

Annex – The Future of Our Past Workshops

| Workshop Title | Date and Venue | Description | Facilitators |
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| <p>I Got It From Home – Annotating Onto Objects</p> | <p>19 October 2019</p> <p>Workshop Space, Objectifs – Centre for Photography and Film</p> | <p>Objects (like people) have history. They are present in our homes and witness the different moments in our lives. In this workshop, participants explored different approaches to encountering objects that are personally significant to each participant. By examining their forms, their personal stories, their shared memories, we allow these family ‘things’ to resonate with a larger community.</p> <p>With a focus on objects from home, participants annotate the ‘familial’ through visualising, describing, and through ‘making’, in order to rethink ways of narrating our histories of home and family.</p> | <p>Nadia Wagner is Programme Coordinator for Interior Design at The Glasgow School of Art, Singapore. She is completing her dissertation on architectural atmospheres at the University of Sydney.</p> <p>Nurul Huda Rashid is a researcher and photographer, and is currently pursuing her PhD in Cultural Studies at the National University of Singapore. Her research interests focus on images, narratives, visual and sentient bodies, feminisms, and the intersections between them.</p> |
| <p>Let’s Cook Soup Together!</p> | <p>9 November 2019</p> <p>IncuBaker Café & Studio, 21 Media Circle</p> | <p>What can our cooking habits tell us about our family history? In this workshop we delved deeper into how we inherit different recipes from our families, by engaging in the activity of making soup! Comprising individual ingredients and group dynamics, each family’s history is unique and flavorful. Uncover your own family soup recipe, and how it is being written and re-written in our lives.</p> <p>This workshop involved cooking and eating vegan soup (no dairy, meat-free).</p> | <p>Janel Ang is a graduate of both pioneering batches of Yale-NUS College and School of the Arts. Janel has worked in Rachel House (Indonesia), a paediatric palliative care organisation, facilitated inclusive programmes through art with Superhero Me, led a painting programme for stroke patients at the National University Hospital, and interned at the Peggy Guggenheim Collection (Italy). She co-facilitates the “Why Should I Care?” Initiative under Creatives Inspirit to encourage peer-led sharing about coping with illness.</p> <p>Xiao Ting Teo’s preoccupations surround alternate forms of book-making and publishing as manifestations of truth-telling and the viscera. She is primarily a writer and editor, and her practice, at this point, collages</p> |

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| | | | intimacies and daily life by responding to the arts. |
| My Old Photos | 16 November 2019 Studio 3, Yale-NUS College | Old personal photographs record, commemorate, and celebrate. In this workshop, we invite participants to reimagine the narrative and history of a personal photograph. How is it framed? What feelings does it evoke? What mysteries does it contain? Through hands-on cyanotype printing, a century-old alternative photographic process, participants will sequence, assemble, and print their own images. This tactile and therapeutic process will give participants a chance to approach their family history in a new way, employing their artistic and experimental spirit! | Tan Peiling is an educator and multidisciplinary artist, formally trained in photography and digital imaging. Largely inspired by the hearing-impaired community, as well as her own identity as a Singaporean, her work often attempts to understand the quiet vulnerabilities that exists within society. She is also the co-founder of <i>CoCreation Workshop</i> , a social enterprise that runs and develops creative workshops for schools, public and underserved communities in Singapore. |
| Archive as a Method | 30 November 2019 Centre 42 | In this workshop, participants are invited to examine their personal and family histories through the method of archive-building. | Nurul Huda Rashid is a researcher, photographer, and is currently pursuing her PhD in Cultural Studies at NUS. Her research interests focus on images, narratives, visual and sentient bodies, feminisms, and the intersections between them. Shawn Chua's research and artistic practice engages with embodied archives, uncanny personhoods and the participatory frameworks of play. He holds an MA in Performance Studies from Tisch School of the Arts at New York University, and speculates about futures and cybernetic dreams. |
| Notes on Notes | 8 December 2019 Venue (to be confirmed) | Facilitated by The MadHatter Project, this workshop will teach participants to develop a personal historical interest into ideas for composition and performance, using their experience creating the music performance, 'Sarong Party' for The Future of Our Pasts Festival as a point of reference. | The MadHatter Project debuted in 2014 and has since developed shows that fit the diversity of stages it has performed on through its distinctive storytelling style. Since winning the 2015 Noise Singapore Award under the mentorship of Bani Haykal, they have gone on to stage original productions, |

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| | | | including 'For the Time Being' in 2017, and 'Sarong Party' in 2019 for The Future of Our Pasts Festival. |
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