NATIONAL GALLERY SINGAPORE



PAINT NG WITH WITH LEGEN FESTIVAL OF INTERNATIONAL FILMS ON ART GHT

2-25 JUL 2021

Let Art Embrace you

LUMIÈRE CINÉMATOGRAPHE EVERY EVENING.

EMPIRE THEATRE

Film still from Lumière! The Adventure of Cinema Begins

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ACKNOWLEDGEMENTS

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Festival Overview

Painting with Light: Festival of International Films on Art is an annual film festival presented by National Gallery Singapore, dedicated to films on artistic practices, institutions of art, and moments in art history that resonate today.

The fourth edition will run from 2 to 25 July 2021, returning in a hybrid format with online screenings on the microsite, and on-site screenings in various spaces across the Gallery. The programme consists of awardwinning feature-length and short films, as well as post-screening dialogues.

The theme of this year's festival, "origin stories," celebrates the spirit of experimentation in artmaking. The film selection explores how the impulse to create something new opens up more possibilities for practices.

The **Special Focus** programming expands on the discourses in the Gallery's ongoing exhibition, Something New Must Turn Up: Six Singaporean Artists After 1965, with a newly commissioned film anthology entitled ABSTRACTIONS: Filmic Readings of the Something New Must Turn Up Exhibition. In this anthology, Singapore filmmakers respond to the practice of each of the six artists featured in the exhibition. A new section on experimental cinema in Southeast Asia, Field Experiments, features a selection of short films from the Philippines, Thailand and Indonesia that emerged as a result of French-German exchanges in Southeast Asia from the 1980s to the early 2000s.

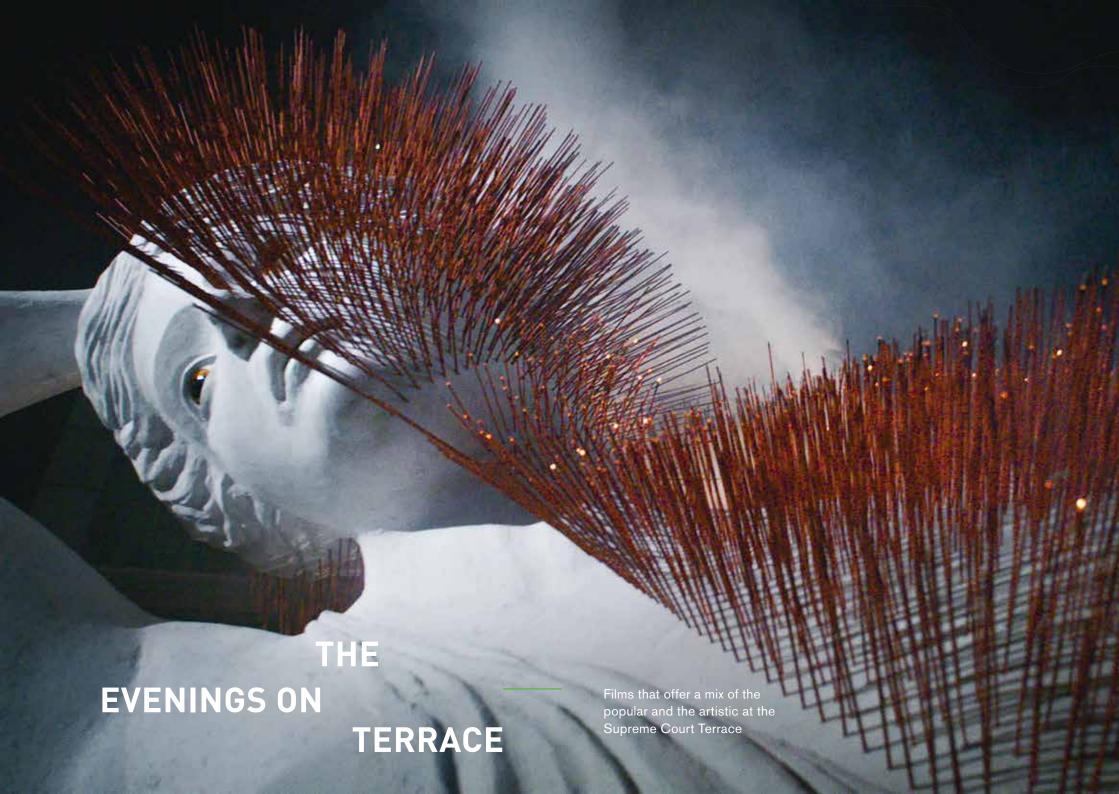
The Ways of Seeing section presents feature-length documentaries on the life and art of influential figures in the modern art world, known for the enduring innovations they brought to their mediums. These include choreographer Merce Cunningham, the inventors of the Cinématographe Auguste Lumière and Louis Lumière, and auteur Andrey Tarkovsky. The Holding Space section looks at the conditions needed for sustaining artistic practice, with a focus on conservation and exhibition-making in films such as The Never Ending Factory

of the Duomo by Massimo D'Anolfi and Martina Parenti, as well as the day-to-day economic realities of artists in Living for Art by Sookoon Ang. Evenings on the Terrace is another exciting new section featuring screenings under the beautiful glass canopy of the Supreme Court Terrace. This year's films, Talking the Pictures by Suo Masayuki and Serendipity by Prune Nourry explore how constant innovation provokes possibilities in artmaking from disruption to profound beauty.

The films in the Southeast Asian Shorts section explore different forms of labour that surface and re-make social structures. According to artist Joseph Beuys' theory of social sculpture, every person becomes an artist through the process of shaping the work of art that is the social organism. In many ways, this impulse to recreate cultural narratives is driven by a collective desire to find new ways of navigating the complexities of the day. Continuing the focus on socially engaged art, Into the Galleries features two programmes that examine the implications of artist actions in response to sociopolitical pressures, in connection with works in the DBS Singapore Gallery and the UOB Southeast Asia Gallery.

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TALKING THE PICTURES / KATSUBEN!

By Suo Masayuki

Japan | In Japanese with English subtitles | 2019 | 126 min 27 sec | PG (Some Sexual References)

SINGAPORE PREMIERE

Fri 2 Jul | 7.30pm (for Gallery Insiders & invited guests) Sat 3 Jul | 7.30pm Supreme Court Terrace

Also online 🚃

Before the advent of synchronised sound technology that led to the first "talking pictures," most silent films were accompanied by live music. In Japan, live narration was provided by the *katsudo shashin benshi* ('motion picture speaker' in Japanese), or *benshi*. These vocal performers mediated between the narratives of world cinema and the tastes of local audiences, and were immensely popular. *Talking the Pictures* is a joyful tribute to these artists of the silent era.



©Photographed by Kazuyoshi Shimomura



Suo Masayuki (b. 1956, Japan) is a director and screenwriter whose films have been hits both in Japan and abroad. His films include *Sumo Do, Sumo Don't* (1992), which won numerous awards including Best Film at the 16th Japan Academy Film Awards, and *Shall We Dance*? (1996) which won

in 13 categories at the 20th Japan Academy Film Awards. The latter was released globally and inspired a Hollywood remake in 2005. In 2016, Masayuki received the *Shiju Hosho* (Medal of Honour with the Purple Ribbon) from the Japanese government for his contributions to the film industry.

This coming-of-age comedy follows
Shuntaro Someya, a petty thief from the streets who dreams of becoming a famous benshi like his idol Shusei Yamaoka.
Unfortunately, life doesn't go his way but he eventually ends up taking on odd jobs in a small town movie theatre. Shuntaro has to deal with the boss and his slave-driver wife, a cantankerous projectionist, as well as the other eccentric vocal performers.
The situation comes to a head when his

childhood sweetheart reappears in town just as his thieving past catches up with him. Will Shuntaro be able to avert the biggest crisis of his life and finally fulfil his dream of becoming a benshi?

Talking the Pictures premiered at Busan International Film Festival (2019), and has been screened at numerous film festivals, including the Tokyo International Film Festival and the Taipei Golden Horse Film Festival in 2019.

SERENDIPITY

By Prune Nourry

USA | In English, French and Mandarin with English subtitles | 2019 | 74 min 48 sec | NC16 (Nudity)

SINGAPORE PREMIERE

Fri 23 Jul | 7.30pm (for Gallery Insiders) Sat 24 Jul | 7.30pm Supreme Court Terrace

Also online 🚃



What is the role of art in human illness and suffering? *Serendipity* addresses this question through a dive into the life and work of multi-disciplinary artist Prune Nourry. Filmed by Nourry herself, it shows how she embraces the elements of chance and uncertainty in her practice.

Many of Nourry's earlier works explore issues pertaining to the body, including genetic selection and gender bias. However the shock of Nourry's own breast cancer diagnosis made her practice more personal, forcing her to turn her gaze inwards. She documents her treatments—mastectomy, chemotherapy, acupuncture—as well as her struggles with panic attacks and loss with intense vulnerability. In the process, Nourry translates her pain into material for artmaking.

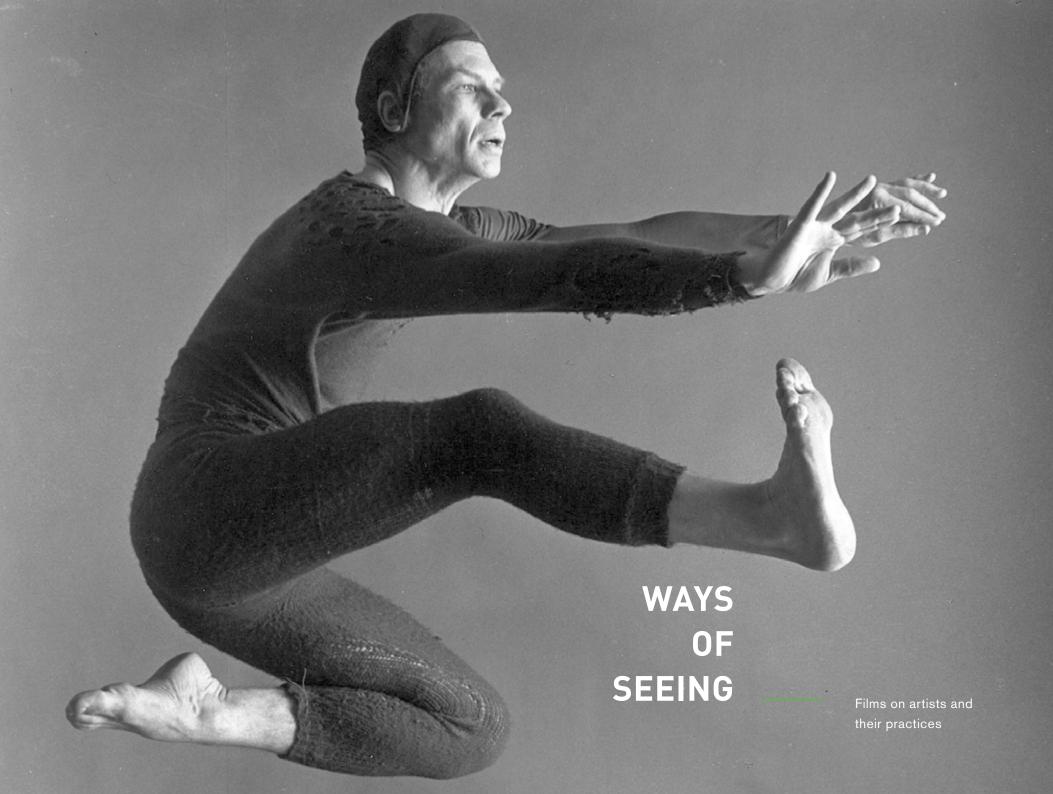
Her new artworks testify to the profound beauty in deep brokenness. Among them are *Catharsis*—a sculpture series that began with *The Amazon* (2018), a monumental concrete sculpture of an Amazon woman with her torso pierced with incense sticks that allude to the paradox of healing during the process of acupuncture—and *Serendipity*.

Serendipity is based on a book published for Nourry's solo show in 2017 at the National Museum of Asian Art-Guimet in Paris. Made with the support of all who journeyed with her—including executive producers Darren Aronofsky and Angelina Jolie—the film was selected for the Berlin International Film Festival, MoMA's Festival of International Nonfiction Film and Media, and Art Basel, all in 2019.



Prune Nourry (b.1985, France) explores the issue of bioethics through sculpture, video, photography, and performance. Her work has been exhibited internationally at spaces such as Centre Pompidou. Backed by in-depth research and largely influenced by anthropology, her landmark projects about gender bias began in India with

Holy Daughters (2010–2011) and Holy River (2011–2012). The third part of the project, Terracotta Daughters (2012-2030), consists of 108 life-size sculptures of young Chinese girls modelled after the ancient Xi'an warriors. This work toured internationally before it was buried in 2015 in an undisclosed "contemporary archaeological site" that will only be excavated in 2030.



ANDREY TARKOVSKY. A CINEMA PRAYER

By Andrey A. Tarkovsky

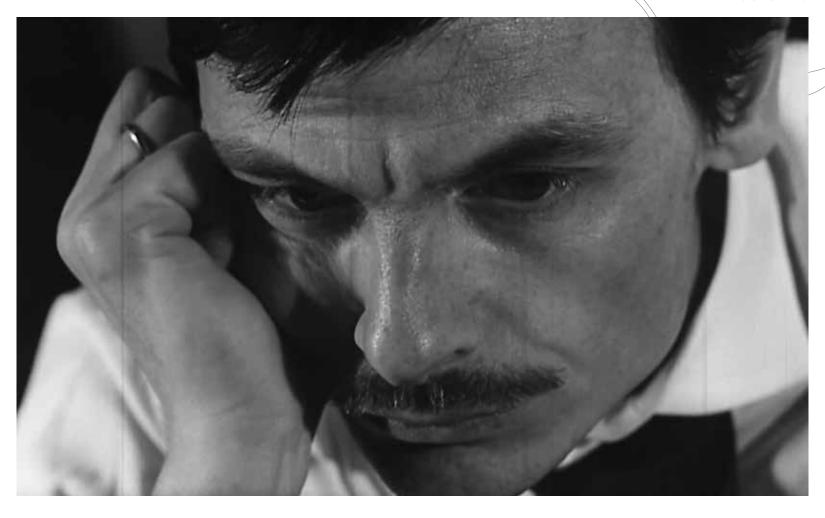
Italy, Russian Federation, Sweden | In Russian with English subtitles | 2019 | 97 min 48 sec | PG (Some Violence)

SOUTHEAST ASIAN PREMIERE

Sun 11 Jul | 7.30pm Sun 25 Jul | 4.30pm The Ngee Ann Kongsi Auditorium

If a society needs spirituality it starts to produce artwork and to generate artists. If it does not need spirituality, a society will make do without art but the number of unhappy people will grow, of spiritually dissatisfied people will increase, humans will lose their purpose and no longer understand why they exist. So in regard to religion, it's not a personal matter to me. It concerns the fate of culture of our civilisation.

- Andrey Tarkovsky



Andrey Tarkovsky. A Cinema Prayer chronicles the sources of inspiration, beliefs and experiences that shaped the practice of one of the greatest directors in the history of cinema, Andrey Tarkovsky (1932–1986). Made by Tarkovsky's son, the film skilfully splices together rare voice recordings of Tarkovsky, thereby allowing him to tell his own story.

The film features Tarkovsky's views on art, on the calling of the artist in contemporary society, and the meaning of human existence. Footage of the director at work accompany excerpts from *Mirror* (1974), *Ivan's Childhood* (1962), *Andrey Rublev* (1966), *Solaris* (1972), *Stalker* (1979) and *Nostalghia* (1983), revealing how these films were developed and realised. Previously unreleased recordings of poetry written and recited by Tarkovsky's grandfather Arseny Tarkovsky, a renowned 20th century poet, also demonstrate how each artist is influenced by the previous generation.

Andrey Tarkovsky. A Cinema Prayer premiered at the Venice International Film Festival (2019).

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DIRECTOR



Andrey A. Tarkovsky (b. 1970, Russia) is a documentary filmmaker and President of the Andrey Tarkovsky International Institute. As the son of

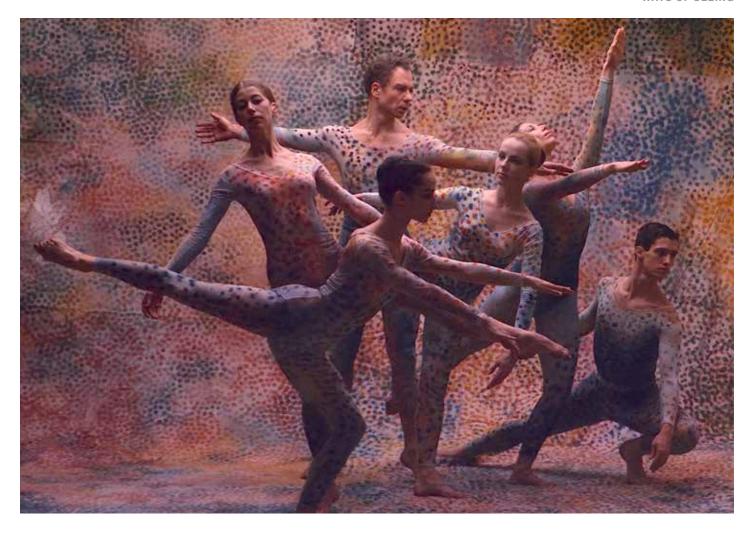
renowned Russian filmmaker Andrey Tarkovsky, he has devoted his life and career to the preservation and promotion of his father's work. Germany, USA, France | In English | 2019 | 92 min 34 sec | PG13 (Some Mature Content)

SINGAPORE PREMIERE



Sat 10 Jul | 7.30pm Fri 16 Jul | 7.30pm The Ngee Ann Kongsi Auditorium

Cunningham traces the artistic development of renowned choreographer Merce Cunningham over three decades of experimentation (1942–1972). During this time, he went from struggling dancer in post-war New York City to one of the 20th century's most influential figures in modern dance.



The film presents some of Cunningham's most iconic performances and collaborations with artists like John Cage, Robert Rauschenberg, Andy Warhol, and Jaspar Johns. These works exemplify his expanded notion of performance as a space where various art forms can exist independently in a common space and time. Director Alla Kovgan presents works such as *Totem Ancestor* (1942), *Suite for Five* (1956), *Summerspace* (1958), *Winterbranch* (1964), *RainForest* (1968), and *Second Hand* (1970) through a mix of archival footage and restagings in new spaces.

Shot in 3D, the film brings the viewer into the performance space and evokes a kinaesthetic response. The use of 3D technology is apt, given Cunningham's interest in immersive environments and experimenting with the latest technologies of his time. His early explorations with television, video, computers and motion capture allowed him to create in radically new ways and reimagine the body.

Cunningham premiered at the Toronto International Film Festival (2019) and has been screened in numerous international film festivals since.

Alla Kovgan (b. 1973, Russia) is a filmmaker, curator, and educator. Her Emmy-nominated film, *Nora* (2008), about Zimbabwe-born choreographer Nora Chipaumire, has been presented at over 120 festivals and received

30 awards, including the Eileen Maitland Award at the Ann Arbor Film Festival in 2009. She is a recipient of various grants and awards, including a Poynter Fellowship at Yale University (2012) and a Brother Thomas Fellowship (2009) from The Boston Foundation. She co-founded Kinodance Company in 1999 and continues to work on its interdisciplinary collaborations.

France | In French with English subtitles | 2015 | 89 min 35 sec | PG13 (Some Drug References)

SINGAPORE PREMIERE

Sun 11 Jul | 2pm Sat 24 Jul | 4.30pm The Ngee Ann Kongsi Auditorium

In 1895, brothers Auguste Lumière (1862-1954) and Louis Lumière (1864-1948) invented the Cinématographe, an apparatus that could function as a camera, film printer and projector. They used it to make some of the earliest films in cinema history, now considered classics. Lumière! The Adventure of Cinema Begins weaves together 108 of their 1422 films, which have been beautifully restored to their original format. The documentary, coupled with director Thierry Frémaux's witty commentary, presents a delightful picture of everyday life at the turn of the 20th century and the earliest expressions of film. \longrightarrow





Thierry Frémaux (b. 1960, France) has been Artistic Director of the prestigious Cannes Film Festival since 2004, and its General Delegate since 2007. He is also the Managing Director of the Institut Lumière in Lyon, and has for

many years been deeply involved in the preservation of the Lumière collection and the restoration of the first Cinématographe films. In 2008, he received the Legion of Honour from the French Minister of Culture, Christine Albanel.

The documentary draws the viewer into engaging discussions on the Lumière brothers' key films, from the discovery of earlier iterations of their first title Workers Leaving the Lumière Factory, to a dissection of the composition of Arrival of a Train at La Ciotat, or an analysis of the portrayal of colonialism in Annamite Children Gathering Coins at the Women's Pagoda. Each single-take, 50-second actualité shows constant experimentation as the Lumières and their operators went

on location to shoot across Europe, the Americas, Middle East and Asia. In doing so, they shaped the rudiments of film language mise-en-scène, depth of field, tracking camera, special effects—that would lead to the conception of cinema as art.

Lumière! The Adventure of Cinema Begins premiered at the Cannes Film Festival (2015), and has been part of the official selection in many international film festivals including Toronto International Film Festival (2016).

WHAT SHE SAID: THE ART OF PAULINE KAEL

By Rob Garver

USA | In English | 94 min 45 sec | 2018 | M18 (Nudity and Sexual Scene)

SOUTHEAST ASIAN PREMIERE

Fri 9 Jul | 7.30pm Sun 18 Jul | 7.30pm The Ngee Ann Kongsi Auditorium



What She Said: The Art of Pauline Kael is a portrait of the eminent author and film critic who wrote for The New Yorker from 1968 to 1991. Kael was both lauded and decried for her unbridled candour in reviews that challenged mainstream tastes propagated by a maledominated industry, influenced ways of thinking about film and helped to define the role of the critic. To her, a critic had to highlight what was truly innovative in an art form, and thus champion its future.

Kael's writing style was lethal, yet funny, and full of keen observations. She famously panned *The Sound of Music* in a review that led to her dismissal from *McCall's Magazine*, and sparked controversy with her 1971 essay which questioned the authorship of the script for *Citizen Kane*. Her 1967 review championing

Bonnie and Clyde also played a part in starting the American New Wave in cinema.

The film paints a profile of Kael by weaving her words from interview recordings and published writings read out by Sarah Jessica Parker, with excerpts from films she both praised and deplored. It also includes commentary from industry professionals—including filmmakers like Quentin Tarantino and Francis Ford Coppola, as well as fellow critics like Molly Haskell and Joe Morgenstern.

What She Said: The Art of Pauline Kael premiered at the Telluride Film Festival (2018) and was part of the official selection at numerous festivals, including the Berlin International Film Festival (2019) and Hong Kong International Film Festival (2019).



Rob Garver (b. 1959, United States) is a filmmaker who has written, produced, and directed several short films that have been screened in New York cinemas and aired

on cable television. His films include Comic Belief, a documentary on cartoonist Dan Piraro, The Man In The Yellow Cap (2001), and Two Roads From Belfast, Maine (2004). What She Said: The Art of Pauline Kael is his first feature film.



ANIMALS AND MORE ANIMALS & THOSE THAT, AT A DISTANCE, RESEMBLE ANOTHER

Sun 11 Jul | 4.30pm The Ngee Ann Kongsi Auditorium

There will be a post-screening dialogue with Gallery conservators Maria Del Mar Cusso Solano and Rozemarijn Maria van der Molen, as well as Ong Zhen Min, Director of Artwork & Exhibition Management.

PG

ANIMALS AND MORE ANIMALS / UN ANIMAL, DES ANIMAUX

By Nicolas Philibert

France | In French with English subtitles | 1995 | 60 min 16 sec

SOUTHEAST ASIAN PREMIERE



Filmed between 1991 and 1994, Nicolas Philibert's Animals and More Animals is an essay on exhibition-making. It examines the restoration, management and installation of the extraordinary collections of the Gallery of Zoology (now Gallery of Evolution) at the National Museum of Natural History in Paris.

Closed to the public for over two decades, the museum was tasked to develop a new approach to categorising and presenting the specimens. This film, structured as a series of encounters with the staff, artefacts and spaces of the museum, focuses on the individual actions that helped to realise the monumental task of re-opening the gallery in 1994.

Much like artworks, the specimens are cleaned, receive fresh coats of paint, are pinned under glass cases, and even mounted on wooden frames in a bid to make them exhibition worthy. Injecting a dose of humour, the nature of the exhibits gives rise to many tragicomic moments in the film: a conservator cleans a bird exhibit with a feather duster; a taxidermist tames a badger's menacing snarl with putty; and a gorilla receives hair implants. *Animals and More Animals* is a fascinating portrait of stewardship and the protective human impetus to halt death.

Animals and More Animals won the Golden Gate Award at the San Francisco International Film Festival (1995), as well as Best Research Film at Festival dei Popoli, Florence Italy (1995).



Nic is a wo wo Eur

Nicolas Philibert (b. 1951, France) is a French documentary maker. His works include Louvre City (1990) which won Best Documentary at the Prix Europa (1990), and To Be and To Have (2001), which screened at the Cannes

Film Festival (2002) and won multiple awards at international film festivals, including Best Film at Prix Louis Delluc (2002). An acclaimed director, Philibert's work has been the subject of numerous retrospectives organised by institutions such as the British Film Institute and the Museum of Modern Art. PHOTO BY LINDA DE ZITTER

THOSE THAT, AT A **DISTANCE, RESEMBLE ANOTHER**

By Jessica Sarah Rinland

UK, Argentina, Spain | In Spanish, English and Portuguese with English subtitles 2019 | 67 min 32 sec | G

ASIAN PREMIERE

Those That, at a Distance, Resemble Another contemplates the practice of reproduction in conservation work. It offers the viewer a rare glimpse of specialists at work. Anthropologists, ceramicists, archaeologists, curators, and biologists from institutions like the Victoria & Albert Museum in London and Tijuca National Park in Rio de Janeiro are seen handling various objects. ____



Jessica Sarah Rinland (b. 1987, United Kingdom) is an Argentine-British artist whose work has been exhibited at numerous international film festivals, including the Locarno Film Festival, Viennale, and the BFI London

Film Festival. Her works have garnered awards such as the Gil Omenn Art & Science Award at the Ann Arbor Film Festival (2014), the Institute of Contemporary Arts Award for Best Experimental Film at the London Short Film Festival (2013) and Massachusetts Institute of Technology's Schnitzer Prize in the Visual Arts (2017). Her residencies include the Film Studies Center at Harvard University and Somerset House Studios.

Director Jessica Sarah Rinland expresses the tactility and intimacy of conservation work by focusing the camera on conservators' hands as they clean, measure, trace, fabricate and sculpt. Rinland shows how conservators meticulously study artefacts to reproduce them faithfully, and makes the point that they are near embodiments of the original creators by making a ceramic replica of an elephant's tusk herself. Additionally, she raises the Proustian thought that the copy is perfect and unalterable, and that the original object is a victim of time and reality. This proposition suggests that the iterations created in the museum could be closer to the original idea.

Those That, at A Distance, Resemble Another has been screened at numerous international film festivals, including the Locarno Film Festival (2019) where it garnered a Special Mention. It also won Best Film at Documenta Madrid (2020) and screened at the Toronto International Film Festival (2019) and Cinéma du Réel (2020).

By Andrew Hevia

USA | In English | 2019 | 68 min 6 sec | NC16 (Some Sexual References)

SINGAPORE PREMIERE

Sun 4 Jul | 7.30pm The Ngee Ann Kongsi Auditorium



Director Andrew Hevia travelled to Hong Kong in 2016 to document Art Basel, the city's largest international art fair. Hevia ended up on a journey of self-discovery as he found himself moved by the art and spirit of a city caught in political and cultural flux.

A text-to-speech robot voice reads out Hevia's thoughts and feelings about the arts events and people he encounters at VIP lounges, exhibition halls and artist-run spaces. While this robotic voice adds to the deadpan humour inherent in the film, it also signals Hevia's estrangement from his own emotions as the audience learns

about Hevia's recent heartbreak in flashbacks. The result is a deeply personal study of loss, limitations and existential crisis caused by the increasing sense of alienation in urban environments. This sense of desolation is perhaps most powerfully illustrated by Antony Gormley's Event Horizon, a city-wide sculpture installation of solitary human figures collectively perched on rooftops across the island.

Leave the Bus Through the Broken Window had its world premiere at the SXSW Film Festival (2019) and was part of the official selection at CPH:DOX (2019).



Andrew Hevia (b. 1984, United States) is a Cuban American filmmaker. He co-produced Moonlight (2016) directed by Barry Jenkins which won Best Picture at the Academy Awards (2016). His films have been screened at film festivals

and art spaces across the world including SXSW, CPH:DOX and Art Basel Miami Beach, and featured in Filmmaker Magazine, Art Forum, the New York Times and the South China Morning Post. A graduate of Florida State University Film School, Hevia was a 2015 Fulbright Fellow, 2017 IFP Labs Fellow and 2018 Producing Fellow at Berlinale Talents.

By Sookoon Ang

Singapore, France, Germany, United Kingdom, USA, Japan, The Netherlands | In English, Mandarin and French with English subtitles | 2019 | 63 min 18 sec | M18 (Nudity)

ASIAN PREMIERE

Sat 3 Jul | 4.30pm Sun 25 Jul | 7.30pm The Ngee Ann Kongsi Auditorium



Living for Art is a poignant survey of the day-to-day economic realities faced by many contemporary artists. It is drawn from conversations with practitioners in cities all over the world, including New York, Amsterdam, London, Berlin, Paris, Yokohama and Singapore. Director Sookoon Ang was led by an interest in the human experience of transience and its attendant uncertainties, as well as the anxiety of having to rely on an irregular income despite achieving relative levels of success.

The film features candid discussions with artists like Wang Du, Amanda Heng, Brody Condon and Meiro Koizumi. They explore issues that affect their practices such as the value of art in today's society, the politics of the art market, collecting and exhibition practices,

the Romantic notion of the impoverished artist, and state sponsorship. The viewer is given an intimate insight into their common struggle with self-worth, but more critically, the profound sense of vocation that compels these artists to continue creating.

Living for Art premiered at the International Festival of Films on Art (2019) in Montreal, and has since been screened at film festivals such as Helsinki Education Film Festival International (2020) and FilmArte Festival (2020) in Berlin, The Women's Film Festival (2020) in Philadelphia, and Fine Arts Film Festival (2020) at Venice, California. The Centre for Chinese Contemporary Art in Manchester also exhibited the film in 2021, and there is an upcoming screening at the ON ART Film Festival in Warsaw.

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Sookoon Ang (b. 1977, Singapore) is an artist who lives and works in Singapore and Paris. Her sculpture, installation and video works have been exhibited internationally

at Palais de Tokyo, Art Basel Hong Kong, International Film Festival Rotterdam, the International Short Film Festival Oberhausen, and Fribourg International Film Festival. She holds a degree in sculpture from the School of Visual Arts, New York and has participated in residencies at venues such as the Rijksakademie and ISCP (International Studio & Curatorial Program). Living for Art is Ang's first feature film.

By Massimo D'Anolfi and Martina Parenti

Italy | In Italian with English subtitles | 2015 | 74 min 10 sec | PG

ASIAN PREMIERE

Sun 4 Jul | 4.30pm The Ngee Ann Kongsi Auditorium



DIRECTOR

Massimo D'Anolfi (b. 1974, Italy) and Martina Parenti (b. 1972, Italy) have codirected several acclaimed feature films. Their first two films, *The Betrothed* (2006)

and *Great Expectations* (2009) premiered at the Locarno Film Festival in the respective years that they were made. In 2011, *The Castle* premiered at Visions du Réel and won the Special Jury Awards of the Torino Film Festival, Hot Docs in Toronto and EIDF in Seoul. *Dark Matter* premiered at the Berlin International Film Festival (2013), and *Spira Mirabilis* was in competition for the Golden Lion at the Venice International Film Festival (2016), where their next film *Blue* also premiered in 2018, in the Orizzonti section.

The Never Ending Factory of the Duomo tells the story of the ongoing construction, preservation and maintenance of the Milan Cathedral over six centuries. The film sheds light on the painstaking labour of caring for a public monument through delicate imagery of the inner workings of the cathedral. The viewer sees several types of work carried out: the quarrying of Candoglia marble earmarked as building material, the management of the cathedral's historical archives, the maintenance of the statuary yard, the reproduction of architectural features, and the preservation of the *Madonnina* spire atop the cathedral.

The enormity of the task soon emerges; it becomes clear that these vignettes represent a fraction of the work of generations of anonymous craftsmen, conservators, sextons, parishioners and more who contributed towards a work that most never saw completed. Ultimately, the resplendent cathedral stands as a testament to the enduring magnificence of human devotion and service.

The Never Ending Factory of The Duomo premiered at the Locarno Film Festival (2015), and was presented as part of the first atelier retrospective of the directors' work presented by Visions du Réel in 2019.

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AXIS

By Ryan Benjamin Lee

Singapore | No dialogue | 2021 | 3 min 43 sec

In Axis, a labyrinth constructed from images of grids, ladders and glass ceilings collides and coalesces into an impossible space. This film is a rumination on mall culture in Singapore, with the homogeneity and verticality of these centres of consumerism mirroring contemporary power structures and the desire for upward mobility.

This animated short is inspired by works in the exhibition Chng Seok Tin: Drawn Through A Press such as Gold Rush (1993), Social Climbers (1992) and Game of Chess (1999-2001). Director Ryan Benjamin Lee was particularly fascinated by Chng's drawings of buildings, where lines do not connect and barely describe mass. The sense of emptiness created points to the elusiveness of these impenetrable and monumental structures. In response, Lee presents a visual commentary on corporate ladders that have transformed Singapore's landscape into a cluster of shiny hollow shells.

Axis expands on Chng's observations of the shift in societal attitudes, goals and values in Singapore towards a singular focus on material gain. Lee likens these changes to the blurring and merging of spaces through the integration of contemporary franchises into malls. Malls are connected by a sprawling network of bridges and passages that scale upwards, conflating convenience and excess.





Ryan Benjamin Lee (b. 1997, Singapore) is a moving image artist and animator. His installations have been exhibited at local galleries like Supernormal and DECK, while his films have been presented further afield at festivals such as Ottawa International

Animation Festival (2019) and Fest Anca International Animation Festival (2020). Lee's practice uses video art, installation, GIF-making, sampling and animation to create a range of media assemblages. Grounded in an interest in the investigation of various materials, his artworks explore the relationship between physical and virtual spaces, and how our post-internet experiences seamlessly merge the two. As such, his works often have a sculptural or site-specific quality to them.



Chng Seok Tin. Game of Chess《人生如棋》 1999-2001. Painted papier mâché and glue, 15 × 15 × 50 cm (per piece). Collection of the Estate of Chng Seok Tin.



Chng Seok Tin. Social Climbers. 1992. Drypoint on paper, 25 x 19 cm. Collection of Singapore Art Museum.

ONE AFTER ANOTHER

By Chew Chia Shao Min

Singapore | No dialogue | 2021 | 5 min 33 sec | PG

One After Another is a reading of the works in the exhibition Goh Beng Kwan: Nervous City. The film draws from paintings in Goh's Urban Renewal series: Minaret (1973), In The Clouds There Are Dwellings (1985) and Advertisements (1962–1966). Director Chew Chia Shao Min interprets the nervousness referenced in the exhibition title as a state of longing and anxiety. She uses images of waiting, simmering and engulfment to convey the tension that arises from suppressing charged emotions. In the film, the city becomes a fever dream of discontent as the protagonist and viewer alike are trapped in transitory states—always coming or going, but never arriving.

Chew Chia amplifies the frenetic pace of the urban environment by contrasting images of the city with depictions of stillness in nature. The juxtaposition of these images also highlights the difference between natural shifts such as the onset of decay and changes in weather, and man-made ones experienced in the city. Atmospheric, sensorial and intuitive, One After Another's exploration of the spiritual overtones infused in textures around us suggests that it is in accepting our insignificance that we can transcend the changes in our environments.





Goh Beng Kwan. *Urban Renewal* 《市区从建》. 1977. Household paint, acrylic, rice paper, fabric and glue on canvas, 80 x 90.5 cm. Collection of National Gallery Singapore.



Goh Beng Kwan. In The Clouds There Are Dwellings 《白云深处有人家》. 1985. Acrylic, ink and rice paper on canvas, 122.5 x 183.5 cm. Gift of Teresa Koh and Howie Lau. Collection of National Gallery Singapore.



Chew Chia Shao Min (b. 1991, Singapore) is a filmmaker whose works move fluidly between documentary and narrative storytelling. Her short film, May and June was presented at the Singapore International Film Festival (2018) and Oslo Independent Film Festival (2019). Chew Chia

wrote Wanton Mee—a feature film directed by Eric Khoo which premiered at San Sebastian Film Festival (2015) and screened at Berlin International Film Festival (2016). She co-directed Sementara, a feature-length documentary that won the Audience Choice Award at the Singapore International Film Festival (2020). Chew Chia graduated from New York University's Tisch School of the Arts with an MFA in writing and directing.

VOID AND MORE

By Toh Hun Ping

Singapore | No dialogue | 2021 | 18 min 45 sec

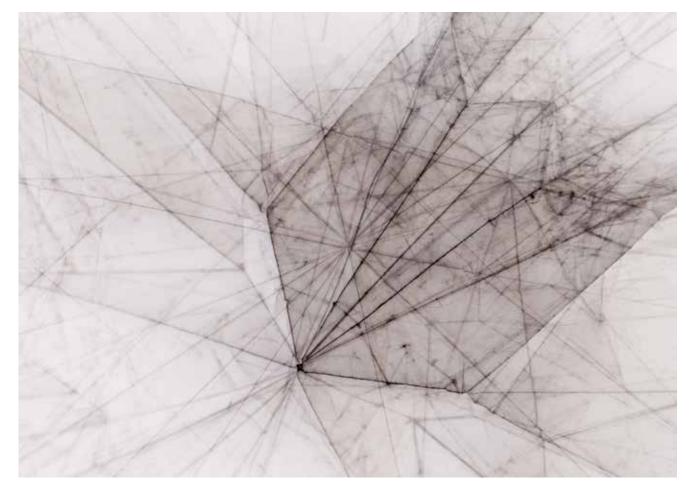
Void and More is an abstract animation of paper, light and shadow. This short film articulates director Toh Hun Ping's ruminations on nothingness and existence through experiments with paper folding and creasing, elementary geometry, aleatory operations, visual motion illusions, and moving image-making with material reliefs.

The film is inspired by the artistic practice of Lin Hsin Hsin, presented in the exhibition Lin Hsin Hsin @speed of thought. It explores themes in her artworks such as the void, the infinite, the cosmic universe and human existence, the marriage of art, mathematics and science (especially astrophysics), as well as the tactile and the organic.

Toh looked to Lin's *Time* and *Music* series, specifically her paintings Nebulae (1982) and Solar Emission (1982), and the visual language used to express her fascination with astronomy. These works exemplify Lin's use of mixed media and textured effects to suggest the organic forms and forces one might encounter in a journey through space.

Void and More is also influenced by Lin's experiments with form and tactility in her paper collage works and relief sculptures, which are remarkable for their playful and inventive manipulations of paper with mixed media. These effects can be seen in her artworks, Reasoning Mechanism Intrinsic and Reasoning Mechanism Extrinsic (both made in 1985).

This film features flashing lights.





Lin Hsin Hsin, Ahead of Time, Time Series, 1991. Oil on canvas, 138 x 178 cm. Collection of Singapore Art Museum. Copyright © 2021. Lin Hsin Hsin. All Rights Reserved. Mobile~tainment®, Frog®.



Lin Hsin Hsin, Son et lumière, Music Series. 1986. Oil and mixed media on canvas, 137 x 130 cm. Collection of National Gallery Singapore. Gift of Thio Gim Hock. Copyright © 2021. Lin Hsin Hsin. All Rights Reserved. Mobile~tainment®, Frog®,



Toh Hun Ping (b. 1978, Singapore) is a video artist and film researcher. His video works explore themes of mental instability, alternate realities, resistance and existence. He employs experimental moving image-making methods such as scratching film, bleaching photographs,

merging materials like mud with stills, and creating stopmotion animation with ceramic reliefs. Toh's works have been exhibited locally and internationally in cities like Hong Kong, Paris, Seoul, Tokyo, Taipei, Boston and Bangkok. As a researcher, Toh started the Singapore Film Locations Archive, which showcases screen memories of Singapore and traces the transformation of its urban and rural landscapes in films made in the 20th century.

MYSTIC AND MOMOK

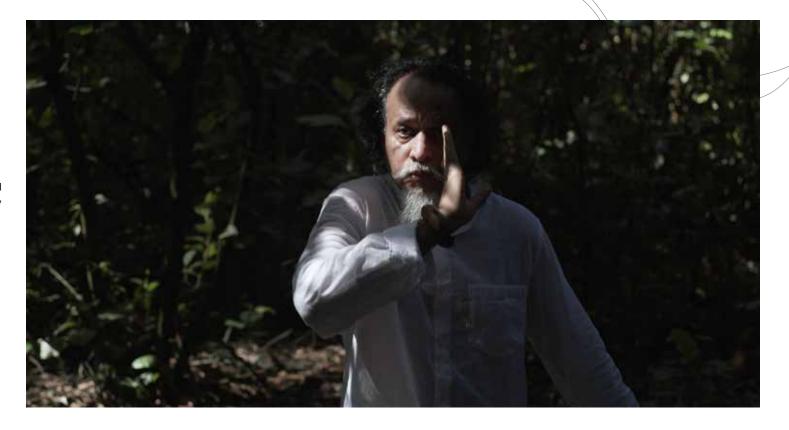
By Russell Morton

Singapore | In Malay and English with English subtitles | 2021 | 18 min 10 sec | PG

The human voice is unique to every individual. It is an unseen force that emerges from within, akin to the spirit or soul, and a key element in Mystic and Momok. This film reflects on the philosophy and methodology of Mohammad Din Mohammad (1955-2007), a polymath known variously as a mystic and traditional healer, actor and musician, silat master and collector of Southeast Asian cultural objects, painter and sculptor.

Mystic and Momok documents the process of creating a musical composition for Mhd Din, devised by a computer algorithm, Momok, which was developed by the artist bani haykal. Capturing voice samples from Mhd Din's family alongside newer and less familiar voices, Momok arranges these samples into a musical composition that accompanies a silat invocation by the late artist's brother, Sadiq M Din.

Referencing archival photographs in the exhibition Mohammad Din Mohammad: The Mistaken Ancestor, including photographs of the artist at work and in his everyday life, Mystic and Momok weaves together collective memory, personal anecdotes and documentary images as an homage to the artist and his legacy.





Mohammad Din Mohammad in front of his home with different components of his assemblages, 2000. Image courtesy of the Estate of Mohammad Din Mohammad.



Mohammad Din Mohammad posing inside a human-scale fish trap in Perak, Malaysia, mid-1990s. Image courtesy of the Estate of Mohammad Din Mohammad.



Russell Adam Morton (b. 1982, Singapore) explores folkloric myths, esoteric rituals and the conventions of cinema in his filmic and performative works. His films include The Forest of Copper Columns, which won the Cinematic Achievement Award at the Thessaloniki

International Short Film Festival (2016), and Saudade, which was commissioned by Asian Film Archive for State of Motion: Rushes of Time and screened at the Singapore International Film Festival (2020). Morton was also Director of Photography for Ang Song Ming's Recorder Rewrite, Singapore's entry for the Venice Biennale in 2019. His first feature film project, Penumbra, is currently in development.

QUEST OR QUEST

By Chong Lii

Singapore | No dialogue, with English subtitles | 2021 | 6 min 35 sec | PG

Quest or Quest traces Chong Lii's personal encounter with the exhibition Jaafar Latiff: In The Time of Textile. The film takes aesthetic and narrative cues from fantasy and science fiction tropes, adapting fragments of Jaafar Latiff's batik works into a metaphysical landscape. Microscopic visualisations of the warp and weft of the textiles enmesh with vignettes of an alternate fictional environment, mapped by an unnamed consciousness. Fragmented scenes of parks and wharfs, pixels and scans emerge at different scales to create an intoxicating headspace of terror and euphoria.

More obscure aspects of Jaafar's practice, such as his foray into computer graphics in the 1990s, are highlighted through a focus on non-human perspectives and dissonant settings. *Quest or Quest* seeks to reconsider Jaafar's practice through an alternate lens, interweaving glimpses of Generative Adversarial Network (GAN) deep fakes, an image synthesis technique that generates faces based on machine learning, into a multi-layered landscape.

Works that inspired this film include Jaafar's wandering series, Fortune Teller (1967), Self Portrait (1989) and Sea Port of Singapore (1987). The film features artworks at 20X to 200X magnification under a Keyence VHX- 6000 digital microscope, courtesy of the Heritage Conservation Centre.





Jaafar Latiff. Self-Portrait 24/89. 1989. Batik, 95 × 146 cm. Collection of National Gallery Singapore.



Jaafar Latiff. Wandering Series 8/79. 1979. Batik, 90 × 120 cm. Gift of the artist. Collection of National Gallery Singapore.



Chong Lii (b. 1994, Singapore) is an artist and filmmaker who explores merging or levelling disparate spaces, objects, people and images in his works. A graduate of Gerrit Rietveld Academie in Amsterdam, his films and installations have been exhibited across the

world in spaces such as the EYE Filmmuseum, Stedelijk Museum, and SSBA Salon Culturele Deeltjesversneller van de Stadsschouwburg in Amsterdam. They have also been featured in the VIVO Media Arts Centre in Vancouver, Singapore Art Museum and National Gallery Singapore, and the Athens Digital Art Festival.

WANDERINGS

By Gladys Ng and Ng Hui Hsien

Singapore | No dialogue | 2021 | 10 min 37 sec

wanderings is inspired by Eng Tow's sensitivity to colours, materials, and the rhythms of nature. Explorations of paper, fabric, and natural elements invite the viewer to enter an intimate, meditative world infused with light and shadow, density and void. The process of making this film was directed by chance and the senses, reflecting the intuitive approach to artmaking explored in the exhibition Eng Tow—the sixth sense.

The film creates space for imagination and new perspectives by defamiliarising known elements. This play on visual perception is similar to the optical illusion in Eng Tow's works like *Irama Lagun* (1986). For example, *Emerging Spheres* (1972–74) was framed in an extreme close-up shot and filmed in a way that suggests movement and the ever-present possibility of change. At the same time, the film references works such as *Eclipse* (1983) to shift our attention towards the intangible and the infinite.





Gladys Ng (b. 1988, Singapore) is a writer and director whose works have garnered awards at numerous film festivals. Her films have been in competition in many film festivals including Singapore International Film

Festival, where her film My Father After Dinner won Best Singapore Short Film in 2015. She was commissioned to make The Pursuit of a Happy Human Life, which opened the 2016 edition of the Singapore International Film Festival. Her film Under the Same Pink Sky for 15 Shorts, a collaboration between NVPC and Blue3Asia, won Best Directing and Best Editing awards at the 2020 National Youth Film Awards.



Ng Hui Hsien (b. 1982, Singapore) is an artist, writer, and researcher. Her art practice uses photography to explore themes such as consciousness, the nature of reality, immateriality, and interconnectivity. Ng's work has

been internationally exhibited in institutions and festivals, including the Shanghai Art Book Fair (China), Martin Parr Foundation (UK), Objectifs Centre of Photography and Film (Singapore), Photo Bangkok (Thailand), Obscura Photography Festival (Malaysia), Dali International Photography Festival (China), Athens Photo Festival (Greece), ZK/U Berlin (Germany) and a solo exhibition at the Reykjavík Museum of Photography (Iceland).

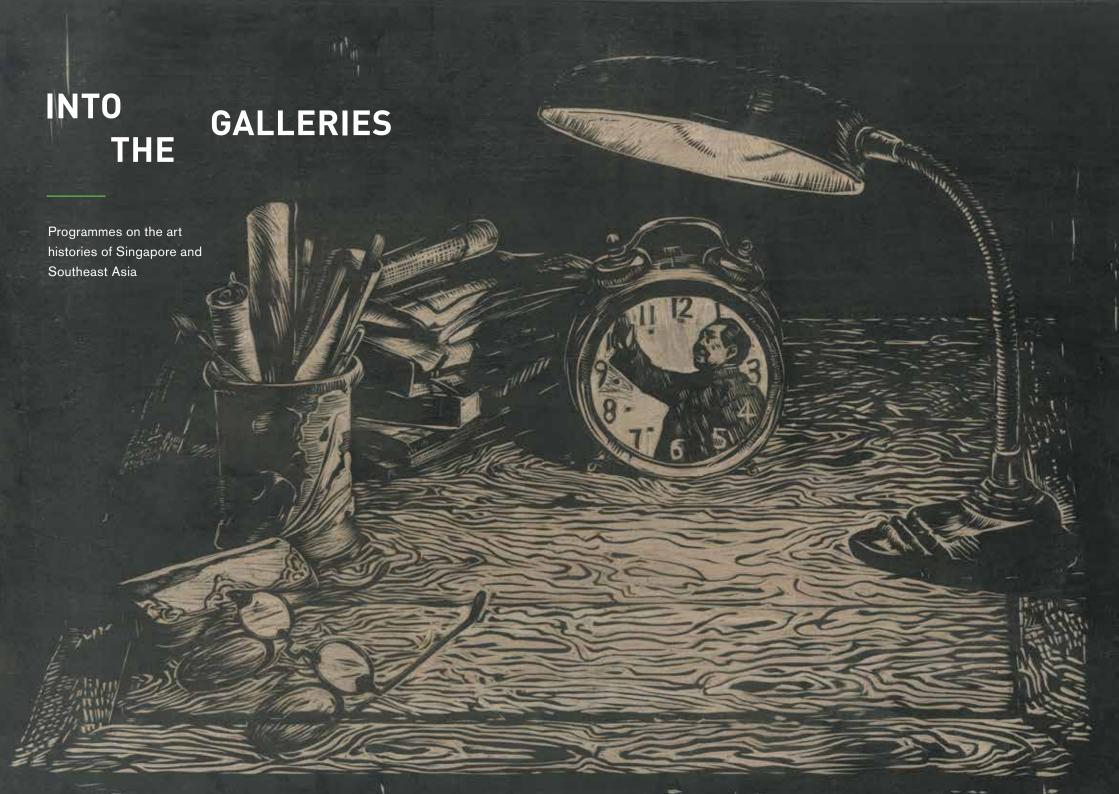


Eng Tow. Emerging Spheres. 1972–1974. Resin, 24 × 12 cm. Collection of the artist.



Eng Tow. *Irama Lagun*. 1987. Acrylic on stitched cloth, 112 × 122 cm.

Deutsche Bank Collection.



MODERNISATION AND THE CAMBODIAN ARTIST

Sat 10 Jul | Theatrette

This programme explores how the urban aspirations of Cambodian art and architecture of the 1960s relates to the dreams and challenges faced by creative communities in Phnom Penh today. It consists of two feature films, *The Burnt Theatre* by Rithy Panh and *Last Night I Saw You Smiling* by Kavich Neang, followed by a conversation between director Kavich Neang and Gallery curator Roger Nelson. Neang and Nelson will compare notes on the White Building, which both saw as a thriving space before it was demolished, and discuss some recently acquired artworks from Cambodia dating back to that period currently on show in the UOB Southeast Asia Gallery.

This conversation is pre-recorded.



THE BURNT THEATRE / LES ARTISTES DU THÉÂTRE BRÛLÉ

By Rithy Panh

Cambodia, France | In Khmer with English subtitles | 2005 | 83 min 19 sec | PG

Sat 10 Jul | 2pm



Rithy Panh (b.1964, Cambodia) has directed numerous internationally acclaimed films, including *Rice People*, which premiered in competition at the Cannes Film Festival (1994), and *The Land of*

the Wandering Souls, which won the Grand Prize at the Yamagata International Documentary Film Festival (2001). He also directed S21: The Khmer Rouge Killing Machine, which was awarded the Albert Londres Prize in 2004 and The Missing Picture, which won the Un Certain Regard Prize at the Cannes Film Festival (2013). More recently, his film Exile was exhibited at Cannes Film Festival (2016), and Irradiated won the Berlinale Documentary Award (2020).



While much of Cambodia's cultural heritage was systematically eradicated during the Khmer Rouge regime, the Preah Suramarit National Theatre was one of the few landmarks left standing. The theatre was part of the Bassac Riverfront Complex, a cultural precinct consisting of arts housing and other public residential developments like the Municipal Apartments (known as the White Building). It was designed by Cambodian architect Vann Molyvann, who pioneered New Khmer Architecture, an architectural movement that integrated modernist principles and traditional Khmer motifs.

Ironically, the theatre was badly damaged by fire while undergoing repairs in 1994, and never restored. It is in this roofless auditorium that a Khmer classical dance troupe continues to practice daily, while a theatre troupe attempts to produce a Khmer-language adaptation of *Cyrano de Bergerac*.

SPECIAL

Journalist Bopha interviews these artists against this backdrop, as they share poignant, haunting memories about their lives. Meanwhile, the constant pounding of pile drivers fills the air, laying the foundations of new developments that point to the nation's new priorities. The film's setting amidst the remains of the theatre and the old precinct recognises the legacy of artists, and the importance of restoring the prominence of the arts in the national consciousness, so that the country may heal from its traumatic past.

The Burnt Theatre premiered at the Cannes Film Festival (2005) and has since travelled to film festivals across the world, including the San Francisco International Film Festival (2006) and the Sao Paulo International Film Festival (2005).

MODERNISATION — AND THE CAMBODIAN ARTIST

LAST NIGHT I SAW YOU SMILING

By Kavich Neang

Cambodia, France | In Khmer with English subtitles | 2019 | 77 min 34 sec | PG

Sat 10 Jul | 4.30pm Theatrette



Municipal Apartments, also known as the White Building, was a landmark structure and home to hundreds of families in Phnom Penh. It stood next to the Preah Suramarit National Theatre, forming part of the Bassac Riverfront Complex of buildings designed by Vann Molyvann and his team of architects and urban planners. The precinct was part of Prince Norodom Sihanouk's grand vision of a new city centre that would mark a modern Cambodia. Both have now been demolished to make way for commercial projects and privatised enclaves.

While *The Burnt Theatre* employs metaphors to express socio-economic realities, *Last Night I Saw You Smiling* documents the real-life stories of three families who lived in—

the White Building, including the director's own household. The film offers an intimate glimpse into their lives as they pack up their belongings during the final days before demolition. Neang's recurring dreams about his childhood home take shape within the space of the film, allowing him to return to cherished details of it in a present reality where it no longer exists.

Last Night I Saw You Smiling premiered at the Rotterdam International Film Festival (2019), where it won the NETPAC Award. The film has since garnered other accolades like the Special Jury Prize at Jeonju International Film Festival (2019), and has been selected for many festivals including the Locarno Film Festival (2019), the Taipei Film Festival (2019) and Visions du Réel (2019).



Kavich Neang (b. 1987, Cambodia) is a filmmaker whose first two short films, *A Scale Boy* (2011) and *Where I Go* (2013), were produced by filmmaker Rithy Panh. In 2015, he directed two short films—*Three Wheels*, which premiered at the

Busan International Film Festival (2015), and *Goodbye Phnom Penh*, commissioned by Asian Film Archive. His 2018 short, *New Land Broken Road*, premiered at Singapore International Film Festival (2018). He is an alumnus of the Busan Asian Film Academy, and part of Talents Tokyo, Visions du Reel's Docs-in-Progress, and Cannes Cinéfondation's Residency. He is currently completing his first narrative feature, *White Building*.

PRINT IN ACTION

Sat 17 Jul | 7.30pm | The Ngee Ann Kongsi Auditorium

This programme explores how modern printmaking has activated invisible communities in the Netherlands, Singapore and China from the 1930s to the present. It starts with two short films, Knust, The Pioneers of Riso Print by Ivana Smudja and Some Actions Which Haven't Been Defined Yet in the Revolution by Sun Xun, followed by a dialogue between local historian Lim Cheng Tju; Marl Goh of Knuckles and Notch, a creative studio and risograph press; and Seng Yu Jin, Deputy Director of Curatorial & Research at the Gallery. They will discuss the art of print and its attendant politics, with reference to the woodcut collection on display in the DBS Singapore Gallery.

R21

KNUST, THE PIONEERS OF RISO PRINT

By Ivana Smudja

The Netherlands | In Dutch and English with English subtitles | 2019 | 29 min 51 sec | PG

ASIAN PREMIERE



This documentary traces the history of Knust, an independent printing press based in Nijmegen that is regarded as one of the pioneers of risography. Founded in 1984, Knust was part of the Nijmegen artists' initiative that originated during the squat movement in the Netherlands, where self-publishing ignited the clash between anarchist politics and neo-liberal urban reforms.

A risograph is a stenciled duplicator, and involves a process comparable to silkscreen printing or photocopying. One of its most common applications is in the self-published zines which have arisen as an outlet to address issues surrounding feminism, anarchism and the

punk revolution. Such zines helped to create a unique visual vocabulary for subcultures and identity politics. This blurring of the boundaries between consumer and producer, and author and audience, forms a crucial intersection in the formation of zine culture, which is enabled by printing presses like Knust. More recently, young artists such as the artist Charlotte Ager are once again making use of this technique.

Knust, The Pioneers of Riso Print has been screened at numerous museums and bookfairs, such as Valkhof Museum in 2019, Faisca International Riso Festival (2020) and the Van Abbemuseum exhibition on the Knust Collective in 2019.



Ivana Smudja (b. 1986, Serbia) is a Netherlands-based filmmaker who actively works in the commercial film industry. While working at VICE Italy, she researched inspiring topical issues and developed an interest in

alternative ways of storytelling. She is currently working on a new art film project centered on the German artist, Joseph Beuys, slated for release in 2021.

SOME ACTIONS WHICH HAVEN'T BEEN DEFINED YET IN THE REVOLUTION

By Sun Xun

China | No dialogue | 2011 | 12 min 22 sec | R21 (Sexual Scene)

SINGAPORE PREMIERE



This animated short film is composed entirely of etched woodblocks. It speculates on the legacy of the Cultural Revolution, alluding to the historical use of woodblock printing in disseminating ideology. Woodblock printing, which emerged in 7th century China, experienced a revival during the Cultural Revolution in the 1960s and 1970s as a means to quickly communicate information to a mass audience. One of the key proponents in China's modern woodcut movement was Lu Xun, whose philosophy is embedded throughout the film. For instance, Lu Xun's motif of cannibalism to describe the decay of Chinese consciousness is referenced when the protagonist pulls an insect from within his own body and eats it alive.

This sense of the grotesque is revisited throughout the tormented journey of the unnamed protagonist, who traverses a liminal world caught

between day and night, past and present, and dreams and reality. Nightmarish, hallucinatory imagery accompanies the non-linear experience of time where traumatic flashbacks emerge alongside everyday routines. A haunting soundscape contributes to the fever pitch of anxiety which permeates the claustrophobic spaces the character is caught within, alluding to a psychological experience of revolution and its incongruities. Set in an indeterminate time and space, the film expresses the pervasive tremors of multiple revolutions that are experienced as sanctioned terror.

Some Actions Which Haven't Been Defined Yet in the Revolution was in competition at the Berlin International Film Festival (2012), in the Berlinale Shorts section.



Sun Xun (b. 1980, China) is a mixed media artist who employs animation and drawing in his works. He is a recipient of several awards such as the Chinese

Contemporary Art Awards (2010) and the Civitella Ranieri Visual Arts Fellowship 2011/ 2012. His works have been exhibited in numerous international film festivals including the Venice Film Festival in 2010, where his animation film 21G was the first Chinese animation film selected by the festival. Sun Xun currently lives and works in Beijing in where his animation studio. π Animation Studio. is located.

FIELD EXPERIMENTS

Experimental cinema from and on Southeast Asia

The debut edition of Field Experiments looks at three key moments in the development of speculative filmmaking in Southeast Asia. In the Philippines, the Goethe-Institut Manila and Mowelfund workshops in the 1980s and 1990s produced playful and irreverent films that were often steeped in the country's socialpolitical affairs. In Bangkok, Goethe-Institut workshops during the same period led to a series of collaborative short films that capture and comment on the iconography of the city. In Indonesia in the early 2000s, director Faozan Rizal used natural lighting to bring out the expressive potential of his experimental films while drawing from skills acquired during his studies in cinematography in Jakarta and Paris. Unconstrained by the commercial decrees of the mainstream, these films showcase the heightened spirit of creativity.

The 2021 edition of *Field Experiments* is part of *Expanded Frames*, a project made possible with the support of Embassy of France in Singapore, Goethe-Institut Singapore & the Franco-German Cultural Fund.

Programmed by Clarissa Chikiamco and Cheng Jia Yun.

FIELD EXPERIMENTS: TOWARDS NEW SENSIBILITIES

Sat 17 Jul | 2pm | The Ngee Ann Kongsi Auditorium

The first day's programme presents short, experimental 16mm films produced from the Goethe Institut workshops held in Manila and Bangkok from 1986 to 1992. These workshops provided filmmakers with the opportunity to be whimsical, exploratory and collaborative. There will be a post-screening dialogue between Christoph Janetzko, Ricky Orellana and Gallery curators Clarissa Chikiamco and Cheng Jia Yun. This conversation touches on the experiences of the Goethe-Institut filmmaking workshops in the 1980s and 1990s. Christoph Janetzko taught the workshops, and Ricky Orellana is the Director and the Audiovisual Archive Head at Mowelfund Film Institute which partnered the Goethe Institut in Manila.

This conversation is pre-recorded.

M18

KIDLAT / LIGHTNING

By Joey Agbayani

Philippines | In Filipino with English subtitles | 1989 | 8 min 57 sec | 16mm film converted to digital video file | PG13 (Some Mature Content)



In this comic book satire, a truth-seeking journalist goes up against a crooked politician and his private army. Like Pinocchio's nose, the newsman's pencil acts as a barometer of the lies being fed to him by an unflinching politico as they play a game of cat and mouse in his search for the truth.

DUMI / DIRT

By Tad Ermitaño

Philippines | In English | 1990 | 16mm converted to digital video file | 4 min 20 sec | PG



In the year 2125, a documentary on the "xenobiological" essay is made by Restituto A. Calampangan, Head of Analytical Service at the Philippine Orbital Research Center.

BUGTONG: ANG SIGAW NI LALAKE / RIDDLE: SHOUT OF MAN

By RJ Leyran

Philippines | No dialogue | 1989 | 16mm film converted to digital video file | 3 min 25 sec | NC16 (Some Violence)



This optically printed film pieces together violent scenes from deteriorating found footage.

THE GIRL FROM BIKINI ISLAND

By Luis Paredes Quirino and Donna Sales

Philippines | In English | 1990 | 16mm film converted to digital video file | 9 min 21 sec | NC16 (Sexual References)



This film follows secret agent D'd Dick as he saves a tourist town from a deadly vicious vamp.

KALAWANG / RUST

By Cesar Hernando, Eli Guieb III and Jimbo Albano

Philippines | In English | 1989 | 16mm film converted to digital video file | 6 min 10 sec | M18 (Some Sexual Scenes)



Combining footage of war and sex, this sepia-toned film proposes that fascism inevitably leads to global annihilation.

PILIPINAS: SO WHAT DO YOU THINK OF THE PHILIPPINES, MR. JANETZKO?

By Regiben Romana

Philippines | No dialogue | 1989 | 16mm film converted to digital video file | 5 min 52 sec | PG



This abstract film merges the outtakes of an action flick with noise, news broadcasts and hardcore music, resulting in a powerful, raw collage recalling Filipino politics and culture.

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This black and white film presents an impressionistic portrait of a Philippine metropolis.

KORDILYERA IMAGES

By Cooper Resabal

Philippines | No dialogue | 1986 | 16mm film converted to digital video file | 5 min 51 sec | PG



This short film contrasts traditional songs and attire from the Cordillera region with the urban environment, highlighting the effect of neo-colonialism on the culture of the Cordillera people.

MIX ONE AND TWO

By Rox Lee

Philippines | In English | 1990 | 16mm film converted to digital video file | 5 min 21 sec | PG (Some Nudity)



Both calming and critical, a song about the Philippine eagle is accompanied by images of the land and sky. This film reveals the impact of indiscriminate urbanisation on the natural environment.

CEASEFIRE COUNTRYSIDES By Eli Guieb III

Philippines | No dialogue | 1986 | 16mm converted to digital video file | 9 min 36 sec | PG



In Ceasefire Countrysides, repetitive camera movements—such as dolly, track and tilt—are combined with protest songs to produce a strident political statement.

TELECHANTE

By Kasemson Bhamsupha, Chavalit Sattathamsakul, Paisit Panpurksachat and Yonghong Sae-Tiew

Thailand | No dialogue | 1992 | 16mm converted to digital video file | 9 min 15 sec | PG



When the bell rings, it is a signal that "Suad Pan Yak" (a chant from the Sukhothai period 800 years ago) will spread all over the land. What would happen if doctrines, prayers and rituals were combined with modern technology?

UNDER TABOO

By Jerdsak Poolthup, Pimpaka Towira, Sirivan Pothai and Sasivimon Chaungyanyong

Thailand | No dialogue | 1992 | 16mm converted to digital video file | 9 min 22 sec | PG



Under Taboo explores the unspoken dynamics between people through a study of the elemental forces of fire and water.

LAND OF LAUGH

By Manit Sriwanichpoom, Yutthasak Choomphonsatien, Siwaporn Pongsuwan and Kompin Kemgumnird

Thailand | In Thai with English subtitles | 1992 | 16mm converted to digital video file | 13 min 54 sec | PG



Found footage and scenes of places of amusement are woven together in this rich collage evoking the chaotic contemporary landscape of Bangkok.

THOUSANDTH BIRTH

By Mana Suealek, Wilailuck Suvachittanont, Surachai Jiracharoenvongsa, Chaiwat Lochotinant and Nida Kanchanawetchakul

Thailand | No dialogue | 1992 | 16mm converted to digital video file | 6 min 45 sec | PG



Thousandth Birth traces the contours of monuments and landmarks in the city against a soundscape of noise, traffic and electronic music. The result is a disorienting portrait of the city as a site of rupture and change.

...FARANG, ETC.

By Wattanapun Krutasaen, Tippawan Ornsri, Kittipong Mongkol and Parinda Onrit

Thailand | In English | 1992 | 16mm converted to digital video file | 10 min 25 sec | NC16 (Some Drug Use)



This film is a short but vivid work that explores the tourist's experience of compressed time and the consumption of spectacle in 1990s Bangkok.

CITY DOG

By Koson Trongtosak, Sathien Preedasa, Amnuay Mangmeesri and Chavalit Potisri

Thailand | In Thai with English subtitles | 1992 | 16mm converted to digital video file | 8 min 3 sec | NC16 (Brief Nudity)



The claustrophobia of urban life is articulated through intense traffic and innovative camera work in *City Dog.*



EXPERIMENTS

BOONTHING

By Hamer Salwala, Saipin Kulkanokwan and Orawan Ovathasarn

Thailand | In Thai with English subtitles | 1992 | 16mm converted to digital video file | 12 min 35 sec | NC16 (Some Nudity)



Boonthing combines excerpts from mainstream sources like newspapers and television to explore how the bombardment of information may complicate the truth.

FILM THERAPHY

By Pracha Suweeranont, Nimit Pipithkul, Somchart Bangjang and Soontorn Mesri

Thailand | No dialogue | 1992 | 16mm converted to digital video file | 8 min 17 sec | PG



Film Theraphy employs a close study of the human face to reflect on the trappings of technology and the disorienting effect of the rapid modernisation in Thailand during the 1990s.

FIELD EXPERIMENTS: ALTERNATE NARRATIVES

Sun 18 Jul | 2pm | The Ngee Ann Kongsi Auditorium

Alternate Narratives explores how young artists and filmmakers suggest themes of isolation, contemplation and solitude through experimental film. There will be a post-screening dialogue between filmmakers Pimpaka Towira and Faozan Rizal, and Gallery curators Clarissa Chikiamco and Cheng Jia Yun. In this conversation, Pimpaka Towira and Faozan Rizal will discuss their beginnings in experimental filmmaking, its unique challenges, and the long-term support required to foster this art form.

This conversation is pre-recorded.

PG

DAY 2

6

UKKABAT

By Manit Sriwanichpoom, Nimit Pipithkul and Orawan Owatsan, Kan Bunyaowalak, and Khemthong Morach

Thailand | In Thai with English subtitles | 1992 | 16mm converted to digital video file | 23 min 20 sec | PG



Ukkabat is a creative interpretation of a real-life event: woman's discovery of an asteroid which lands in her village in Thailand.

MAE NAK

By Pimpaka Towira

Thailand | In Thai with English subtitles | 1992 | 16mm converted to digital video file | 34 min 23 sec | PG



Mae Nak is an experimental take on the folk legend of the ghost, Mae Nak Phrakanong. This film subverts the perspective, telling the story from the viewpoint of the vengeful spirit of a woman who died in childbirth rather than the terrified villagers.

Manit Sriwanichpoom, Nimit Pipithkul, Orawan Owatsan, Kan Bunyaowalak, and Khemthong Morach were participants in the 1992 Goethe Institut Bangkok Experimental Film workshop. Working collaboratively, they generated a screenplay and realised the film *Ukkatbat* as budding artists and photographers. Several of them have since gone on to play active roles in Thailand's contemporary and performing arts scene.

Pimpaka Towira (b. 1967, Thailand) is a pioneer in the Thai independent film scene. She began making films in the early 1990s and has since received international acclaim for her films. Her first feature One Night Husband premiered at the Berlin International Film Festival (2003) and her second feature, The Island Funeral, won Best Asian Future Film Award at the Tokyo International Film Festival (2015). She has been the Programme Director for the Bangkok ASEAN Film Festival since 2015 and was the Program Director for the Singapore International Film Festival from 2017 to 2018. She was honoured with the National Silpathorn Award in 2009 by the Ministry of Culture of Thailand.

YASUJIRO'S JOURNEY

By Faozan Rizal

Indonesia | No dialogue | 2004 | Super 16mm film converted to digital video file | 47 min 20 sec | PG

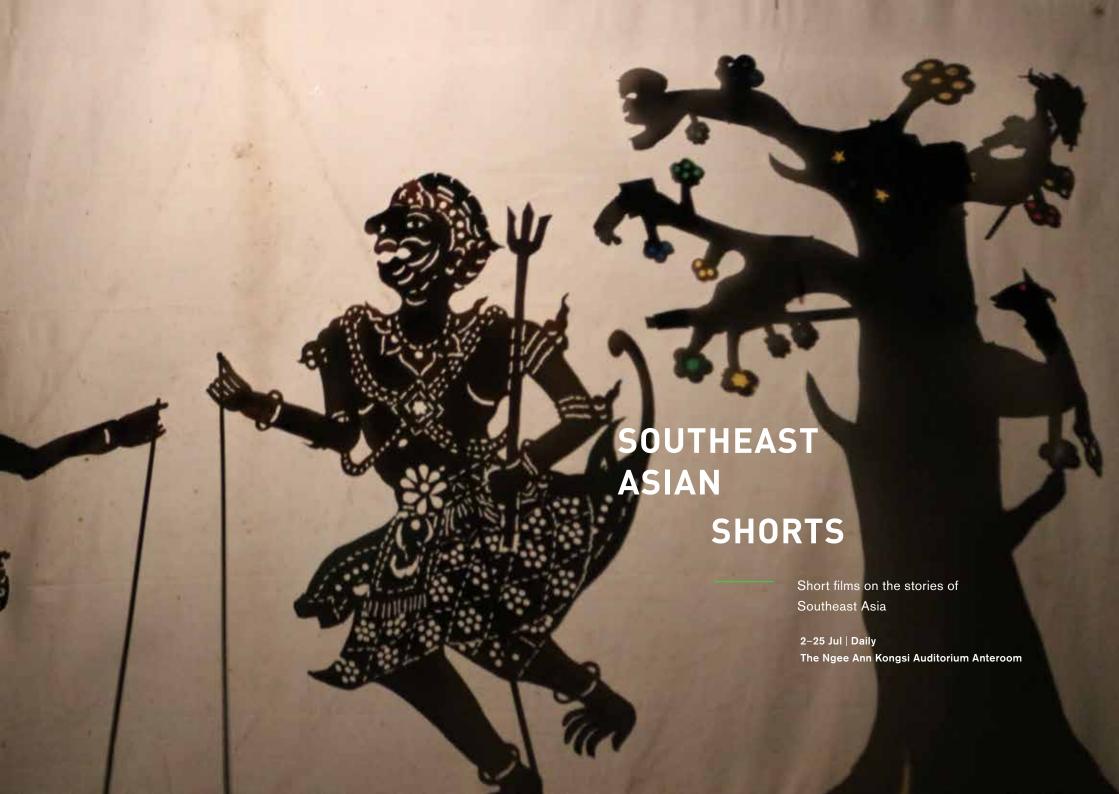


In 1941, a Japanese soldier named Yasujiro crashes his plane in Indonesia while heading towards Pearl Harbour and is never found. This film takes place years after the crash and follows his grandson, who bears the same name, as he wanders the Indonesian landscape. Traversing through this foreign yet spectacular terrain, the younger Yasujiro connects to his past and feels the winds of time.

Faozan Rizal (b. 1973, Indonesia) is an Indonesian cinematographer and film director. He studied classical Javanese and Balinese dance and painting, before studying cinematography at the Jakarta Art Institute. He also attended the film school La Fémis in Paris. His works have been featured in various international festivals such as the Indonesian Film Festival, the Singapore

as the Indonesian Film Festival, the Singapore International Film Festival, the Cinemanila International Film Festival and the Emirates Film Competition.

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ON MEMORY / 关于记忆

By Liao Jiekai

Singapore | In Mandarin with English subtitles | 2021 | 34 min 20 sec | PG

ASIAN PREMIERE



On Memory is inspired by Stone, a collection of poems by writer and Cultural Medallion recipient Yeng Pway Ngon. The film touches on the remembrance of things past, and the director's deep appreciation for the rituals of tomb-sweeping and his connection to his roots.

Loosely autobiographical, the film features a protagonist who has eschewed Qing Ming observances for two decades. However he meets his future self at a cemetery much altered by mass exhumation. Guided only by vague memories, he and his future self revisit their family's Qing Ming customs as they attempt to re-tell and recover a sense of history and self.

> Liao Jiekai (b. 1984, Singapore) is a filmmaker and artist whose works have been exhibited at numerous arts spaces and international film festivals in Tokyo, Shanghai, Torino, Nantes, and Buenos Aires. He

won the Best Director prize for his short film The Mist at the Singapore International Film Festival (2016), and the Special Jury Prize for his feature Red Dragonflies at the Jeonju International Film Festival (2010).

SLATE

Bv Khin Warso

Myanmar | In Burmese and Mon with English subtitles | 2015 | 17 min 15 sec

SINGAPORE PREMIERE



The chance discovery of a long-forgotten writing slate revives childhood memories for director Khin Warso. She returns to her native Mon State to chronicle the arduous process of manufacturing it, from the back-breaking work of extracting raw material and making the frames, to its distribution and use in schools. Slate takes an everyday object and brings it to the fore, shedding light on its considerable social significance as the backbone of an entire village industry.

Slate won the Jury Special Mention at the Tehran International Short Film Festival (2016), and the People's Choice Award at the Bangkok Underground Film Festival (2017).



Khin Warso (b. 1991, Myanmar) was a journalist before she enrolled in Yangon Film School in 2014. She is a recipient of that school's Fellowship Grant and the Myanmar Script Fund Award (2018). She was selected as

an independent producer in the Open Doors Lab at the Locarno Film Festival (2019) and is currently working as a creative producer on a feature film, She Called It Freedom, directed by Myat Minn Khant.

ALSO ONLINE

IN THE SHADOWS

By Xam Keodoungdy

I DIED FOR BEAUTY

By Nguyen Trinh Thi

Laos | In Lao with English subtitles | 2019 | 11 min 7 sec

Vietnam | In English | 2012 | 8 min 23 sec | G

SINGAPORE PREMIERE



In the Shadows offers a glimpse into the life of a shadow puppet theatre troupe in southern Laos, and their unwavering dedication to this traditional art form. The film presents scenes from a story in their repertoire, The Legend of Phalak and Pharam, a Lao iteration of the ancient Ramayana epic. In doing so, it brings to light the beauty of their artistry and passion as they seek to preserve their national literature in performance.



The film's title is a reference to the line in Emily Dickinson's poem "I died for Beauty-but was scarce." It expresses director Nguyen Trinh Thi's reflections on the pursuit of beauty in an age marked by the relentless encroachment of globalisation.

At a factory's opening event in Asia, impeccably dressed Europeans and their Asian counterparts meet, go on a tour, and observe workers polishing surfaces of motorcycle parts that will soon be on display in gleaming showrooms. This lyrical sequence, set in slow motion to soaring passages from Western classical opera, is punctuated by real-time footage of production line processes, complete with ambient noise.



Xam Keodoungdy (b. 1992, Laos) is an emerging filmmaker. He was awarded a Lao Filmmakers Fund grant in 2019 from the Luang Prabang Film Festival for In the Shadows, and

a Many Voices, One Laos grant in 2018 for The Apprentice Singer. His latest short film, Stone Buddha Statues, is a documentary on the art of stone carving in Pakse.



Nguyen Trinh Thi (b.1973, Vietnam) is an experimental filmmaker and media artist whose practice has consistently engaged with the history of Vietnam. In particular, she is

interested in connecting the moving image with sound practices, performance and alternative forms of storytelling. Her works have been exhibited at the Asia Pacific Triennale of Contemporary Art, Sydney Biennale, Lyon Biennale, Asian Art Biennial, Fukuoka Asian Art Triennial, and the Singapore Biennale.

ALSO ONLINE

FILIPIÑANA

By Rafael Manuel

Philippines, United Kingdom | In Filipino and English with English subtitles | 2020 | 23 min 58 sec | PG

ON THE MOVE / ROSAT

By Minea Heng

Cambodia | In Khmer with English subtitles | 2019 | 12 min 5 sec | PG

SINGAPORE PREMIERE



The various social classes that make up Philippine society come into contact with one another at a golf course, revealing the everyday violence that reinforces the divisions between them. The tee-girls fulfil their duties stoically, cleaning golf balls and fishing them out of water-lily-covered ponds for golfers. These golfers narrowly miss their faces when they swing their clubs, as their stern supervisor maintains order. However, new tee-girl Isabel finds space for small acts of resistance.

Filipiñana won the Silver Bear Jury Prize for Short Film at the Berlin International Film Festival (2020), and the Grand Prix for Best Short Film at the Encounters Short Film Festival (2020).



Rafael Manual (b. 1990, Philippines) is a filmmaker and co-founder of the artist collective Idle Eyes Productions. He is currently developing his debut feature

film project with the support of the Cannes Cinéfondation La Residence and Locarno Open Doors.

In the Banteay Meanchey province of Cambodia, a family-Vai Sok, his wife Mom Beng and their young daughter Chanra-are in constant search of shelter. They set up makeshift tents in open spaces but face the reality of being evicted on a regular basis. Their only source of income is from delivery services they provide using their hand-drawn wooden cart, which also houses all their belongings. Mom dreams of a more stable life in Thailand, but Vai is content with just having his family close by.

On the Move was selected for the Cambodia Town Film Festival (2020) in California, and New Narratives Film Festival (2020) in Taipei.



Minea Heng (b. 1999, Cambodia) is interested in how documentary filmmaking can shed light on social issues in her community—such as domestic violence, migration and discrimination against women.

In 2019, she joined Bophana Audiovisual Resource Centre's Amplifying Voices of Indigenous Women and Discriminated Groups through Innovative Multimedia filmmaking programme. On the Move is one of her first films that she made.

ALSO ONLINE

NO LAND

By Mai Praewa

Thailand | No dialogue | 2020 | 15 min 15 sec | G

SINGAPORE PREMIERE



No Land consists of three portraits that are distinct yet interrelated-a young woman who has left her hometown to take on an office job in the big city, her mother who labours as a homemaker, and her father who toils daily at an industrial site. Composed as a movement in three parts, the film is a poetic expression of the ways in which the individual environments where modern society operates, provide for and separate us.

No Land premiered at the Thai Short Film and Video Festival (2020).

PRELUDE OF THE **MOVING ZOO**

By Sorayos Prapapan

Thailand | In English and Thai with English subtitles | 2020 | 17 min 27 sec | PG

SINGAPORE PREMIERE



In 2018, the oldest zoo in Bangkok, Dusit Zoo, was ordered to close by royal decree. It started as a private botanical garden built by King Chulalongkorn (Rama V), before opening to the public in 1938 at the request of the government. In Prelude of the Moving Zoo, director Sorayos Prapapan's attempts to document the last days of the zoo. However, even when bidding farewell to a beloved institution in Thailand, Prapapan has to deal with bureaucracy that leads to numerous moments of wry humour.

Prelude of the Moving Zoo premiered at the International Film Festival Rotterdam (2020).



Mai Praewa Choksathaporn (b. 1998, Thailand) is a filmmaker based in Bangkok. Her first experimental film, Passageway, was made in 2018 for the Bangkok 24 Hours project organised by her alma mater, King Mongkut's University of Technology Thonburi.



Sorayos Prapapan (b.1986, Thailand) is an independent filmmaker, sound technician and foley artist. His first short film, Boonrerm was selected at the International Film Festival Rotterdam (2014). His film Death

of the Sound Man premiered at the Venice International Film Festival (2017) and has since been presented at over 70 film festivals and won 13 awards. In 2019, his film Dossier of the Dossier premiered at the Locarno Film Festival.

ALSO ONLINE

Singapore | In English with English subtitles | 2019 | 17 min 47 sec | PG

PEON

By June Wong, Shaiful Yahya and Syaz Zainal

Malaysia | In Malay with English subtitles | 2019 | 14 min 50 sec | PG

SINGAPORE PREMIERE



In Peon, a delivery rider receives an order to

voice message enroute offering him money to

send them to a different address, and realises

Bangladeshi workers. Riveting from start to end,

The film is based on real-life events that occurred

messages and video calls, allowing the audience

view. This approach also alludes to how, for many,

during director Shaiful Yahya's stint as a Grab

to experience events from the rider's point-of-

driver. The story unfolds through texts, voice

Peon addresses unconscious biases towards

deliver passports on his phone. He gets a

that the passports belong to a group of

immigrants in Malaysia.

life now happens online.

Flexier Than You invites the viewer to consider the labour and anxieties of creative professionals in a society where being neoliberal is considered a mere personality trait, not an ideology. The film starts with an observation about the phenomenon of the increasing number of co-working spaces opening up. It then seeks to (dis) entangle the relationships between creativity, competition and control through the voices of two millennial figures.

The film was first presented at A Weekend Affair in 2019, and subsequently screened at Singapore Shorts 2019, organised by Asian Film Archive.



June Wong (b. 1989, Switzerland) has been producing content for television in Malaysia since 2015. Peon is her directorial debut.



Shaiful Yahyu (b. 1984, Malaysia) was an audio engineer before directing Anuar "Black" Mustapha, which won top prize in the 2017 Everyday Humans Short Film Competition.



Syaz Zainal (b. 1989, Malaysia) has worked in film and television for nine years, with notable projects like Crazy Rich Asians (2018).

By TJ Collanto

Philippines, United Kingdom | In Filipino, Hiligaynon, Ilocano and English with English subtitles | 2017 | 13 min 36 sec | PG



In the moments before a relative's wedding at a posh London hotel, a Filipino immigrant family dressed to the nines rushes across town to collect and deliver the lavish catering for the reception. The journey ends up being a circuitous and frenetic one, punctuated by squabbles over debt and house rules, resulting in loved ones being left behind.

Despite the family's best efforts to stage an event to show how far they have come, their labour continues to embody the false starts, ceaseless grind and unfulfilled ambitions associated with the immigrant experience.

TJ Collanto (b. 1992, United States) is a filmmaker based in the Philippines. His research focuses on the Filipino diaspora, and is inspired by his experiences growing up. His

works have been screened at international festivals in Glasgow, Uppsala, Odense, and Nijmegen. The script for his next film, Mud April, has been selected for development at the Objectifs Short Film Incubator in 2020.

JUNGLE GUARD

By Makara Ouch

Cambodia | In Khmer with English subtitles | 2019 | 56 min 51 sec | PG

SINGAPORE PREMIERE



This documentary explores the work of Venerable Bun Saluth, a Buddhist monk who has committed his life to the conservation of an extensive parcel of primary forest in Cambodia's Oddar Meanchev province. Now known as the Rukhavaon Monk Community Forest, its rich biodiversity still faces threats from human exploitation and climate change.

A breathtaking homage to Rukhavaon Monk Community Forest, Jungle Guard's cinematography highlights the beauty of forest canopies and the life in this habitat. The film also discusses the legal protections Venerable Bun Saluth has secured in cooperation with government authorities, and educational programmes that have been created to raise awareness about the environment.



Makara Ouch (b. 1989, Cambodia) has made several documentaries including Village History, Pol Pot Home, and Genocide Education in Cambodia which were screened in Cambodian high schools. Ouch was selected for

the ASEAN-ROK Film Leader Incubator (FLY) filmmaking programme, and is an alumnus of USC's School of Cinematic Arts American Film Showcase programme. In 2017, Ouch received The Royal Order of Cambodia from King Norodom Sihamoni.

Zhivi Cao (b. 1995, China) is a multidisciplinary artist based in Singapore. Her practice focuses on film which she uses to reflect upon millennial expositions and exigencies. She hopes to dissolve

the distinction between fact and fiction, subject, object and project in the narratives that she creates. Her exhibiting history includes The Open Workshop at Supernormal.space (2020) and State of Motion 2020; [Alt/Opt] Realities at MarinaOne.

DILIMAN

SINGAPORE PREMIERE

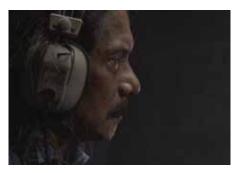


ALSO ONLINE

ON THE ORIGIN OF FEAR

By Bayu Prihantoro Filemon

Indonesia | In Indonesian with English subtitles | 2016 | 12 min 7 sec | PG13 (Some Coarse Language)



The state-funded Indonesian docudrama *Treachery of the September 30th Movement/ PKI* depicts atrocities that were committed during an alleged Communist coup in 1965. However, this narrative was deceptive. In reality, the military exterminated hundreds of thousands of Indonesians purported to be Communist supporters, thus consolidating power for President Suharto's New Order regime. The docudrama was commissioned in 1984 when the regime was starting to face resistance, and televised annually in Indonesia on 30 September until the end of Suharto's regime.

On the Origin of Fear revisits this docudrama. A performer is tasked with dubbing the roles of both torturer and victim in the docudrama, thereby experiencing the terror inherent in propaganda designed to shape a nation's conscience.



Bayu Prihantoro Filemon

(b. 1985, Indonesia) is an alumnus of the 2009 Asian Film Academy at the Busan International Film Festival, and the 2014 Berlinale Talents. On the Origin of Fear

is his directorial debut, and has been screened at numerous international film festivals, including the Venice International Film Festival, the Toronto International Film Festival and the Busan International Film Festival (all in 2016).

TO CALM THE PIG INSIDE / ANG PAGPAKALMA SA UNOS

By Joanna Vasquez Arong

Philippines | In Cebuano with English subtitles | 2020 | 18 min 35 sec | PG



To Calm the Pig Inside examines the devastating effects of super typhoon Yolanda on a coastal city in the Philippines, as well as the myths that people tell themselves to cope with deep-seated personal and collective trauma.

In this essay film, a child tells stories associated with the typhoon, including news reports, fables, first-hand accounts and superstitions. Her narrative accompanies images of a calamity that was compounded by indifference from the central government and the mismanagement of disaster relief. This poetic work presents a sensitive, moving portrait of a community trying to heal.



Joanna Vasquez Arong (b. 1970, Philippines) is a filmmaker whose works include The Old Fool Who Moved the Mountains, which premiered at the Pusan International Film Festival (2008), and Sunday School, which was

commissioned by the International Film Festival Rotterdam (2010). *To Calm the Pig Inside* won Best Short Documentary at the Slamdance Film Festival (2020) and was nominated for Best Short at the IDA (International Documentary Association) Awards (2021).

TICKETING

Film tickets are available from Painting with Light and National Gallery Singapore websites.

On-site Screening

Festival Section	Standard	Concessions [*]
Evenings on the Terrace	\$10 Each ticket also grants General Admission entry at National Gallery Singapore during the day of the screening.	-
Ways of Seeing Holding Space Special Focus Into the Galleries Field Experiments	\$10 Each ticket also grants General Admission entry at National Gallery Singapore during the day of the screening.	\$8
Southeast Asian Shorts	Free	-

Online Viewing

Festival Section	Standard	Concessions [*]
Evenings on the Terrace	\$10	
	Each film is available for viewing for 72 hours from time of purchase, within the festival period 2-25 July 2021.	-
Southeast Asian Shorts	Free	-

*Concessions apply with valid verification for local and international students, NSFs, Seniors aged 60 and above and Children aged 13 and below.

Please bring a valid ID for checks at the door. Ticket-holders unable to present proof of eligibility will be required to upgrade their concession tickets to full-price tickets.

Film ratings will be updated on the website. Please check back for the latest updates

To redeem the General Admission entry pass that comes with your standard price film ticket, please scan the QR code found on your confirmation email at any of the Pass Dispensers located at the entrances of the Gallery.

If you hold a concession ticket, please redeem your General Admission entry pass at the ticketing counters, also located at the entrances.

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National Gallery Singapore is a leading visual arts institution which oversees the world's largest public collection of Singapore and Southeast Asian modern art. Situated in the heart of the Civic District, the Gallery is housed in two national monuments—City Hall and former Supreme Court—that have been beautifully restored and transformed into this exciting venue.

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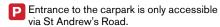
(Stops at Parliament Place) 195, 961



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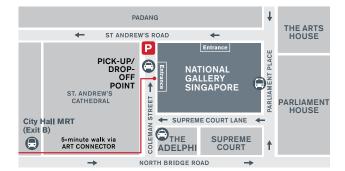


Taxi stand and drop-off point is located at the Coleman Street entrance



Gallery Parking Rates

Daily, including Public Holidays 7am-6pm \$1.30 per half hour 6pm-1am \$3.20 per entry \$1.00 per entry for motorcycles



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The safety and well-being of our visitors and staff continue to remain our top priority.

Necessary precautionary measures such as wearing masks, temperature screening, contact tracing and safe distancing are in place. The Gallery, together with its F&B establishments, has been certified SG Clean.

For more information on the safety measures put in place throughout the Gallery and during *Painting with Light*, please visit paintingwithlight.nationalgallery.sg/admission.

Thank you for your continued support and understanding as we keep the Gallery safe and enjoyable for everyone.

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