

MEDIA RELEASE

FIFTH EDITION OF PAINTING WITH LIGHT FILM FESTIVAL EXAMINES SOCIAL INTERVENTIONS THROUGH ART

Festival highlights include the world premiere of a 4K restoration of one of the earliest experimental films from the Philippines, celebration of Myanmar modern art and cinema, as well as in-gallery screenings and artist talks.



Singapore, 24 June 2022 – National Gallery Singapore’s well-loved annual festival of international films on art, Painting with Light, returns to the Gallery for its fifth edition. As the world grapples with social issues such as inequality and displacement, this year’s film festival looks at the interactions between art and social commentary. Centred on the theme “**Interventions in Space**,” the festival invites audiences to explore how artists address and challenge existing realities to inspire new perspectives and change.

From 1 to 24 July, Painting with Light will present over 50 films by artists who engage with ideas about Indigeneity, modernity, class relations, and other determinants of social structure. Films delve into subject matter such as the loss and reclamation of Indigenous culture in Australia, civic action in Myanmar, and the ecological impact of urban development in Cambodia. Themes from the Gallery’s ongoing exhibitions are also explored through a curated selection of films. This includes two specially commissioned artist responses to *Chua Mia Tee*:

Directing the Real; a documentary on work behind-the-scenes at the Uffizi Gallery which includes the installation of renowned artist Antony Gormley's sculptures; and experimental shorts by Indigenous filmmakers which resonates with *Ever Present: First Peoples Art of Australia*. Additionally, this year's Festival will feature more in-gallery screenings and artist talks, which provide diverse approaches to enjoy the Gallery's exhibitions and bring audiences closer to the art on display.

Ms. Suenne Megan Tan, Senior Director, Museum Planning and Audience Engagement at National Gallery Singapore, said, "We are excited to welcome visitors into our exhibition spaces for this year's Painting with Light film festival to create more engaging art encounters that resonate with the topics explored in our ongoing exhibitions. Through film programmes that highlight the ways in which artists intervene in their communities with their viewpoints on Indigeneity and colonialism, politics and artmaking, we look forward to deepening our audience's connection to art through the medium of film."

DEEPENING CONNECTIONS WITH GALLERY'S ONGOING EXHIBITIONS

This edition of Painting with Light expands its focus on National Gallery Singapore's ongoing exhibitions to provide new avenues for visitors to uncover underlying themes which resonate with their current experiences and connect more deeply with art.

Among its highlight offerings, Painting with Light features a programme conceived in conjunction with *Ever Present: First Peoples Art of Australia*—the Gallery's landmark exhibition on Aboriginal and Torres Strait Islander art. Prevailing narratives concerning Indigeneity are expressed through films such as ***Firestarter—The Story of Bangarra (2020)***, a documentary on the Bangarra Dance Theatre which explores the loss and reclaiming of culture, the burden of intergenerational trauma, and crucially, the extraordinary power of art for social change and healing. Drawing connections to these issues in Southeast Asia is Vietnamese artist **Nguyen Trinh Thi's** trilogy of films on Indigenous cultures in Vietnam.

Meanwhile, two Singapore artists respond to the discourse surrounding one of Singapore's leading social realist painters Chua Mia Tee, and his works presented in the exhibition *Chua Mia Tee: Directing the Real*. Multi-disciplinary artist Robert Zhao Renhui demonstrates his own realist approaches in his new short film entitled, ***Singapore—A Growing Nation (2022)***. The other response consists of a series of talks and screenings conceived by artist-filmmaker and independent researcher Toh Hun Ping, entitled ***Social Realist Turns in Singapore Filmmaking (1950s–1980s)***.

Offering the opportunity to learn more about works on display in the Gallery which are related to films shown at the festival, audiences can look forward to enjoying special curator tours. Following the screening of *Inside the Uffizi (2021)* that brings to light the process of exhibiting contemporary works like Antony Gormley's in a national monument, there will be free curator-led tours of the *Antony Gormley* exhibition at the Gallery. With the Singapore premiere of the classic *The Daughter of Japan (1935)*—one of the earliest surviving feature-length talkies from Myanmar—festival goers will get to enjoy a tour of artworks by celebrated Burmese artists like U Ba Nyan and San Minn in long-term exhibition *Between Declarations and Dreams: Art of Southeast Asia since the 19th Century* in the UOB Southeast Asia Gallery. These tours will take place on the Sunday following the screening of the films and are available to the public for booking.

The closing programme at the Supreme Court Terrace showcases Cambodian multi-disciplinary artist **Khvay Samnang**'s works, *Preah Kunlong (2016–2017)* and *Where Is My Land? (2014–2022)*. These films feature performances by Khvay's long-term collaborator and acclaimed dance choreographer, Nget Rady, in the sacred ancestral lands of the Areng Valley, as well as Phnom Penh's altered environments, respectively. Accompanying these films are live dance performances and post-screening dialogues with Khvay and the performers. His work *Calling for Rain* is also featured in the ongoing Gallery Children's Biennale 2021.

EXPERIMENTAL APPROACHES IN SOUTHEAST ASIAN FILMS

Continuing with the Gallery's ethos to present fresh Southeast Asian perspectives through its exhibitions and programmes, this year's Painting with Light features special guest programming by Burmese non-profit film community organisation, **3-ACT**. They present the Singapore premieres of two Burmese narrative classics and contemporary experimental works which reference their political situation from the 1960s to the present.

Additionally, the film festival will feature a line-up of experimental animation films from Southeast Asia from the 1960s to 1980s and more contemporary explorations, in the examination of one of the most direct crossovers between film and art. Leading this section will be the world premiere of the 4K restoration of *Conversation in Space (1961)* by Rod. Paras-Perez—one of the earliest animations and one of the earliest experimental films from the Philippines. These animations expand audience's perspectives of Southeast Asian modern and contemporary art.

All films will be screened on-site, with a selection of films also made available online for viewers in Singapore at the festival microsite. In addition to film screenings, audiences will be able to engage with filmmakers and Gallery curators during in-person post-screening dialogues for select films.

More information about Painting with Light, including the full programme and admission details, is available at the festival microsite (nationalgallery.sg/paintingwithlight) which will launch on **28 June 2022**. Media assets are accessible via [this link](#), and highlight programmes from this year's festival are available in **Annex A**. The full festival screening schedule is available in **Annex B**.

TICKETING INFORMATION

ONSITE PROGRAMMES

Programme	Venue	Standard Ticket	Concession Ticket
Films in the festival section: Ways of Seeing Holding Space Into the Galleries Field Experiments Special Focus	The Ngee Ann Kongsi Auditorium (City Hall Wing, Level B1) Supreme Court Terrace (Supreme Court Wing, Level 4M) UOB Southeast Asia Gallery 2 (Supreme Court Wing, Level 3)	\$10 Each film ticket comes with a General Admission pass.	\$8*
Films in the festival section: Field Experiments Inside – Programme Three	The Ngee Ann Kongsi Auditorium Foyer (City Hall Wing, Level B1)	Free	-
Films in the festival section: Southeast Asian Shorts	UOB Southeast Asia Gallery, Theatrette (Supreme Court Wing, Level 5)	Free, General Admission pass required.	-
Special Focus <i>Singapore—A Growing Nation</i> by Robert Zhao Renhui	Level 4 Gallery (City Hall Wing)	Free, General Admission pass required.	-
Special Focus In conversation with Robert Zhao Renhui	Level 4 Gallery (City Hall Wing)	Free, registration required	-
Special curator tours	Various exhibitions	Free, registration required	-

* Local and international students, Full-time National Servicemen (NSFs) excluding foreign personnel, seniors aged 60 and above, and children aged 12 and below are eligible for Concession Tickets. 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. Please refer to nationalgallery.sg/paintingwithlight for full ticketing information.

ONLINE PROGRAMMES

Programme	Standard Ticket
Ways of Seeing <i>Firestarter—The Story of Bangarra</i> by Nel Minchin and Wayne Blair	\$10
Holding Space <i>Inside the Uffizi</i> by Corinna Belz and Enrique Sanchez Lansch	
Southeast Asian Shorts	Free Films are available for viewing within the festival period of 1–24 July.
Note: All online films are available exclusively to Singapore-based audiences.	

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About National Gallery Singapore

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 at the birthplace of modern Singapore, 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 64,000 square metre venue. Reflecting Singapore's unique heritage and geographical location, the Gallery aims to be a progressive museum that creates dialogues between the art of Singapore, Southeast Asia and the world to foster and inspire a creative and inclusive society. This is reflected in our collaborative research, education, long-term and special exhibitions, and innovative programming. The Gallery also works with international museums such as Centre Pompidou, Musée d'Orsay, Tate Britain, National Museum of Modern Art, Tokyo (MOMAT) and National Museum of Modern and Contemporary Art, Korea (MMCA), to jointly present Southeast Asian art in the global context, positioning Singapore as a key node in the global visual arts scene.

In 2020, the Gallery was the only museum in Southeast Asia that received a ranking in The Art Newspaper's annual global survey of attendance at art museums, taking 20th place. It was the first museum in Asia to receive the Children in Museums Award by the European Museum

Academy and Hands On! International Association of Children in Museums in 2018. The Gallery also won the awards for “Best Theme Attraction” at TTG Travel Awards 2017, “Best Attraction Experience”, “Breakthrough Contribution to Tourism” and “Best Customer Service (Attractions)” at the prestigious Singapore Tourism Awards in 2016 for its role in adding to the vibrancy of Singapore’s tourism landscapes.

About Painting with Light

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

It has a unique position in Singapore as a film festival presented by a visual arts institution and offers rare access to insights on the intersections between art and the moving image, drawing from the expertise of staff and sector professionals. The Festival offers new perspectives on the art of the Gallery through the engaging and immersive medium of film.

Annex A: Painting with Light 2022 Film Highlights and Festival Sections

SPECIAL FOCUS

Filmic readings of the *Chua Mia Tee: Directing the Real* exhibition



SINGAPORE—A GROWING NATION

By Robert Zhao Renhui

Singapore | No dialogue | 2022 | 12 min 16 sec | G

World Premiere

Fog rises and churns over a disused quarry. In a cleared forest, a wild boar stands and stares. Mynas follow in the wake of grass mowers, opportunistic and hungry.

In the mostly urban city-state of Singapore, nature flourishes in pockets, but its growth is also curtailed in a process of continuous and conscientious human labour. As such, any natural growth here runs up against opposing forces of control, but also finds gaps for free expression. Against this reality, *Singapore—A Growing Nation* explores the complex and contradictory interplay between nature and urbanity, non-human and human, allowing for a sense of openness and radical mystery to be revealed in the everyday.

The film is a response to *Chua Mia Tee: Directing the Real*, Chua's solo exhibition that focuses on the works that he made between the 1950s to 1980s. The work addresses Chua's documentation of the industrialisation and urbanisation of modern, post-independence Singapore (especially its people and infrastructure), by providing a missing perspective on Singapore's development.

WAYS OF SEEING

Films on artists and their practices



FIRESTARTER—THE STORY OF BANGARRA

By Nel Minchin and Wayne Blair

Australia | In English | 2020 | 96 min | NC16 (Some Nudity and Coarse Language)

Asian premiere

Also available online during the festival period

Firestarter—The Story of Bangarra is a feature-length documentary on the beginnings and subsequent spectacular growth of Bangarra Dance Theatre, a company of professional Aboriginal and Torres Strait Islander performers. The film acknowledges the company's founders and tells the story of how three Aboriginal brothers—Stephen, David and Russell Page—developed an amateur dance group into one of the most successful First Nations companies in the world today.

Bangarra, which means 'to make fire' in the Wiradjuri language, was formed in 1989 in Sydney. In *Firestarter*, interviews with founding artists are woven together with archival footage of landmark performances like the Sydney Olympics Opening Ceremony (2000). In tracing the history of the company, the documentary inevitably touches on political events in Australia that have profoundly affected Aboriginal ways of living, including the policy of assimilation that caused many First Nations

children to be forcibly removed from their families. *Firestarter* explores this loss and reclaiming of culture, the burden of intergenerational trauma, and crucially, the extraordinary power of art as a messenger for social change and healing.

Firestarter had its world premiere at the Brisbane International Film Festival (2020), followed by screenings at film festivals across Australia.

HOLDING SPACE
Films on institutions of art and their communities



INSIDE THE UFFIZI
By Corinna Belz and Enrique Sanchez Lansch

Germany | In Italian, English and German with English subtitles | 2021 | 96 min | PG

Singapore Premiere

Also available online during the festival period

Built in 1561, the renowned Uffizi Gallery in Florence, Italy, is one of the oldest museums in the world. *Inside the Uffizi* showcases its extraordinary collections, which includes masterpieces by Botticelli and other Renaissance artists. Here, the viewer is invited to gaze upon Leonardo da Vinci's *Adoration of the Magi*, examine Titian's *Venus of Urbino*, and be confronted by Andrea Comodi's *Fall of the Rebel Angels*.

The documentary is a rare opportunity to look at museum work behind-the-scenes, like the painstaking restoration of a painting that was almost completely shredded in a mafia attack, the preservation of historical footage and photographs, and the design and set-up of exhibition spaces. What stands out is the passion and dedication of its director Eike Schmidt and his staff, as well as its audiences and supporters whose contributions collectively sustain the Uffizi's artworks for future generations.

This documentary also captures the making of British artist Antony Gormley's 2019 *Essere* exhibition in the Uffizi. In *Essere*, the artist's sculptures explore the body in space, and the body as space. Placed within the Uffizi, these works interact with its historic collection and architecture, as well as the city's rich cultural heritage. Through dialogues between Gormley and Schmidt, and between their teams, the viewer is introduced to the processes and challenges that go into successfully presenting contemporary works in a national monument.

SOUTHEAST ASIAN SHORTS

Short films on the stories of Southeast Asia



MYTH OF MANILA By Janus Victoria

Philippines, United Arab Emirates |
In Tagalog with English subtitles |
2021 | 27 min | NC16 (Some Coarse
Language)

Southeast Asian Premiere

**Also available online during the
festival period**

Sandra, a middle-aged reporter, continues to search for stories across Manila even at the height of the COVID-19 pandemic. When she wakes up with symptoms one day, she turns the camera on herself for the first time in her career, documenting her condition and recording the sights and sounds of the afflicted city on her way to the hospital. Unfortunately, every place she reaches is full. With her remaining strength, she brings herself to Quiapo Church, the site frequented by many pilgrims in dire situations.

Myth of Manila received the 2021 Short Film Production Grant from Sharjah Art Foundation and the Best Narrative Short Award from Sharjah Film Platform.

INTO THE GALLERIES

Programmes on the art histories of Singapore and Southeast Asia



AMRUS NATALSYA WHO RECREATES THE DISPOSSESSED IN TWILIGHT By Mahardika Yudha

Indonesia | In Indonesian with
English subtitles | 2021 | 197 min |
PG13 (Brief Nudity)

Asian Premiere

Indonesian sculptor and painter Amrus Natalsya (b. 1933, Sumatra) was one of many who were detained without trial during the violent anti-communist purges in 1965–66. Natalsya was released in 1973.

This documentary traces Natalsya's personal journey and artistic development from the late 1950s to the present. It draws from extensive interviews with the artist, his contemporaries, art historians like Jim Supangkat, as well as Oey Hay Djoen, the leader of LEKRA. Director Mahardika Yudha also weaves in rare footage of artworks in situ—including the titular *The Dispossessed in Twilight*—as well as landmark exhibitions and events in Indonesian history. All of this offers a new perspective on Indonesian art history of this period. What also emerges is the enduring strength of a man's convictions about artmaking and humanism in the face of hardship.

Amrus Natalsya Who Recreates the Dispossessed in Twilight was part of the Press & Industry selection at the International Film Festival Rotterdam (2022).



THE DAUGHTER OF JAPAN
By Nyi Pu

Myanmar | In Burmese with English subtitles | 1935 | 84 min | Exempted from classification

Singapore Premiere

Two young Burmese brothers and pilots visit Japan, hoping to fulfill their long-held dream of completing a nonstop flight from Tokyo to Rangoon (present day Yangon). Upon their arrival, the elder of the two falls in love with a Japanese woman named Emiko, casting a shadow over not only their flight plans but also the brothers' relationship.

Directed by and starring Nyi Pu, the “father of Myanmar film”, the film was the first ever Japanese-Myanmar co-production. It was produced with the support of P.C.L. Film Productions and went on to be a big box-office hit in Myanmar.

FIELD EXPERIMENTS

Experimental cinema from and on Southeast Asia



CONVERSATION IN SPACE
By Rod. Paras-Perez

Philippines | Silent | 2 min 48 sec | 16mm transferred to digital file | Exempted from classification

World Premiere

This film by the late artist and art historian Rod. Paras-Perez is one of the earliest experimental films of the Philippines. This vivid and captivating abstract animation was created with the use of collage and paint. The repetition and variation of an image in animation became a preoccupation for Paras-Perez in his artistic practice, which was expressed through printmaking, painting and sculpture.

The film was screened at the first ASEAN film festival held in Manila in 1971. The Gallery has commissioned this 4K digital restoration from its original 16mm reversal film, which is premiering at Painting with Light. It will enter the Gallery's collection as its earliest moving image work.

For this programme, the Gallery commissioned two different sonic responses to this silent film by Tad Ermitaño, who is a key figure in media art in the Philippines and Southeast Asia, with a sphere of influence reaching as far back as the late 1980s. Considered to be one of the pioneers of sound art in the country as well as an explorer of experimental film, his artistic practice has since grown into a remarkable assertion of technology. This screening will be followed by a dialogue with Ermitaño and the curators.

Annex B: Painting with Light 2022 Screening Schedule

Programme	Time of screening
<p>WAYS OF SEEING Films on artists and their practices</p> <p><u>Karrabing Film Collective—Day One and Two</u> <u>Nguyen Trinh Thi—Day One and Two</u> The Ngee Ann Kongsi Auditorium (City Hall Wing, Level B1)</p> <p><u>Evenings with Khvay Samnang</u> <i>Firestarter—The Story of Bangarra</i> by Nel Minchin and Wayne Blair Supreme Court Terrace (City Hall Wing, Level 4M)</p>	
<p>Films in conjunction with <i>Ever Present: First Peoples Art of Australia</i> This is a three-part film programme that explores prevailing narratives concerning Indigeneity in Australia and Vietnam. It is conceived in conjunction with the ongoing special exhibition, <i>Ever Present: First Peoples Art of Australia</i>, which runs from 27 May to 25 September 2022 at National Gallery Singapore.</p> <p>The presentations in this programme feature the documentary <i>Firestarter—The Story of Bangarra</i> about the Bangarra Dance Theatre, a company of professional Aboriginal and Torres Strait Islander performers, moving image works by the Karrabing Film Collective, an Indigenous media group based in Australia’s Northern Territories, as well as Vietnamese artist Nguyen Trinh Thi’s trilogy of films on Indigenous cultures in Vietnam.</p> <p>As part of this programme, there will be free curator tours of the <i>Ever Present</i> exhibition on Sunday 10 July, 11am and 12pm. Registration is required.</p>	
<p><i>Firestarter—The Story of Bangarra</i> by Nel Minchin and Wayne Blair</p>	<p>Fri 8 Jul 7.30pm Sat 9 Jul 7.30pm</p>
<p><u>Karrabing Film Collective—Day One</u> What does it mean to be Indigenous in Australia today? This two-day programme presents the perspectives and work of the Karrabing Film Collective, an Indigenous media group based in Australia’s Northern Territory, which uses filmmaking and installation as a form of grassroots resistance and self-organisation.</p> <p>The programme on Day One will begin with a recorded talk by a founding member of the Karrabing Film Collective, Elizabeth A. Povinelli, who is the Franz Boas Professor of Anthropology and Gender Studies at Columbia University. Her books include <i>Geontologies: A Requiem to Late Liberalism</i> (2016), <i>Economies of Abandonment: Social Belonging and Endurance in Late Liberalism</i> (2011), and <i>The Cunning of Recognition: Indigenous Alterities and the Making of Australian Multiculturalism</i> (2002). She will discuss the beginnings and workings of the Collective, and the networks of power and politics that it encounters and reveals through its work.</p> <p>This talk will be followed by the screening of two early films by the Collective, <i>When the Dogs Talked</i> (2014) and <i>Windjarrameru, The Stealing C*nt\$</i> (2015).</p>	<p>Sat 9 Jul 2pm</p>
<p><u>Karrabing Film Collective—Day Two</u> The programme on Day Two continues with a presentation of films produced by the Karrabing Film Collective. There will be screenings of their recent works, <i>Wutharr</i>, <i>Saltwater Dreams</i> (2016), <i>The Jealous One</i> (2017), <i>Night Time Go</i> (2017) and <i>The Mermaids or, Aiden in Wonderland</i> (2018).</p>	<p>Sun 10 Jul 2pm</p>

<p>Nguyen Trinh Thi Nguyen Trinh Thi's trilogy on Indigenous cultures in Vietnam—<i>Letters From Panduranga</i> (2015), <i>Fifth Cinema</i> (2018) and <i>How to Improve the World</i> (2021)—explores the idea of landscape as a witness of history. These films employ non-linear forms of storytelling to interrogate representation in ways that point to, and ultimately subvert, dominant narratives.</p> <p>Each screening will be accompanied by a post-screening dialogue with the filmmaker and Gallery curator Phoebe Scott.</p>	
<p>Nguyen Trinh Thi—Day One <i>Fifth Cinema</i> by Nguyen Trinh Thi</p>	Sat 9 Jul 4.30pm
<p>Nguyen Trinh Thi—Day Two <i>Letters from Panduranga</i> by Nguyen Trinh Thi <i>How to Improve the World</i> by Nguyen Trinh Thi</p>	Sun 10 Jul 7.30pm
<p>Evenings with Khvay Samnang This programme consists of a screening of multi-disciplinary artist Khvay Samnang's <i>Preah Kunlong</i> (2016–2017) and <i>Where is My Land?</i> (2014–2022), a live dance performance based on the films, and a dialogue with the artist and dancers moderated by Gallery curator Roger Nelson.</p>	Fri 22 Jul 7.30pm Sat 23 Jul 7.30pm
<p>HOLDING SPACE Films on institutions of art and their communities</p> <p><i>Inside the Uffizi</i> by Corinna Belz and Enrique Sanchez Lansch Supreme Court Terrace (Supreme Court Wing, Level 4M)</p> <p><i>Scala</i> by Ananta Thitanat The Ngee Ann Kongsi Auditorium (City Hall Wing, Level B1)</p>	
<p><i>Inside the Uffizi</i> by Corinna Belz and Enrique Sanchez Lansch (Also available online)</p>	Fri 1 Jul 7.30pm Fri 15 Jul 7.30pm
<p><i>Scala</i> by Ananta Thitanat</p>	Sat 2 Jul 2pm Sun 25 Jul 7.30pm

INTO THE GALLERIES

Programmes on the art histories of Singapore and Southeast Asia

Perspectives from Myanmar

This programme is conceived by 3-ACT, a non-profit film community organisation in Myanmar that initiates projects to support new forms of storytelling. Examining past and present social commentary in Burmese cinema, this film selection consists of early classics by established directors—*First Class* by Tha Du and *The Daughter of Japan* by Nyi Pu—and an anthology of experimental short films by contemporary filmmakers like Moe Myat May Zarchi, Kaung Myat Thu Kyaw and Lin Htet Aung.

As part of this programme, there will be a free curator tour of the UOB Southeast Asia Gallery on Sunday 3 July, 11am. Participants will be brought on a tour of related artworks by celebrated Burmese artists like U Ba Nyan and San Minn. The tour will focus on modern art in Myanmar and the society to which it relates. Registration is required.

Perspectives from Myanmar: Myanmar Cinema Classics

***First Class* by Tha Du**

The Ngee Ann Kongsi Auditorium
(City Hall Wing, Level B1)

***The Daughter of Japan* by Nyi Pu**

Supreme Court Terrace
(City Hall Wing, Level 4M)

Perspectives from Myanmar: Lights from the Underground

The Ngee Ann Kongsi Auditorium
(City Hall Wing, Level B1)

Amrus Natalsya Who Recreates the Dispossessed in Twilight

The Ngee Ann Kongsi Auditorium
(City Hall Wing, Level B1)

Perspectives from Myanmar: Myanmar Cinema Classics

Myanmar has a long history of filmmaking, but many early titles have been lost. New research by 3-ACT, as well as other organisations such as Save Myanmar Film and other archives across Asia, continue to uncover new and exciting cinematic discoveries. In this programme, two important Myanmar classic films—both never before screened in Singapore—reveal the rich and varied nature of Myanmar’s cinema history, which continues to inspire filmmakers and cinephiles today.

***First Class* by Tha Du**

Sat 2 Jul | 4.30pm

***The Daughter of Japan* by Nyi Pu**

Sat 2 Jul | 7.30pm

***Amrus Natalsya Who Recreates the Dispossessed in Twilight* by Mahardika Yudha**

Sun 3 Jul | 2pm

Perspectives from Myanmar: Lights from the Underground

This programme features six recent experimental short films made by Burmese filmmakers. Most of the films were made during the pandemic, and some were made with the military coup in mind. At times quirky, spooky, funny and touching, the films mostly avoid dealing directly with these challenging circumstances, and showcase the creativity of a new generation of filmmakers in the country.

Sun 3 Jul | 7.30pm

***Her Mirrors* by Moe Myat May Zarchi**

***Tomorrow I Will Get Back To The World* by Collective**

Filmmakers are Moe Myat May Zarchi, Lin Htet Aung, Kaung Myat Thu Kyaw, Kyaw Linn Aung, Khin Thethtar Latt, Gabriel Htoo, Thiri May Thu, Griffin Neon, Chris Chan Nyein, and Tharaphu Cho Thet.

Scryers by Zune Htet (Thoughtform) and Miedo Total	
Burn Boys by Kaung Myat Thu Kyaw	
Estate by Lin Htet Aung	
Moon Landing (Version 2.0 Longgyi) by Moe Myat May Zarchi	
<p>SPECIAL FOCUS Filmic readings of the <i>Chua Mia Tee: Directing the Real</i> exhibition</p> <p>Singapore—A Growing Nation by Robert Zhao Renhui Level 4 Gallery (City Hall Wing, Level 4)</p> <p><u>Social Realist Turns in Singapore Filmmaking (1950s–1980s) – Day One and Day Two</u> This programme aims to present a broad and non-exhaustive survey of social realist and documentary filmmaking in Singapore from the 1950s to the 1980s. It will highlight, discuss and compare films from this period against the artworks and writings of Chua Mia Tee—which share similar, if not overlapping socio-cultural contexts—as featured in the exhibition <i>Chua Mia Tee: Directing the Real</i>.</p> <p>The Ngee Ann Kongsi Auditorium (City Hall Wing, Level B1)</p>	
Singapore—A Growing Nation by Robert Zhao Renhui	Mon 18 Jul to Sun 24 Jul 10am–7pm Screened on a loop
<p><u>Social Realist Turns in Singapore Filmmaking (1950s–1980s)—Day One</u> Day One will begin with a talk discussing Malay-language melodrama films of the 1950s produced in Singapore, all with a social realist bent. The talk will centre on the works of filmmakers Phani Majumdar, K. M. Basker, Jamil Sulong, P. Ramlee and Chua Boon Hean, comparing them with the realist artworks of Chua Mia Tee.</p> <p>This talk will be followed by the screening of Phani Majumdar’s <i>Doctor</i> (1958).</p>	Sat 23 Jul 2pm
<p><u>Social Realist Turns in Singapore Filmmaking (1950s–1980s)—Day Two</u> Day Two will focus on Singapore-made films with social realist approaches in Malay and Chinese languages up to the 1980s, and will refer to the works of Malay film auteur Hussain Haniff as well as the Mandarin feature films produced by Chong Gay Organisation. These films will also be discussed in relation to the artworks and writings of Chua Mia Tee. The talk will also discuss works by Rajendra Gour, Cheong Kok Seng, filmmakers in the Singapore Cine and Video Club, and Edward Luyken.</p> <p>This talk will be followed by the screening of Hussain Haniff’s <i>Jiran Sekampong</i> (1966).</p>	Sun 24 Jul 2pm

SOUTHEAST ASIAN SHORTS Short films on the stories of Southeast Asia UOB Southeast Asia Gallery, Theatrette (Supreme Court Wing, Level 5) – Also available online –	
<i>Myth of Manila</i> by Janus Victoria <i>New Abnormal</i> by Sorayos Prapapan	Daily 12pm
<i>Letter to San Zaw Htway</i> by Petr Lom	Daily 1pm
<i>The Sea Calls for Me</i> by Tumpal Tampubolon <i>Dear Father</i> by Pak Sun Man and Jonathan Lee	Daily 2pm
<i>Phnomkyo</i> by Douglas Seok <i>Getting Lao'D</i> by S. Steve Arounsack	Daily 3pm
<i>A Million Threads</i> by Thu Thu Shein <i>The Headhunter's Daughter</i> by Don Josephus Raphael Eblahan	Daily 4pm
<i>Atrophy</i> by Adib Emran <i>Jodilerks Dela Cruz, Employee of the Month</i> by Carlo Francisco Manatad	Daily 5pm
<i>Age of Youth</i> by Myo Thar Khin <i>Stay Awake, Be Ready</i> by Pham Thien An	Daily 6pm
FIELD EXPERIMENTS Experimental film and video from and on Southeast Asia In sight—Programme One This programme pairs a selection of experimental animations by pioneering Indonesian filmmaker Gotot Prakosa with the newly restored singular silent film, <i>Conversation in Space</i> , by the Philippine artist and art historian Rod. Paras-Perez. Prakosa was a trained painter, and painted directly onto 16mm recycled film, while Paras-Perez extended his artistic practice and fascination with light through his student film from 1961. Together, these films are a direct crossover of film and the visual arts, utilising abstract and painterly forms with the moving image. The films also examine the relationship between visual and sound. For some of his painted films, Prakosa worked directly with musicians to develop their soundtracks. For <i>Conversation in Space</i> , the Gallery commissioned media artist Tad Ermitaño to present two different sonic responses. This screening will be followed by a dialogue with Ermitaño and the curators. The Ngee Ann Kongsi Auditorium (City Hall Wing, Level B1)	
<i>Self-Portrait</i> by Gotot Prakosa	Sat 16 Jul to Sun 17 Jul 2pm
<i>Meta-Meta</i> by Gotot Prakosa	
<i>Impulse</i> by Gotot Prakosa	
<i>Kubis</i> by Gotot Prakosa	
<i>Conversation in Space</i> by Rod. Paras-Perez	

<p><u>Incite—Programme Two</u></p> <p>This two-part programme features Southeast Asian experimental animations from the 1970s to the 1980s which provoke, incite and address critical issues in society. The line-up includes films by renowned Indonesian filmmaker Gotot Prakosa, the legendary Philippine animator Rox Lee, and <i>Tadhana</i>, the first full-length Philippine animated film directed by Nonoy Marcelo.</p> <p>The screening of <i>Tadhana</i> will be accompanied by a post-screening dialogue with Ricky Orellana, Director of the Mowelfund Film Institute of the Philippines and board member of the Animation Council of the Philippines. He will be joined by DengCoy Miel, Filipino visual artist and veteran cartoonist of <i>The Straits Times</i> who worked closely with Marcelo in the 1980s at the Sun 17 Jul session.</p> <p><u>Part 1: Short films of Gotot Prakosa and Rox Lee</u> The Ngee Ann Kongsi Auditorium (City Hall Wing, Level B1)</p> <p><u>Part 2: <i>Tadhana</i> by Nonoy Marcelo</u> UOB Southeast Asia Gallery 2 (Supreme Court Wing, Level 3)</p>	
Part 1: Short films of Gotot Prakosa and Rox Lee	Sat 16 Jul to Sun 17 Jul 4.30pm
<i>A = Absolute, Z = Zen</i> by Gotot Prakosa	
<i>The Great Smoke</i> by Rox Lee	
<i>Genesis Genesis</i> by Gotot Prakosa	
<i>Non-KB (A Film About Family Planning)</i> by Gotot Prakosa	
<i>ABCD</i> by Rox Lee	
Part 2: <i>Tadhana</i> by Nonoy Marcelo	Sat 16 Jul to Sun 17 Jul 7.30pm
<i>Tadhana</i> by Nonoy Marcelo	
<p><u>Inside—Programme Three</u></p> <p>The third programme in this year's Field Experiments pays special attention to the ways in which animation can be a space for artists to work through new and tentative ideas. These artists often dabble in animation, and do not work exclusively with it. The Inside segment will be projected in a double void space to provoke thought about animation as a form through a porous space, moving such works consciously out of the "black box" of cinema.</p> <p>The Ngee Ann Kongsi Auditorium Foyer (City Hall Wing, Level B1)</p>	
<i>Serigala Militia</i> by Tromarama	Every Sat and Sun At the top of the hour from 11am to 7.30pm
<i>Disorder is Beautiful</i> by Nguyen Hoang Giang	
<i>An Nhiên</i> by Nguyen Hoang Giang	
<i>Grandmadead's Mole Cosmos</i> by Xuan Ha	
<i>Pret</i> by Firman Widyasmara	
<i>The Somnambulist</i> by Victor Balanon	
<i>What Was Left Behind</i> by Ryan Ben Lee	
<i>Subida</i> by Chen Kunyi	