

FOR IMMEDIATE RELEASE

**PAINTING WITH LIGHT RETURNS WITH NOVEL ON-SITE AND ONLINE OFFERINGS  
AND EXPERIENCES**

*Singapore's only film festival dedicated to art and its possibilities will feature exciting firsts, including an inaugural 3D film screening at National Gallery Singapore and an experimental film anthology by Singapore filmmakers*



**Singapore, 25 June 2021** – National Gallery Singapore's festival of international films on art, *Painting with Light*, returns for its fourth edition with both on-site and online offerings. From 2 to 25 July 2021, audiences can look forward to a robust line-up of over 50 award-winning and premiering films, and enjoy the hybrid film festival from home or at the Gallery. The festival also introduces a slew of firsts, including its first-ever 3D film showcase, screenings under the beautiful glass canopy of the Supreme Court Terrace, and a special film anthology commission responding to the exhibition *Something New Must Turn Up: Six Singaporean Artists After 1965*.

Inspired by the theme "origin stories", this edition of the festival celebrates the spirit of experimentation in artmaking. *Painting with Light 2021* explores how the impulse to create

something new opens up more possibilities for artistic practices through a diverse selection of films and programmes. In many ways, this impulse to recreate cultural narratives is driven by a collective desire to find new ways of navigating the complexities of the day.

Ms. Suenne Megan Tan, Director for Audience Development and Engagement at Gallery, said, “We are proud to bring the festival to more audiences this year in a hybrid format that fits the new world we live in. *Painting with Light* is our tribute to the creative impulse to adapt and reinvent, which is present not only among filmmakers and artists, but also in all of us as we navigate this volatile period. We hope this year’s programme inspires audiences to keep expanding their perspectives and embracing their creativity to emerge stronger as a society.”

### **A host of exciting festival firsts**

In the spirit of its thematic focus for the year, *Painting with Light* presents a series of exciting firsts, granting audiences new ways of accessing the festival. At the forefront of their experience is an all-new microsite, where they will be able to access more information on the festival’s entire run of films, plan their visit and get tickets, and enjoy film screenings wherever they are.



***Talking the Pictures / Katsuben!***

Suo Masayuki

*Painting with Light* will also expand its presence within the Gallery, welcoming audiences to screenings at more locations. A distinct highlight of this year’s line-up is the introduction of evening film screenings under the glass canopy of the Supreme Court Terrace—part of a new film section titled ***Evenings on the Terrace*** that will bookend the festival. Centred around the nature of possibilities offered by constant innovation in artmaking, the section will include the

festival’s opening film—***Talking the Pictures*** by Suo Masayuki—a coming-of-age comedy about a petty thief who dreams of becoming a famous *katsudo shashin benshi* (“motion picture speaker” in Japanese). Before the advent of “talking pictures”, these vocal performers provided live narration to silent films; the festival starts with a joyful tribute to these artists.



***Cunningham***

Alla Kovgan

Meanwhile, filmgoers seeking a more immersive experience can also look forward to the festival's first-ever 3D showcase, ***Cunningham*** by Alla Kovgan, a documentary which traces the artistic development of renowned choreographer Merce Cunningham over three decades. The film presents some of Cunningham's most iconic performances and collaborations with artists such as John Cage and Andy Warhol.

Making a return this year is the ***Special Focus*** section. Specially during the closing weekend of the festival, audiences can look forward to a newly commissioned film anthology, titled *ABSTRACTIONS: Filmic Readings of the Something New Must Turn Up Exhibition*. It comprises six filmic readings by Singapore filmmakers on works within its namesake exhibition, which is currently ongoing at the Gallery. The project seeks to capture the artists' progressive spirit and lifelong artistic experimentation, and show how their spirit continues to inspire new creations in the present.

The filmmakers, selected for their experimental approach to film, are: Ryan Benjamin Lee, Chew Chia Shao Min, Chong Lii, Toh Hun Ping, Russell Morton, and Gladys Ng and Ng Hui Hsien. Each will present an experimental film that responds to the six artists featured within the exhibition.



(Left to right) *One After Another* by Chew Chia Shao Min;  
*wanderings* by Gladys Ng and Ng Hui Hsien

**A series of thought-provoking films, presented in seven distinct sections**

Dedicated to art and its possibilities, *Painting with Light* offers a diverse array of works that spotlight the significance and impact of art on society through film. From captivating human stories intertwined with art to insightful filmic explorations into the world of art and its institutions, each of the seven sections of the festival grants the opportunity to uncover new perspectives.

**FIELD EXPERIMENTS**

Experimental cinema from and on Southeast Asia

**HOLDING SPACE**

Films on institutions of art and their communities

**INTO THE GALLERIES**

Programmes on the art histories of Singapore and Southeast Asia

**EVENINGS ON THE TERRACE**

Films that offer a mix of the popular and the artistic at the Supreme Court Terrace

**SOUTHEAST ASIAN SHORTS**

Short films on the stories of Southeast Asia

**SPECIAL FOCUS**

Filmic readings of the *Something New Must Turn Up: Six Singaporean Artists After 1965* exhibition

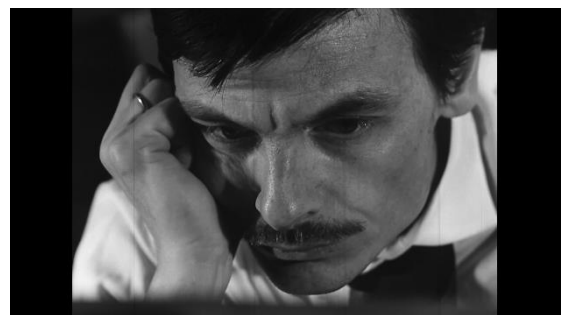
**WAYS OF SEEING**

Films on artists and their practices



***Knust, The Pioneers of Riso Print***

Ivana Smudja  
(Part of the *Into the Galleries* section)



***Andrey Tarkovsky. A Cinema Prayer***

Andrey A. Tarkovsky  
(Part of the *Ways of Seeing* section)



All films will be screened on-site, and a selection from the *Evenings on the Terrace* and *Southeast Asian Shorts* sections will also be made available for viewing online at the festival microsite by Singapore-based audiences. In addition to film screenings, festivalgoers will also be able to participate in a selection of on-site dialogues with filmmakers and Gallery curators.

More information about *Painting with Light*, including the full programme and admission details, is available at [nationalgallery.sg/paintingwithlight](http://nationalgallery.sg/paintingwithlight). Highlights of each festival section are available in [Annex A](#). The full festival screening schedule is available in [Annex B](#).

Festival Section	Price
<ul style="list-style-type: none"> <li>• Field Experiments</li> <li>• Holding Space</li> <li>• Into the Galleries</li> <li>• Special Focus</li> <li>• Evenings on the Terrace<sup>1, 3</sup></li> <li>• Ways of Seeing</li> </ul> <p>All tickets purchased include a General Admission ticket to the Gallery, valid during the day of the screening.</p> <p><sup>1</sup> Films within this section may also be viewed online within 72 hours of ticket purchase, within the festival period of 2 – 25 July 2021.</p>	<p>\$10 per adult</p> <hr/> <p><b>Concessions<sup>2</sup></b>            Gallery Insiders: \$8 per ticket            Local and international students, full-time National Servicemen (NSFs), seniors aged 60 and above, and children aged 13 and below: \$8.50 per ticket</p> <p><sup>2</sup> Please bring along a valid ID for checks at the door. Ticketholders unable to present proof of eligibility will be required to upgrade their concession tickets to full price tickets.</p> <p><sup>3</sup> Concessional ticket prices do not apply for films within the <i>Evenings on the Terrace</i> section.</p>
<ul style="list-style-type: none"> <li>• Southeast Asian Shorts</li> </ul>	<p>Free</p>



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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 20<sup>th</sup> 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 landscape.

## Annex A: *Painting with Light 2021* Film Highlights and Festival Sections

### SPECIAL FOCUS

*Filmic readings of the Something New Must Turn Up: Six Singaporean Artists After 1965 exhibition*



#### **ABSTRACTIONS: Filmic Readings of the Something New Must Turn Up Exhibition**

Singapore | 2021 | Ratings TBA |

#### **World premiere**

*Films in the anthology:*

- **Axis** by Ryan Benjamin Lee (in response to *Chng Seok Tin: Drawn Through A Press*)
- **One After Another** by Chew Chia Shao Min (in response to *Goh Beng Kwan: Nervous City*)
- **Void and More** by Toh Hun Ping (in response to *Lin Hsin Hsin @speed of thought*)
- **Mystic and Momok** by Russell Morton (in response to *Mohammad Din Mohammad: The Mistaken Ancestor*)

In **Axis**, a labyrinth constructed from images of grids, ladders and glass ceilings collides and coalesces into an impossible space. This film is a rumination on mall culture in Singapore, with the homogeneity and verticality of these centres of consumerism mirroring contemporary power structures and the desire for upward mobility. This animated short is inspired by works in the exhibition *Chng Seok Tin: Drawn Through A Press* such as *Gold Rush* (1993), *Social Climbers* (1992) and *Game of Chess* (1999–2001).

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

**Void and More** is an abstract animation of paper, light and shadow. This short film articulates director Toh Hun Ping's ruminations on nothingness and existence through experiments with paper folding and creasing, elementary geometry, aleatory

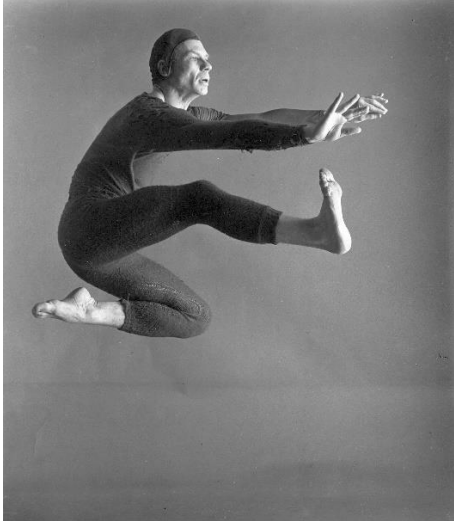
<ul style="list-style-type: none"> <li>• <b>Quest or Quest</b> by Chong Lii (in response to <i>Jaafar Latiff: In The Time of Textile</i>)</li> <li>• <b>wanderings</b> by Gladys Ng and Ng Hui Hsien (in response to <i>Eng Tow—the sixth sense</i>)</li> </ul>	<p>operations, visual motion illusions, and moving image-making with material reliefs. It is inspired by the artistic practice of Lin Hsin Hsin, presented in the exhibition <i>Lin Hsin Hsin @speed of thought</i>. It explores themes in her artworks such as the void, the infinite, the cosmic universe and human existence, the marriage of art, mathematics and science (especially astrophysics), as well as the tactile and the organic.</p> <p><b><i>Mystic and Momok</i></b> reflects on the philosophy and methodology of Mohammad Din Mohammad (1955 – 2007), a polymath known variously as a mystic and traditional healer, actor and musician, silat master and collector of Southeast Asian cultural objects, painter and sculptor. The film documents the process of creating a musical composition for Mhd Din, devised by a computer algorithm, Momok, which was developed by the artist bani haykal. Capturing voice samples from Mhd Din’s family alongside newer and less familiar voices, Momok arranges these samples into a musical composition that accompanies a silat invocation by the late artist’s brother, Sadiq M Din.</p> <p><b><i>Quest or Quest</i></b> traces Chong Lii’s personal encounter with the exhibition <i>Jaafar Latiff: In The Time of Textile</i>. The film takes aesthetic and narrative cues from fantasy and science fiction tropes, adapting fragments of Jaafar Latiff’s batik works into a metaphysical landscape. Microscopic visualisations of warp and weft of the textiles enmesh with vignettes of an alternate fictional environment, mapped by an unnamed</p>
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consciousness. Fragmented scenes of parks and wharfs, pixels and scans emerge at different scales to create an intoxicating headspace of terror and euphoria.

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

**WAYS OF SEEING**  
*Films on artists and their practices*

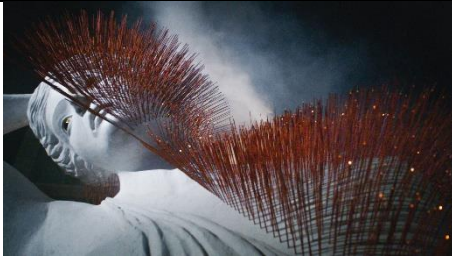


*Cunningham* traces legendary American choreographer Merce Cunningham's artistic evolution over three decades of risk and discovery (1944–1972), from his early years as a struggling dancer in postwar New York to his emergence as one of the world’s most visionary modern dance artists. The 3D technology weaves together Merce's philosophies and stories, creating a visceral journey into his innovative work.

**Cunningham** by Alla Kovgan  
 Germany, France, USA | 2019 | 93 min | PG13 (Some Mature Content) | **Singapore premiere**

## EVENINGS ON THE TERRACE

*Films that offer a mix of the popular and the artistic at the Supreme Court Terrace*



**Serendipity** by Prune Nourry  
USA | In English, French, and  
Mandarin, with English subtitles |  
2019 | 74min 48sec | NC16  
(Nudity) | **Singapore Premiere**

**Also online**

What is the role of art in human illness and suffering?

That is the question addressed in *Serendipity*, a film that features the life and work of multi-disciplinary artist Prune Nourry. Filmed by the artist herself, it shows how Nourry embraces the elements of chance and uncertainty in her practice.

Many of Nourry's earlier works are concerned with issues pertaining to the body, including genetic selection and gender bias. But these works were often made with the objective distance of anthropological inquiry, until the shock of a breast cancer diagnosis forced Nourry to turn her gaze inwards. She documents her treatments as well as her struggles with panic attacks and loss. In the process, Nourry translates her pain into material for artmaking. Her new artworks testify to the profound beauty in deep brokenness.

## HOLDING SPACE

*Films on institutions of art and their communities*



**The Never Ending Factory of the  
Duomo / L'infinita fabrica del  
Duomo** by Massimo D'Anolfi and  
Martina Parenti  
Italy | 2015 | 74 min 10 sec | PG |  
**Asian premiere**

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



**Andrey Tarkovsky. A Cinema Prayer** by Andrey A. Tarkovsky  
Italy, Russian Federation, Sweden  
| 2019 | 97 min | PG (Some Violence) | **Southeast Asian Premiere**

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

**SOUTHEAST ASIAN SHORTS**

*Short films on the stories of Southeast Asia*



**Diliman** by TJ Collanto  
Philippines, United Kingdom |  
2017 | 13 min 36 sec | PG |  
**Singapore Premiere**

**Also online**

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

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

## INTO THE GALLERIES

*Programmes on the art histories of Singapore and Southeast Asia*



### **Some Actions Which Haven't Been Defined Yet in the**

### **Revolution** by Sun Xun

China | 2011 | 12 min 22 sec | R21

(Sexual Scene) | **Singapore**

**Premiere**

This animated short film is composed entirely of etched woodblocks. It speculates on the legacy of the Cultural Revolution, alluding to the historical use of woodblock printing in disseminating ideology.

Woodblock printing, which emerged in 7th century China, experienced a revival during the Cultural Revolution in the 1960s and 1970s as a means to quickly communicate information to a mass audience. One of the key proponents in China's modern woodcut movement was Lu Xun, whose philosophy is embedded throughout the film.

## FIELD EXPERIMENTS

*Experimental cinema from and on Southeast Asia*



Film still from:

### **Pilipinas: So What Do You**

### **Think of the Philippines, Mr.**

**Janetzko?** by Regiben Romana

Philippines | 5 min 52 sec

A new section on experimental cinema in Southeast Asia, **Field Experiments**, features a selection of short films from the Philippines, Thailand and Indonesia that emerged as a result of French-German exchanges in Southeast Asia from the 1980s to the early 2000s. This section looks at three key moments of exuberant and speculative filmmaking practice in Southeast Asia.

In the Philippines, the Goethe-Institut Manila and Mowelfund workshops in the 1980s and 1990s produced playful and irreverent films that were often steeped in the country's social-political affairs. Bangkok's Goethe-Institut workshops during the same period led to a series of collaborative short films that capture and comment on the iconography of the city. In Indonesia in the early 2000s, director Faozan Rizal used natural lighting to bring

	<p>out the expressive potential of his experimental films while drawing from skills acquired during his studies in cinematography in Jakarta and Paris.</p> <p>Unconstrained by the commercial decrees of the mainstream, these films showcase the heightened spirit of creativity.</p> <p>The 2021 edition of <i>Field Experiments</i> is part of <i>Expanded Frames</i>, a project made possible with the support of Institut Français Singapour, Goethe-Institut Singapur, and the Franco-German Cultural Fund.</p>
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## Annex B: *Painting with Light 2021* Screening Schedule

Film	Time of screening
<b>EVENINGS ON THE TERRACE</b> Films that offer a mix of the popular and the artistic at the Supreme Court Terrace <i>Also available online</i>  Supreme Court Terrace Supreme Court Wing, Level 4M	
<i>Talking the Pictures / Katsuben!</i> by Suo Masayuki	Fri 2 Jul   7.30pm Sat 3 Jul   7.30pm
<i>Serendipity</i> by Prune Nourry	Fri 23 Jul   7.30pm Sat 24 Jul   7.30pm
<b>WAYS OF SEEING</b> Films on artists and their practices  The Ngee Ann Kongsi Auditorium City Hall Wing, Level B1	
<i>Andrey Tarkovsky. A Cinema Prayer</i> by Andrey A. Tarkovsky	Sun 11 Jul   7.30pm Sun 25 Jul   4.30pm
<i>Cunningham</i> by Alla Kovgan	Sat 10 Jul   7.30pm Fri 16 Jul   7.30pm
<i>Lumière! The Adventure Of Cinema Begins / Lumière! L'aventure Commence</i> by Thierry Frémaux	Sun 11 Jul   2pm Sat 24 Jul   4.30pm
<i>What She Said: The Art of Pauline Kael</i> by Rob Garver	Fri 9 Jul   7.30pm Sun 18 Jul   7.30pm
<b>HOLDING SPACE</b> Films on institutions of art and their communities  The Ngee Ann Kongsi Auditorium City Hall Wing, Level B1	
Double bill: <i>Animals and More Animals / Un Animal, Des Animaux</i> by Nicolas Philibert & <i>Those That, at a Distance, Resemble Another</i> by Sarah Jessica Rinland  Includes post-screening dialogue with Gallery conservator Maria Del Mar Cusso Solano and Ong Zhen Min, Director of Artwork and Exhibition Management.	Sat 11 Jul   4.30pm
<i>Leave the Bus through the Broken Window</i> by Andrew Hevia	Sun 4 Jul   7.30pm
<i>Living for Art</i> by Sookoon Ang	Sat 3 Jul   4.30pm Sun 25 Jul   7.30pm
<i>The Never Ending Factory of the Duomo / L'infinita fabbrica del Duomo</i> by Massimo D'Anofi and Martina Parenti	Sun 4 Jul   4.30pm

<b>INTO THE GALLERIES</b> Programmes on the art histories of Singapore and Southeast Asia  <b><u>Modernisation and the Cambodian Artist</u></b> The UOB Southeast Asia Theatre Supreme Court Wing, UOB Southeast Asia Gallery, Level 5  <b><u>Print in Action</u></b> The Ngee Ann Kongsi Auditorium City Hall Wing, Level B1	
<b><u>Modernisation and the Cambodian Artist</u></b>  This programme explores how the urban aspirations of Cambodian art and architecture of the 1960s relates to the dreams and challenges faced by creative communities in Phnom Penh today. It consists of two feature films, <i>The Burnt Theatre</i> by Rithy Panh and <i>Last Night I Saw You Smiling</i> by Kavich Neang, followed by a conversation between director Kavich Neang and Gallery curator Roger Nelson. Neang and Nelson will compare notes on the White Building, which both saw as a thriving space before it was demolished, and discuss some recently acquired artworks from Cambodia dating back to that period currently on show in the UOB Southeast Asia Gallery. This conversation is pre-recorded.	Sat 10 Jul
<i>The Burnt Theatre / Les Artistes Du Théâtre Brûlé</i> by Rithy Panh	2pm
<i>Last Night I Saw You Smiling</i> by Kavich Neang	4.30pm
<b><u>Print in Action*</u></b>  This programme explores how modern printmaking has activated invisible communities in the Netherlands, Singapore and China from the 1930s to the present. It starts with two short films, <i>Knust</i> , <i>The Pioneers of Riso Print</i> by Ivana Smudja and <i>Some Actions Which Haven't Been Defined Yet in the Revolution</i> by Sun Xun, followed by a dialogue between local historian Lim Cheng Tju; Marl Goh of Knuckles and Notch, a creative studio and risograph press; and Seng Yu Jin, Deputy Director of Curatorial & Research at the Gallery. They will discuss the art of print and its attendant politics, with reference to the woodcut collection on display in the DBS Singapore Gallery.	Sat 17 Jul   7.30pm
<b>SPECIAL FOCUS</b> Filmic readings of the <i>Something New Must Turn Up: Six Singaporean Artists After 1965</i> exhibition  The Ngee Ann Kongsi Auditorium City Hall Wing, Level B1	
<i>Axis</i> by Ryan Benjamin Lee <i>One After Another</i> by Chew Chia Shao Min <i>Void and More</i> by Toh Hun Ping <i>Mystic and Momok</i> by Russell Morton <i>Quest or Quest</i> by Chong Lii <i>wanderings</i> by Gladys Ng and Ng Hui Hsien	Sat 24 Jul   2pm Sun 25 Jul   2pm

<b>SOUTHEAST ASIAN SHORTS</b> Short films on the stories of Southeast Asia <i>Also available online</i>  Auditorium Anteroom City Hall Wing, Level B1	
<i>On Memory / 关于记忆</i> by Liao Jiekai	Daily   11am + Fri, Sat and Sun   7pm
<i>Slate</i> by Khin Warso <i>In the Shadows</i> by Xam Keodoungdy	Daily   12pm
<i>I Died for Beauty</i> by Nguyễn Trinh Thi <i>Filipiñana</i> by Rafael Manuel	Daily   1pm
<i>On the Move / Rosat</i> by Minea Heng <i>No Land</i> by Mai Praewa	Daily   2pm
<i>Prelude of the Moving Zoo</i> by Sorayos Prapapan <i>Flexier Than You</i> by Zhiyi Cao	Daily   3pm
<i>Peon</i> by June Wong, Shaiful Yahya and Syaz Zainal <i>Diliman</i> by TJ Collanto	Daily   4pm
<i>Jungle Guard</i> by Makara Ouch	Daily   5pm
<i>On the Origin of Fear</i> by Bayu Prihantoro Filemon <i>To Calm the Pig Inside / Ang Pagpakalma Sa Unos</i> by Joanna Vasques Arong	Daily   6pm
<b>FIELD EXPERIMENTS</b> Experimental Cinema from and on Southeast Asia  The Ngee Ann Kongsi Auditorium City Hall Wing, Level B1  <b>TOWARDS NEW SENSIBILITIES</b> Presenting short, experimental 16mm films produced from the Goethe Institut workshops held in Manila and Bangkok from 1986 to 1992. These workshops provided filmmakers with the opportunity to be whimsical, exploratory and collaborative.  There will be a post-screening dialogue between Christoph Janetzko, Ricky Orellana and Gallery curators Clarissa Chikiamco and Cheng Jia Yun. This conversation touches on the experiences of the Goethe-Institut filmmaking workshops in the 1980s and 1990s. Christoph Janetzko taught the workshops, and Ricky Orellana is the Director and the Audiovisual Archive Head at Mowelfund Film Institute which partnered with the Goethe Institut in Manila. This conversation is pre-recorded.	
<i>Kidlat / Lightning</i> by Joey Agbayani	Sat 17 Jul   2pm
<i>Dumi / Dirt</i> by Tad Ermitaño	
<i>Bugtong: Ang Sigaw Ni Lalaka / Riddle: Shout of Man</i> by RJ Leyran	
<i>Kalawang / Rust</i> by Cesar Hernando, Eli Guieb III and Jimbo Albano	
<i>The Girl from Bikini Island</i> by Luis Paredes Quirino and Donna Sales	
<i>Pilipinas: So What Do You Think of the Philippines, Mr. Janetzko?</i> by Regiben Romana	
<i>Sa Maynila / In Manila</i> by Mike Alcazaren, Josephine Atienza and Ricky Orellana	Sat 17 Jul   2pm
<i>Kordilyera Images</i> by Cooper Resabal	

<i>Mix One and Two</i> by Rox Lee	
<i>Ceasefire Countrysides</i> by Eli Guieb III	
<i>Telechante</i> by Kasemson Bhamsupha, Chavalit Sattathamsakul, Paisit Panpurksachat and Yonghong Sae-Tiew	
<i>Land of Laugh</i> by Manit Sriwanichpoom, Yutthasak Choomphonsatien, Siwaporn Pongsuwan and Kompin Kemgumnird	
<i>Under Taboo</i> by Jerdsak Poolthup, Pimpaka Towira, Sirivan Pothai And Sasivimon Chaungyanyong	
<i>Thousandth Birth</i> by Mana Suealek, Wilailuck Suvachittanont, Surachai Jiracharoenwongsa, Chaiwat Lochotinant and Nida Kanchanawetchakul	
<i>...Farang, etc.</i> by Wattanapun Krutasaen, Tippawan Ornsri, Kittipong Mongkol and Parinda Onrit	
<i>City Dog</i> by Koson Trongtosak, Sathien Preedasa, Amnuay Mangmeesri and Chavalit Potisri	
<i>Boonthing</i> by Hamer Salwala, Saipin Kulkanokwan and Orawan Ovathasarn	
<i>Film Therapy</i> by Pracha Suweeranont, Nimit Pipithkul, Somchart Bangjang and Soontorn Mesri	
<p><b>FIELD EXPERIMENTS</b>            Experimental Cinema from and on Southeast Asia</p> <p>The Ngee Ann Kongsi Auditorium            City Hall Wing, Level B1</p> <p><b>ALTERNATE NARRATIVES</b></p> <p><i>Alternate Narratives</i> explores three films, each centred around a lone protagonist, that demonstrate how young artists and filmmakers suggest themes of isolation, contemplation and solitude through the medium of experimental film.</p> <p>There will be a post-screening dialogue between Pimpaka Towira, Faozan Rizal and Gallery curators Clarissa Chikiamco and Cheng Jia Yun. In this conversation, filmmakers Pimpaka Towira and Faozan Rizal share about their beginnings in experimental filmmaking, its unique challenges, and the long-term support required to foster this art form. This conversation is pre-recorded.</p>	
<i>Ukkabat</i> by Manit Sriwanichpoom, Nimit Pipithkul and Orawan Owatsan, Kan Bunyaowalak, and Khemthong Morach	Sun 18 Jul   2pm
<i>Mae Nak</i> by Pimpaka Towira	
<i>Yasuhiro's Journey</i> by Faozan Rizal	