


NATIONAL GALLERY SINGAPORE

PAINTING WITH LIGHT

FESTIVAL OF
INTERNATIONAL FILMS
ON ART

2018
OCT 5 — 28



Film still from *Louvre City* by Nicolas Philibert

Foreword

Painting with Light: Festival of International Films on Art is the Gallery's annual film festival. It introduces audiences to the work of filmmakers from around the world, significant for their observations on art. The Festival harnesses film's power of storytelling to connect with a wider audience, encourage arts appreciation, and unite the voices of artists to inspire new realities in our society.

This year, we are proud to unveil a carefully curated selection of over 30 thought-provoking feature-length and short films, as well as single-channel video works, many of which are premiering here. The films will be presented across four sections: *Holding Space*, *Ways of Seeing*, *Special Focus* and *Southeast Asian Shorts*.

The *Special Focus* section this year highlights the unsettling experience of transition. The films within it capture the challenges of displacement, migration and the diasporic experience for millions around the world. We hope that they will facilitate conversations on the role that art and museums can play in offering new perspectives to these critical issues facing societies today.

Walking through our galleries, *Painting with Light* audiences can discover works by other artists who similarly drew on personal struggles to provoke societal change. One such artist is Wu Guanzhong. Although Wu was prohibited from painting and writing about art during the Cultural Revolution, he eventually became a forerunner in synthesising Chinese art and Western modernism. Wu's paintings can be viewed alongside excerpts from his writings in the exhibition, *Wu Guanzhong: Expressions of Pen & Palette*, at the Wu Guanzhong Gallery, located at Level 4 of the City Hall Wing, until 29 September 2019.

We invite you to join us in celebrating a group of filmmakers whose bold works push the envelope and visualise a more excellent future.

Enjoy the Festival!



Suenne Megan Tan
Festival Director
Director, Audience Development and Engagement
National Gallery Singapore

"Every time I paint I consider two spectators behind me: one is my fellow townsman, the other, an expert from the West. Can I move them both? I have spent my whole life struggling with this 'difficulty.'"

— From "Fifty Years of Painting,"
written by Wu Guanzhong in 1999,
The Collected Writings of Wu Guanzhong, Vol.1

Wu Guanzhong (1919–2010) is one of the most significant artists of 20th-century China. He was exposed to a wide range of influences while studying at the Hangzhou National Academy of Art in China and subsequently the École Nationale Supérieure des Beaux-Arts in Paris. Wu often found himself having to navigate between these two different worlds. He eventually mastered this struggle, harnessing the tension between seemingly disparate realms to produce beautiful paintings that are a profound fusion of Chinese ink with Western modernism.

This year's Festival programming is a response to the struggles faced by Wu and many others today. Its films bring to light the reality and experience of displacement, an issue that is central to today's most critical global debates. This issue is explored most singularly in the *Special Focus* section which features works that document the social and emotional realities faced by individuals and communities caught in transition, like asylum seekers living in refugee camps (*Glimpse & Central Airport THF*) and new immigrants to the United States (*In Jackson Heights*). The experience of displacement is felt in the wait at a maternity ward for life to begin (*Motherland*), and in the visceral reaction to witnessing man's ever-shifting relationship to the land (*Arcadia*). The section also includes a public forum on the Balinese philosophy of *sekala niskala* (*The Seen and Unseen*), which posits that the universe extends beyond the material realm to the supernatural.

In telling such stories, filmmakers reveal their responses to the issues of the day, their desire to stage an intervention, and their dreams for humanity. Through an international film selection, we hope to show these personal yet universal aspirations of artists to bring truth, goodness and beauty to their worlds.

Pauline Soh, Festival Programmer

Contents

08 Schedule

10 Opening Film Their Remaining Journey

Holding Space

14 Bontoc Eulogy

16 Double bill: The Great Theatre & state-theatre #5 BEIRUT

20 In Art We Trust

22 Louvre City

24 The Graduation

26 The Tailor

Ways of Seeing

30 Approved for Adoption

32 Double bill: Focus Iran & Hashti Tehran

36 In the Steps of Trisha Brown

38 Megalodemocrat: The Public Art of Rafael Lozano-Hemmer

40 Selected Works: Them; Sculpture
Plein-air. Swiecie; Pole in a Closet;
Cookbook

Special Focus

46 Arcadia

48 Double bill: Glimpse & Central Airport THF

52 In Jackson Heights

54 Motherland

56 The Seen and Unseen

60 Public Forum

Southeast Asian Shorts

64 Where The Light Shines Through | Day By Day

65 Kartika: 9 Ways of Seeing | Bangkok Dystopia

66 A Long Way Home | Missing

67 2 Or 3 Things About the Bridge | Anchorage Prohibited

68 Granny | Little Sister

69 Kampung Tapir | Permanent Resident

70 About National Gallery Singapore

71 Ticketing

Films	Duration (min)	Fri 5 Oct	Sat 6 Oct	Sun 7 Oct	Mon 8 Oct	Tues 9 Oct	Wed 10 Oct	Thu 11 Oct	Fri 12 Oct	Sat 13 Oct	Sun 14 Oct	Mon 15 Oct	Tue 16 Oct	Wed 17 Oct	Thu 18 Oct	Fri 19 Oct	Sat 20 Oct	Sun 21 Oct	Mon 22 Oct	Tue 23 Oct	Wed 24 Oct	Thu 25 Oct	Fri 26 Oct	Sat 27 Oct	Sun 28 Oct
Holding Space																									
Bontoc Eulogy	57																							2pm	
Double bill: The Great Theatre & state-theatre #5 BEIRUT	98									7.30 pm															
In Art We Trust	86									2pm								2pm							
Louvre City	86																							4.30 pm	
The Graduation	121															7.30 pm									4.30 pm
The Tailor	100								7.30 pm									7.30 pm							
Ways of Seeing																									
Approved for Adoption	71																								2pm
Double bill: Focus Iran & Hashti Tehran	114										4.30 pm														
In the Steps of Trisha Brown	79										7.30 pm						2pm								
Megalodemocrat: The Public Art Of Rafael Lozano-Hemmer	94																4.30 pm	4.30 pm							
Selected Works: Them; Sculpture Plein-air. Swiecie; Pole in a Closet; Cookbook	97			7.30 pm																					
Their Remaining Journey	101	7.30 pm								4.30 pm															
Special Focus																									
Arcadia	79										2pm														7.30 pm
Double bill: Glimpse & Central Airport THF	111			4.30 pm																			7.30 pm		
In Jackson Heights	189																							7.30 pm	
Motherland	94		7.30 pm	2pm																					
The Seen and Unseen	86		2pm														7.30 pm								
Public Forum	75		3.45 pm																						
Southeast Asian Shorts																									
Where The Light Shines Through	47	Daily at 11am																							
		7pm	7pm	7pm					7pm	7pm	7pm					7pm	7pm	7pm					7pm	7pm	7pm
Day By Day	58	Daily at 12pm																							
Kartika: 9 Ways of Seeing	55	Daily at 1pm																							
Bangkok Dystopia	29	Daily at 2pm																							
A Long Way Home Missing	38	Daily at 3pm																							
2 Or 3 Things About the Bridge Anchorage Prohibited	47	Daily at 4pm																							
Granny Little Sister	37	Daily at 5pm																							
Kampung Tapir Permanent Resident	37	Daily at 6pm																							

OPENING FILM

THEIR REMAINING JOURNEY

By John Clang

Fri 5 Oct | 7.30pm

Sat 13 Oct | 4.30pm*

Singapore, Taiwan, USA | In Mandarin, Hokkien, Cantonese and English subtitles | 2018 | 101 min | M18 (Nudity and sexual scenes)



* This programme includes a post-screening dialogue with director John Clang, producer Elin Tew and director of photography Lavender Chang.



Their Remaining Journey weaves together three different stories: a theatre actress meets an untimely death and awaits reincarnation while her soul is trapped with a family in Singapore that is unknown to her; a pilates instructor travels to New York, unable to escape from the memory of a dead-end relationship; and a Singaporean immigrant in Taiwan desperately tries to muster the courage to tell his wife of his illness and remorse. Connected through their loneliness, the protagonists attempt to negotiate personal loss and displacement.

This debut feature by acclaimed Singaporean visual artist, John Clang, exhibits the same

sensitivity to everyday moments demonstrated in his award-winning photographic works. Quietly insistent, the camera enters the intimate worlds of his characters, portraying their private consternation from being caught in between states. At the same time, these beautifully shot black-and-white portraits tell of an existence that transcends time and space, life and death.

Their Remaining Journey had its world premiere at the International Film Festival Rotterdam (2018) and garnered a nomination for the Bright Future Award.



John Clang (b. 1973) is a Singaporean visual artist who works with photography and film. Based in New York, his art practice often straddles the dual realities of global cities, unfettered by confines of time and geography. His first exhibition was with the controversial Singapore art group 5th Passage Artists in 1993. He has also exhibited at Pékin Fine Arts (Beijing), LACE (Los Angeles), CCC Strozzi (Florence), Sundaram Tagore Gallery (New York) and Singapore Art Museum.



A film still from 'Louvre City' by Nicolas Philibert. The image shows a group of people, mostly men, dressed in blue uniforms, standing in a line and reaching up to touch a large, dark wooden structure that resembles a wall or a large cabinet. The structure is composed of many vertical and horizontal panels. The people are positioned in the foreground, and the structure extends across the background. The lighting is soft, and the overall tone is contemplative.

Holding Space

Films on institutions of art
and their communities

Film still from *Louvre City* by Nicolas Philibert



BONTOC EULOGY

By Marlon Fuentes

Sat 27 Oct | 2pm

USA | In English | 1995 | 57 min | NC16 (Some disturbing scenes)

Bontoc Eulogy spotlights the haunting story of indigenous Filipinos who were brought to the United States to be live exhibits at the St. Louis World's Fair in 1904. Director Marlon Fuentes draws on live and found footage to piece together the story of his great-grandfather Markod, a warrior of the Bontoc Igorot tribe who was amongst the live exhibits at the Fair's Philippine Village and never returned.

For those who associate the famous fair with Judy Garland, clanging trolleys and the sweet melodies of MGM's musical *Meet Me in St. Louis*, this film offers an antithetical, disturbing view. The Fair was the site of the world's largest-ever "ethnological display rack," exhibiting hundreds of so-called primitive men and women from all over the globe with, and in contrast to, the achievements of Western civilisation. In the search for his ancestry, Fuentes provokes a critical look at the dominant Western practice of representing native cultures through an anthropological lens. Fuentes also encourages the viewers to question how we perceive and represent history by fashioning a narrative from archival images, propaganda films and dramatic recreations.

Bontoc Eulogy won the Silver Medal at the San Francisco Film Festival (1996) and received an Honourable Mention at the Ann Arbor Film Festival (1996). It has been screened at the Yamagata International Documentary Film Festival (1997), Cinéma du Réel (2008) and the Centre Pompidou (2008). Most recently, it was exhibited at the Venice Architecture Biennale (2018) as part of the Philippine Pavilion.



Marlon Fuentes (b. 1954) is a Philippine-born, USA-based media artist working in film and photography. He is known for his distinct documentary approach, which successfully blends autoethnography and the historical essay. His works have been exhibited and collected in major museums, including the Smithsonian's National Gallery of American Art, Museum of Modern Art (MoMA) and Guggenheim Museum. A Rockefeller Award recipient, Fuentes has also taught in various universities around the world on topics such as experimental cinema, documentary theory, and photography.

DOUBLE BILL: THE GREAT THEATRE & STATE-THEATRE #5 BEIRUT

Sat 13 Oct | 7.30pm

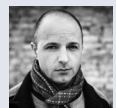
NC16 (Some nudity)

This double bill explores the connection between theatre and state, and the changes that are possible in the heart of their respective public arenas—the stage and the city centre. It leads us to consider how unseen members are in fact the actors who create these spaces.

THE GREAT THEATRE / WIELKI TEATR

By Slawomir Batyra

Poland | In Polish with English subtitles | 2016 |
30 min | NC16 (Some nudity)



Slawomir Batyra (b. 1978) is a filmmaker and theatre director. He has directed plays such as *Balloon Revolution* by Julia Holewińska, which won Poland's Teatr Polska award. He also founded the Warsaw Revolutionary Theatre, a communal theatre inspired by workers' theatres from the 1930s. His most recent project is a documentary about a Polish polar station in the Arctic Circle.



The Great Theatre offers a reverent gaze at the unseen players behind the staging of Giacomo Puccini's *Madama Butterfly* at the Grand Theatre—Polish National Opera in Warsaw. The absence of signs of grandeur—the spectacle of the performance and the theatre's architecture—is striking for a film on the largest theatre in the world. Instead, the entire focus is on the theatre's production crew: costumers, carpenters, musicians, janitors, lightboard operators, the stage manager, without whom the show cannot go on. Director Slawomir Batyra uses the allegory of *theatrum mundi*—the idea that the world is a stage with

characters directed by a divine author—to present those who work offstage as keepers of fate who are central to the Theatre's greatness.

The film's soundtrack highlights the importance of behind-the-scenes work. Noises from the tasks of the technical workers—the buzz of the sawmill in set construction, beeping from electrical switchrooms, the rattling of the prop elevator—are juxtaposed against music from the opera that echoes in the background. These noises are expertly woven into the musical passages but take centerstage in the overall symphony. In abandoning the theatre's eminent

faces for its obscure ones, Batyra foregrounds the magnificence of its humanity.

The Great Theatre was first screened at the Visions du Réel (2016) and has competed at 15 other festivals worldwide, including the Krakow Film Festival (2016) and AFI Docs (2016). It garnered the Honourable Mention by the Jury at the Full Frame Documentary Film Festival (2017).

Double bill continued

STATE-THEATRE #5 BEIRUT

By Daniel Kötter and Constanze Fischbeck

Germany, Lebanon | In English, Arabic and French with English subtitles | 2013 | 68 min | PG



This programme includes a post-screening dialogue with director Daniel Kötter.



Daniel Kötter (b. 1975) is a filmmaker, video artist and music theatre director. His music theatre performances, created in collaboration with composer Hannes Seidl, have been shown at numerous international festivals. These include, *Freizeitspektakel*, which was shown at the Venice Biennale (2010), and the trilogy *Economics of action: CREDIT, LAW, LOVE* (2013–2016). They are currently working on a new trilogy titled *City Land River*.



Constanze Fischbeck (b. 1968) is a stage designer, filmmaker and video artist. She has collaborated with directors, choreographers and artists such as Sascha Bunge, Lara Kugelman and Ivan Civic. Fischbeck has been working with Daniel Kötter since 2007; their other works include *Making of History* (2012) and most recently *Desert View* (2018), which explores a new town outside of Cairo.

Six Beirutis accompany the camera on its one-hour tour across Beirut Central District, the historical and geographical centre of the capital, as well as Lebanon's financial and administrative hub. One by one, these off-camera narrators—architect Rani Al Rajji, Solidere urban planner Amira Solh, theatre director Antoine Moultaqa, artist Nesrine Khodr, real estate advisor Karim Makarem, and architect Maxime Hourani—guide the viewer through various zones surrounding the now-abandoned city centre, Martyrs' Square.

As the tour progresses, it becomes clear that the city's architecture reflects a segregated society without common gathering places.

Civil War ruins adjoin a vibrant neighbourhood; building reconstruction efforts and derelict structures exist side-by-side; military barriers are erected next to religious buildings, and the luxury shopping district is situated next to wasteland. However, as each local guide ascribes his or her own set of meanings to spaces along the way, they appropriate them, collectively creating a narrative of the city. Directors Daniel Kötter and Constanze Fischbeck mirror this process in the structure of this documentary by incorporating the multiple perspectives into a one-take film. The result is a documentary that provides a common space—or stage—for these six guides to share in the mythmaking of Beirut and Lebanon.

state-theatre #5 BEIRUT was screened at the Kassel Documentary Film and Video Festival (2015) and the Arkipel International Documentary & Experimental Film Festival (2015), and won Best Experimental Film award at the Architecture Film Festival Lisbon (2015). It is part of *state-theatre* (2009–2014), a series of six experimental documentaries filmed in Lagos, Tehran, Berlin, Detroit, Beirut and Mönchengladbach that explores the urban and socio-political conditions of performativity. The series was screened at the FFT Düsseldorf, SALT Gallery Istanbul and Venice Architecture Biennale in 2014.

IN ART WE TRUST

By Benoît Rossel

Sat 13 Oct | 2pm

Sun 21 Oct | 2pm

Switzerland, France | In English and French
with English subtitles | 2017 | 86 min | PG13
(Some coarse language)



20

What makes someone an artist? *In Art We Trust* examines the figure of the artist in the 21st century, painting a portrait of a fascinating vocation that is considered sacrosanct by some and mocked by others.

The profession is as complex as the individuals within it. *In Art We Trust* provides an intimate and truthful portrayal of artmaking by capturing a diverse group of visual artists at different stages in their practice. Director Benoît Rossel films them in their working environments, observing the subtleties of their processes, ambitions, self-doubts, convictions, and compromises, often with a touch of ironic



Benoît Rossel (b. 1969) is a French-Swiss filmmaker. His 2007 film *The Operating* won Best Swiss Film at Visions du Réel, and was screened at the Shadow Film Festival (2007) in Amsterdam and the Vancouver International Film Festival (2007). He has been teaching film studies at the École cantonale d'art de Lausanne since 1997.

humour. The film is thus directed by the trajectory of the artists' sharing and radiates honesty, making it a playful and moving allegory of the artist in contemporary society.

Artists featured in the film (in order of appearance): Lawrence Weiner, Gregory Forstner, Guy Sherwin, Luc Andrié, Dennis Adams, Olivier Masmonteil, Benoît Maire, Liam Gillick, Julie Mehretu, Laurent Grasso, Ayako David Kawauchi, Esther Ferrer, Valérie Jouve, John Armleder, Géraldine Bize, Miguel Meneses, Nastassia Cougoulat, Nathalie Perrin, Mathieu Mercier and Bridget Polk



In Art We Trust competed at the International Festival of Films on Art (2017) in Montreal, CPH:DOX (2017) and Visions du Réel (2017).

21

LOUVRE CITY / LA VILLE LOUVRE

By Nicolas Philibert

Sat 27 Oct | 4.30pm

France | In French with English subtitles |
1990 | 86 min | PG (Some nudity)



This programme includes a post-screening dialogue with Ong Zhen Min (Deputy Director, Artwork & Exhibition Management, National Gallery Singapore) on contemporary practices in collections management, with a focus on the processes adopted by the Gallery.



22

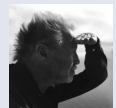


Photo by Linda de Zitter

Nicolas Philibert (b. 1951) is an acclaimed French documentarist.

His works include *Animals and More Animals* (1996), which documents the renovation of France's Natural History Museum, and *To Be and To Have* (2001), which screened at Cannes Film Festival in 2002. Numerous retrospectives at institutions including the British Film Institute (BFI) and MoMA have paid homage to Philibert's work.

What does the Louvre Museum look like without thousands of daily visitors? In late 1988, the Museum was closed for refurbishment, I.M. Pei's now-iconic glass pyramid was still being built, and the world's largest art institution was at the beginning of a colossal transformation birthed by French President François Mitterrand's Grand Louvre plan. *Louvre City* takes us into the heart of this historic period. Director Nicolas Philibert was originally authorised to only record Charles Le Brun's massive canvases being taken out of the reserves, but ended up filming at the museum for five months on a hunch that something momentous was about to happen.

Shot on Super 16 film without commentary, *Louvre City* recalls the silent "city symphony" films of the 1920s, which chronicled the life of the urban dweller from daybreak to nightfall. This film similarly depicts the Museum as its own city-state, and focuses on the daily lives of its employees rather than its artworks. What is usually off-limits to visitors is made visible: miles of underground passages and chambers containing countless treasures, curators arguing over the painting selection, and cleaners wiping down the display case housing the *Mona Lisa*. In describing his approach, director Nicolas Philibert said "[he] filmed the people in the Louvre the way you might film a ballet." The result is a masterpiece that

transfigures the seemingly mundane work of museum employees into a captivating story.

Louvre City won Best Documentary at the Prix Europa (1990) and the Intermedia Award at Cinéma du Réel (1990).



23

THE GRADUATION / LE CONCOURS

By Claire Simon

Fri 19 Oct | 7.30pm

Sun 28 Oct | 4.30pm

France | In French with English subtitles |
2016 | 121 min | PG (Some sexual references)



24



Claire Simon (b. 1955) is a French scriptwriter, actress, cinematographer, editor and director. Her first two fiction feature films, *Sinon, oui* (1997) and *Ça brûle* (2006) were both presented at the Cannes Film Festival Directors' Fortnight, and her documentary *Mimi* (2003) was presented at the Berlinale (2003). Simon was formerly the head of the Directing department at La Fémis.

The Graduation documents the rigorous admissions process of La Fémis, France's most prestigious film school. The process winnows thousands of applicants down to just a fortunate few, who get the opportunity to follow in the footsteps of famous alumni such as Louis Malle, François Ozon, Claire Denis, Rithy Panh and Alain Resnais.

The lengthy process begins with a three-hour written test assessed by a diverse group of industry veterans including directors, educators, distributors and critics. Successful candidates move on to a series of interviews and practical

tests, where examiners challenge their skills, ambitions and even personalities in a quest to select the most exceptional. Filmed with cool, *vérité* detachment, these heated debates reveal the art world's obsession with excellence, and its members' consternation over who should be permitted to join their ranks. The film's underlying message appears to be that being good is not good enough for the institution, and ultimately asks who should have the final say.

The Graduation won the highly-coveted Best Documentary on Cinema award at the Venice Film Festival in 2016. It went on to screen at

numerous film festivals worldwide, including the BFI London Film Festival (2016) and CPH:DOX (2017).



25

THE TAILOR / CÔ BA SÀI GÒN

By Tran Buu Loc and Kay Nguyen

Fri 12 Oct | 7.30pm

Sun 21 Oct | 7.30pm

Vietnam | In Vietnamese and English with
English subtitles | 2017 | 100 min | PG



Tran Buu Loc (b. 1982) is one of Vietnam's most important producers. After more than ten years in the film industry, he made his directorial debut in 2017 with *The Tailor*, which he co-directed with Kay Nguyen. He recently produced *Coming Home for Tet* (2018).



Kay Nguyen (b. 1984) has been working in the film and television industries in the USA, Japan and Vietnam for the past 13 years. She is also the co-founder of A Type Machine, a company that nurtures young creative talents in Vietnam.

What if *The Devil Wears Prada* were set in Vietnam? *The Tailor*, a romantic comedy that spans more than 40 years from 1969 to 2017, takes place in the vibrant fashion world of Saigon. Its leading character is the *ao dai*, the traditional Vietnamese dress.

Nhu Y is the impetuous young heiress to Thanh Nu, the most prestigious fashion house in Saigon, established by nine generations of *ao dai* couturiers. Nhu Y is vocal about her contempt for the *ao dai*, considering it a relic from a bygone era. She rebels against her family and refuses to learn the traditional craft. However, a magical twist takes Nhu Y

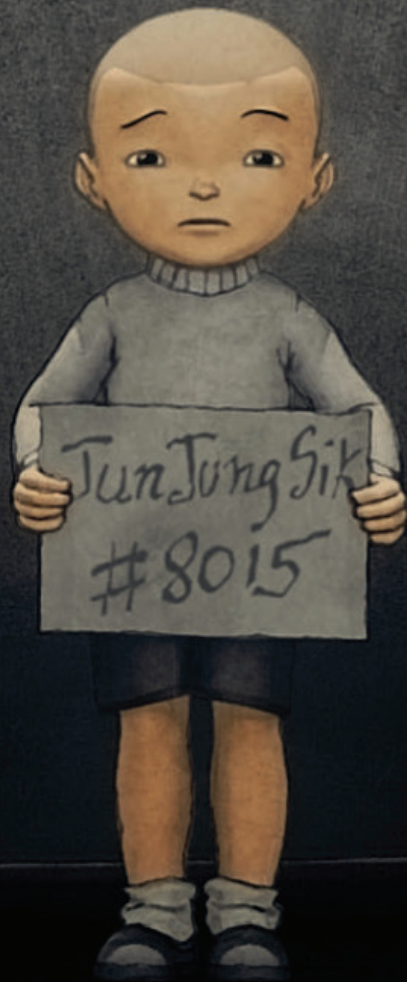
on a humbling journey of self-discovery. She realises the extraordinary value of her heritage and races against time to save the family business with the creation of the modern *ao dai*. *The Tailor* is a heart-warming tale that celebrates the enduring beauty of Vietnamese artistry, and is a testament to the vitality of contemporary Vietnamese commercial cinema.

The Tailor premiered at Busan International Film Festival in 2017. In 2018, it won Best Feature Film at the Vietnamese Golden Kite Awards and was screened at the Gothenburg Film Festival.



Ways of Seeing

Films on artists and
their interventions in society



APPROVED FOR ADOPTION

By Jung and Laurent Boileau

Sun 28 Oct | 2pm

France, Belgium, South Korea, Switzerland |
In French and Korean with English subtitles |
2012 | 71 min | NC16 (Some nudity)



30



Jung (b. 1965) is a Belgian comic artist who was born in South Korea. He began his career as an illustrator for magazines *Spirou* and *Tintin* and has since illustrated numerous comic

books and graphic novels, including the series *The Little Girl and the Wind* (1997–1999) and *Kwaidan* (2001–2003). *Approved for Adoption* is adapted from his 2006 black-and-white graphic novel, *Skin Color: Honey*.



Laurent Boileau (b. 1968) is a French director. He spent ten years as a cinematographer and editor for documentaries, before making his directorial debut with *A Mill in the*

Wind (1999). Passionate about comics and the graphic arts, he has created several related works, including the animated short *Lady of the Night* (2013). He also animates France Télévisions' cartoon website.

Jung is a comic artist. While his Belgian identification card lists his age as close to 44 years, Jung sees himself as five years younger: he regards his "real" birth date as the day that a Korean policeman found him wandering the streets of Seoul alone. He was eventually adopted by a Belgian family and is now part of the Korean diaspora, one of 200,000 Koreans who were abandoned in the Korean War and sent away from their motherland to new homes around the world.

Approved for Adoption documents the now-adult Jung's first trip back to South Korea, where he is compelled to relive childhood

memories of growing up in a foreign country as an adoptee of a different ethnicity. These memories are presented through home videos and animated vignettes made from his drawings. This return to his birth country—and his past—surfaces unresolved emotions, and Jung grapples with accepting himself through his art.

Approved for Adoption clinched the Audience Award at the Annecy International Animated Film Festival (2012), the Grand Prize for Animation at the Japan Media Arts Festival (2013) as well as the Grand Prix and Audience Award at the Animafest Zagreb (2013).



31

DOUBLE BILL: FOCUS IRAN & HASHTI TEHRAN

Sun 14 Oct | 4.30pm

PG13 (Some mature content)

This double bill presents an alternative image of Iran, offering a glimpse of the country through the eyes of those at its margins. In *Focus Iran*, we meet photographers whose works complicate state narratives; in *Hashti Tehran*, we see how suburban communities can define the spaces they use and occupy.

FOCUS IRAN

By Nathalie Masduraud and Valérie Urréa

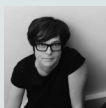
France | In Farsi with English subtitles | 2017 | 54 min | PG13 (Some mature content)



In the Islamic Republic of Iran, a young and daring photographic scene is presenting a new image of the country that is distinct from Western clichés. Leading photographers Solmaz Daryani, Gohar Dashti, Shadi Ghadirian, Abbas Kowsari, Tamineh Monzavi, and Newsha Tavakolian, as well as Anita Ghabian, one of Iran's most famous photo-gallerists, open up about their artistic practices and personal experiences with censorship.

Directors Nathalie Masduraud and Valérie Urréa travel across the country, from Tehran to Lake Urmia near the Azerbaijan border, documenting the artists at work in their studios, on location shoots and at exhibitions. Despite the constraints placed on artmaking in this highly patriarchal society, these artists have chosen to remain in Iran out of love for their profession and country, and a deep conviction to chronicle untold stories. They employ metaphor and humour in their work to quietly subvert and shed new light on Iran, a complex land torn between tradition and modernity.

Focus Iran screened at the Les Rencontres de la photographie (2017) in Arles, and the International Festival of Films on Art (2018) in Montreal.



Nathalie Masduraud is a documentary filmmaker who focuses on portraits of artists and social issues. A graduate of the La Fémis film school in Paris, she has created works such as *Cannes, a Female Festival* (2003) and *South Africa, Chromatic Portraits* (2014, co-directed with Valérie Urréa).



Valérie Urréa makes documentaries, short dramas and transmedia projects. Her works include *Hors les murs* (2002), which won the "Film de danse" award at Visions du Réel, and *Monumenta 2016* (2016), a series of short films about the artist Huang Yong Ping. She lectures on the relationship between cinema and the performance arts at ESAC Marrakech.



Newsha Tavakolian. Photograph from the series *Listen*. © Newsha Tavakolian

Double bill continued

HASHTI TEHRAN

By Daniel Kötter

Iran, Germany | In Farsi with English subtitles |
2016 | 60 min | PG



This programme includes a post-screening dialogue
with director Daniel Kötter.

This film is supported by Goethe-Institut Singapore.



34

The *hashti* is the area behind the main door in traditional Iranian houses, where arrivals are received before being directed towards either the public courtyards or private quarters. In *Hashti Tehran*, director Daniel Kötter draws parallels between the *hashti* and the outskirts of Iran's capital city of Tehran. He presents them as regulatory spaces that determine what is considered the centre or periphery; urban or non-urban.

This experimental documentary, produced in collaboration with Shadnaz Azizi, Kaveh Rashidzadeh, Amir Tehrani and Pouya Sepehr, examines the effects of urban planning on four very different suburbs outside Tehran: Tochal

mountain in the north, the area around Lake Chitgar in the west, the Pardis Town housing project in the east, and the neighbourhood of Nafar Abad in the south. The views of the landscape and off-camera conversations reveal the conflict between the state-sanctioned capitalist drive for privatisation and urban development, and the community's need for public spaces and natural environs. *Hashti Tehran* observes how spaces are in fact defined through occupation by people—in this case, at the margins—and not by central administration.

Hashti Tehran has been screened at many festivals worldwide, most notably the Expanded Forum section of the Berlinale (2017). It won

the German Shorts Special Award at the Film Festival Cologne (2017) and the Arkipel Award for Best Film at the Documentary and Experimental Film Festival Jakarta (2017).



Daniel Kötter (b. 1975) is a filmmaker and video artist. His film and text work *KATALOG* was presented at the Venice Biennale for Architecture (2013/4). He is currently working with curator Jochen

Becker on the film project *CHINAFRIKA. Under Construction* (2014–2018).

35

IN THE STEPS OF TRISHA BROWN / DANS LE PAS DE TRISHA BROWN

By Marie-Hélène Rebois

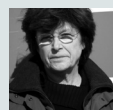
Sun 14 Oct | 7.30pm

Sat 20 Oct | 2pm

France | In French and English with English subtitles | 2016 | 79 min | PG



This programme includes a post-screening dialogue with dance artist Susan Sentler (Lecturer, School of Dance & Theatre, LASALLE) on the principles of Trisha Brown's practice that have inspired her own. She will also discuss LASALLE's upcoming restaging of the early works *Leaning Duets I* (1970), *Sticks* (1973) and *Spanish Dance* (1973), organised in conjunction with the Gallery's exhibition *Minimalism: Space. Light. Object* (16 Nov 2018–14 Apr 2019).



Marie-Hélène Rebois' passion for movement and dance has compelled her to make several documentaries that focus on the memory of the body and the cultural heritage of contemporary dance. She has received SACD's Beaumarchais Medal for her work on contemporary creations and her films have been broadcast on television internationally. *In the Steps of Trisha Brown* is her first feature produced for theatrical release.



Trisha Brown is one of the most influential choreographers of the post-modern era. She transformed modern dance through her experimentation with movement and a new dance language that resists standard notation. In 2013, the Paris Opera Ballet restaged *Glacial Decoy* (1979), the seminal work that Brown produced in collaboration with visual artist Robert Rauschenberg, who created its costumes and slide projections. *In the Steps of Trisha Brown* takes us behind the scenes to the rehearsal studios where this new generation of dancers are endeavouring to grasp the principles of her practice under the mentorship of Lisa Kraus, former dancer with the Trisha

Brown Dance Company, and Carolyn Lucas, co-artistic director of the Company.

Rehearsal sequences are punctuated with archival footage of Brown in action, video excerpts of the original production, and her iconic early works such as *Man Walking Down the Side of a Building* (1970) and *Roof Piece* (1971). As the lessons progress, the dancers are forced to part with familiar principles of composition to achieve what Brown called a state of "pure movement." They have to recalibrate their bodies to move in a different way—off-centre. This process soon reveals how radical her practice was in expanding

perceptions of performance, and the enduring nature of her legacy.

In The Steps of Trisha Brown was part of the official selection of films in the FID International Film Festival Marseille (2016), and won the Jury Prize at the Montréal International Festival of Films on Art (2017).



MEGALODEMOCRAT: THE PUBLIC ART OF RAFAEL LOZANO- HEMMER

By Benjamin Duffield

Sat 20 Oct | 4.30pm

Sun 21 Oct | 4.30pm

Canada | In English and Spanish with English subtitles | 2018 | 94 min | PG13 (Some coarse language and violence)

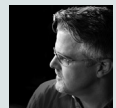


This programme includes a post-screening dialogue with director Benjamin Duffield.



Rafael Lozano-Hemmer (b. 1967) was the first artist to represent Mexico at the Venice Biennale in 2007 and has won two BAFTAs, a Bauhaus and a Governor General's

Award. His works are in the collections of museums including MoMA, The Guggenheim (New York), TATE, The National Gallery of Victoria and Singapore Art Museum. In 2018, Lozano-Hemmer will be the subject of seven solo exhibitions worldwide, including a major show at the Hirshhorn Museum, a public art installation across the US-Mexico border and a mid-career retrospective co-produced by the Musée d'art contemporain de Montréal and SFMOMA.



Benjamin Duffield (b. 1971) is one of the six filmmakers behind *Yukonna* (1998), an award-winning expedition documentary that retraces century-old journeys of prospectors; the film was eventually bought by National Geographic. He recently directed the sci-fi feature *Darwin* (2016), which premiered at the Vancouver World Film Festival, and co-edited *Rumble: The Indians Who Rocked the World* (2017), which won a Special Jury Prize at Sundance.



What I want is for people to feel like their presence has an urban scale, and that they have a platform to self-represent.

—Rafael Lozano-Hemmer

Megalodemocrat celebrates the life and work of Rafael Lozano-Hemmer, a Mexican-Canadian artist who creates large-scale interactive installations in public spaces. The resulting interventions rally increasingly isolated urban populations to transform their cities and reconnect with one another. Shot over ten years across 30 cities, this film documents the process of installing some of these participatory works which sit at the intersection of architecture and performance art.

The outcomes are epic yet intimate: hundreds of lights pulse to the heartbeats of passers-by in a New York City park; voices of Mexico City's inhabitants are converted into light shining onto the Ministry of Foreign Affairs in memory of the 1968 massacre; a fountain of searchlights programmed by participants around the world on their personal devices coalesce into huge light displays over the sky during the Vancouver Olympics.

Lorenzo-Hemmer wants to give participants the experience of effecting change on their environments by designing poetic ways for them to actively create art. But does his art succeed in empowering? Does art truly have a

role in transforming cities and their societies? While *Megalodemocrat* is global in vision, it is at heart—much like Lozano Hemmer's art—about the journey of an individual.

Megalodemocrat premiered at the International Festival of Films on Art (2018) in Montreal, winning Best Canadian Film.



SELECTED WORKS: THEM; SCULPTURE PLEIN-AIR. SWIECIE; POLE IN A CLOSET; COOKBOOK

By Artur Żmijewski

Sun 7 Oct | 7.30pm

PG13 (Some mature content)

This collection features four video works developed from workshops that visual artist Artur Żmijewski conducted with different communities in Poland. They document his observations on the possibilities—and limits—of artmaking: how it can mediate between different ways of seeing, bridge class divides, challenge representations of the Other, and rehabilitate the marginalised.



Courtesy of the artist, Galerie Peter Kilchmann, Zurich and Foksal Gallery Foundation, Warsaw.

THEM

Poland | In Polish with English subtitles | 2007 | 26 min | PG13 (Some mature content)



Them observes how conflicting social groups interact when the encounter is mediated by artmaking. Director Artur Żmijewski gathers representatives from such groups in Poland—Polish nationalists, Jewish liberals, Catholic ladies and left-wing firebrands—to participate in a series of workshops that allow them to represent their beliefs with art materials and tools. Each group draws their emblem and is then given a chance to respond to other groups' creations: negotiate, fight, or withdraw. Painting, cutting and pasting has never been so politically charged.

Them was first shown at documenta 12 (2007). Since then, it has been exhibited at galleries and museums around the world, including the Collective Gallery in Edinburgh, Scotland (2008) and the Museum of Contemporary Art in Toronto, Canada (2011).

SCULPTURE PLEIN-AIR. SWIECIE

Poland | In Polish with English subtitles | 2009 | 23 min | G



Seven artists from different parts of Poland travel to Swiecie, a small city that is usually disengaged from the contemporary art world, to create and install public sculptures with steel workers there. The project was modelled on similar collaborations between artists and workers in the late 1960s in Elblag, Poland, which were inspired by the utopian idea of a classless society, and the union of art-making and industrial technology. Żmijewski's restaging of this moment in Poland's artistic and political history calls attention to the social and political realities that separate people today, and questions whether such differences can ever be reconciled.

Sculpture Plein-air. Swiecie was first shown as part of *Projects 91: Artur Żmijewski* in MoMA, New York (2009).

POLE IN A CLOSET

Poland | In Polish with English subtitles | 2006 | 35 min | PG



A group of students investigate the history of an 18th-century painting at the Sandomierz Cathedral during an art history workshop at the Centre for Contemporary Art in Warsaw. It depicts Jews committing ritual murder of a Christian child. The students are forced to come to terms with their country's shameful, anti-Semitic past. As they present their findings, the researchers confront their own emotions by responding to reproductions of the painting in symbolic ways.

COOKBOOK

Poland | In Polish with English subtitles |
2013 | 13 min | G



Cookbook arose from a series of workshops conducted by Żmijewski at Areszt Śledczy w Warszawie-Grochowie, a women's prison on the outskirts of Warsaw. In this film, two professional chefs cook with a group of inmates, using fine ingredients to create improvised dishes. The resulting communal dinner contrasts starkly with how the inmates normally eat, as can be seen in the footage of meals being prepared in a large institutional kitchen before being served to individual cells.

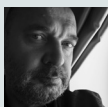
These workshops were part of "Art in the Castle," a project initiated by the House of Culture Foundation in Warsaw to engage individuals who have limited or no access to culture and society. The "Castle" refers to the closed unit of the prison where some of the participating inmates live. Some are hardened convicts, others are small-time criminals who are repeat offenders—but all spend their days locked in controlled cells with basic living conditions. Żmijewski's workshops were inspired by the idea of providing beauty, flavour, and creative authorship, "luxuries" which are mostly inaccessible to these inmates. Although these seem subordinate to basic human needs like eating and sleeping, they are just as vital.

42



Film still from *Them* by Artur Żmijewski

43



Artur Żmijewski (b. 1966) is a Polish visual artist, photographer and filmmaker. He is known for his 1999 work *Game of Tag* and works such as *Realism* (2017) that have drawn significant public attention to people with physical and mental disabilities. He represented Poland at the 51st Art Biennale in Venice (2006), was the curator of the 7th Berlin Biennale for Contemporary Art 2012 and has exhibited at documenta 12, Manifesta 4, Kunsthalle Basel, and MoMA. In 2018, International Film Festival Rotterdam dedicated a retrospective to his works.



Special Focus

Films that capture the
reality of transition

Film still from *Glimpse* by Artur Żmijewski

ARCADIA

By Paul Wright

Sun 14 Oct | 2pm

Sun 28 Oct | 7.30pm

United Kingdom | In English | 2017 | 79 min |
M18 (Nudity and drug use)



46

"Once upon a time, in the heart of the British countryside, there lived a fair maiden who, try as she might, could not fit into the world around her [...] and was told that the answers to all her problems lay within the land around her."

Director Paul Wright draws from a century of audio-visual archives to construct an extraordinary film essay on the British people's complex and ever-shifting relationship with the land. *Arcadia* begins with a voiceover recounting the tale of "a fair maiden" whose search for answers takes the viewer through imagery that characterises the four seasons, which gives the film its structure. The film

employs this allegory to illustrate how the British people's intimate connection with nature—and with each other—has gradually disintegrated: Spring's pastoral idylls pass into Summer's village fêtes from Britain's pagan past, before leading to Autumn's mechanised depletion of the land and Winter's political extremism and death.

Arcadia sets a blend of footage from the BFI National Archive, regional archives and British films like *Winstanley* (1975) to an original score that weaves together new compositions by Portishead's Adrian Utley and Goldfrapp's Will Gregory, with Anne Briggs' folk songs and sounds from nature. The result is a hypnotic

experience; visceral cinema that invokes the magic and madness of rural Britain. With this look back at history, *Arcadia* reminds us that we may yet find a way to (re)write the future.

Arcadia was part of the official selection at the BFI London Film Festival (2017) and the Glasgow Film Festival (2018).



47



Paul Wright (b. 1981) studied photography before developing an interest in cinema. After enrolling in Glasgow's Royal Scottish Academy of Music and Drama, he was talent spotted by the head of directing at the National Film and Television School and offered a place on its Masters in Directing Fiction course. He won the BAFTA for Best Short for his 2011 work, *Until the River Runs Red*.

DOUBLE BILL: GLIMPSE & CENTRAL AIRPORT THF

Sun 7 Oct | 4.30pm

Fri 26 Oct | 7.30pm

PG13 (Some coarse language)

How do you view a refugee? Two visual artists call attention to the politics of seeing.

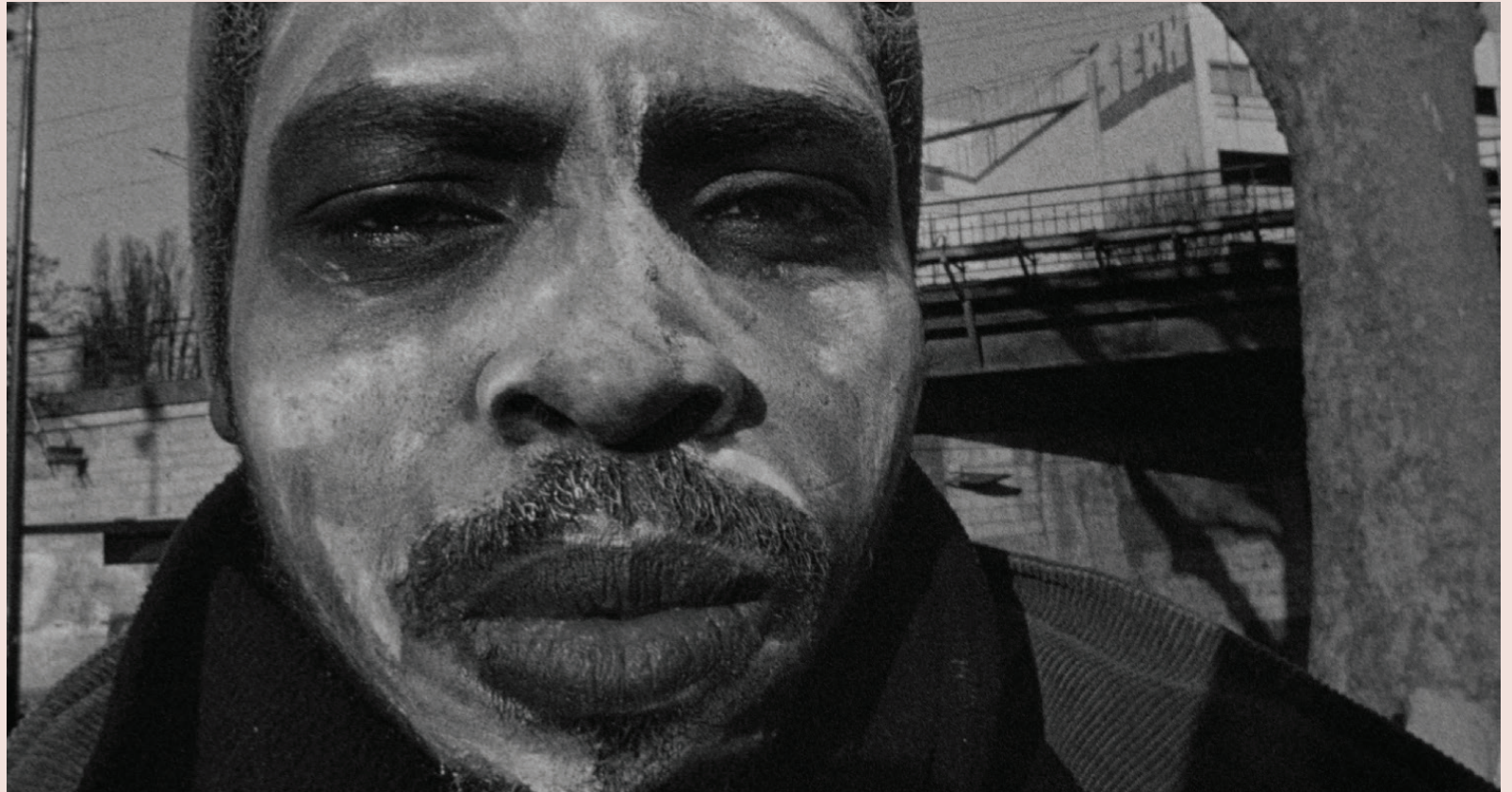
GLIMPSE

By Artur Żmijewski

Poland, Germany | No sound | 2017 |
14 min | PG



Courtesy of the artist, Galerie Peter Kilchmann, Zurich and Foksal Gallery Foundation, Warsaw.



48



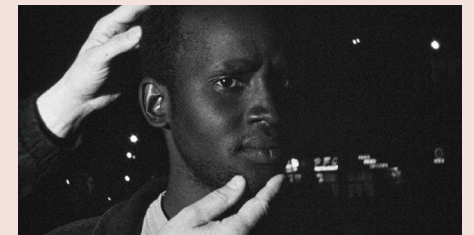
Artur Żmijewski (b. 1966) is a Polish visual artist, photographer and filmmaker. He is known for his 1999 work *Game of Tag*, and for works such as *Realism* (2017) that have drawn significant public attention to people with mental or physical disabilities. He represented Poland at the 51st Art Biennale in Venice (2006), was the curator of the 7th Berlin Biennale for Contemporary Art 2012 and has exhibited at documenta 12, Manifesta 4, Kunsthalle Basel, and MoMA. In 2018, International Film Festival Rotterdam dedicated a retrospective to his works.

Glimpse is a single-channel video shot at four refugee camps in Germany and France: Berlin Tempelhof Airport, the "Jungle" in Calais, Grande Synthe camp near Dunkirk, and a makeshift site in Paris. This short is reminiscent of ethnographic films from the past that held their subjects at a distance to survey and define their Otherness. These films often create a portrait of abjection.

Director Artur Żmijewski alludes to these films by drawing on their stylistic traits. For *Glimpse*, he filmed in black-and-white with a 16mm analogue camera, did not use sound, and focused on physical attributes and living

conditions. For example, he tilts the camera to inspect a man from head to toe, and zooms in on the state of his subjects' dwellings. In this way, Żmijewski forces us to confront the way we see today's refugees, and tests the boundaries of what is and is not acceptable.

Glimpse had its world premiere at the International Film Festival Rotterdam (2018) in the Ammodo Tiger Short Competition. It was first exhibited at documenta 14 (2017) in Athens.



49

Double bill continued

CENTRAL AIRPORT THF / ZENTRALFLUGHAFEN THF

By Karim Aïnouz

Germany, France, Brazil | In German, Arabic,
Russian and English with English subtitles |
2018 | 97 min | PG13 (Some coarse language)



This film is supported by Goethe-Institut Singapore.



Karim Aïnouz (b. 1966) made his debut feature film *Madame Satã* in 2002; it premiered at the Cannes Film Festival in the Un Certain Regard section. Since then, he has made works such as *The Silver Cliff* (2011), which was presented at the Directors' Fortnight in Cannes Film Festival; *Your Empathic City* (2011), a collaboration with Olafur Eliasson; and *Cathedrals of Culture* (2014), which premiered at the Berlinale. His works have been exhibited at the Whitney Museum of American Art Biennial, the São Paulo Biennial, and the Sharjah Biennial.

Berlin Tempelhof Airport opened in 1923. Once the main aviation hub for Germany, it later became a Nazi military base, and then the supply centre for Allied sectors during the Berlin Blockade. Air traffic operations have now ceased, but it remains a place for arrivals and departures. Today its massive hangars are used as one of Germany's largest emergency shelters for asylum seekers like Syrian student Ibrahim Al Hussein and Iraqi physiotherapist Outaiba Nafea, whose personal stories direct this documentary. Along with thousands of others, they have adapted to a life-in-waiting filled with German language lessons, medical checks, and interviews with social services.

Director Karim Aïnouz' sensitive compositions and long takes—visual poetry—surface the beauty of the historic airport's architecture and the humanity of its inhabitants. This presents another way of seeing that contrasts with the tendency of reducing refugees to quick statistics, especially in policy-making. But even though an elderly refugee describes the airport as "heaven," many residents must struggle with homesickness, post-traumatic stress disorder and fear of deportation. It is the hope of attaining residency and a fresh start that sustains them.



Central Airport THF won the Amnesty International Award when it premiered at the 2018 Berlinale. It then went on to compete at CPH:DOX and Cinéma du Réel.

IN JACKSON HEIGHTS

By Frederick Wiseman

Sat 27 Oct | 7.30pm

USA | In English, Spanish and Arabic with English subtitles | 2015 | 189 min | M18
(Some mature content)



Frederick Wiseman (b. 1930) has directed over 40 documentaries since 1967 that explore the human experience in a wide variety of contemporary social institutions. His first film, *Titicut Follies* (1967) saw him venturing inside a Massachusetts hospital for the criminally insane. Since then, his subjects have included a ballet company in New York and National Gallery London. He received the IFDA Living Legend Award in 2009, the Golden Lion for Career Achievement in 2014 and the Academy Honorary Award in 2016.

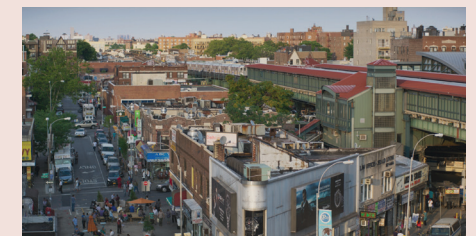
Jackson Heights in Queens, New York City, is one of the most ethnically and culturally diverse neighbourhoods in the United States. There are immigrants from every country in South and Central America, as well as large communities from Pakistan, Bangladesh, India, Afghanistan, Thailand, Nepal and Tibet. Some are citizens, some have green cards, some are undocumented. Together, they speak 167 languages and represent the new wave of immigrants to the United States.

Veteran director Frederick Wiseman quietly observes the residents as they go about their daily lives at their businesses, community centres, religious institutions and street

festivals. In doing so, he captures their struggle to uphold traditions from their countries of origin while adapting to American ways and values. The social and economic issues that they face in their efforts for assimilation, integration and inclusivity parallel those of their counterparts in other major cities around the world. As with all his films, Wiseman's direct cinema approach to documenting life in *In Jackson Heights* paints a broad and complex portrait of contemporary life.

In Jackson Heights has been screened at prestigious festivals worldwide including the Venice Film Festival (2015), Toronto International Film Festival (2015), Busan

International Film Festival (2015) and Copenhagen International Documentary Festival (2015). It garnered the New York Film Critics Circle Award for Best Non-Fiction Film (2015).



MOTHERLAND / BAYANG INA MO

By Ramona S. Diaz

Sat 6 Oct | 7.30pm

Sun 7 Oct | 2pm

USA, Philippines | In Tagalog and English with English subtitles | 2017 | 94 min | M18 (Content depicting childbirth)



This programme includes a post-screening dialogue with director Ramona S. Diaz.



54

Motherland takes us into the heart of the busiest maternity hospital in one of the poorest and most populous countries—the Philippines. Dr. Jose Fabella Memorial Hospital in Manila is a refuge for expectant mothers surviving below the poverty line, most of whom cannot afford contraception or the \$60 delivery fee. It administers as many as 100 deliveries a day and treats sick infants at highly subsidised rates.

Director Ramona Diaz employs an absorbingly intimate, *vérité* approach in documenting the daily routines of the hospital—nurses taming the chaos of emergency arrivals,

mothers recovering in beds with double or triple occupancy, parents providing “Kangaroo Mother Care” to premature babies. Once these become familiar, the individual stories emerge. The film follows three women—Lea, Lerma and Aira—over the course of their stay, amidst many others who forge fleeting but profound relationships with other mothers, nurses and social workers. *Motherland* testifies to the warmth, generosity and fortitude of those who live on the margins of society, and those who sustain them.

Motherland won the World Cinema Documentary Special Jury Award for

Commanding Vision at the Sundance Film Festival (2017) and the Viktor Award at the Munich International Documentary Festival (2017). Brillante Mendoza is the film’s Executive Producer.



55



Ramona S. Diaz is best known for compelling character-driven documentaries that have screened and won awards at Sundance Film Festival, Berlinale, Tribeca Film Festival, and many others. In 2016, she was awarded the prestigious Guggenheim Fellowship and was inducted into the Academy of Motion Picture Arts Sciences.

THE SEEN AND UNSEEN / SEKALA NISKALA

By Kamila Andini

Sat 6 Oct | 2pm*

Sat 20 Oct | 7.30pm

Indonesia | In Balinese and Indonesian with
English subtitles | 2017 | 86 min | PG

* This screening is followed by "Where Do We
Belong?", the *Special Focus* public forum on death
and spirituality in Southeast Asia, with director Kamila
Andini as part of the film panel. Patrons who have
purchased tickets to this screening are guaranteed
seats at the forum.

p.60



56

Ten-year old Tantri is reluctant to approach her twin brother Tantra as he lies in hospital, gravely ill. Instead, she finds herself waking up nightly in surreal dream states that allow her to resume playing and talking with her brother. Tantri expresses her unspoken grief through the Balinese arts of dance, song and shadow-play, and bids farewell to her dying brother.

The Seen and Unseen references the Balinese philosophy of *sekala niskala*, which posits that the universe extends beyond the material realm to the supernatural. This holistic view is prevalent in many Southeast Asian cultures. Such duality is clear from the outset of the film:

male-female *buncing* twins are "a symbol of balance" according to Tantra's nurse, and are believed to have a profound union. Director Kamila Andini further visualises this in hauntingly beautiful sequences that alternate between day and night, and physical and spiritual worlds. Eventually, it is no longer clear, or important, where one ends and the other begins.

The Seen and Unseen was part of the official selection at the Toronto International Film Festival and Busan International Film Festival in 2017. It won the Best Youth Feature Film at the Asia Pacific Screen Awards (2017)

and the Grand Prix of the Generation Kplus International Jury for the Best Film at the Berlinale (2018).



57



Kamila Andini (b. 1986) directed her debut film, *The Mirror Never Lies*, in 2011. It has been screened at more than 30 film festivals, including the Berlinale (2012), and won more than 15 awards. Her short films, *Following Diana* (2015) and *Memoria* (2016), explore the issues women face in urban Jakarta and post-conflict Timor Leste.



PUBLIC FORUM | WHERE DO WE BELONG?: DEATH AND SPIRITUALITY IN SOUTHEAST ASIA

Sat 6 Oct | The Ngee Ann Kongsi Auditorium | 3.45–5pm

Many Southeast Asian cultures posit that the universe consists of both invisible and visible realms. In this holistic view of the universe, what is understood, experienced, and accepted as reality encompasses both material and supernatural elements. "Where Do We Belong?" will explore cultural notions of performative spirituality through a filmic and anthropologic lens to understand how people traverse different worlds.

This public forum will follow the screening of *The Seen and Unseen* by Kamila Andini on 6 October at 2pm. Every patron with a ticket to this screening is guaranteed a seat at the forum.

p.56

Speakers



Kamila Andini is passionate about making films that explore culture, gender equality and environmental issues. Her debut film, *The Mirror Never Lies* (2011), tells the story of a sea wanderer, and her short films, *Following Diana* (2015) and *Memoria* (2016), explore the issues women face in urban Jakarta and post-conflict Timor Leste respectively. Her film *The Seen and Unseen* follows a ten-year old girl who connects with her dying twin in both physical and otherworldly dimensions.



John Clang is a visual artist who works with photography and film. Having lived and worked in Singapore and New York for almost two decades, his practice often straddles the realities of these two global cities. His debut feature film *Their Remaining Journey*, which tells the stories of three individuals as they attempt to negotiate personal loss and an existence that transcends life and death, is part of this Festival.



Dr Mohamed Effendy Abdul Hamid received his PhD on Cham history from the University of Hawaii at Manoa in 2013. He is currently a lecturer with the Department of Southeast Asian Studies at the National University of Singapore, and continues to research on Cham history and manuscripts. His other academic interests include understanding Southeast Asia from the perspective of death and dying.



Moderator
Zarina Muhammad is an independent researcher, curator, arts practitioner and educator. A lecturer in art history and cultural studies at Singapore's LASALLE College of the Arts, she is currently working on a multidisciplinary research project that responds to the intersections between witchcraft, magic, myth, gender and ethno-medicine in the broader contexts of myth-making.

This *Special Focus* public forum is organised in conjunction with *Art in Southeast Asia*.

ART IN SOUTHEAST ASIA

IN TRANSITION

Art in Southeast Asia is a one-day programme exploring the complexities of traversing boundaries, political and spiritual, in Southeast Asia. The programme aims to connect visual artists and filmmakers with researchers from fields like geography, anthropology and history. The programme's theme "In Transition" aligns with *Painting with Light*'s special focus for this year.

Sat 6 Oct

Other Programmes

Dialogue | Why Do We Leave?:

Jose Tence Ruiz in Conversation with Shabbir Hussain Mustafa

Sat 6 Oct | 12.30–1.30pm | Glass Room | Free | Registration required

How do artists bear witness to changes and shifts in their homeland, and why do they leave? Join Senior Curator Shabbir Hussain Mustafa in tracing the journey of multimedia artist Jose Tence Ruiz from Manila, where he was involved in the Kaisahan Social Realist movement, to his life in Singapore as a political cartoonist.

Dialogue | What Happens When We Disappear?:

Nguyen Thi Thanh Mai in Conversation with Dr Carl Grundy-Warr

Sat 6 Oct | 5.30–6.30pm | The Ngee Ann Kongsi Auditorium | Free | Registration required

What are the everyday realities of people whose existences remain unrecognised, or in some cases, have been erased? Join visual artist Nguyen Thi Thanh Mai and political geography specialist Dr Carl Grundy-Warr as they share insights drawn from their fieldwork on stateless communities in the region.

Participants are encouraged to watch *Day by Day* by Nguyen Thi Thanh Mai at *Painting with Light* before attending this dialogue. The film will be screened daily at 12pm in the Auditorium Anteroom from 5 to 28 October 2018. Admission is free.

p.64

For more information on *Art in Southeast Asia*, please go to

nationalgallery.sg/see-do/programme-detail/899/art-in-southeast-asia-in-transition

A low-angle, upward-looking shot of a construction worker on a bamboo scaffold. The worker, wearing a yellow hard hat, a light blue long-sleeved shirt, and blue jeans with a safety harness, is positioned on the left side of the frame. They are reaching up to adjust or secure a horizontal bamboo pole. The scaffold is constructed from numerous vertical and horizontal bamboo poles, creating a complex geometric pattern. The background is a clear blue sky with scattered, wispy white clouds. The overall composition emphasizes the height and structure of the scaffolding.

Southeast Asian Shorts

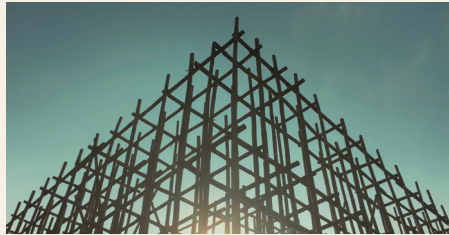
Short films on the stories
of Southeast Asia

Film still from *Where the Light Shines Through* by Nelson Yeo

WHERE THE LIGHT SHINES THROUGH

By Nelson Yeo

Singapore | In English and Thai with English subtitles | 2018 | 47 min | G



Where the Light Shines Through documents the making of *untitled 2018 (the infinite dimensions of smallness)*, Rirkrit Tiravanija's site-specific installation commissioned for National Gallery Singapore's Ng Teng Fong Roof Garden. Director Nelson Yeo chronicles the journey of this magnificent piece, from the sourcing of bamboo in Chiang Mai to the installation of the work in Singapore. It meditates on the nature of the two cities in which the work was developed and offers a rare insight into the Thai artist's practice.



Nelson Yeo participated in Berlinale Talents Tokyo in 2014, BiFan Fantastic Film School in 2015 and Autumn Meeting (Vietnam) in 2016. He is now working on his debut feature, *Here is Not There*, which was selected to be part of the 2017 SGIFF Southeast Asian Film Lab.

DAY BY DAY

By Nguyen Thi Thanh Mai

Vietnam | In Vietnamese with English and Khmer subtitles | 2015 | 58 min | PG



This single-channel video draws attention to men, women and children in small fishing communities who have lived in Cambodian territory for generations. They are Vietnamese by ancestry, but do not have identification papers from either country. Their sharings about war, loss and uncertainty stem from their specific circumstances, but have broader relevance to the global issues of border control and citizenship. This work is part of Nguyen Thi Thanh Mai's solo exhibition *Day by Day*, which was created during her residency with Sa Sa Art Projects in Phnom Penh.

Join Nguyen Thi Thanh Mai and Dr. Carl Grundy Warr for *What Happens When We Disappear?*, a forum about statelessness in Southeast Asia.

p.61



Nguyen Thi Thanh Mai (b. 1983) is a Vietnamese visual artist and filmmaker. She has had solo exhibitions at the Craig Thomas Gallery (Vietnam, 2012) and the Kunsterhaus Bethanien (Germany, 2016); and received the Pollock-Krasner Foundation grant in 2014. *Day by Day* premiered at the European-Vietnamese Documentary Film Festival (2015), and has been exhibited at the Asia Society Museum (New York, 2017) and at the Jim Thompson Art Centre in (Bangkok, 2017).

KARTIKA: 9 WAYS OF SEEING

By Christopher Basile

Indonesia, Australia | In English and Indonesian with English subtitles | 2018 | 55 min | PG13 (Some nudity)



Kartika Affandi is one of Indonesia's leading women artists. She was taught to paint by her father, the world-renowned expressionist Affandi (1907–1990), but he warned her: "It is a shame you were born a female and my daughter, because as a woman you will never be able to be accepted as an artist in this country. And if somehow you are, then you will always be cursed as my offspring to live in my shadow." Today, Kartika is still actively painting, sculpting and exhibiting at the age of 83. This documentary spotlights how she brings her unique and sometimes shocking artistic vision to life.



Dr. Christopher Basile is a filmmaker, ethnomusicologist, musician, composer, teacher, writer, photographer and painter. He directed *Meeting with Maharsi Pamungkas* (2013), which premiered at the Aperture Film Festival in Melbourne, and is currently writing *Music Planet*, a six-part documentary series for Australian television.

BANGKOK DYSTOPIA

By Patipol Teekayuwat

Thailand | In Thai with English subtitles | 2017 | 29 min | PG13 (Some coarse language)



A high school boy and a young prostitute meet by chance on the night of the 2014 military coup d'état in Thailand when a curfew forces them to get off the bus. The two are initially distrustful of each other but start to bond when they realise the similarities in their circumstances. However, reality eventually catches up with them, leading to a surreal end.



Patipol Teekayuwat (b. 1994) graduated from King Mongkut's Institute of Technology Ladkrabang with a Bachelors of the Arts in Film and Digital Media. *Bangkok Dystopia* was screened at the Thai Short Film & Video Festival (2017). It has also been shown at SeaShorts Film Festival (2018) and the Spain Moving Images Festival, where it won Best Cinematography and Best Short respectively.

A LONG WAY HOME / KUB BAN

By Xaisongkham Induangchanthy

Laos | In Lao and English with Lao and English subtitles | 2017 | 19 min | PG13 (Some coarse language)



James, a young Lao-American man, travels to Laos to take part in a ceremony where his father's remains will be placed in a stupa, thereby fulfilling his father's final wish to return home. James is reluctant to leave the city of Luang Prabang for the village where the ceremony will take place, so his cousin Joi is tasked to get him. Forced to journey together, the two men discover acute differences between them and comedy ensues. Expecting to encounter poverty, James is instead surprised by the beauty of Lao's countryside and its people.



Xaisongkham Induangchanthy is an independent Lao filmmaker and among the pioneers of Lao New Wave Cinema. In 2012, he was selected to participate in the Asian Film Academy as part of the Busan International Film Festival, where his script was selected for production. He received his master's degree in filmmaking in 2015, while on a Fulbright Scholarship.

MISSING

By Khin Myanmar

Germany, Myanmar | In Burmese with English subtitles | 2015 | 19 min | PG



Little Pan Nu loves her mother and elder sister, but her father has a special place in her heart. One day, she wakes up to discover that he has disappeared. Although her mother tells her that he is on a business trip, Pan Nu spots his spectacles and fountain pen and remains suspicious. She eventually learns the shocking truth from a friend. *Missing* is based on true events in the screenwriter's life.



Khin Myanmar (b. 1988) has directed several short films including *The Dream* (2011) and *Factory Girl* (2011). She edited the documentary *Solomon* (2014), which won second prize in the 2013 YFS-Goethe Institut Documentary Competition. *Missing* won the Best Short Fiction Film at the Wathann Film Festival (2015) and competed in the Short Shorts Film Festival in Japan (2016).

2 OR 3 THINGS ABOUT THE BRIDGE

By Fai Wan

Hong Kong | In Cantonese, Vietnamese and English with English and Chinese subtitles | 2016 | 31 min | PG



The last Vietnamese refugee camp in Hong Kong closed in 2000. This left numerous long-term asylum seekers, who have no identification card or social welfare, to live on the streets. This short film follows the stories of a group that has chosen to live under the Shum Shui Po flyover. Alarmed by their living conditions, a pastor ministering to this community invited director Fai Wan to get to know them and document their daily realities. The result is a powerful short that brings to light the state of homeless immigrants on the island.



Fai Wan (b. 1986) is an independent filmmaker from Hong Kong who is passionate about documentary film production. *2 Or 3 Things About the Bridge* screened at the Hong Kong Arts Centre's Incubator for Film and Visual Media in Asia (2016) and exhibited at the M+ Museum in Thailand (2017).

ANCHORAGE PROHIBITED

By Chiang Wei Liang

Taiwan | In Vietnamese and Mandarin with English and Chinese subtitles | 2015 | 16 min | PG



A destitute Vietnamese family in Taiwan tries to find solutions to make ends meet. They attempt to hold on to each other and to their child, usually the anchor for a family. With minimal dialogue and concise editing, director Chiang Wei Liang reveals the couple's quiet desperation. Their situation mirrors that of many migrant workers, for whom settlement or job security is an impossible dream.



Chiang Wei Liang (b. 1987) is an alumnus of the Golden Horse Film Academy, where he was mentored by directors Hou Hsiao-Hsien and Arvin Chen, as well as the Locarno Filmmakers Academy and FIDCAMPUS. *Anchorage Prohibited* screened at the Berlin International Film Festival (2016) and won the Audi Short Film Award.

GRANNY / DAHDI

By Kirsten Tan

Singapore | In Mandarin and Malay with English subtitles | 2014 | 17 min | PG



An elderly widow finds an asylum-seeking girl in her home in Pulau Ubin, and must decide what to do with her unexpected visitor before the police arrive. *Dahdi* is inspired by a 2012 event, when 40 Burmese Rohingya refugees arrived at Singapore's port.

LITTLE SISTER / NYI MA LAY

By Chiang Wei Liang

Singapore, Taiwan | In Burmese, English and Malay | 2017 | 20 min | PG (Some disturbing scenes)



A girl sits precariously on a ledge in a high-rise private residential estate in Singapore, but nobody knows the reason. Faraway in rural Myanmar, a village gathers. Imperceptibly, the cycle repeats itself. Director Chiang Wei Liang was moved to create *Little Sister* by recurring stories of foreign domestic helpers—some as young as 15 years old—who take their lives. The film explores the psyche of these underage workers who suffer exploitation and abuse. The foreboding tone of the film creates an uneasy tension, prompting spectators to question why these events happen, again and again.



Kirsten Tan (b. 1981) received her MA in Film Production from New York University, where she clinched the prestigious Tisch School of the Arts Fellowship. *Dahdi* won the Best Southeast Asian Short Film Award at the Singapore International Film Festival (2014) and was also screened at the International Film Festival Rotterdam (2015). Her debut feature *Pop Aye* (2017) had its world premiere at the Sundance Film Festival (2017), where it won the Special Jury Award for Screenwriting.



Chiang Wei Liang (b. 1987) is an alumnus of the Golden Horse Film Academy, where he was mentored by directors Hou Hsiao-Hsien and Arvin Chen, as well as the Locarno Filmmakers Academy and FIDCAMPUS. *Little Sister* is a Festival Commission of the Singapore International Film Festival (2017) and was recently screened at the Taipei Film Festival (2018).

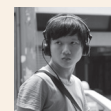
KAMPUNG TAPIR

By Aw See Wee

Malaysia | In Mandarin, Malay and English with English subtitles | 2017 | 17 min | PG



Malaysians who live and work in Singapore, Anne and Ben are on their weekend visit to their home in Kampung Tapir, Johor, to see their five-year-old daughter who is being raised by Ben's parents. On their coach ride back to Singapore, Anne reveals that she has been granted Singapore permanent residency. Immediately after, the coach hits a wild Malayan tapir, an endangered local species that drifts in search for sustenance.

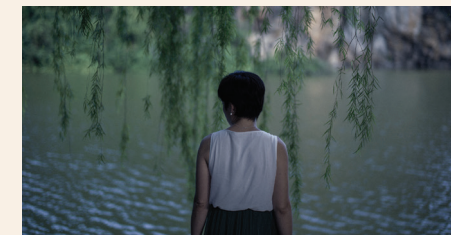


Aw See Wee (b. 1987) is a Malaysian filmmaker whose works centre around family relationships and social issues. *Kampung Tapir* has been screened at film festivals around the world, including the Clermont-Ferrand International Short Film Festival (2018) and Taipei Film Festival (2018). It recently won the NETPAC Award at the Busan International Short Film Festival (2018).

PERMANENT RESIDENT

By Nicole Midori Woodford

Singapore | In Mandarin, Teochew and English with English subtitles | 2017 | 20 min | PG



Madam Teo lives with her son and mother in a small flat near Little Guilin, a quarry in Singapore named after the famous landmark in China. She has a secret: adopting the persona of a prospective buyer, she repeatedly visits condominium units with a view of the quarry, then steals a memento from the household. This compulsion eventually leads her to the heart of the quarry, manifesting the absurdity of wanting to live someone else's life. Featuring Yeo Yann Yann.



Nicole Midori Woodford is an alumnus of Berlinale Talents and the Asian Film Academy. *Permanent Resident* was selected to compete in the Clermont-Ferrand International Short Film Festival (2018). She is currently working on her debut feature film project *You Are There*, which won two awards at SEAFIC 2017 and was selected at the FeatureLab programme at Torino Film Lab in 2018.

About National Gallery Singapore

National Gallery Singapore is a visual arts institution which oversees the largest public collection of modern art in Singapore and Southeast Asia. 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.



Getting to the Gallery

- By Bus** (Stops at Parliament Place)
195, 961
- By MRT**
5-minute walk from City Hall MRT station via the Art Connector
10-minute walk from Clarke Quay and Raffles Place MRT stations
- By Taxi**
The nearest taxi stands are located at Coleman Street entrance of the Gallery and The Adelphi.

- By Car**
Drop-off point for cars is located at Coleman Street entrance.
- P** There are 200 parking lots on Levels B2 and B3. Entrance to the carpark is only accessible via St Andrew's Road.
- 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

Promotions

All *Painting with Light* ticket holders are entitled to 15% off house drinks, cocktails and beer at Aura Sky Lounge, and 10% off food and drink and Gallery-exclusive merchandise at Gallery & Co. Simply present your ticket at these venues to redeem this offer.

Terms & Conditions

Terms and conditions apply. Valid for 2 months from screening date, subject to venue availability. Not valid with other promotions and discounts. Not valid on eve of public holidays, public holidays and blackout dates. Not valid for group and event bookings.

Ticketing

Tickets are available from Gallery and SISTIC websites and ticketing counters.


Ticket Type	Standard	Concessions ²
General Admission¹ (includes booking fee)	\$10	\$8.50
Early Bird promotion (valid from 13 to 27 Sep 2018)	\$8	–
Gallery Insiders²	\$8	–
Group Bookings (4 tickets or more in a single transaction)	\$8 per ticket	–
Singapore Film Society³ (SFS)	\$8.50	–


- ¹ Concessions apply with valid verification to:
Local and international students, NSFs, and seniors aged 60 and above.
- ² Please bring along a valid ID for checks at the door. Patrons unable to present proof of eligibility are required to upgrade their concession tickets to full price tickets.
- ³ Available only at Gallery and SISTIC ticketing counters upon presentation of valid card:
SFS Reel Card
SFS Membership Card

Please refer to nationalgallery.sg/paintingwithlight for updates on film ratings.


Festival Team

- Director** Suenne Megan Tan
- Programmer** Pauline Soh
- Coordinators** Clarice Chan, Priscilla Liu
- Editorial** Patricia Lee, Melissa Wong
- Marketing & Communications** Rajeswary Shamugham, Tan Yi Xeon, Tey Shu Fen
- Film Projection** Javier Chen, Thomas Koe, Jasmine Wang
- Event Management** Lim Miao Hui, Muhammad Nur Dinie Bin Jamaludin, Colinn Shae Bing Chuen
- Ticketing** Mohamed Isnin Bin Shaukat Ali
- Partnership Development** Ed Heng, Brenda Tan, Teng Jing Yi
- Front-of-house & Volunteer Management** Chris Ho, Aderyl Tan, Angie Yong

 [nationalgallerysg](#)

 [nationalgallerysingapore](#)

 [natgallerysg](#)

 [nationalgallerysg](#)

[nationalgallery.sg/paintingwithlight](#)

1 St Andrew's Road Singapore 178957

6271 7000 | info@nationalgallery.sg

Copyright in the content in this brochure may also reside in persons and entities other than, and in addition to the Gallery. The Gallery seeks to share our artworks with as many people as we can. We are fully committed to respecting the intellectual property rights of others and always use our best efforts to obtain permission for artwork images used. Please contact us should you have any queries about this. This brochure is published by National Gallery Singapore. All rights reserved. Materials in this publication may not be reproduced in part or in whole without written consent of the Gallery. Every effort has been made to ensure the accuracy of information within this brochure. However, changes are sometimes unavoidable and the Gallery reserves the right to make modifications to the programmes and ticketing policy without prior notice. Please visit www.nationalgallery.sg for the most updated information. The views and opinions expressed by speakers do not necessarily represent the position of the Gallery. Published in Sep 2018. All information is correct at time of print.