting. The doctor was
very fast, he spoke to me, said some funny things,
and I went to sleep and was unconscious, because of
the jab. When I awoke, the baby was out. He said:
“Oh congratulations, you have a baby princess.”
I was so happy.

I was a bit giddy then. In the evening the nurse asked
me: “You want to see your baby in the nursery?”
I said okay lor, so she pushed me in and asked me to
guess, your father followed behind.

“You guess which one?”
I thought, my tummy was so big, it had to be the one
with a lot of hair.
“That one la, I think. I got sixth sense.”
“Oh ya, correct, correct!”
The one with the very tall hat, hair standing up, was
you. So funny!

“Why aren’t you showering?”

“Why aren’t you sleeping, it’s late!”

“Why are you drinking cold drinks again?”

MENTOR'S MESSAGE



The project of *RE:CALL* is a poignant yet playful meditation on the energies that exist within the arts. What brings an arts project into existence in the first place is a group of people who share the inherent desire to work together to create, produce and present work that comes from the imagination. What holds an arts project together, is an intrinsic drive to enable, no matter what.

This is the value of the arts manager.

Yet, how do you really teach and learn arts management in an institutionalised classroom setting? How do you impart risk-taking, adaptability and flexibility when there are fixed course templates to abide by? How do you convey and embody the importance of caring, relational skills, alongside the need to trust in the process, when each course has grading bell-curves and has to be completed within 13-15 weeks?

Hence, I am thankful to SMU School of Social Sciences as well as the SMU-X team, for tolerating the quirks (and irks) of the Arts and Culture Management (ACM) Programme, however eccentric and off-kilter it seems. Because of their magnanimity, projects like *RE:CALL* could germinate from a SMU-X course "ACM201: Introduction to Performing Arts Management. More importantly, the ACM Programme is able to offer a safe holding space for every student who wishes to be part of the ACM family.

Just like it takes a village to raise a child, countless friends and arts groups must be thanked in an undertaking such as *RE:CALL*. First and foremost, I am immensely indebted to Centre 42 – particularly Yanling and Casey – for their enduring trust, unwavering support and long-standing partnership. I could not have asked for a more supportive co-instructor to teach ACM201 than Yanling. Her brilliance, forbearance and compassion are a plane above anyone I know, and they have helped made the classroom space a richer, safer and kinder one. I am also grateful to Hasyimah and Haizad for their artistic direction and guidance, which shaped and brought to life what was once raw musings in the classroom. I am appreciative to Syimah for coming onboard and being the cutest dance partner to support and play alongside Shu En. Special thanks must also go to P7:1SMA and Dance Nucleus for providing invaluable venue support that allowed the work to breathe, grow and blossom.

Mostly importantly, my infinite gratitude to my students, past, present and future. In particular, I have learnt much from the *RE:CALL* team – especially Carissa, Victoria, Janice and Charlotte. Their derring-do approach, enthusiasm to learn, and care towards others, never once wavered since the first day they stepped into my classroom. However fraught the journey, they were never fragmented. Their sense of unity and commitment were unshattered despite all the endless curveballs, and in spite of my insistence to hold them to the highest possible standard. They embody the heart and soul of *RE:CALL*, as well as my life.

Because of them and hopefully more to come, the future of the arts will be brighter and kinder.

Thank you for joining us at *RE:CALL* and I hope it brings you a sense of optimism and joy of what is to come.

Warmly, 
Su Fern

Assistant Professor and Coordinator of the SMU Arts and Culture Management Programme
Mentor of Arts Management Collective

PRODUCING TEAM'S MESSAGE

Dear friends,

Thank you for supporting *The Vault: RE:CALL*.

We are delighted to be able to share this meaningful project with you.

RE:CALL has an enlightening and enriching journey that we will cherish for life because:

- *RE:CALL* began as a class project for the SMU Arts and Culture Management Programme in 2020, which is the nest where we all first met and got to know each other.
- *RE:CALL* is the first time we have gathered together as a team of current arts management students and graduates to work on producing a performing arts project.
- For most of us, *RE:CALL* is also our first experience in producing an arts project from ideation to presentation and post-show documentation.

Most importantly, *RE:CALL* has been a safe space for us to learn, fall down, and grow. From personal self-discoveries such as falling in love with dance, to developing core competencies to hopefully one day become competent yet caring arts managers, and expanding our capacities to look out for each other, *RE:CALL* has enabled us to learn and grow in many unexpected, surprising ways.

Between us, we have learnt more about how to respect the organic artistic process; being able to identify and manage all possible related risks and yet being open to adapting to unexpected curveballs; managing multiple excel sheets and deadlines, and to developing an appreciation for performing arts documentation.

We have been on the receiving end of too much kindness from the people around us, from our partners to friends. We would like to express our gratitude to all of them, in particular our presenting partners Centre 42 and P7:1SMA for their unwavering dedication, patience and guidance throughout our development and production process. *RE:CALL* is truly a collective labour of love, made possible by many hands and the trust and faith from all of our collaborators and the amazing people we have crossed paths with in the process.

Finally, we owe the most to our mentor, Assistant Professor Hoe Su Fern, for bringing us together and enabling this opportunity (and many others) for us to expand our horizons and nurture our growth as arts managers. She has guided and cared for us every step of the way of this journey, and this programme would not have been possible without her! ♥

Consider this our love letter to each of you, and may it uplift your spirits, even in the slightest way.

With full hearts,

The Arts Management Collective



ARTISTIC TEAM

DANCE ARTISTS

HO SHU EN

Artist/Performer (Arts Management Collective)

Ho Shu En is a dance artist and trained arts manager from Singapore.

She is currently a dance artist with Soka Youth Dance Crew (SYDC), The Passionate Dancing Elders (TPDE) and SMU Eurhythmix (Emix). Her dance practice is inspired largely from street dance and her belief in dance as a living expression of the human spirit.

She is also currently an arts manager with The Theatre Practice, and a core member of the Arts Management Collective. Overall, she strongly believes in the power of the arts to tell stories that enable introspection, connect people and allow for the communal contemplation of complex issues.



SYIMAH SABTU

Artist/Performer (P7:1SMA)

Syimah Sabtu is a dance artist from Singapore.

She graduated from Republic Polytechnic (Theatre and Arts Management) and Nanyang Academy of Fine Arts (Dance).

Syimah's practice is rooted in Malay folk dance and contemporary dance, where she examines the kinesics state of the dancer's body.

Syimah is currently investigating the Dualities of Being, exploring layered connections between personal histories, narratives and beliefs nestled within our bodies.

Syimah believes that art should be accessible for anyone from all walks of life.

Syimah is currently a core associate with P7:1SMA Ltd and an artist in residency at Dance Nucleus, ARTEFACT#1.



ARTISTIC TEAM

ARTISTIC DIRECTORS

HASYIMAH HARITH

Artistic Director (P7:1SMA)

Hasyimah Harith has agency to reclaim power over her body.

She plays with pleasure, also known as 'nafsu' in Malay, and celebrates sensuality through the lens of a Malay woman today. With love and mastery of Malay folk dance wisdom and embodiment, she advocates for a community-based practice that takes action through designing performance experiences.

She calls attention to co-authorship and solidarity at the heart of relationships. Currently, she is a dance practitioner and Company Manager of P7:1SMA Ltd.



NORHAIZAD ADAM

Artistic Director (P7:1SMA)

Norhaizad Adam is a dance artist and performance maker based in Singapore.

Trained in Malay folk dance, he has developed a post-dance artistic practice that observes how concepts of nationalism and traditionalism have affected the Malay body.

He continually blurs the rules and transmission of the Malay folk form, thus subverting the way minority identity is constructed and sustained.

Currently, he is the Artistic Director of P7:1SMA Ltd.



ARTISTIC TEAM

ROSEMAINY BUANG

Sound Designer & Sound Editor

Rosemainy is a Gamelan musician, composer and educator.

Traditionally trained in Gamelan for the past 10 years, Rose looks forward to creating and collaborating with other art forms and practitioners.

Fuelled by the philosophy of gamelan in which establishing a relationship between the musician and the music requires more than hitting the right notes, Rose aspires to ascend towards rasa - the highest form of aesthetics in karawitan.



PRODUCING TEAM

ARTS MANAGEMENT COLLECTIVE

The Arts Management Collective (AMC) is an ever-evolving independent group of trained arts management students and alumni from Singapore Management University under the mentorship of Assistant Professor Hoe Su Fern. Founded in 2018, it exists as a platform for members to develop and collaborate on meaningful arts management-related projects, and gain relevant knowledge, skills and exposure to the arts. Past projects include a policy review of the National Design Centre (2018), envisioning exercise of the future Singapore Night Festival (2020), fundraising activities and an educational series about arts management.

ARTS MANAGEMENT COLLECTIVE FACEBOOK/INSTAGRAM:



@artsmgmtco

PRODUCING TEAM



HOE SU FERN

Mentor



CARISSA LIM

Producer



VICTORIA WONG

Production Management,
Stage Management,
Dramaturgy



CHARLOTTE TAN

Communications,
Visual Design,
Documentation



JANICE YAP

Visual Design,
Communications,
Documentation,
Dramaturgy



MEGAN HON

General Support



JEFFREY KANG JIWOO

Documentation,
Research (till Apr 2021)



CHERILYN NG

General Support





"Building this relationship takes time and patience but ya *lah*, she deserves all the time, patience and everything within me. Love you Sabariyah Salamat. But also not just with my mother lah, I think father, brother, sister and all other relatives also can."

"I realised my relationship with my mother is no longer the same and that's okay. What matters is the present, because it creates the cause that we will see in the future. Some things are meant to be remembered as good memories."



"One of the strategies we used was to consider images with our own mums, from young to where they are now. I miss taking photos with my mum. This collection of memories through photography will soon be extinct so it makes me feel like I have to take more photos of my loved ones now before I cannot recall."

"This is my first work that relates to my family, my mum, so it can be quite personal. For both of us, there is vulnerability that can be quite revealing. The artists are generous in opening up their relationships with their mothers. Not everything is sweet and fancy, there are a lot of histories and sometimes trauma."

"Putting together the voice recordings of Shushu and Syimah and watching them rehearse with their objects allowed me to reflect on every detail of the memories I have with my mother; from conversations to objects, to actions."



"I've always felt a strong sense of guilt and regret towards my own parents, particularly my ageing mother due to the lack of time spent with them. But this has always been a necessary evil for me to prioritise and invest my energies into my ACM students, whom I affectionately call as my kids."

"Hearing others share so openly and honestly about their diverse experiences led me to really reflect on my ever-evolving relationship with my mother. It has also prompted and motivated me to initiate conversations with my mom on various topics such as the story of my birth."





"RE:CALL has reminded me to be more understanding and patient, because we are constantly learning to be a better mother/daughter, as the capacities in which we are in each other's lives constantly shift and grow."

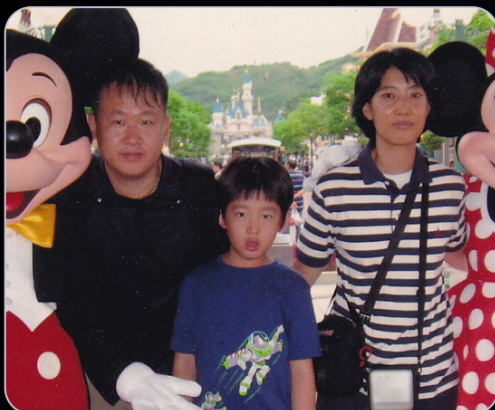


"Listening to the audio recordings by Syimah and Shu En made me realise that some arguments or points of conflict that I have with my mom aren't so foreign after all!"



"I tend to forget that as I am changing in my own ways, she is changing as well and trying to reconcile with the times, and the thoughts of her own children. I am learning to be more forgiving and to have better conversations with her."

"RE:CALL provided a conversation starter about some things I never thought I would ask, such as the process of her giving birth to me, whether she breastfed me and why. It made me cherish the little things that she does over the past few years for me and the family, and how I don't thank her enough. As she always chides, "thank you must say louder"."



"RE:CALL was an opportunity for me to look back at my relationship with my mother, who to me is the closest but also the farthest away. From time to time, I also find myself in moments where I mull over her past comments that I once dismissed."

"It was surprising to know that there were some shared experiences in relation to our mothers. It allowed me to know that what I am going through with my mother is not just experienced only by me."



CO-PRESENTERS

CENTRE 42

CENTRE 42 is a non-profit theatre development space committed to the creation, documentation and promotion of texts and writings for the Singapore stage. The Centre incubates original writing for production development, provides space for artists and new work creation, and runs a functional archive documenting the histories and processes of Singapore theatre.

As a registered charity, Centre 42 relies on public contributions to keep going. If you're able to, please make a donation to support our work in Singapore theatre.

WEBSITE:
centre42.sg



@centre42



Donate at
giving.sg/centre42



In PayNow,
scan the **QR code** or
make payment to
UEN 201403108H

CO-PRESENTERS

P7:1SMA

Dance is a strategy, Malay is a concept.

P7:1SMA (pronounced as PRISMA) refers to prism in Malay, is a dance performance company that embodies traditional and contemporary practices.

P7:1SMA's body of works advocate the relevance of culture across communities. P7:1SMA radically shifts the perspective of Malay and dance through intimate and innovative performance experiences.

WEBSITE:
p71sma.com



@p71sma



To donate to P7:1SMA
via PayNow,
scan the **QR code**

ABOUT ACM201 INTRODUCTION TO PERFORMING ARTS MANAGEMENT

This module is designed as a practical foundation and aims to provide students with a working knowledge of key processes, practices and principles within performing arts management and the established industry conventions. Through a unique blend of conceptual frameworks, professional insight and experiential learning, students will gain insights into the practical and conceptual competencies required to produce, troubleshoot and sustain live productions; from formalistic considerations, operational models to institutional arrangements and related arts management principles. In particular, students will actively engage with the empirical challenges and operational issues faced by arts managers in the performing arts in Singapore today, so as to illuminate how they inform our sense of value, experiences of live productions, shifting audience behaviours and culture in deep, surprising ways.

Ultimately, this module is aimed at enabling the Arts and Culture Management student in cultivating the competencies required to discern, address and enhance new needs required to envision and shape the future of cultural work in the performing arts. To equip students with specialised conceptual and practical grounding, each run of this module will embark on a more focused study of a particular field within the performing arts in Singapore.

ACM201 was taught for the first time in 2020, with a focus on English-language theatre in Singapore. With Centre 42 as the co-instructor and SMU-X industry partner, the class was tasked to work in small groups to develop a proposal and operational plan to produce a programme that would promote English language theatre through drawing on our local theatre history. Centre 42 chose RE:CALL as the most feasible proposal to be realised under their 2021 Vault Programme. Look out for the proposals from the 2021 batch!

ABOUT SMU ARTS AND CULTURE MANAGEMENT PROGRAMME

The Arts and Culture Management (ACM) Programme is based in the School of Social Sciences at Singapore Management University. It is a second major that provides an interdisciplinary blend of conceptual and skills-based learning to equip students with the foundational knowledge, critical awareness, managerial aptitude and strategic reflexivity for entry into the arts and creative industries. Under the coordination of Hoe Su Fern, the hallmark strength of the Programme's curriculum is its focus and close linkages to the Singapore arts and cultural policy communities, and the practices and challenges of arts and cultural management in contemporary Southeast Asian societies. The Programme is fortified by extracurricular programmes that offer students opportunities to work on real-life projects to develop professional skills to enhance their potential and employability as an arts/culture manager.

PRODUCTION CREDITS

Artistic Directors

Hasyimah Harith
Norhaizad Adam

Dance Artists

Ho Shu En
Syimah Sabtu

Sound Designer & Editor

Rosemainy Buang

Mentor

Dr Hoe Su Fern

Producer

Carissa Lim

Production & Stage Manager

Victoria Wong

Dramaturgs

Victoria Wong
Janice Yap

Communication Managers

Charlotte Tan
Janice Yap

Documenters

Charlotte Tan
Janice Yap

With additional support from

Cherilyn Ng
Megan Hon
Jeffrey Kang
Cass Zheng Xiwen

ACKNOWLEDGEMENTS

Arts Management Collective is deeply grateful to our partners and supporters whose generosity has made *RE:CALL* possible:

Presented By



Supported By



Powered By



Special Thanks To

Ma Yanling, Ronice Ho, Claire Wong,
Noorlinah Mohamed, Dominic Nah,
Hwa Wei-An, Daniel Teo, Merissa Tang,
Lee Shu Yu, Dapheny Chen, Chan Hsin
Yee, our friends from The Theatre
Practice, SMU-X, Ade Loh, Tan Yan Ting