



WORLDS WE ARE

Otty Widasari, Sun Koh, Thuy-Han Nguyen-Chi,
Ugné Alaburdaitė, Lý Trang, Mickey Lai,
Nguyen Trinh Thi, Natalie Khoo, Pam Virada,
Au Sow Yee, Okui Lala & Nasrikah, Thania Petersen,
Ernst Karel & Veronika Kusumaryati, Shireen Seno,
Anocha Suwichakornpong, Danaya Chulphuthiphong,
Drestel Galang, Mo Mo & Leïla Macaire, Kiri Dalena,
Sari Dalena & Camilla Griggers

Who are we?
Where are we?
When are we?

WORLDS WE ARE proceeds from these fundamental questions, not only existential but historical and urgent ones. To answer them, the program stages a generative conversation among twenty moving-image works—hybrid documentaries, video essays, narrative experiments, filmed performances, archival audio visions—mainly by women situated in different parts of the globe, whose subjects are matrilineally linked and whose stories circle around places in Southeast Asia.

The program ventures that our disposition toward the world—the modes in which we perceive, imagine, and express it, our striving to locate it and ourselves in it—shapes us and, in turn, how we share the world with others and how with others we shape we as a world and as worlds.

The program is divided into three overlapping latticed sections:

SELVES delves into the affect of subject formation, our memory, sense of belonging to others, attachment to home, and unstable and impermanent but profoundly inescapable despite displacements. *WORLDS* figures the self as simultaneously one and many, formed in the embrace of community and the catastrophe of colliding cosmoses. *HISTORIES* contextualizes the narrative of selves in long set-in-motion as well as recent pasts, still unfinished, against whose violent silencing and erasures we resist now.

WORLDS WE ARE explores the aesthetics of vulnerable self-invention arising from experience, the ethics of alterity animated by encounters with difference, and the politics of solidarity advocating collective struggle against forces that negate we.

Patrick F. Campos
Curator

PATRICK F. CAMPOS is a film scholar, programmer, and associate professor at the University of the Philippines Film Institute. He is a member of the Network for the Promotion of Asian Cinema (NETPAC) and Fédération Internationale de la Presse Cinématographique (FIPRESCI).

He authored the voluminous and provocative *The End of National Cinema: Filipino Film at the Turn of the Century* (2016) and currently edits *Pelikula: A Journal of Philippine Cinema and Moving Image*. He co-organizes the itinerant biennial Association for Southeast Asian Cinemas Conference (ASEACC) with scholars from around the globe and curates the annual Tingin Southeast Asian Film Festival in Manila.

He has programmed, juried, or served on the selection committee for the Singapore International Film Festival, Guanajuato International Film Festival, QCinema International Film Festival, Jogja Asian Film Festival, Image Forum, Cinemalaya Independent Film Festival, Cinema One Originals, SeaShorts, Cinema Rehiyon, FAMAS, and Gawad Urian. On the 50th anniversary of the Cultural Center of the Philippines, he curated a film exhibit that doubled as an institutional critique entitled *Scenes Reclaimed* (2019), which was subsequently transformed into a critical pedagogical book of the same title (2020).

Worlds We Are belongs to a series of programs that includes Lumad for Minikino, In land Island for the Asian Film Archive, and *Cinematic Counter-Cartographies of Southeast Asia* for ASEACC. He has curated to explore the politics of placemaking moving-image works and the topological regions they form between, beneath, and beyond nation-states.

Selves

Day 1

Thursday, 14 September
2023

STARTS AT 1PM

Yesterday (Kemarin)
Otty Widasari
2008/13 min/Bahasa Indonesia

*The Studio AKA
The Songs That Sang Her*
Sun Koh
2015/13 min/English, Swedish

Into the Violet Belly
Thuy-Han Nguyen-Chi
& Thuyen Hoa
2022/20 min/Vietnamese, English

Haya
Ugnė Alaburdaitė
2022/12 min/Lithuanian,
Vietnamese

*Sisyphus' Cat (Con mèo của
Sisyphus)*
Lý Trang
2022/9 min/English

A Worm, Whatever Will Be, Will Be
Mickey Lai
2022/12 min/Cantonese

4:00 PM

Curator's Talk:
Patrick F. Campos + Q&A

Fifth Cinema
Nguyen Trinh Thi
2018/56 min/Vietnamese,
English

YESTERDAY (KEMARIN)

Otty Widasari

2008, 13 min

Bahasa Indonesia

Otty Widasari intimates the history of youth-led activism and the promise of the Indonesian Reformasi in apparently lighthearted reminiscences and personal confessions shared between friends catching up ten years after the fall of Suharto.



ABOUT THE FILMMAKER

Otty Widasari is an artist and one of the founders of Forum Lenteng, a collective in Jakarta focusing on art, media, and sociocultural studies. Her solo artistic practice is nourished by her engagement with media activism, journalistic experiences dealing with social and historical actualities, and a lifelong study and connoisseurship of film. A continuous drawing practice gathers all her activities into one place: her working diary.

Her works deal with everyday struggles related to the material conditions of life, and how to strategize an alternative way in the massively mediated world and rethink the established Grand Narrative.

Her solo exhibition project that started from *Ones Who Looked at the Presence* (Ark Galerie, Yogyakarta, 2015) to *Ones Who Are Being Controlled* (Dia.lo.gue, Jakarta, 2016), where both deal with the social gesture disrupted by the coming of media technology in Indonesia, concluded in *PARTISAN* (National Gallery of Indonesia, 2022), where Otty fuses her lifelong artistic exploration and activism in media performativity, citizen narrative, alternative education, and affective collaboration.



**THE STUDIO AKA
THE SONGS THAT SANG HER**
Sun Koh
2015, 13 min
English, Swedish

Sun Koh captures the inward intertwining of earworms and homesickness for Singapore in a docu-fantasia of self-discovery while on a two-year sojourn in Sweden.

ABOUT THE FILMMAKER

A prominent Singaporean filmmaker, Sun Koh started her career when Singapore Cinema had its second awakening in the late 1990s. Working with ease in any genre across visual styles, Sun has written, produced and directed numerous international film festival favorites including *Dirty Bitch*, *Bedroom Dancing*, and *Singapore Panda*.

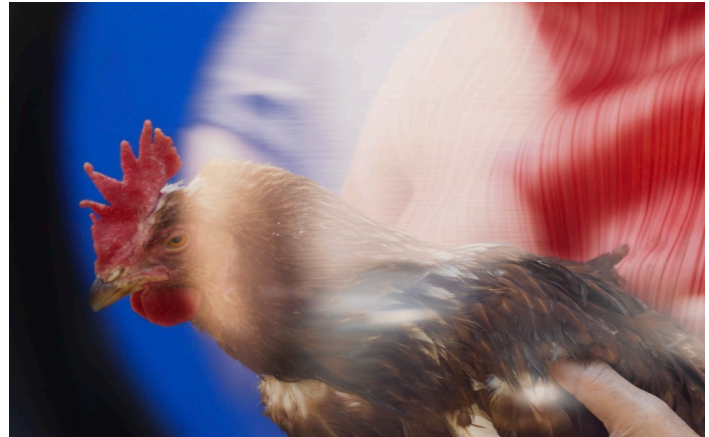
Her debut short film *The Secret Heaven* won five major international awards including the Silver Hugo at the Chicago International Film Festival. *Lucky 7*, her collaboration with seven filmmakers seven years before *7 Letters*, resulted in not only a festival favorite across continents, it galvanized lasting friendships and camaraderie among young filmmakers in Singapore.

She serves as a film mentor both in Singapore and beyond; a jury member for NETPAC Rotterdam, and a volunteer for the annual Singapore International Film Festival.

She received a Young Artist Award for film at the 2010 National Arts Council Arts Awards.

INTO THE VIOLET BELLY
Thuy-Han Nguyen-Chi
2022, 20 min
Vietnamese, English

Thuy-Han Nguyen-Chi collaborates with her mother, Thuyen Hoa, who survived a harrowing sea journey fleeing Vietnam at the end of the American War, in retelling a climacteric in their family history through the idioms of folklore, performance, and digital abstraction.



ABOUT THE FILMMAKER

Thuy-Han Nguyen-Chi is a Milky Way-based artist whose practice mutates in and out of sculpture, installation, performance, moving image, and interdisciplinary research. In search of possibilities of feminist worldmaking, her work explores imaginaries of freedom at the intersection of filmmaking and film theory, documentary and fiction, personal/prosthetic memory and individual/collective histories. Having studied Fine Arts at the Städelschule and Film at the School of the Art Institute of Chicago, she is currently pursuing PhD research in Film at the University of Westminster.

Thuy-Han's work has been presented in both the art and cinema context, including Akademie der Künste, Berlin; Atletika, Vilnius; Belvedere 21, Vienna; De Appel, Amsterdam; Gene Siskel Film Center, Chicago; Kunsthal Charlottenborg, Copenhagen; Museum für Moderne Kunst, Frankfurt; Nottingham Contemporary, Nottingham; Sàn Art, Saigon; Villa Medici, Rome; Whitechapel Gallery, London; the 12th Berlin Biennale, Berlin; the 12th BlackStar Film Festival, Philadelphia; the 20th Copenhagen International Documentary Film Festival, Copenhagen; the 60th New York Film Festival, New York; and the 33rd Singapore International Film Festival, Singapore. She is working on her first feature-length film.



HAYA
Ugnė Alaburdaitė
2022, 12 min
Lithuanian, Vietnamese

Mixing home movies, interviews, and dance, Ugnė Alaburdaitė acquaints us with Haya, who straddles two worlds, Vietnam and Lithuania, by renaming herself and navigating an alien place through cultural translation and body movement.

ABOUT THE FILMMAKER

A graduate of Sklavija Film Academy, Ugnė Alaburdaitė is a young filmmaker from Vilnius, Lithuania. During her studies she created her first short documentary called Haya.

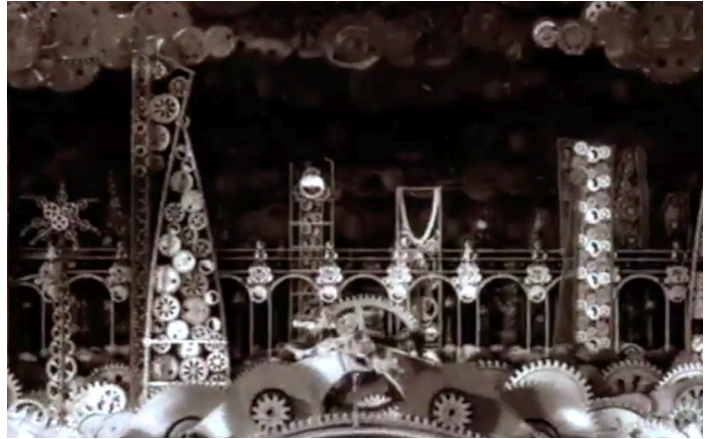
SISYPHUS'CAT

Lý Trang

2022, 9 min

English

With arresting juxtapositions and animation and a haunting aural design, Lý Trang meditates on the incalculable meaning of death, the possibility of immortality prophesied by science fiction, and the dread of capitalist existence as she mourns the passing of her cat.



ABOUT THE FILMMAKER

Lý Trang is a Vietnamese musician and multimedia artist, who was born in a northeastern mountainous province of Vietnam, currently based in Moscow, she has composed music and soundtracks since 2017 and started working with sound art in 2020. Her sound exploration and singularity, rich in textures opens a door to the illusion of imaginary visualization. Her interest lies in the individualization of human and posthumanist thinking. Her work attempts to answer big, existential questions: “Does extending life and defeating death have the equivalent meaning? Is it possible that death is a necessity for flourishing human identities?”



***A WORM, WHATEVER WILL BE,
WILL BE***
MICKEY LAI
2021, 12 min
Cantonese

Mickey Lai's nonlinear documentary encapsulates the indissolubility of memory and mourning as she records the final days of her grandmother, who suffered from dementia and the crawling sensation of worms beneath her skin, and the filmmaker's return to the now-derelict house they shared.

ABOUT THE FILMMAKER

Mickey Lai is an emerging filmmaker who graduated with a Master of Film and TV Production at MetFilm School, London, UK. She is interested in developing stories about diverse cultural values, mortality and self-identity. Her documentary short, *A Worm, Whatever Will Be, Will Be* (2022), received a MOMO Distribution Grant 2022, won The Jury Award in SeaShorts Film Festival, and was also selected in Taipei Golden Horse, and the Singapore International Film Festival. Her previous narrative short, *The Cloud Is Still There* (2020), also traveled to international film festivals, including those in Clermont-Ferrand, Busan, and Shanghai.

FIFTH CINEMA
Nguyen Trinh Thi
2018, 56 min
Vietnamese, English

Anchoring on the written word and juxtaposing moving images of the artist's daughter with colonially framed archival images of Vietnamese women, Nguyen Trinh Thi virtually converses with Maori filmmaker Barry Barclay, who coined the term Fourth Cinema to signify indigenous filmmaking, and explores the cinematic-historical complications of “native” representation.



ABOUT THE FILMMAKER

Nguyen Trinh Thi is a Hanoi-based filmmaker and artist. Traversing boundaries between film and video art, installation and performance, her practice currently explores the power of sound and listening, and the multiple relations between image, sound, and space, with ongoing interests in history, memory, representation, ecology, and the unknown.

Nguyen's works have been shown at international festivals and exhibitions including the Asia Pacific Triennale of Contemporary Art (APT9) in Brisbane; Sydney Biennale 2018; Jeu de Paume, Paris; the Lyon Biennale 2015; Fukuoka Asian Art Triennial 2014; and Singapore Biennale 2013. In 2022, her mixed-media installation, *And They Die a Natural Death*, was exhibited at documenta fifteen in Kassel, Germany.

Worlds

Day 2

Friday, 15 September 2023

STARTS AT 1PM

a spider, fever and other disappearing islands

Natalie Khoo

2021/21 min/English

Casting a Spell to Alter Reality

Pam Virada

2020/14 min/Mandarin, Hakka, English

A Day Without Sun in Mengkerang

(Chapter One)

Au Sow Yee

2013/27 min/English

Rasa dan Asa (Flavors, Feelings and Hope)

Okui Lala & Nasrikah

2022/27 min/Bahasa Indonesia,

Bahasa Malaysia, English

Kassaram

Thania Petersen

2020/12 min

4:00 PM

Engaging with the Program: Lisa Ito-Tapang + Q&A

Expedition Content

Veronika Kusumurayti & Ernst Karel

2020/78 min/Hubula, English

*a spider, fever and other
disappearing island*

Natalie Khoo

2021, 21 min

English

Natalie Khoo retraces her grandmother's migration between the Indonesian Riau Islands and Singapore to construct a psychogeography of loss, where hauntings of colonial ghosts, memories of sisterhood, and tales of disappearance are interwoven through an assemblage of media forms.



ABOUT THE FILMMAKER

Natalie Khoo is a filmmaker, video artist, and programmer based in Singapore with a background in archaeology and anthropology. Her films employ experimental documentary-fiction approaches, and have screened at Kurz film Festival Hamburg, Queer East Film Festival, SeaShorts, and Singapore Short Cuts.



CASTING A SPELL TO ALTER REALITY
PAM VIRADA
2020, 14 min
Mandarin, Hakka, English

Collocating scenes from Taiwanese filmmaker Hou Hsiao-Hsien's coming-of-age trilogy with the magic-realist family stories passed down from generations to her, Pam Virada offers a lyrical study of the physical and psychological interiors of a diasporic Chinese household.

ABOUT THE FILMMAKER

Pam Virada is an artist exploring the notions between the cinematic and various temporalities as means to navigate ghostly forces and stories within domestic spheres. Her research and practice explore the intersection of sociopolitical topics and micro-narratives as tools to generate alternative realities, diving into the ghostly presence and how they are inherent in dreams, play, economic transactions, and modes of cohabitation. She utilizes mixed-media installations and moving images to reconfigure preexisting narratives; the theme of impermanence, in particular, subsequently appears in the spatial arrangements, where whispers of intimate turmoil take the form of objects, text, and expanded cinema.

***A DAY WITHOUT SUN IN MENGERANG
(CHAPTER ONE)***

**Au Sow Yee
2013, 27 min
English**

Au Sow Yee examines the act of reimagining a shared space in multicultural Malaysia by inviting storytellers of different ethnicities to narrate what happens to three characters drawn from primary school textbooks in the fictitious place of Mengerang they all must co-create.



ABOUT THE FILMMAKER

Born and raised in Kuala Lumpur, Malaysia, Au Sow Yee now lives and works in Taipei, Taiwan. She is a finalist in the 2018 Asia Pacific Breweries (APB) Foundation Signature Art Prize. Her works focus on questioning, exploring, and expanding the relation on between images, image-making, history, politics and power, through video installation and other mediums. Sow Yee participated in the 2023 Sharjah Biennale and the 2022 Busan Biennale. Her works have been exhibited at the National Museum of Contemporary Art (Seoul), Mori Art Museum (Tokyo), Haus der Kulturen der Welt (Berlin), Shanghai Rockbund Art Museum, Singapore Film Festival and the Bangkok Art & Culture Centre. Sow Yee co-founded Kuala Lumpur's Rumah Attap Library and Collective in 2017.



**RASA DAN ASA
(FLAVORS, FEELINGS, AND HOPES)
Okui Lala & Nasriah
2022, 27 min
Bahasa Indonesia,
Bahasa Malaysia, English**

Told via screens enabling remote gatherings, the collaboration between Okui Lala and Nasriah documents the plight and solidarity of Indonesian migrant workers in Malaysia during the pandemic and how these women sustained a virtual community, sharing deep sentiments along with the smells and tastes of home.

ABOUT THE FILMMAKER

Okui Lala is an artist and cultural worker with a practice spanning from video and performance to community engagement. Her work explores themes of identities, diaspora and belonging through the performances of vocational labor. Okui also facilitates photos and video workshops with nonprofit organizations, unions, and different communities in Malaysia and Japan.

Nasriah is an Indonesian migrant worker who has been living in Malaysia since 1997. She is an advisor for PERTIMIG and a field facilitator for IDWF (International Domestic Workers Federation). Her advocacy focuses on campaigning for migrant domestic workers to be treated with the same respect, status, and access to justice as workers. Nasriah is also a poet and coordinator for arts and cultural events.

KASSARAM
Thania Petersen
2020, 27 min

In mesmerizing animation, this short film by Thania Petersen interrogates the orientalist strategies used by European colonizers to demarcate hierarchies and divide communities in South Africa and their continuing function in eliding the complex African and Asian identities of Cape Malays today.



ABOUT THE FILMMAKER

Thania Petersen is a South African multidisciplinary artist who uses photography, performance, and installation to address the intricacies and complexities of identity in contemporary South Africa. Recent exhibitions include *ZAMUNDA FOREVER*, Nicodim, Los Angeles (2023); *Galeria Nicodim, Bucharest: 10 Years*, Galeria Nicodim, Bucharest (2023); *18th Venice Architecture Biennale (2023)*; *Indigo Waves and other Stories*, SAAVY Contemporary, Berlin (2023); *Indigo Waves and other Stories*, Zeitz MOCAA, Cape Town (2022-2023); *Artists' Film International* (traveling), Whitechapel, London, Istanbul Modern, Istanbul, Ballroom Marfa, Marfa, and others (2022); *Can We Sing Together, Old Friend?*, 32 Bis, Tunis (2022, solo); *Triennale Kleinplastik Fellbach: The Vibration of Things*, Alte Kelter Fellbach, Fellbach (2022); *Where Do I Begin*, Stevenson, Cape Town (2022); *KASSARAM*, Zeitz MOCAA, Cape Town (2021, solo); *Indian Ocean Craft Triennial: Curiosity and the Rituals of the Everyday*, Fremantle, Australia (2021); *Self-Addressed*, curated by Kehinde Wiley, Jeffrey Deitch, Los Angeles (2021); *Un.e Air.e de Famille*, Musée d'art et d'histoire Paul Eluard, Saint-Denis (2021); *Between Land and a Raised Foot*, National Arts Festival, Grahamstown, South Africa (2019, solo); *Radical Love*, Ford Foundation, New York (2019); and *IQRA, WHATIFTHEWORLD*, Cape Town (2019, solo).

Her work is collected by the Smithsonian National Museum of African Art, Washington, D.C.; Zeitz Museum of Contemporary Art Africa (MOCAA), Cape Town; IZIKO South African Museum, Cape Town; Pérez Art Museum, Miami; and many others.



EXPEDITION CONTENT
Ernst Karel & Veronika Kusumaryati
2020, 78 min
Hubula, English

Through a rare immersive sonic experience, Veronika Kusumaryati and Ernst Karel return us to the moment of encounter between the 1961 Harvard-Peabody Expedition to the Netherlands New Guinea and the indigenous Hubula people and enable us to probe with them the power asymmetry between anthropologist and subject as well as the disparity in our conventional experience between image and sound.

ABOUT THE FILMMAKER

Ernst Karel works with sound, including electroacoustic music, experimental nonfiction soundworks for multichannel installation and performance, image-sound collaboration, and post-production sound for nonfiction film. Lately, he works around the practice of actuality/location recording and composing with those recordings, with recent projects also taking up archival audio. At the Sensory Ethnography Lab at Harvard University, he collaborated on sound for a number of films and developed and taught a practice-based course in “sonic ethnography.”

Veronika Kusumaryati is a political and media anthropologist working in West Papua, a self-identifying term referring to Papua and West Papua provinces of Indonesia. Her scholarship engages with the theories and historiography of colonialism, decolonization, and postcoloniality. She holds a doctoral degree from the department of anthropology at Harvard with a secondary field in Film and Visual Studies. She is an affiliate of the Sensory Ethnography Lab and currently a postdoctoral fellow at Georgetown University.

Histories

Day 3

Saturday, 16 September 2023

STARTS AT 1PM

To Pick a Flower

Shireen Seno

2021/17 min/English

Nightfall

Anocha Suwichakornpong & Tulapop

Saenjaroen

2016/15 min/English

Night Watch

Danaya Chulphutiphong

2015/10 min/Thai

The Cave (Puke ng Ina)

Drestel Galang

2019/17 min/Filipino

February 1st

Mo Mo & Leïla Macaire

2021/12 min/Burmese, French

Gikan Sa Ngitngit Nga Kinailadman

(From the Dark Depths)

Kiri Dalena

2017/20 min

4:00 PM

Discussions with Filipino filmmakers:

Drestel Galang, Sari Dalena, and Lara Acuin

Memories of a Forgotten War

Sari Dalena & Camilla Griggers

2001/62 min/English

TO PICK A FLOWER

Shireen Seno

2021, 17 min

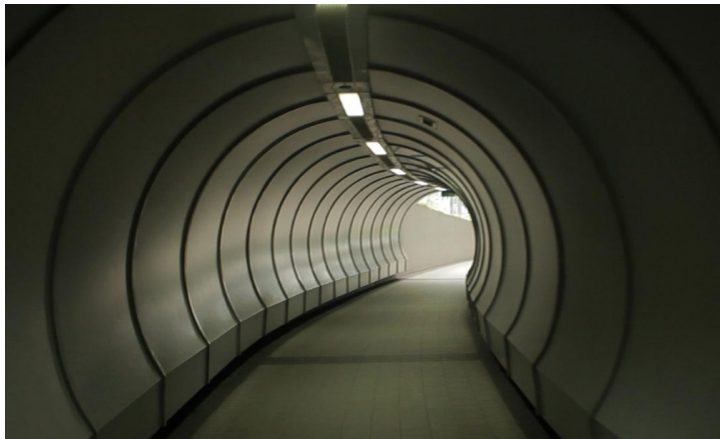
English

Examining archival photographs of plants taken during the American colonial rule in the Philippines, Shireen Seno ruminates on the historical entanglement of nature with power and dispossession and the transformation of wood into a commodity.



ABOUT THE FILMMAKER

Shireen Seno is an artist and filmmaker whose work addresses memory, history, and image-making, often in relation to the idea of home. A recipient of the 2018 Thirteen Artists Award from the Cultural Center of the Philippines, she is known for her films which have won awards at Rotterdam, Punto de Vista, Shanghai, Olhar de Cinema, Vladivostok, Jogja-Netpac, and Lima Independiente and have been screened at New Directors/New Films at Film Society of Lincoln Center and MoMA, Yebisu International Festival of Art & Alternative Visions at the Tokyo Metropolitan Museum of Photography, Rencontres Internationales Paris/Berlin at Louvre/hkw, Tate Modern, UCCA Center for Contemporary Art, Portikus, NTU Center for Contemporary Art Singapore, Taipei National Center for Photography and Images, Museum of the Moving Image, National Museum of Modern and Contemporary Art (MMCA) Seoul, Museum of Contemporary Art & Design Manila, MAIIAM Contemporary Art Museum, Chiang Mai, and M+. Seno was a 2022 Film Fellow of the DAAD Artists-in-Berlin program. She often works with artist-filmmaker John Torres, and as a duo they realized the exhibition *Cloudy with a chance of coconuts* in 2019 at Portikus in Frankfurt.



NIGHTFALL
Anocha Suwichakornpong
2016, 15 min
English

Anocha Suwichakornpong's nameless double wanders a "global" city as we eavesdrop on the 1973 correspondences between the prime ministers of Thailand and Singapore about progress exchanged some years before the 6 October 1976 right-wing massacre of protesters in Bangkok.

ABOUT THE FILMMAKER

Anocha Suwichakornpong is a filmmaker whose work is informed by the sociopolitical history of Thailand. Her films have been the subject of special focus screenings at the Museum of the Moving Image New York; TIFF Cinematheque, Toronto; and Harvard Film Archive. She is a co-founder of the Bangkok-based production company Electric Eel Films. In 2017, together with Visra Vichit-Vadakanand Aditya Assarat, she founded Purin Pictures, an initiative to support Southeast Asian cinema. She teaches film at Columbia University.

NIGHT WATCH
Danaya Chulphuthiphong
2015, 15 min
English

Mimicking surveillance cameras, Danaya Chulphuthiphong envisages a “normal” evening under the military junta after Thailand’s 22 May 2014 coup d’état when only “good” things or nothing at all could break through the household screens.



ABOUT THE FILMMAKER

Danaya Chulphuthiphong lives and works in Bangkok, Thailand. She holds a BA in Archaeology and an MFA in Visual Arts. She started her career as a documentary photographer for a newspaper and a magazine. She is interested in lens-based arts and works with both still and moving images. In 2014, Danaya made her first short film, ‘Night Watch’, which follows a middle-class neighborhood in Bangkok right after the 2014 Thai military coup. The film was selected for participation in the International Competition of the 61st International Short Film Festival Oberhausen and Experimenta India, and it won the Special Jury Prize at the 2015 Fronteira International Documentary and Experimental Film Festival.



THE CAVE
(PUKE NG INA)
Destrel Galang
2019, 17 min
Filipino

A troubled preadolescent returns to her mother's womb amid the strain of home and turmoil of social life in Drestel Galang's darkly surreal narrative experiment conceived at the height of state-sponsored extrajudicial killings in Duterte's Philippines.

ABOUT THE FILMMAKER

A graduate of the UP Film Institute, Drestel Galang is a multimedia artist also working as an animator. Galang, who previously worked in production design for film and TV, promptly left after being exposed to the inhumane working conditions of the industry. She is now a staunch advocate of worker and peasant rights. She enjoins all film workers to organize and demand liveable working conditions and rightful pay, and join the broader masses' call for land, wage, and democratic rights.

FEBRUARY 1ST

Mo Mo

2015, 15 min

English

Through their video diaries, Burmese filmmaker Mo Mo (pseud.) and French sojourning artist Leïla Macaire ponder the meaning of art, revolution, and freedom from the differential perspectives of homecoming to and visiting Myanmar before and after the 1 February 2021 coup d'état.



ABOUT THE FILMMAKER

Mo Mo (pseud.) is a Burmese filmmaker, musician, and multidisciplinary artist. Upon her graduation, Mo Mo wrote and directed several short films which often explore mathematics around the metaphysical, identity, femininity, and personal aspects in storytelling through innovative use of visuals and sound. She supports narrative storytelling in the film community in Myanmar as well as artist-run interdisciplinary audiovisual labs in order to interconnect different forms of art.

Leïla Macaire is a French director and photographer living in Paris. Identity and social diversity are two themes recurring most presently in her work. Both in film and photography, she questions and defends human rights as much as women's rights, finding expression through visual and aesthetic research.



***GIKAN SA NGITNGIT
NGA KINAILADMAN
(FROM THE DARK DEPTHS)***

**Kiri Dalena
2017, 20 min**

Kiri Dalena collages documentary footage of rebels and protesters at different moments in Philippine history with a dreamlike image of a woman underwater saving a drowning activist, capturing the convulsions of oppression and resistance, struggle and resilience, mourning and hope.

ABOUT THE FILMMAKER

Kiri Dalena, who works both as a visual artist and filmmaker, approaches her subjects with the hope for transformation. Whether it be 20 minutes on child survivors of a flood or 30-second loops of protests on a dictatorship, Dalena aspires for change for the deprived and aggrieved. Dalena studied filmmaking at Mowelfund Film Institute, under its then-director Nick Deocampo, a tireless advocate for the short-film form. The daughter of two renowned Filipino artists, Dalena is adept in making sculptures and installations but demonstrates particular acuity in cinematic images. Her moving-image works reveal a firm grasp of cadence, invoking a range of strong emotions such as anger and longing, but always with a sense of compassion for the people her camera seizes. Her works consistently vibrate with her commitment to Philippine issues and history, engaging with matters which preoccupy the present in a culture of impunity.

MEMORIES OF A FORGOTTEN WAR

Sari Dalena, Camilla Griggers

2001, 62 min

English

Filipino Sari Dalena and Filipino-American Camilla Griggers delve into the archive and visualize the genocidal but forgotten Philippine-American War that stole the Filipinos' revolutionary freedom and inaugurated a blighted political culture.



ABOUT THE FILMMAKER

Sari Dalena is an independent filmmaker from the Philippines and holds a Master of Fine Arts (MFA) degree in Film Production from New York University. She is a the recipient of the Fulbright-Hayes scholarship, New York Asian Cultural Council Fellowship, NYU Tisch School of the Arts Graduate Fellowship, and the 13 Artists Award at the Cultural Center of the Philippines. Dalena is one of the pioneers in Filipino Experimental Film (including her animated film that morphed into the first Filipino dance film *White Funeral* where she animated lahar debris in the sunken wastelands after the eruption of Mount Pinatubo), winning twice at the *Gawad Urian* for her short films, *Asong Simbahan* and *Mumunting Krus*.

Camilla Griggers came to California State University Channel Islands (CSUCI) from Pittsburgh where she taught at Carlow University and Carnegie Mellon University. She earned her doctorate in Post-structural Linguistics and Semiotics at the University of Florida. Her scholarly publications and educational videos address a wide variety of topics in interdisciplinary cultural studies and integrative approaches to language production and representation. She has produced a varied body of works in Women's Studies, LGBT Studies, Media Studies and Semiotics with an emphasis in Psycho-linguistics. Selected films include *Alienations of the Mother Tongue*, *The Micropolitics of Biopsychiatry*, and *Memories of a Forgotten War*. She is a recipient of the Women in Film Foundation Independent Vision Award and numerous media arts grants, reflecting her interest in writing in the age of visual media.



MCADxMoving Image presents a program of events, talks, and screenings that look at culture, society, politics through the media of the moving image. Evolving from our Screenings program, MCADxMovingImage continues to explore the medium through more in-depth programming and planned screenings meant to broaden and deepen our engagement.

MUSEUM OF CONTEMPORARY ART AND DESIGN (MCAD) MANILA

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