7th Association for Southeast Asian Cinemas Conference: THE POLITICS, PRACTICES AND POETICS OF THE ARCHIVE

Date: 19th – 22nd June 2012
National Museum of Singapore
Gallery Theatre, Basement Level
Acknowledgements

The 7th Association for Southeast Asian Cinemas Conference was made possible by a grant from the Centre for Liberal Arts and Social Sciences, Nanyang Technological University

With additional support from:

- National Museum of Singapore
- Wee Kim Wee Legacy Fund
- French Embassy in Singapore/Institut français de Singapour
- Asian Film Archive
And the cooperation of:

- Imperial War Museum
- National Archives of Singapore
- Cathay Organisation
- Singapore Art Museum

Further thanks to:

- Ang Wee Li
- Professor Alan Chang
- Hwa-Seon Choi
- Jean-François Danis
- A/P Benjamin Detenber
- May Adadol Ingawani
- Dimas Jayasrana
- Lee Chor Lin
- Mira Lesmana
- Irene Lim
- Professor Luke Kang Kwong
- Tran Luong
- Richard MacDonald
- Vincent Ong
- Poo Zhi Hui
- Stéphanie Rabourdin
- Sylvie Richard
- Sam I-Shan
- Warren Sin

Organising committee:

- Adam Knee, chair
- Tan Bee Thiam, co-chair
- Jasmine Trice, co-chair
- Karen Chan
- Chew Tee Pao
- Zu Boon Low
- Wenjie Zhang

Paper selection committee:

- Sophia Harvey
- Gaik Khoo
- Jasmine Trice

Student assistants:

- Dang Thi Quynh Trang
- Kanokkorn Witedwittayanusat

Projectionist for 35mm print:

- William Koh Beng Kwong
Contents

Acknowledgments 1

Programme Overview 4

Paper Abstracts & Speaker Biographies 9

Film Programmes 47

General Information 52
PROGRAMME OVERVIEW
<table>
<thead>
<tr>
<th>Time</th>
<th>Tuesday 19 June 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:30 – 2:00</td>
<td><strong>Sign-in for conference participants</strong></td>
</tr>
</tbody>
</table>
| 2:00 - 2:20  | **Opening remarks and orientation for presenters:**  
|              | **Gaik Khoo**, Australian National University  
|              | **Adam Knee**, Nanyang Technological University                                                                                                                                 |
| 2:20 – 3:50  | **Panel 1: Restoration and Lost Films**  
|              | **Chair:** **Tan Bee Thiam**, Cinemas of Asia (Journal of the Network for the Promotion of Asian Cinema)  
|              | **Speaker:** **Ekky Imanjaya**, Binus International, Bina Nusantara University, Jakarta  
|              | The restoration of *Lewat Djam Malam*: The Importance, The Process, and The Obstacles  
|              | **Speaker:** **Dafna Ruppin**, Utrecht University  
|              | Archival Metadata and Cultural Heritage: Remembering the Lost Films of Colonial Indonesia  
|              | **Speaker:** **Davide Pozzi**, L’Immagine Ritrovata – Film Restoration & Conservation Laboratory  
|              | The restoration of *Lewat Djam Malam* (Indonesia, 1953): a Case Study                                                                                                                                 |
| 4:00 – 6:00  | **Archival screening (introduced by Davide Pozzi):**  
|              | *Lewat Djam Malam (After the Curfew)* (101 minutes)                                                                                                                                 |
| 6:00 – 6:15  | **Break/Sign-in for invited guests**                                                                                                                                 |
| 6:15 – 6:30  | **Conference Welcome:**  
|              | **Adam Knee**, Nanyang Technological University  
|              | **Lee Chor Lin**, National Museum of Singapore                                                                                                                                 |
| 6:30 – 7:15  | **Opening Night Address**  
|              | **Speaker:** **Thomas Doherty**, Nanyang Technological University / Brandeis University  
|              | Adventures in the Film Archives                                                                                                                                 |
| 7:15 – 8:30  | **Opening Reception**                                                                                                                                 |

---

*7th Association for Southeast Asian Cinemas Conference*

*The Politics, Practices and Poetics of The Archive Program Overview*
<table>
<thead>
<tr>
<th>Time</th>
<th>Wednesday 20 June 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 – 11:00</td>
<td>Panel 2: Cambodia and the Archive</td>
</tr>
<tr>
<td>Chair:</td>
<td>Jack Yeager, Louisiana State University</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Annette Hamilton, University of New South Wales</td>
</tr>
<tr>
<td></td>
<td>Fragments in the Archive: Norodom Sihanouk and the Khmer Rouge</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Sopheap Chea, Bophana Audiovisual Resource Centre</td>
</tr>
<tr>
<td></td>
<td>Presentation on Bophana Audiovisual Resource Centre</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Patrick Campos, UP Film Institute</td>
</tr>
<tr>
<td></td>
<td>Narrativizing the Archives: Three Case Studies from Southeast Asia</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Eric Galmard, University of Strasbourg, France</td>
</tr>
<tr>
<td></td>
<td>The Poetics of the Archive in the Rithy Panh Films: Bophana, S21: The Khmer Rouge</td>
</tr>
<tr>
<td></td>
<td>Death Machine, and Duch, Master of the Forges of Hell</td>
</tr>
<tr>
<td>11:00 – 12:15</td>
<td>Screening (introduced by Eric Galmard): Bophana: A Cambodian Tragedy (60 minutes)</td>
</tr>
<tr>
<td>12:15 – 1:15</td>
<td>Lunch</td>
</tr>
<tr>
<td>1:15 – 2:00</td>
<td>National Museum of Singapore Film and Wayang Gallery Tour: Vidya Murthy and Lynn Lee</td>
</tr>
<tr>
<td>2:00 – 4:00</td>
<td>Panel 3: Film as Archives</td>
</tr>
<tr>
<td>Chair:</td>
<td>Liew Kai Khiun, Nanyang Technological University</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Rolando Tolentino, University of the Philippines</td>
</tr>
<tr>
<td></td>
<td>Film as Archives: Film Representations and National Memory</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Fiona Lee, City University of New York – The Graduate Center</td>
</tr>
<tr>
<td></td>
<td>The Spectral Communist</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Gerhard Jaiser, National University Hanoi, Vietnam</td>
</tr>
<tr>
<td></td>
<td>Thai Cinema – An Archive of Popular Music?</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Katarzyna Ancuta, Assumption University of Thailand</td>
</tr>
<tr>
<td></td>
<td>Horror Film as an Archive: Thai &quot;Real Life&quot; Horror Films, History and Collective</td>
</tr>
<tr>
<td></td>
<td>Trauma</td>
</tr>
<tr>
<td>4:00 – 4:15</td>
<td>Coffee</td>
</tr>
<tr>
<td>4:15 – 5:15</td>
<td>Plenary talk and discussion (introduced by Mariam Lam)</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Bliss Cua Lim, University of California, Irvine</td>
</tr>
<tr>
<td></td>
<td>Archival Fragility and Anarchival Temporalities in Philippine Cinema</td>
</tr>
<tr>
<td>5:15 – 6:30</td>
<td>Screening: Archival showcase from the Bangkok Experimental Film Festival (introduced by Karen Chan, Asian Film Archive)</td>
</tr>
<tr>
<td>6:30 – 8:00</td>
<td>Dinner for invited guests and conference presenters, Sky Deck, National Museum of Singapore, Level 3</td>
</tr>
<tr>
<td>Time</td>
<td>Thursday 21 June 2012</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>9:00 – 10:30</td>
<td><strong>Panel 4: Singapore Nostalgia</strong></td>
</tr>
<tr>
<td>Chair:</td>
<td><strong>Ben Slater</strong>, Nanyang Technological University</td>
</tr>
<tr>
<td>Speaker:</td>
<td><strong>Lai Chee Kien</strong>, National University of Singapore</td>
</tr>
<tr>
<td></td>
<td>Archiving Singapore and Malaya in Hollywood Movies, 1945-1978</td>
</tr>
<tr>
<td>Speaker:</td>
<td><strong>Gaik Khoo</strong>, Australian National University</td>
</tr>
<tr>
<td></td>
<td>Of <em>Diminishing Memories</em> and <em>Old Places</em>: Singaporean Films and the Work of Archiving Landscape</td>
</tr>
<tr>
<td>Speaker:</td>
<td><strong>Elmo Gonzaga</strong>, University of California, Berkeley</td>
</tr>
<tr>
<td></td>
<td>Cosmopolitan Nostalgia: Cinematic Paradigms of Historical Memory in the Global City</td>
</tr>
<tr>
<td>10:30 – 11:00</td>
<td><strong>Coffee</strong></td>
</tr>
<tr>
<td>11:00 – 1:00</td>
<td><strong>Panel 5: Sinematek Indonesia</strong></td>
</tr>
<tr>
<td>Chair:</td>
<td><strong>Wenjie Zhang</strong>, National Museum of Singapore</td>
</tr>
<tr>
<td>Speaker:</td>
<td><strong>David Hanan</strong>, Monash University</td>
</tr>
<tr>
<td></td>
<td>Sinematek Indonesia and the Preservation of Feature Films in Indonesia since 1975: Achievements and Limitations (A Personal View)</td>
</tr>
<tr>
<td>Speaker:</td>
<td><strong>Berthy Lindia Ibrahim</strong>, Sinematek Indonesia</td>
</tr>
<tr>
<td></td>
<td>The Current State of the Sinematek Indonesia</td>
</tr>
<tr>
<td>Speaker:</td>
<td><strong>Riri Riza</strong>, Miles Films Indonesia</td>
</tr>
<tr>
<td></td>
<td>Sinematek Indonesia and Indonesian Film History</td>
</tr>
<tr>
<td>Speaker:</td>
<td><strong>Lisabona Rahman</strong>, Friends of Sinematek Indonesia</td>
</tr>
<tr>
<td></td>
<td>The Digital Compromise: Programming Sinematek Indonesia’s Pirated VCD Collection</td>
</tr>
<tr>
<td>1:00 – 2:00</td>
<td><strong>Lunch</strong></td>
</tr>
<tr>
<td>2:00 – 4:30</td>
<td>Discussion and screenings in memory of Misbach and Alexis, with Lisabona Rahman, Ben Slater, and Clodualdo Del Mundo: <em>Misbach: Di Balik Cahaya Gemerlap, Butterflies Have No Memories, and Superfan</em></td>
</tr>
<tr>
<td>4:45 – 6:15</td>
<td><strong>Panel 6: Archive Case Studies</strong></td>
</tr>
<tr>
<td>Chair:</td>
<td><strong>Thomas Doherty</strong>, Nanyang Technological University / Brandeis University</td>
</tr>
<tr>
<td>Speaker:</td>
<td><strong>Katrina Tan</strong>, University of Philippines Los Banos</td>
</tr>
<tr>
<td></td>
<td>Tioseco Bohinc Film Archive: A Case Study</td>
</tr>
<tr>
<td>Speaker:</td>
<td><strong>Galen Yeo/Olga Polunin</strong>, Ivan Polunin Archives</td>
</tr>
<tr>
<td></td>
<td>The Ivan Polunin Archives – Singapore and Malaysia</td>
</tr>
<tr>
<td>Speaker:</td>
<td><strong>Ainurrahmah/Satrya Wibawa/Dina Septiani</strong>, Universitas Airlangga – Indonesia</td>
</tr>
<tr>
<td></td>
<td>Indonesian Youth &amp; Digital Film Archive: An Implicit Piracy in Archiving Data</td>
</tr>
<tr>
<td>6:15 – 8:00</td>
<td><strong>Free for dinner</strong></td>
</tr>
<tr>
<td>8:00 – 10:00</td>
<td><strong>Screening/discussion with Davy Chou (introduced by Adam Knee): Golden Slumbers (96 minutes)</strong></td>
</tr>
<tr>
<td>Time</td>
<td>Friday 22 June 2012</td>
</tr>
<tr>
<td>------</td>
<td>---------------------</td>
</tr>
<tr>
<td>9:00 – 10:30</td>
<td>Panel 7: Religion and Film</td>
</tr>
<tr>
<td>Chair:</td>
<td>Jasmine Trice, National University of Singapore</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Eric Sasono, Rumah Film</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Alicia Izharuddin, School of Oriental and African Studies</td>
</tr>
<tr>
<td></td>
<td>Tauhid and Ideological Contestation in 1960's Indonesia</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Arnika Fuhrmann, University of Hong Kong</td>
</tr>
<tr>
<td></td>
<td>Popular Memory of Progressive Islam in Hanung Bramantyo’s Sang Pencerah</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Under Permanent Exception: Thai Buddhist-Muslim Coexistent, Interreligious Intimacies, and the Filmic Archive</td>
</tr>
<tr>
<td>10:30 - 10:45</td>
<td>Coffee</td>
</tr>
<tr>
<td>10:45 – 12:30</td>
<td>Plenary panel: Contemporary Challenges for the Archive</td>
</tr>
<tr>
<td>Chair:</td>
<td>Bliss Cua Lim, University of California, Irvine</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Clodualdo Del Mundo, De La Salle University</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Chalida Uabumrungjit, Thai Film Archive</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Ray Edmondson, Archive Associates</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Hafiz, Forum Lenteng - Jakarta</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Sopheap Chea, Bophana Audiovisual Resource Centre</td>
</tr>
<tr>
<td>12:30 – 1:15</td>
<td>Lunch</td>
</tr>
<tr>
<td>1:15 – 3:15</td>
<td>Panel 8: Film and Cultural Memory</td>
</tr>
<tr>
<td>Chair:</td>
<td>Mariam Lam, University of California, Riverside</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Dag Yngvesson, University of Minnesota</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Tito Imanda/Adilla Amelia, Binus International, Binus University</td>
</tr>
<tr>
<td></td>
<td>The Unconscious is Structured like an Epic: Indonesian Cinema, Wayang Kulit, and the Politics of Aesthetic Form as Cultural Memory</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Erik Bordeleau, McGill University</td>
</tr>
<tr>
<td></td>
<td>&quot;Looking Back is the Art of the Future&quot;: On Apitchatpong Weerasethakul’s Archeological Filmic Gesture</td>
</tr>
<tr>
<td>Speaker:</td>
<td>Evyn Le Espiritu, Pomona College</td>
</tr>
<tr>
<td></td>
<td>&quot;May Bay&quot;: Oral History, Film and the Transgenerational Transmission of Stories</td>
</tr>
<tr>
<td>3:15 – 3:30</td>
<td>Closing Remarks</td>
</tr>
<tr>
<td>3:30 – 6:30</td>
<td>Site visits (with Karen Chan and Chew Tee Pao)</td>
</tr>
<tr>
<td></td>
<td>Group A to the National Archives of Singapore and The Cathay</td>
</tr>
<tr>
<td></td>
<td>Group B to The Cathay and the Singapore Art Museum</td>
</tr>
</tbody>
</table>
PAPER ABSTRACTS & SPEAKER BIOGRAPHIES
PLENARY SPEAKERS

Opening Night Address

Title: Adventures in the Film Archives

Author: Thomas Doherty, Brandeis University


Abstract:

Although the particular focus of the conference is on archival issues in Southeast Asian cinema and my own adventures in the film archives have been American-based and Hollywood-centric, I think it is fair to say while the languages and the nations are different, many of the problems, the opportunities, and, indeed, the excitement of archival work in cinema studies is universal. This is in no way to sleight the problems peculiar to southeast Asia as a region or to the idiosyncrasies unique to each individual nation within the region—some nations are blessed with more funding than others and some possess a richer trove of available material due to greater prosperity or dumb luck. Nonetheless, I hope what I say about my own experience will be germane to any scholar and archivist and that these remarks can serve as a springboard for our dialogue on these issues over the next few days.

To focus the discussion, and for reasons, I hope, of not too much ego display, I’d like to build my remarks around a project I’ve just completed, a study of Hollywood’s relationship to Nazism in the 1930s entitled *Hollywood and Hitler, 1933-1939*. While working on this film-based historical project, I think I followed standard archival protocols, running into some pretty typical hurdles and hitting the occasional lucky jackpot.
Although I know that around these parts four is not the luckiest number, I divide my archival methodology into four progressive stages:

1) Finding out what you want to find
2) finding it
3) gaining access to it
4) getting permission to share it

I will track my archival adventures through each stage, hopefully illuminating the politics, practices, and poetics of archival work in film studies.

**Plenary Talk**

**Title:** Archival Fragility and Anarchival Temporalities in Philippine Cinema

**Author:** Bliss Cua Lim, University of California – Irvine

**Bio:** Bliss Cua Lim is Associate Professor of Film and Media Studies and Director of the Ph.D Visual Studies program at the University of California, Irvine. She is the author of *Translating Time: Cinema, the Fantastic and Temporal Critique* (Duke University Press, 2009). Her research and teaching center on temporality, Philippine cinema, postcolonial feminist film theory, transnational horror and the fantastic, and taste cultures. Her work has appeared in the journals *Discourse, positions, Camera Obscura, Velvet Light Trap, Asian Cinema, Spectator,* and *Art Journal*; and in the book anthologies *Film and Literature: A Reader; Geopolitics of the Visible: Essays on Philippine Film Cultures,* and *Hong Kong Film, Hollywood And The New Global Cinema.* She is currently working on a new book on the crises of archival preservation in Philippine cinema.

**Abstract:**

Fragile material conditions and acute temporal pressures constrain scholarship on Philippine film and media. Such research is characterized by the scarcity of films available for study and pervaded by ineluctable archival loss. Prior to the establishment of a National Film Archive of the Philippines in 2011, film restoration and preservation languished due to a dearth of funding, lack of state support, and the deterioration of media storage formats.

Drawing on Jacques Derrida, Akira Lippit defines the anarchive as the necessary complement to the archive, the inevitability of loss that shadows forms of historical survival. This paper explores the anarchival temporalities that emerge in response to...
the impending deterioration of surviving works, as well as efforts to combat the expectation of archival decay.

**PLENARY PANEL**

**Moderator:** Bliss Cua Lim, University of California – Irvine

**Speaker:** Clodualdo Del Mundo, scholar/filmmaker/archivist, De La Salle University

**Bio:** Clodualdo del Mundo is the founder of the Communication Arts program at De La Salle University (Manila), where he is presently a full professor. In 1999, the Manila Critics Circle awarded his book *Native Resistance: Philippine Cinema and Colonialism 1898-1941* (De La Salle University Press, 1999) best book on film. In addition, he is an award-winning screenwriter and director. His works include: *Manila in the Claws of Neon* (writer, 1975), *Batch ’81* (writer, 1982), *Third World Hero* (writer, 2000), and *Pepot Artista* (writer/director, 2005). He has also authored groundbreaking work on Philippine film archiving, including "Dreaming of a National Audio-Visual Archive," which is a monograph for *Ukay-Ukay: Where’s the Archive, a Festival of Restored Filipino Film Classics in Celebration of SOFIA’s 11th Anniversary, July 2004*. He is also a member of SOFIA, the Society of Filipino Archivists for Film.

**Speaker:** Chalida Uabumrungjit, archivist, Bangkok, Thailand

**Bio:** Chalida was founder (in 1997) of the highly influential Thai Short Film and Video Festival, which she continues to direct. Formerly project director for the Thai Film Foundation, she currently serves as deputy director of the National Thai Film Archive. Chalida has also programmed for a range of film festivals, served on many film festival juries, served as editor of *Thai Film Quarterly*, and authored essays on Thai film history.

**Speaker:** Ray Edmondson, archivist, Canberra, Australia

**Bio:** Ray Edmondson is author of *Audiovisual Archiving: Philosophy and Principles* (2004), an authoritative text on the fundamentals of moving image archiving that guides the work of many audiovisual archivists. After joining the Film Section of the
National Library of Australia in 1968, Edmondson established and led its new Film Archive Unit in 1973, becoming overall head of the Library's Film Section from 1978. Described as the 'moving spirit' behind the creation of the National Film and Sound Archive in 1984, he was its Deputy Director until 2001, when he retired and was endowed with the first honorary Curator Emeritus. Edmondson served as the inaugural President of SEAPAVAA (South East Asia Pacific AudioVisual Archive Association) from 1996 to 2002 and was its ex-officio Council member till 2008. In 2003, he received the AMIA (Association of Moving Image Archivists) Silver Light Award for outstanding career achievement, and in 2010, he was conferred the SEAPAVAA Lifetime Achievement Award and fellowship.

**Speaker:** Hafiz, curator/filmmaker, Jakarta, Indonesia

**Bio:** Hafiz is a prominent artist/videomaker and curator. He is one of the founders of ruangrupa and later Forum Lenteng Jakarta. He graduated from Jakarta Institute of Arts majoring in fine arts.

**Speaker:** Sopheap Chea, archivist, Phnom Penh, Cambodia

**Bio:** Mr. Sopheap Chea was born on the 5th August 1984 in Kampong Cham province, Cambodia. In 2008, he received a Bachelor' Degree of Arts in History from Royal University of Phnom Penh (RUPP), Cambodia. From 2004 until May 2008, he took an internship at a local organization Support Children and Young People where he supervised young reporters on producing short videos for weekly show on National TV Chanel "CTN". Since the 1st July 2008, he starts his career as an audiovisual archivist for Bophana Audiovisual Resource Centre where he is responsible for collecting and cataloging audiovisual archives in database. From May 2010 until May 2012, he gained a High Diploma in Education Science, specializing in History of Cambodia, Khemarak University, Cambodia.
PANEL PRESENTATIONS

PANEL 1: RESTORATION AND LOST FILMS

Moderator: Bee Thiam Tan, Cinemas of Asia

PAPER 1.1

Title: The Restoration of Lewat Djam Malam: The Importance, The Process, and The Obstacles

Author: Ekky Imanjaya, Binus International, Bina Nusantara University, Jakarta

Bio: Ekky Imanjaya is a faculty member of Film Program, School of Media and Communication, BINUS INTERNATIONAL, Bina Nusantara University. He is also co-founder and editor of popular online film journal, RumahFilm.org. He has two master degrees, Film Studies (Universiteit van Amsterdam) and Philosophy (University of Indonesia), respectively. He published some articles and books on cinema, including A to Z about Indonesian Film and The Backdoors of Jakarta: Representation of Jakarta and Its Social Issues in Post-Reform Indonesian Cinema. His scholarly articles were published in Jump Cut, Colloquy Journal, Cinemaya, Journal of European Studies, and Asian Cinema.

Abstract:

As the oldest audio visual archive in Southeast Asia, Sinematek Indonesia recently has many problems, including financial issues on preserving and undertaking restoration in some classical Indonesian cinema. However, some attempts were taken in the last 3 years. For example, Tiga Dara (Three Sisters, Usmar Ismail, 1956) is supposed to be restored in Amsterdam, but it is abandoned due to economical crisis in Europe.

This year, Lewat Djam Malam (After Curfew, Usmar Ismail, 1954, http://www.youtube.com/watch?v=HsPqHRfqayo) is under restoration process in Bologna, Italy. This process is under cooperation among Sinematek Indonesia, Konfiden (Komunitas Film Independen), and National Museum of Singapore. Curated by Philip Cheah, JB Kristanto, and Zhang Wenjie (curator from NMS for best Southeast Asian film collection program), the restoration is predicted around 200,000 euro. The restored version of the film will be premiered at Bulan Film National (National Film Month), in Kineforum, March 2012.
This paper will discuss about the importance, the process, and the obstacles of restoration plan. Some clips will be screened to enhance the analysis.

PAPER 1.2

Title: Archival Metadata and Cultural Heritage: Remembering the Lost Films of Colonial Indonesia

Author: Dafna Ruppin, Utrecht University

Bio: Dafna Ruppin is a PhD candidate in Media and Performance Studies at the Research Institute for History and Culture at Utrecht University, as part of the NWO project “The Nation and Its Other.” Her research focuses on the production, distribution and exhibition of early cinema in colonial Indonesia from 1896 to 1914.

Abstract:

As an academic researching the production and exhibition of early cinema in colonial Indonesia from 1896 to 1914, I quickly learned that film archives hold scant material conducive to performing this sort of research. The reasons for this archival void are varied. Film archives in Southeast Asia, similarly to other archives in formerly colonized regions, are understandably reluctant to include some of the earliest moving images depicting their societies and landscapes in their film collections. Shot for the most part by Western cameramen as products of commercial entertainment, ethnographic curiosity or imperial propaganda, these films have also proven to be problematic materials for archives in the West to deal with. In addition, although in recent years several European archives have been coming to terms with their inventory of colonial films, making these available on DVD compilations or openly accessible online, they often still restrict themselves to the film copies physically held in their collections. Therefore, while such welcome preservation initiatives bring together archivists and academics with the aim of putting visual materials of the colonial past into context, making these available to educators, students and the general public, lost films, which account for the overwhelming majority of titles from this period, often get pushed further down the memory hole in the process.

In this presentation I wish to touch on issues linked to the role of the academic in relation to the archive, archival research methods, and film policy and the archive. Drawing on findings from my own research, I would like to propose that academics and archivists should work towards compiling and cataloguing more metadata on these lost films in order to be able to offer a more comprehensive and diversified history of early cinema production in the region. For instance, while the earliest surviving footage of the Indonesian archipelago held at the EYE Film Institute in the
Netherlands dates back to 1910, this research has found newspaper reports referring to local views which were filmed in Batavia (present-day Jakarta) already in 1897. Another pertinent example would be an advertisement from 1906 for a now lost film recording of the popular Indonesian folklore story ‘Nyai Dasima,’ which probably featured local komedi stambul actors. This presentation will raise questions about potential archival practices bound up with concerns of cultural heritage, among them: How should an archive like the Sinematek Indonesia treat these titles? Should all, only some, or none of them be included in its catalogue? Should they be featured in the Dutch archive’s catalogue, even though they were recorded by non-Dutch filmmakers and companies (namely, French and Indian, in the examples mentioned above)? Are all films made during the colonial period necessarily “colonial films,” as the current European archival projects seem to suggest, or should we also have other criteria to reflect local cinematic endeavours that fall outside this category?

PAPER 1.3

Title: Restoring Film, general concepts and case studies

Author: Davide Pozzi, L’Immagine Ritrovata – Film Restoration & Conservation Laboratory

Bio: Davide Pozzi (Italy, 1977) has been working at Cineteca di Bologna since 2001, and in 2006 he became the director of L’Immagine Ritrovata film restoration laboratory. Under his management, the laboratory has increased its workflow and widened its scope: an average of 60 films are restored each year, for national and especially international clients, and most restored films are premiered in major film festivals all around the world. Over recent years L’Immagine Ritrovata has established itself as one of the most highly specialized laboratories in the field of film restoration worldwide.

Abstract:

L’Immagine Ritrovata is a highly specialized film restoration laboratory that has been undertaking restoration projects with the most eminent film archives, institutions and film libraries in the world. Davide Pozzi would like to offer his contribution as manager of the laboratory he has been directing for over 10 years. His experience is an example of a methodology that has been applied directly to world film heritage conservation and restoration, as well as exhibition through distribution in cinema theatres and film festivals.

Specifically, his speech will be an in-depth analysis of all phases of a restoration project, from materials research to technical workflow, from the documentation
gathered during the course of the work, to the preparation of supports for public display. To back up these arguments, a number of Asian films that have been recently restored by L’Immagine Ritrovata (case studies) will be shown. On this occasion, he will also talk about the experience of the Film Restoration Summer School, the international school on film restoration promoted by FIAF, ACE and Cineteca di Bologna, which has taken place since 2007 in Bologna. The school involves an internship at L’Immagine Ritrovata laboratory. The FIAF Summer School is conceived both for archivists and staff working at FIAF archives, and students. The aim is to foster a shared knowledge in the field for current and future generations and world film archives.

In 2012 the FIAF Summer School will take place for the fifth time in Bologna. In previous years the laboratory has had the honour of hosting many students from Asian countries, both from film archives (Taipei Film Archive, China Film Archive, Japanese National Film Center, Thai Film Foundation, New York's Tibet Film Archive), and from the film industry (Mumbay's Futureworks Media LTD and Tokyo's Retro Enterprises Co. LTD).

All these experiences seem to be totally relevant and extremely important due to their international scope and their potentiality in the Asian world. As an ending to the suggested speech, Davide Pozzi would like to project films observed as case studies and restored by L’Immagine Ritrovata. You will receive all copies and necessary authorization from relevant archives.

**PANEL 2: CAMBODIA AND THE ARCHIVE**

**Moderator:** Jack Yeager, Louisiana State University

**PAPER 2.1**

**Title:** The Fragments In The Archive: Images Of The Khmer Rouge Years; Fragments, Documentary and the Public Access Archive: Bophana Archives in Phnom Penh, Cambodia

**Author:** Annette Hamilton, University of New South Wales, Sydney, Australia

**Bio:** Annette Hamilton is Professor of Film Studies at the University of New South Wales in Sydney. She is well-known for her work on cinema and media in Thailand. Her recent project is concerned with socialist cinemas in Asia, and she is writing a monograph currently titled "Fantasy, Cinema, Politics: Film in Cambodian History".
Abstract:

The rise of the Khmer Rouge regime (1975-1979) resulted in the destruction of almost all existing film material, including the many hundreds of feature films made in the Kingdom since the 1950s, rare early documentary footage, films of theatrical performances, pamphlets, posters and countless other ephemeral documents. In 2006, after arduous representations by film-maker Rithy Panh pioneer filmmaker Pannakar Ieu, and others, the Bophana Audio-Visual Archive was finally established, with its mission to comb the world for any and every fragment of film and audio material relating to Cambodia’s history and provide it in an accessible digitized form to anyone who wanted to see it.

In the course of research on the history of film in Cambodia, I was drawn to the remarkable fragmentary films of the Khmer Rouge era. Unlike most socialist regimes in Asia (eg Vietnam, North Korea) the Pol Pot regime made no effort to use feature film as a popular medium or as a means of enlisting the public with revolutionary goals. The public, as such, no longer existed, having been forced into a vast series of labour camps attempting to create a vastly enhanced agricultural sector with their bare hands. Nevertheless, and for somewhat mysterious reasons, the Khmer Rouge did make films. Particularly in 1976 during the early years of the program the KR produced silent black and white 16 mm films showing public events and activities of the leaders of the regime, visits by dignitaries and political leaders (eg from Laos and China), and many films showing the vast labouring tasks of the population. Some colour film, with no soundtrack, was produced showing the leadership at mass rallies, while two complete longer films made in 1978 seem to be wish-fulfilment documents aimed at convincing the outside world of the viability of a regime which was already at the edge of collapse. Some fragments from these documentaries appear in endless repetition in Western documentary film. They are images, without dates, attributes or context, which have become icons of Pol Pot and the Khmer Rouge for a Western audience. The out of context use of these iconic images re-organises meaning and flattens temporality and obscures the actual historical conditions of the time. The Bophana collection makes it possible to identify and recuperate some of the most popular of these images into context. This paper will discuss one or two examples and highlight the ethics and aesthetics of documentary in relation to the archive.

PAPER 2.2

Title: A Unique Resource: The Bophana Archive; Fragments, Documentary and the Public Access Archive: Bophana Archives in Phnom Penh, Cambodia
Author: Mr. Chea Sopheap, Archivist, Bophana Audio-Visual Resource Centre, Phnom Penh

Bio: Mr. Sopheap Chea was born on the 5th August 1984 in Kampong Cham province, Cambodia. In 2008, he received a Bachelor’s Degree of Arts in History from Royal University of Phnom Penh (RUPP), Cambodia. From 2004 until May 2008, he took an internship at a local organization Support Children and Young People where he supervised young reporters on producing short videos for weekly show on National TV Chanel “CTN”. Since the 1st July 2008, he starts his career as an audiovisual archivist for Bophana Audiovisual Resource Centre where he is responsible for collecting and cataloging audiovisual archives in database. From May 2010 until May 2012, he gained a High Diploma in Education Science, specializing in History of Cambodia, Khemarak University, Cambodia.

Abstract:

Today, Cambodia, after decades of tragic history – wars, coups d’etats, genocide, chaotic conditions – is taking hold of its own history again. The audiovisual record is part of the collective memory of a population providing important elements of its history. Cambodia today is faced with the imperative to recover its historical audiovisual knowledge and the bases of its identity. Very little of this material was spared during the Khmer Rouge years. The mission of Bophana is to rescue and preserve everything that can be recovered to provide a meaningful and lasting site for memory and creation. This paper will discuss key issues in the development and maintenance of this archive, dedicated to providing open access to the audio-visual heritage of Cambodia through online digitally copied and indexed materials. Established in 2006, Bophana’s unique role is to preserve and disseminate all audiovisual elements relating to Cambodian history, culture and arts free of charge to a public that ranges from local and Western academic researchers to schoolchildren. Materials are indexed in the Hanuman database and navigation is possible in three languages, Khmer, English and French. Most material is subtitled or dubbed in the three languages. Since the gathering of evidence for the first Khmer Rouge trial in 2008, Bophana’s mission has been to work closely with the ECCC to ensure preservation and communication of all relevant audio-visual materials. Bophana has digitized the collection of the Cinema Department in the Ministry of Culture and Fine arts, including 16mm and 35 mm films, notably films made between 1960 and 2005, as well as the limited film material rescued from the Khmer Rouge period (1975-1979). Operating with minimal budget, mostly provided by non-Governmental sources, Bophana is obliged to deal with many difficult issues including intellectual copyright, being dedicated to maintaining copyright provisions of article 9 of the Berne conventions. Nevertheless many significant pieces of film and video already circulate through overseas circles and frequently appear out of context in documentaries,
newsreels and the like. Bophana’s resources are invaluable for tracing the origins and contexts of many of these widely-circulating images.

PAPER 2.3

Title: Narrativizing The Archives: Three Case Studies from Southeast Asia

Author: Patrick F. Campos, University of the Philippines Film Institute

Bio: Patrick Campos is a film/literary scholar and a faculty member of the University of the Philippines Film Institute. His publications and paper presentations such as “The Intersection of Philippine and Global Film Cultures in the New Urban Realist Film” (Plaridel; UGAT), "Rural Landscapes in the New Philippine Cinema” (Postcolonial Praxis; PSSP), “The Fantasy-Adventure Films as Contemporary Epics” (Plaridel; Global Makeover), and “Looming Over the Nation, Uneasy with the Folks” (Humanities Diliman) have been preoccupied with Philippine cinema at the turn of the century, the cultural formations that it sustains or has since engendered, and this cinema’s role in nation-becoming.

Abstract:

As a medium able to embody the temporality of the past and the spatiality of territory, film is central to the mediation of the memory of a nation. In this respect, the archive is doubly crucial for Southeast Asian nations, whose histories and territories have been politically contested and remain to be dynamic loci for contesting representations and agencies.

In this paper, I argue that the archives may be understood not only as “containers” of film narratives but also as being emplotted into the narratives that they (seek to) contain. Moreover, I argue that the “inside” and the “outside” of the archives may be understood as a continuous story, which discursively provides the activity of film preservation, and not only – but including – the selection of what films to preserve, its raison d’être. The paper details the discursive narrativizing of the archives – the need for it, the implementation of its activities, and the contest for its contents – and how this has been signified by three Southeast Asian archives.

Cambodia’s Bophana and the narrativizing of archival motivation.

Cambodia’s audiovisual resource center, Bophana, whose mission it is to “collect Cambodian memory” and “preserve Cambodia’s audiovisual heritage,” is based on exilic director and co-founder Rithy Panh's own cinematic narratives and concerns. In particular, ”Bophana” issues forth from the narrative of his Bophana (1996), which
cinematically problematizes “forced confessions,” and from the marginal character, a postwar, fatherless girl, named Bophana, in the narrative of his *One Evening After the War* (1998). How these narratives converge to create a meta-narrative for the archive is analyzed in the paper.

*Vietnam and two archival projects.*

Meanwhile, the paper also discusses how two Vietnam archives – the Vietnam Center and Archive (VCA) and the Vietnam Film Institute (VFI) – implicitly rely on discursive narratives to frame their basis of selecting and collecting what to preserve or restore (for instance, the “Oral History Project” of the VCA and the deals of the VFI to preserve/restore the William Foulke Collection, among others).

Which historical footage will be preserved, restored, marketed and with what thoroughness and purpose? The paper demonstrates how the discursive ground of these archival activities is an unfinished narrative of “what really happened in the war,” which not only (re)territorializes Vietnam but also recasts Vietnam’s historiography, based both on the narratives of archival contents and how these contents are emplotted into the narrative of the archives themselves.

*The Society of Filipino Archivists for Film (SOFIA) and archival detective narrative as politics.*

Finally, the paper turns to a “detective story” and the advocacy of SOFIA in the Philippines, where there is still no veritable national film archive. For many years, there have only been five known surviving pre-war Filipino films. But SOFIA has claimed to have discovered another film – in fact, arguably two films – archived in and marketed by Americans as an American film. The paper demonstrates how this creation of a detective narrative by SOFIA predisposes the archival narrative toward a postcolonial critique of history.

**PAPER 2.4**

**Title:** The poetics of the archive in *Bophana* and *S21*: from rhetorical usage to body-archives

**Author:** Eric Galmard, University of Strasbourg (France)

**Bio:** Eric Galmard is a faculty member of the University of Strasbourg (France), teaching cinema within the Performing Arts Department of the Faculty of Arts. He worked for a number of years in Southeast Asia as a University instructor (Philippines) and coordinator (Cambodia), and afterwards as an Alliance Française
director in Japan (Osaka) and in the Pacific (Fiji Islands). He’s currently working on his PhD on aesthetic and narrative aspects of the Voice Over in documentary films.

Abstract:

The aim of this paper is to analyse the poetics of the archive as deployed in two films by Rithy Panh, *Bophana* and *S21: The Khmer Rouge Death Machine*. Starting with the French intellectual debate about the representation of the Shoah (which fell into two opposed camps articulated around Jean-Luc Godard and Claude Lanzmann) concerning the use of photographic and audiovisual archives to represent totalitarian mass killings, the intention is to show the way in which, in *S21*, Rithy Panh is able to bypass this polarisation by presenting an archive aesthetic that goes beyond the critical and reflexive logic developed in archive “(re)montage” films (by documentary film-makers such as Marcel Ophuls, Pierre Beuchot, Harun Farocki, and Hartmut Bitomsky for example) which consists of making discourses (archives, witnesses, voice over) work rhetorically in relation to each other in order to reveal the gaps between present and past and between official History and personal speech. Although in *Bophana*, Rithy Panh still plays off rhetorically visual archives against voice over, in *S21*, through the recourse to archives placed in their source location, the film-maker succeeds in creating a spectral scene in which the former gaolers become not so much witnesses as body-archives whose mechanical movements, gestures and speech embody, for the viewer, the process of totalitarian mass killing in a time when present is no longer distinguishable from the past.

Remark: it is envisaged that an analysis of the latest film by Rithy Panh, *Master of the Forges of Hell* (to be viewed in January), will be included in this paper.
Obermann Summer Research Fellowship. He is a member of the Manunuri ng Pelikulang Pilipino (Filipino Film Critics Group) and chairs the Congress of Teachers and Educators for Nationalism and Democracy (CONTEND-UP).

Abstract:

In this paper, I look into film texts as a repository of representations of the nation (as a way of foregrounding the necessity of film archives and film archiving). Films do evoke a look and feel of the nation, and their conservation and continuous presence in the archives become part of the national memory. Films and their archives then can be thought of as repositories of national memory, usually contending memorializations of the nation.

I will look into two film cases: Lino Brocka’s *Maynila sa Kuko ng Liwanag* (Manila in the Claws of Neon, 1975) and Mes De Guzman’s *Ang Daan Patungong Kalimugtong* (The Road to Kalimugtong, 2005). Brocka’s masterpiece documents and represents Manila and the Philippines as contrary imaginations to the Marcos dictatorship and nation-building. De Guzman’s small Cordillera town is able to navigate and map out the provinciality of a more recent Philippine national development. These films are visual evidences of representational claims to the nation, something that provides a self-reflexive gesture in the “authority” of the archives.

PAPER 3.2

**Title:** The Spectral Communist

**Author(s):** Fiona Lee, City University of New York - The Graduate Center

**Bio:** Fiona Lee is a Ph.D Candidate in English and a Fellow at the Center for Place, Culture and Politics at the City University of New York - The Graduate Center. Her dissertation examines literary and cultural representations of the Cold War/decolonization era in Malaysia, Singapore and Indonesia. She also writes for the New York-based Social Sciences Research Council Possible Futures website.

**Abstract:**

This paper examines Amir Muhammad's *The Last Communist*/Lelaki Komunis Terakhir (2006), a documentary film, which presents a counter-narrative to the official state history of the Malayan Emergency (1948-1960). Inspired by Chin Peng’s autobiography, *My Side of History*, the film goes in search of the exiled Malayan Communist Party leader and argues that, contrary to official accounts, the armed struggle against the British played a crucial role in securing national independence.
The recognition of the communist fighters’ contribution to anti-colonial struggle not only corrects historical record, but also demonstrates the role that history plays in sustaining ethno-nationalist ideology.

Focusing on the film’s experiments with genre, I ask, how do innovations of aesthetic and historical form counter state-induced amnesia and rigidified ways of viewing the past? Following the conventional documentary format, a voiceover narration outlines historical events while the camera presents interviews with the current inhabitants of the various towns that Chin previously lived and traveled through. However, the talking heads of ordinary citizens and the footage of their daily activities do not bear any explicit relation to the narrated events. Furthermore, the film is interspersed with song-and-dance numbers that parody the patriotic musical numbers aired on state television. What is the significance of this assemblage of different genres as a mode of documenting history? What does the film’s juxtaposition of contemporary quotidian life with past events of national significance tell us about the relationship between the everyday and the historical event? Moreover, the search for the last communist does not come to fruition; the subject of the film does not make an appearance or is, perhaps, deliberately absented. In what ways then might a narration of the past from a “subject-less” position, that is, a ghosted position, illuminate the task of brushing history against the grain? The film’s parodic treatment of state nationalist propaganda raises further questions about the conditions of possibility that enable a critique of the state. As Linda Hutcheon argues, parody's fundamental structure of repetition-with-difference renders it at once “potentially conservative” and “potentially revolutionary.” What does the film’s use of parody teach us about the promiscuous conditions that yield potential for change?

In addition to reading the work as a representation of a historical event, I am also interested in how the film indexes the contemporary conjuncture of state censorship; the period of national political change during which the film was produced and released; and the emerging international niche film market for cultural products from the region. In particular, I consider the circumstances surrounding the film’s production and circulation, that is, its international funding source; initial ban at home; and circulation on the international film festival market. Given the globalized context in which the production of national cultural memory takes place, what insights does the film offer in thinking about the relationship between national history and globality?

**PAPER 3.3**

**Title:** Thai Cinema - An Archive of Popular Music?

**Author(s):** Dr. Gerhard Jaiser, National University Hanoi, Vietnam
Bio: Gerhard Jaiser, born in Stuttgart, Germany, in 1966, studied German and English language, literature, and philosophy at Stuttgart University, his doctoral dissertation being on the writings of the opera composer Carl Maria von Weber. In 1999, he was appointed lecturer at his home university, and from 2003 to 2009 was lecturer in German language and literature at the Universitas Indonesia in Jakarta. From 2009 to 2010 he worked at Passau University in Germany. Since August 2010 he has been lecturer at National University Hanoi, Vietnam. His fields of research include cultural studies and inter-culturality as well as foreign language teaching. He has published two volumes on Thai mural paintings. In early 2012, a book on “Thai Popular Music” will be released, the first of a series of four on “Thai Popular Culture”.

Abstract:

The connection between Thai cinema and popular music has been a close one ever since the introduction of sound film in Thailand in the early 1930’s. Film and popular music were important means used by dictator Phibun Songkhram in the creation of a national identity. Films immediately adapted the newly created popular music style of luk krung. Although most of the films from this "golden era of Thai cinema" were lost, Thai cinema reemerged after World War II and developed more than before.

Many films featured popular songs and stars of the day in the luk krung style that by then had become the music considered representative by the Bangkok elite. Sawan Mued [Dark Heaven] from 1958 by respected director Rattana Pestonji is a good example. The 1965 film Ngoen, Ngoen, Ngoen [Money, Money; Money] is an obvious attempt to systematically present not only the most popular representatives of popular music but also show their role in society.

The popular country music style of luk thung that had developed from the 1950’s onwards had been excluded from the "archive" of cinema before the mid 1960’s. When the new and more provocative musical style had become too popular to ignore, it appeared in Thai films, but in a mitigated way that made it acceptable to the conservative Bangkok audience. The biographical film on the life of luk thung star Suraphon Sombatcharoen, published in 1969, one year after his early death, shows this clearly. 1970 featured the most popular film actors of the time in one of the most successful Thai films ever, Monrak Luk Thung [Magic Spell of Luk Thung], that has shaped the image of luk thung acceptable to city audiences to the present day.

One decade later, younger luk thung stars like Phumphuang Duangchan and Yotrak Salakchai who no longer corresponded to the softened image of the 1970 film, nevertheless became successful film actors. However, the question has to be asked whether they had to weaken the provocative nature of their musical style in order to be admitted into the officially controlled world of cinema.
One more case to be discussed is that of Aed Carabao, front singer of the band Carabao that had provoked authorities with critical songs in the 1980s and 1990s. In recent years Aed Carabao also became a popular film actor, but only after he had changed sides and started to support the ruling elite.

Questions to be discussed throughout this paper are: Has there been a specific plan in the inclusion of music in Thai films over the years? Has Thai cinema become an "archive" of certain aspects of Thai popular music, only of officially supported music or has more subversive music found a way to break into the strictly controlled world of film?

PAPER 3.4

Title: Horror Film as an Archive: Thai "Real Life" Horror Films, History and Collective Trauma

Author(s): Dr. Katarzyna Ancuta, Assumption University of Thailand, Bangkok

Bios: Dr Katarzyna Ancuta is a lecturer at the Graduate School of English at Assumption University in Bangkok, Thailand. Her research interests tend to focus on contemporary cultural manifestations of Gothic, particularly in such areas as popular fiction, comics and graphic novels, multimedia and performance art, film and video, theatre, music and dance, fashion and alternative lifestyles. Most of her publications are concerned with the interdisciplinary contexts of contemporary Gothic and Horror, and recently with (South)-East Asian (particularly Thai) cinema and supernatural anthropology. She is currently working on a book on Asian Gothic, and a multimedia project on Bangkok Gothic. She is also involved in a number of film-related projects in South-East Asia, coordinating Asian Cultural Studies Association based in Bangkok and editing Asian Journal of Literature, Culture and Society, published by Assumption University Press.

Abstract:

With their themes of ghosts, violence and monstrosity, horror films have often been instrumental in capturing the spectrality of the repressed collective past and reconciling collective trauma. Thai horror films are no different in this respect even if their relation to local history and politics is seldom openly mentioned in Thailand, a country with a long tradition of self-censorship. This does not, however, apply to situations when collective trauma results from events of non-political nature, such as large-scale freak accidents, notorious criminal acts or social scandals, many of which have been incorporated into Thai movie plots with minimal distortion. The article discusses contemporary Thai horror films utilising in their plots real life horrific
events that have affected Thai society on both political and non-political level. While it is obvious that the motivation of the filmmakers to structure their scripts around easily recognizable factual events oscillates between the clear intention to cash in on the sensational appeal of the stories, supporting the popular belief that tragic accidents create ideal conditions for prospective haunting and are therefore legitimate “natural” topics for horror narratives, and the conviction that any event capable of leaving scars on a collective identity is worth archiving, it is also clear that their decision which events to record and which to forget is quite significant. The article explores Thai horror filmmakers’ strategies employed to negotiate national trauma in relation to the notions of collective memory, history and narrative.

**PANEL 4: SINGAPORE NOSTALGIA**

**Moderator:** Ben Slater, Nanyang Technological University

**PAPER 4.1**

**Title:** Archiving Singapore and Malaya in Hollywood Movies, 1945-1978

**Author(s):** Lai Chee Kien, National University of Singapore

**Bio:** Lai Chee Kien is Assistant Professor at the Department of Architecture, National University of Singapore. He is a registered architect, and graduated from the National University of Singapore with an M Arch. by research [1996], and then a PhD in History of Architecture & Urban Design from the University of California, Berkeley [2005]. He researches on histories of art, architecture, urbanism and landscapes in Southeast Asia. His publications include *A Brief History of Malayan Art* (1999), *Building Merdeka: Independence Architecture in Kuala Lumpur, 1957-1966* (2007) and *Singapore: towards another Botanical Age* (2008).

**Abstract:**

The political formation of nation-states in Southeast Asia resulted largely after World War II as their peoples commenced disengagements from former Western and Japanese colonizers. From 1948 onwards, the region became a crucial theatre in Cold War politics that concomitantly shaped local spheres and their bloc alignments. The erstwhile “British holdings” of Singapore, Malaya, Sarawak and North Borneo spanning across the South China Sea became important candidates for political resolution and reimagination. In both Singapore and Malaya, the increasing post-war presence of the United States may be traced: the U.S. State Department set up various key USIS offices in Singapore, Penang and Kuala Lumpur from 1948, and later in the
1960s; Peace Corps volunteers were deployed in various local social and educational institutions. Other programmes brought experts of different fields including those of language and sports, while the “Voice of America” looked to Malaya to set up a relay station west of Guam.

My paper examines four Hollywood movies set between World War II and the Cold War as archival texts about Singapore and Malaya on the one hand, as well as the changing nature of U.S. Policies for Southeast Asia before and after the war. After 1945, the U.S. role in ending the “Pacific War” as well as its engagement in SEATO translated into political influences that nascent Southeast Asian states could not ignore. The first two movies, ‘Singapore’ (MGM, 1947) and ‘Malaya’ (Universal, 1948), served dual functions of introducing components of the Cold War theatre to American audiences while reinstating strong U.S. involvement in those places for other viewers; their titles simply construed as place names where plots developed. Prior to the war, movies about the region [like ‘Road to Singapore’ (1940) and even ‘King Kong’ (1933)] cast its cinematic spaces as essentially foreign/oriental and exotic locales.

The move towards sketching “real” spaces in the Cold War was heightened in two Hollywood movies titled ‘Saint Jack’ (Universal, 1978) and ‘7th Dawn’ (MGM, 1964). Based on novels by Paul Theroux and Michael Keon respectively, these movies enunciated the Malayan Emergency and Cold War in Southeast Asia, with plots revolving around multi-ethnic characters entwined in moral and political dilemmas. Filmed on location in Singapore and Malaysia with a close correlation to events and persons while the U.S. is still militarily-engaged in Vietnam, the protagonists traverse at ease within the movie landscapes as well as converse in local languages. I argue that besides a Cold War record, the movies archived the spaces of that period such as the Pudu Prison, a New Village, Bugis Street, as well as the notorious “Rest and Relax” locations that have since disappeared.

PAPER 4.2

**Title:** Of Diminishing Memories and Old Places: Singaporean films and the work of archiving landscape

**Author(s):** Gaik Cheng Khoo, Australian National University

**Bio:** Gaik Cheng Khoo teaches cultural studies, feminism and Southeast Asian cinema at the Australian National University. She organised the first Southeast Asian Cinemas Conference in Singapore in 2004. Her research focuses on independent filmmaking in Malaysia, race and cosmopolitan spaces.
Abstract:

This paper begins with the premise that the changing Singaporean landscape is the most highly and visibly contested terrain in the media and popular imagination today. The ever-changing landscape Singaporeans traverse through and interact with has a visceral impact; not simply on an aesthetic visual level but also in emplacing Singaporeans in its history through spatial tactics and walking rhetorics (de Certeau). Spurred by increasing population density through immigration (5.5 mill target), the rapid urbanisation and physical transformation of the city through demolition of old buildings, land reclamation, public works construction and constant renovations, disorient and estrange locals. Learning from its past mistakes which had led to accusations of losing its uniqueness and character (or placelessness), Singapore under the Urban Redevelopment Authority 2001 review of its long term concept plan, introduced place identity to brand itself as a distinctive city (Yuen 2006: 832). The URA made concrete attempts to consult citizens and stakeholders in drafting up a place-based Master Plan 2003. Supposedly more than 100,000 people from all walks of life visited and responded to the proposed plan (Yuen 2006: 846), suggesting that heritage was valued by the community who were interested in actively participating in moulding place identity. This is in line with the ideal goals outlined in the 1997 document, Singapore 21, a document whose rationale is to create “a citizenry with both emotional and economic stakes in Singapore” (Velayutham 2007: 97).

My contribution in this current discourse of urban conservation is to suggest that the whole endeavour of archiving Singaporean architecture and its historical socio-cultural landscape has become more democratic and popular, due to developments in digital recording devices (video cameras, mobile phones), internet and social media. I consider the role of digital independent documentaries like Diminishing Memories 1 and 2 and Old Places as part of what Bernard Stiegler calls “an ecology of associated hypomnesic milieus” – technical memory aids or memory devices external to the human brain – which articulate an embodied way of remembering (anamnesis).

These civic actions, some fostered by calls from the state for public participation and some quite independent, are mainly motivated by nostalgia. They include personal stories of growing up in Singapore as late as the 1980s and therefore assert continuity and belonging defined by experience and affect from occupying the Singapore past. This collective strategy indirectly marks its difference and identity from migrants new to Singapore who do not share such affective ties. I suggest that rather than merely documenting, archiving, recreating the past and present, some of these nostalgia projects act as hospices housing the soon-to-be-dead subjects; facilitating visits and goodbyes to the marked-for-death. This makes them premature archives, mourning a future loss, farewelling the present. For example, half of the 45 filmed locations in Old Places 2 would already be demolished by the time the film is
released next June (*Straits Times*, 26 Nov 2011). This raises the question of the usefulness of nostalgia (homesickness), a condition that does not improve the health of a society in perpetual mourning.

**PAPER 4.3**

**Title:** Cosmopolitan Nostalgia: Cinematic Paradigms of Historical Memory in the Global City

**Author(s):** Elmo Gonzaga, Department of Rhetoric, University of California Berkeley

**Bio:** Elmo Gonzaga is a PhD Candidate at the Department of Rhetoric, University of California at Berkeley who specializes in visual culture, political thought, and Southeast Asian history. His dissertation is an attempt to map the genealogy of consumer capitalism in Singapore and Manila by examining the imagination and experience of commercial and leisure spaces that have captivated the populace of these cities at important historical junctures. His book, *Globalization and Becoming-nation: Subjectivity, Nationhood, and Narrative in the Period of Global Capitalism* (University of the Philippines Press, 2009), analyzes the figurations of national sovereignty and transnational capitalism in the contemporary Filipino novel.

**Abstract:**

In this paper presentation, I will analyze recent popular Singapore films evocative of the past, such as Kelvin Tong’s 2001 *It’s A Great, Great World*, as characteristic cultural products of the global city, a dynamic site marked by rapid and relentless flux. Reexamining sociologist Chua Beng Huat’s default explanation of nostalgia as a critique of the present, I try to develop a concept of nostalgia that could be a more workable means for comprehending the configuration of historical memory in the cosmopolitan experience. Contrasting it to the workings of historical memory in films like Tan Pin Pin’s *Invisible City* and Jean-Luc Godard’s *Histoire(s) du Cinema*, the form of nostalgia articulated in these popular Singaporean films is bereft of historicity. It unfolds purely as the desire to summon the past as an image without physical movement or action, an activity that resembles the visual experience of the spectator in a movie theater.
PANEL 5: SINEMATEK INDONESIA

Moderator: Wenjie Zhang, National Museum of Singapore

PAPER 5.1

Title: The History of the Sinematek Indonesia

Author: David Hanan, Monash University

Bio: David Hanan is Senior Lecturer in Film Studies at Monash University. He has done archival research at Sinematek Indonesia since 1984, and in the course of his long association with the archive has initiated a number of film preservation projects and generally addressed, with other Australians, issues of the needs of the archive in sectors such as training, infrastructure etc. He is curator of ‘Between Three Worlds DVD’, and was editor of Film in South East Asia: Views from the Region.

Abstract:

David Hanan will outline major aspects of the history of Sinematek Indonesia: its establishment not with funding from the Indonesian government but with funding by the Jakarta City Council; the broad outlines of the collection that it now holds and how access is provided; the limited preservation work (due to lack of funding) that the archive has been able to do for its collection over its 36 years of existence—this will include describing how funding has been found in a small number of cases; key films in desperate need of preservation and/or restoration; its exceptionally large collection of screenplays, and its collection of journals going back to the 1950s and of newspaper clippings, going back even to the early 1900s. He will conclude with a brief outline of major works on Indonesian film history written by key staff since the founding of Sinematek Indonesia in 1975.

PAPER 5.2

Title: The Current State of the Sinematek Indonesia

Author: Berthy Lindia Ibrahim

Bio: Berthy Lindia Ibrahim is current Director of Sinematek Indonesia. He has worked extensively as a Film Production Designer, and for a time as a dancer.
Abstract:

Berthy Lindia Ibrahim will talk about the current state of Sinematek Indonesia and his hopes for what he can achieve during his term of office, and the various obstacles that need to be confronted. The discussion will most likely include the following topics: recent means of getting films restored; plans for the further development of the website; linking the archive to education and to regional centres; what possibilities are there for state funding for preservation, restoration and educational developments? Further issues may be deemed relevant at the time of the conference.

PAPER 5.3

Title: Sinematek Indonesia and Indonesian Film History

Author: Riri Riza, Miles Films Indonesia

Bio: Riri Riza is a film director and writer, who has pioneered independent feature film in Indonesia (Kuldesak; Eliana, Eliana) and who, together with Mira Lesmana, has been involved in developing a popular cinema of quality (Ada Apa Dengan Cinta?; Laskar Pelangi). Riri regularly makes use of the resources of Sinematek Indonesia, both for his own research and for the purposes of furthering film culture and an understanding of film history.

Abstract:

Riri Riza will talk about the way in which Sinematek Indonesia is an invaluable resource for studying Indonesian film history. He argues that whatever the limitations of the archive (which largely derive from a serious lack of funding) without the presence of the archive, much of this film history may have been lost forever. He will illustrate the richness of this history using clips from major directors who have had a formative if contrasting influence on Indonesian cinema. These directors include Usmar Ismail, the founder of the Perfini Company; the left wing director Bachtiar Siagian, involved in communist cultural movements; and the great director of comedies and political satires, Nya Abbas Akup. He argues that in the 1950s and afterwards, the best Indonesian directors used modern forms and technology, but integrated with them traditional Indonesian performance forms. The paper will conclude by raising the issue of the necessary independence and neutrality to be allowed to archives, free from pressure or interference from transient regimes, and of the importance of materials from whatever political persuasion being able to survive. This is illustrated by the case of Bachtiar Siagian, only one of whose quite numerous films is known to have survived and eventually become part of the Sinematek Collection.
PAPER 5.4

Title: Sinematek Indonesia and Public Knowledge

Author: Lisabona Rahman, Friends of Sinematek Indonesia

Bio: Lisabona Rahman was the initiator and main programmer for Sejarah adalah Sekarang/'History is Now’ (annual festival of cinema history in Indonesia, consisting of film programmes, a multimedia exhibition and music performances) organized by Kineforum (Jakarta Arts Council) since 2007. The collection of Sinematek Indonesia is the main source of the festival’s programmes. Lisabona is currently a student of the “Preservation and Presentation of the Moving Image Professional MA Programme” at the University of Amsterdam.

Abstract:

Lisabona Rahman will address the importance of the archive for fostering a growing public knowledge of film history, via screenings and other activities. Drawing from the experience of running Kineforum’s programme ‘History is Now’ she would like to reflect on how the digital technology can provide different possibilities to improve film preservation as well as to widen public access. However, this technology is costly and it is not entirely capable of conveying the entire experience of being in contact with analog moving image works. Managing a moving image archive today would mean to find a proper equilibrium of both forms of technologies to improve the care for the archive’s collection and to invite more interest from the public.

PANEL 6: ARCHIVE CASE STUDIES

Moderator: Thomas Doherty, Brandeis University, Nanyang Technological University

PAPER 6.1

Title: Tioseco Bohinc Film Archive: A Case Study

Author: Katrina Ross A. Tan, University of the Philippines Los Baños

Bio: Katrina Ross Tan is an Assistant Professor in the Department of Humanities at the University of the Philippines Los Baños. She earned her Master's degree in Media
Studies major in Film at the University of the Philippines-Diliman in 2011. She is the festival director of a regional film festival in Southern Luzon and film curator for Southern Tagalog region in Cinemarehiyon (Cinema in the Regions), a national film festival of regional films spearheaded by the Cinema Committee of the National Commission for Culture and the Arts.

Abstract:

Located in Lapu-Lapu City in the Queen City of the South, the Tioseco Bohinc Film Archive is one of the few known film archives outside Metro Manila. As stated in its brochure, it is a “film archive with the most complete foreign film collection in Cebu, and one of the top three archives in the Philippines.” It has over 3,000 foreign film DVD collection and 16mm classic film collection including those of auteur directors namely, Jean Renoir, Orson Welles and Sergei Eisenstein.

The Tioseco Bohinc Film Archive was named after the late film critic Alexis Tioseco and his girlfriend Nica Bohinc. Aside from its film collection, it also has a film book and journal library, which serves as a resource for scholars and students. The books and journals are generally updated but are mostly written by foreign authors. The Archive also conducts regular film screenings every Thursday and private screenings may also be arranged. It also initiates barangay film screenings and an annual film marathon of Filipino films.

A film archive in a province that once had an active film industry is a welcome presence, especially that there is now a movement to revive Cebuano Cinema. Local film cultural workers and filmmakers are at the forefront of this movement, while the national cultural agency (National Commission for Culture and the Arts) also helps propel this through its initiative to strengthen regional filmmaking under its program “Cinema in the Regions.”

After fully describing the Tioseco Bohinc Film Archive in this case study, I want to discuss also the role that it plays/will play in this movement in Cebu to revive not only its film industry but more important, its film culture. To do this, I will discuss the Archive in relation to Cebu’s present-day film productions, local festivals, film schools, cultural workers, and the audience (both Cebuano and non-Cebuano).

The Tioseco Bohinc Film Archive enriches Cebu’s film culture by providing the public access to films, albeit predominantly foreign, and more important, by initiating film screenings in the communities. It does not only assist filmmakers, scholars, and cinephiles with its collection and library, but it also helps build an audience for Cebuano films. Ultimately, this regional film archive helps strengthen regional cinemas that are fast (re)claiming its spot in the discourse of national cinema.
PAPER 6.2

Title: The Ivan Polunin Film and Sound Archive

Authors: Galen Yeo and Olga Polunin, Ivan Polunin Archives

Bios: Galen Yeo has been involved in the TV and Media industry since 1993. He is the co-founder and creative director of The Moving Visuals Co. (www.tmvc.sg) and has been involved in various heritage programmes and documentaries for television including Lost Images (about the Ivan Polunin collection). He is a consultant to the Polunin family.

Olga Polunin is an established artist whose paintings have been exhibited in museums or galleries in Europe, Asia and the United States. She is the daughter of Dr Ivan Polunin. Together with her sister, Dr Nadya Polunin, they are the present owners and custodians of the Ivan Polunin Archives.

Abstract:

This study traces the development of the film, photography and sound collection in the Ivan Polunin Archive - a private collection of the late Dr Ivan Vladimirovitch Polunin 1920-2010, who was a medical doctor in the University of Singapore teaching medical students in Social Medicine & Public Health in Singapore, as well as researching disease patterns in tribal peoples in Malaya. He was a polymath with interests in many fields, recording tribal music, an avid nature photographer, writer and expert in fireflies. He remains best known however, for his vivid colour films, shot between the 1950s -70s, which document cultural traditions and wildlife, much of which no longer exists today, in Singapore, Malaysia and parts of South-East Asia.

His film archive consists of footage that he filmed along with his associate Tony Beamish in 16 mm colour film for the BBC. This paper presents his work in film, audio and photography, and the manner in which he meticulously documented them in a book even to the last days of his life. Some of the resources of this archive have been used in major productions and museums in Singapore and overseas. These include The Lost City: Singapore in the 50s; Lost Images: Sights and Sounds of Old Chinatown in Singapore; Invisible City: aspects of past Singapore history; I Polunin (an exhibition at NUS Art Museum); and Camping and Tramping Through the Colonial Archive: The Museum in Malaya, (also at NUS Art Museum); The Way We Were by Temasek Polytechnic.

Currently, the Polunin family is working with the National Library Board of Singapore to set up a proper storage, digitization and digital retrieval system that
would make the archive accessible worldwide. This paper will discuss the origins, challenges and evolution of the archive, and its relevance in the modern world.

PAPER 6.3

Title: Indonesia Youth and Digital Film Archive: an implicit piracy in archiving data

Author(s): Ainarrahmah, S.Ikom, IGAK Satrya Wibawa, MCA, Dina Septiani, Communications Department, Universitas Airlangga – Indonesia

Bios:

Dina Septiani, M.Com is a lecturer at Communication Department Universitas Airlangga Surabaya - Indonesia. She graduated from the Hague Hogeschool Netherland in 2009. Her research interests are on Marketing, online social media, and consumer behaviour. She writes several articels related on Marketing and Youth Culture. She can be reached through email: dseptiani@hotmail.com or twitter @dinadosen

IGAK Satrya Wibawa, MCA is a lecturer at Communication Department Universitas Airlangga Surabaya - Indonesia. He graduated from Curtin University Australia in 2008. His research interests are on cinema studies, online social media, and cyberculture. He published his thesis into a book titled: The Children of a Nation: The Representation of Children in Garin Nugroho’s Films in 2009. He can be reached by email ketutsatrya@yahoo.com.au or twitter @igaksatrya

Abstract:

This paper aims to see how the Indonesian youth by its own way being part of the process of archiving the films that have been circulating so far. The writing of this paper started from a phenomenon in which many teenagers Indonesia who collect films both locally and internationally, in the form of soft or digital data file into a portable external hard drive. The development of Internet sites that provide services for free downloading of data, enabled many people to download such data. The one that now emerging is the downloading of film files for free. The emergence of the sites to download the film, make a lot of Indonesian teenagers who use this facility to download the latest films and old films which hard to find in the market. Most of them download the films to be used as a private collection. Then without realizing their action is actually another form of documentation of the data. Many of them have even more than 1000 film titles stored in their portable external hard drive. Mostly the films are downloaded from the free downloads sites which are available on the internet.
The decision to collect the film in soft files which are downloaded for free on internet sites is because the price of a DVD or VCD on the market is still considered too expensive for most film lovers which were aged 15-25 years. The easy process of downloading and many free download sites are making a lot of people prefer to download the film instead of buying the film. These activities can be seen as an attempt to help documenting the films, where there is only one official archiving institutions of film in Indonesia, namely Indonesia Sinematek which was officially established in 1975, in Jakarta. Thus the existence of private films collectors can be regarded as one of the rescue efforts because the film archives of digital files is much more durable than hard file. Unfortunately, most of the private collectors are downloading the film from free download sites, where the legality of the films offered is still questionable.

In Indonesia, mostly free film provider sites provide films that are illegal. Uncontrolled development of these sites because the Indonesian government has not imposed on ITE Act which was enacted in the past of 2008 to the fullest. The private collectors are not too worried about the legality of the films as long as these laws just applicable to capture the owner of the site and not the film downloaders. That's what makes the legality of the films were never questioned. Then the problem that arises is whether these private collectors actually participated in the effort to documenting the film or even to be parasite of film production and distribution in Indonesia?

PANEL 7: RELIGION AND FILM

Moderator: Jasmine Nadua Trice, National University of Singapore

PAPER 7.1

Title: Muslim Intellectual and Contestation of Ideology in 1960s Indonesia: *Tauhid* by Asrul Sani

Author(s): Eric Sasono, Rumah Film

Bio: Eric Sasono is a co-founder and an editor of [www.rumahfilm.org](http://www.rumahfilm.org), a prominent website on film criticism in Indonesia. He is also the board member of Indonesian Society of Independent Film Foundation, which organized Jakarta International Film Festival (JIFFEST) and member of international advisory board for Hongkong-based Asia Film Award. He edited a book on Southeast Asian Cinema and recently finished a research on political economy of Indonesian film industry. He lives in Jakarta.
Abstract:

_Tauhid_ (Director: Asrul Sani, 1960) is an exceptional film in Indonesia. Regardless the current trend of Islamic-themed film in Indonesia, _Tauhid_ remains the only commercially-released-film produced under a banner of an Islamic organization in Indonesia. The producer was Muslim Art and Culture Institution (Lesbumi, Lembaga Seni Budaya Muslim Indonesia), an organization affiliated to Nahdhatul Ulama, whose 20 million members make it the biggest Muslim organization in Indonesia. Nahdhatul Ulama was a political party in 1960s and it was part of Nationalist-Religion-Communist (Nasakom) axis, a very loose coalition of Indonesian socio-political forces established by President Soekarno to support his power.

The film was produced as a showcase of Islam in contestation of ideology in 1960s. Misbach Yusa Biran, one of the Lesbumi founders and close friend of _Tauhid_’s director, the late Asrul Sani, wrote in his memoir (2010) that the film was a result of Sani’s aptitude to convince Soekarno on Islam’s capacity in contributing to the “revolution of Indonesia”, a phrase that defined Indonesia’s inclination toward the Communist hemisphere in 1960’s Cold-War-divided world. Soekarno, which was not sure about the revolutionary nature of Islam, especially if it was depicted in a film, originally put a doubt on the project. Sani, however, convinced Soekarno by saying that the film would contribute to the revolution by capturing spirit of Islam which would be featured in a story about a journey of a Muslim intellectual, similar to what portrayed in a book titled _Road to Mecca_, a memoir / travelogue written by a Jewish intellectual, Leopold Weiss, before converted into a Muslim with a new name, Muhammad Assad. Sani said he would bring the picture of spiritual journey similar to Assad’s in a film about a hajj pilgrimage.

Soekarno, contrary to his fondness to the idea of progressive working class as the underpinning of Indonesian revolution, bought Sani’s idea. He decided to fund the project. Tauhid is then made, with Sani in scriptwriter and director chair. Tauhid was a film full of dialogues about becoming a Muslim in a modern world, a topic that can also be found in Sani’s later films. As a “contribution to the revolution” in the Cold War context, Sani’s depiction of an Indonesian Muslim in _Tauhid_ was far from a portrait of progressive Muslims who oppose the structural inequality like what had been shown by 1926 communist leader Haji Misbach or even Sarekat Islam leader HOS Tjokroaminoto. Rather, Sani portrayed Muslim as a prototype of Indonesian Muslim who believes in affinity of Islam to modernization. Despite the wide-acceptance of this idea of affinity of Islam-modernization in 1980s, and its prevalence in 1990s, _Tauhid_ had shown totally different respond to ideology contestation from Indonesian Muslims.

This has made _Tauhid_ unique in its ideological position, either now and especially when it was made in the 1960s context. This paper intends to examine the text of
Tauhid and “read” it in the specific context of 1960s Indonesia in the light of finding better understanding of the ideology contestation behind the background of the production.

PAPER 7.2

Title: The popular memory of progressive Islam in Hanung Bramantyo's Sang Pencerah

Author(s): Alicia Izharuddin, School of Oriental and African Studies

Bio: Alicia Izharuddin is a doctoral candidate in Gender Studies at the School of Oriental and African Studies specialising in the gender politics of Islamic media and film-making in Indonesia. She is also a freelance writer and founding editor of the Malaysian feminist webzine, Kakak Killjoy.

Abstract:

Since the early days of cinema, historical films celebrated the significant events and individuals considered important to the (re)construction of nation identity. Such films often serve as an arena in which collective morality is forged (and indeed, at times contested) and as a wellspring for national morale. Production-wise, historical films are usually big budgeted affairs made in the style of the Nietzschean monumental history, but most characteristically, they have been “instrumental in establishing conventions about cinema’s uses of spectacle in its treatment of the past” (Landy, 2001: 8). The 2010 biopic of Ahmad Dahlan, the founder of the Indonesian Muhammdiyyah movement, Sang Pencerah (The Enlightener) by Hanung Bramantyo is not much different from attempts pursued by historical film-making. The film follows his career as a religious and social reformist through the protestations of his peers and community in colonial Yogyakarta. The well-received film was praised for its critique of the increasingly rigid leadership in the Muhammdiyyah movement and an implicit call for a return to the organisation’s dynamic and innovative origins. However, recent critical scholarship on historical films has challenged the factuality and unifying nature of the representation of history in film. An examination into the modes of cinematic retelling of the founder of Muhammdiyyah organisation’s trials and tribulations invites the scholar into understanding the dialectical relationship between the biopic as monumental history and the vision (and popular memory of the present) of Islam in contemporary Indonesia as inherently pluralistic, peaceful and moderate. In many ways, both the religio-political contexts from which the film emerges and the filmography of the film director himself contribute to the ‘counterhistory’ of Islam of the present, a present
that is characterised by ideological contestations about what Islam means and represents within Indonesia and beyond its borders. In this article I will raise questions about the discursive role of the biopic in the popular memory of a major Islamic organisation in present-day Indonesia. The figure of Ahmad Dahlan in Sang Pencerah represents the collective ideals of more moderate and liberal proponents of Islam in Indonesia today while at the same harnessing the legitimacy of the nationalistic history of Muhammdiyah movement as symbolic of a modernist Indonesian Islam that has “always” been progressive. Equally essentialist as the notion of an Islam that is inherently intolerant of modernity and reinvention, the notion of an Indonesian Islam that has always been progressive and welcoming to the calls of social change propounded in Sang Pencerah is one that pays tribute to the Gramscian concept of “common sense folklore.” Therefore I argue that the biopic of Ahmad Dahlan adds less to a historical understanding than a nostalgic longing for a liberal influence on the public discourse on Islam in present day Indonesia with gentle undertones of revisionist motives.

PAPER 7.3

Title: Under Permanent Exception: Thai Buddhist-Muslim Coexistence, Interreligious Intimacies, and the Filmic Archive

Author(s): Arnika Fuhrmann, University of Hong Kong

Bio: Arnika Fuhrmann is an interdisciplinary scholar of Thailand working at the intersections of the country’s aesthetic and political modernities. She is currently a research fellow in the University of Hong Kong’s Society of Scholars in the Humanities and will begin an assistant professorship in Cornell University’s Asian Studies Department in fall 2012. Her recent writing has appeared in Discourse: Journal for Theoretical Studies in Media and Culture, Oriens Extremus, and positions: east-asia cultures critique (forthcoming). Her book project Ghostly Desires examines how Buddhist-coded anachronisms of haunting figure struggles over sexuality in contemporary Thai cinema.

Abstract:

Against the background of the Southern Thai conflict in which a perpetual state of emergency has become the norm, this paper inquires into how a cinematic archive works to reconceptualize arenas of Buddhist-Muslim coexistence beyond conventional understandings of state and insurgent violence. It begins by investigating what the contours of this archive will be, that might include everything from 1960s documentation of the first royal trip to the South, films such as Chu (Illicit
Lover, Piak Poster, 1972) and Ko Sawat Hat Sawan (Paradise Island, Prince Anusornmongkolgan, 1969) that depict the South as a zone of sexual license, to the mainstream (Okay Betong, 2004; Our Southern Home, 2008) and independent films (This Area Is Under Quarantine, 2008; Citizen Juling, 2008) of the 2000s which use stories of interreligious intimacies to address the permanent state of exception in the South.

Through the analysis of these films’ quotidian, affective dimensions and concentration on the ways in which non-state actors approach sexual, ethno-religious, and coexistential matters, this paper aims to provide a perspective that we cannot derive from the political science analyses of state and insurgency that dominate the study of the Southern Thai conflict or from critiques of U.S. and European liberalism. How do conventional models of coexistential intimacy such as marriage, on the one hand, and scenes that highlight the ability of Muslim and Buddhist bodies to incite mutual pleasure, on the other hand, come to stand for perspectives on coexistence in these films? With these questions the paper seeks to investigate the models of sexual personhood enabled by the particular, not entirely secular, constitution of Thai modernity and the implications that these may have for understandings and practices of multiethnic community. It aims to understand how a cinematic archive of contemporary, globally circulating Thai films might furnish a radically different approach to multiethnic coexistence, emancipatory sexual politics, the temporalities of modernity, and the domain of the law that is so closely connected to sexual and religious freedoms.

PANEL 8: FILM AND CULTURAL MEMORY

Moderator: Mariam B. Lam, University of California – Riverside

PAPER 8.1

Title: The Unconscious is structured like an Epic: Indonesian Cinema, Wayang Kulit, and the Politics of Aesthetic Form as Cultural Memory.

Author: Dag Yngvesson, University of Minnesota

Bio: Dag Yngvesson is a filmmaker, lecturer, and PhD candidate in Cultural Studies at the University of Minnesota. Drawing on a diverse theoretical perspective and many years of film work in the US, Java and Bali, his dissertation will focus on the relationship between recent cinema and histories of colonialism, nationalism, and religious and economic movements in Indonesia. He recently published the article

**Abstract:**

In her influential history of Indonesian cinema, Krishna Sen (1994) dismisses as essentialist the connection of local movies with the millennia-old, Hindu epic-based Javanese shadow play (*wayang kulit*). However, she goes on to suggest in passing that perhaps the real problem with such an approach lies in the understanding of *wayang* as a static, “ancient” dramatic tradition instead of a dynamic, popular medium of expression whose longstanding sociopolitical influence has continued throughout the motion picture era. More recently, as Indonesian films have re-established a strong, national presence in the post-Suharto *reformasi* era, lingering questions have resurfaced in regard to the relation of their formal, aesthetic, and narrative qualities to local history, and to the various shades of “Indonesian-ness” it is understood to have wrought.

Intrigued by the difficulties that such questions have raised for cinema studies, this paper will argue that Javanese *wayang kulit* is comprised of particular narrative and structural “ingredients,” some of which have, consciously or otherwise, insinuated themselves into the modern, postcolonial practice of filmmaking in Indonesia. A review of the copious literature on *wayang* reveals a series of related, screen-based practices that have always been actively engaged—from a variety of perspectives, often deeply hegemonic—with the contemporary events and politics of their time. For hundreds of years in pre-colonial Java, networks of official *dalang*—puppet masters associated with the royal courts—essentially provided an early form of agit-prop for local kings, who were inserted into the epic narratives as modern embodiments of timeless, heroic characters like Arjuna (Pausacker 2004). Court poets, the established theorists of the time, wrote of the mesmerizing effects of the animated, projected shadows on the public, who “weep, are sad and aroused... they do not realize the magic hallucinations they see are not real” (qtd in Chen 2003).

Yet unlike the linear, self-contained, and illusionistic practices of Hollywood and Western drama, *wayang*, like the Javanese language itself, generally establishes truth and causality through juxtaposition and coincidence. Individual agency in the present is thus constantly framed by the interminable machinations of larger structures of power and control that for characters are often unknowable and thus unconscious (Becker 1995). In this sense, *wayang* is formally comparable to the temporally open,
highly philosophical cinema of the 1960s-70s that led Gilles Delueze to coin the term “time-image” and Fredric Jameson to assert that film had finally become (almost) postmodern. Perhaps, then, like the historically recurring “polyphony” that Mikhail Bakhtin discovered in the writing of Dostoyevsky, certain Indonesian films can be understood as containing such a recognizable kernel of narrative and aesthetic form, a “specific ethical attitude toward reality” that has travelled through time, inhabiting and inflecting a number of distinct media and genres which function as its temporary hosts.

Yet to what extent can this form be discerned in Indonesian films, and in what ways does it affect the meaning of “Indonesian-ness?” In the interest of beginning the work of establishing a historical pattern, I will conclude the paper with a reading of the 1971 film Bernafas Dalam Lumpur (“Breathing in Mud” Junaidy). Its structure, prior to most of the early “postmodern” films in Europe and America, relies on the protagonists’ apparently coincidental collisions with larger, national and transnational networks of power, brought about by their conscious, “heroic” attempts to save themselves or others. As many have argued about wayang, the film’s implicit demonstration of the effects of the contemporary social, political, and economic status quo on the potential for individual agency is in keeping with a central objective of both mediums: to provide the glimmer of a larger, symbolic truth about narrative and its connections to the lived present, historical memory, and the formation of knowledge itself

PAPER 8.2

Title: The Early films of Tjipto Boedojo, a traditional wayang orang group in Merapi Highland, central Java

Author: Tito Imanda and Adilla Amelia, Binus International, Binus University

Bio: Tito Imanda (timanda@binus.edu, menjadi@yahoo.com) is a lecturer and film program coordinator at Binus University Jakarta, a second film school ever existed in Indonesia. He completed his Master Degree in the Department of Media, Culture and Communication at New York University, with a thesis on the Indonesian Film Industry and undergraduate degree in anthropology at University of Indonesia with thesis on Indonesian animators. Today, apart from teaching and daily administrative tasks, he is also working on his personal film projects in Central Java.

Adilla Amelia currently is a full time lecturer in communication and film at BINUS International, Jakarta. She obtained her bachelor degree in Communication from University of Indonesia. Then continue to pursue her master degree in film directing
from New York Film Academy, she worked in Los Angeles between 2008 to 2010 in multiple film productions and at a film distribution company. Her work experiences in Jakarta’s media started in TV news production in 2001, as assistant director in a film production in 2002, and continued the job description at a television production house working on various television shows, commercials and music videos.

Abstract:

This paper explores how short films made by a traditional community function as cultural text. These "fictional" films are the first ones made by a Wayang Orang traditional performance group well-known for their traditions, produced after an audio-visual production workshop in an ongoing collaborative documentary film project. Tjipto Boedojo Company at the foot of Merapi Mountain, Central Java, is one of the few survival Wayang Orang groups. The group requires its dancer-actors to keep doing the farming and perform four times a year as part of their farming ritual. Their high reputation is not only caused by their strong commitment to traditions, but also for their artistic achievement and explorative attitudes. The group’s exotic popularity is formed by how the group depends on nature and farming, its pride on their communality and traditions, beliefs in mysticism, remote location, and resistance of commercialism and "professionalism" in performance art, all representing everything opposed from urban, industry, modernity, rationality, popular culture, commodification or specialization.

However, one of the biggest reasons of the group’s popularity is their adaptive behavior towards changes. Creativities are useful to survive, and these strategies can be seen in decisions to make the show lasted shorter, willingness to learn the art of modern dance and drama, attempts to adopt electronic equipments like digital projector to create a dynamic backdrops or wireless microphones for better sound in open stage performance, and finally, willingness to learn basic filmmaking. While the documentary project was started with a main purpose to have an audio visual archive of the group and people, the fiction films these people had made portray current situation, reconstruct the past, question traditions as well changes, and discuss different attributes in their life: as simple farmers in rural areas but at the same time as an integral part of the bigger societies and the world.

PAPER 8.3

Title: Looking Back is the Art of the Future*: On Apitchatpong Weerasethakul’s archeological filmic gesture

Author: Erik Bordeleau, McGill University
Bio: Erik Bordeleau is postdoctoral fellow at Brussels Free University and visiting scholar at National Central University (NCU) as a MOFA Taiwan Fellowship awardee from May to September 2012. He has recently published a book entitled "Foucault anonymat" (Le Quartenier, 2012) and is currently working on a research project about the mode of presence of ghosts, spirits and other spectres in Asian and Taiwanese cinema.

Abstract:

_Uncle Boonmee who Can Recall his Past Lives_ (2010) is a well-acclaimed film made by Apichatpong Weerasethakul and part of a larger project called _Primitive_ that also includes an eponymous installation (2009), two short films - _A Letter to Uncle Boonmee_ (2009) and _Phantoms of Nabua_ (2009) - and an artist’s book. The project focuses on the memory of the Northeast region of Thailand where Apichatpong Weerasethakul comes from, a region that has been subjected to political turmoil in recent years and where, according to Weerasethakul, “memories are repressed”. _Uncle Boonmee_ somehow reflects Weerasethakul’s concern for “the destruction and extinction processes of cultures and of species”. In a sense, the film could thus be read as a poetic attempt at documenting – or archiving – the experience of a world in disappearance. But this reading would fall short of properly apprehending what is really at stake in that work.

As Derrida reminds us, “the question of the archive is not a question of the past”, but rather “a question of the future itself.” This affirmation finds a powerful allegoric illustration in _Uncle Boonmee_ that allows for a poetic exploration of the complex temporality of the archive. When Boonmee is approaching death, we hear him say that he can now see the future. He then tells his vision-dream, while a series of aestheticized still images interpolate the movie. This vision is about an authority that is able to make “past people” disappear by shining a light at them. Boonmee explains that “that light projected images of them onto the screen, from the past, until their arrival in the future. Once those images appeared, these “past people” disappeared.”

How should we understand this rather mysterious allegory of photographic or cinematic disappearance? Weerasethakul gives us a hint when he says that it somehow unfolds in the perspective of “the future of the past”, that is, in _future anterior_ tense. Interestingly enough, for Agamben, _future anterior_ is precisely the temporality of the _archeological gesture_. In _The Signature of all Things_, he affirms that “archaeology moves backward through the course of history (...) toward the point where history (whether individual or collective) becomes accessible for the first time, in accordance with the temporality of the future anterior.” In this presentation, I will explore further the possibility of reading _Uncle Boonmee_ as an example of archaeological filmic gesture that allows for new possibilities of expressing repressed memories in order to soulfully inhabit the present.
PAPER 8.4

Title: "May Bay": Oral History, Film, and the Transgenerational Transmission of Stories

Author: Evyn Christine Le Espiritu, Pomona College

Bio: Evyn Le Espiritu is an undergraduate student studying History and Media Studies at Pomona College. She hopes to attend graduate school in Fall 2013.

Abstract:

In this presentation, I plan to share clips from “May Bay,” a short documentary film that I completed in Sept. 2011, and discuss the importance of film as a medium through which Southeast Asian Americans can transmit—and in the process, (re)narrativize, (re)claim, and (re)define—their stories across generational divides.

“May Bay,” or “Airplane” in Vietnamese, theorizes history, memory, and transnationalism, interweaving my Vietnamese grandmother’s story with my own second-generation Asian American narrative. Based on a series of in-depth interviews with my grandmother—who was part of the massive exodus to the United States two days before the Fall of Saigon in 1975—and her relatives—who live in Vietnam as well as in California—this film interweaves different moments of time to construct a sort of queered temporality. In contrast to the official history of the war, “May Bay” focuses on the intimate and even painful memories—some of which remain untold—of those whose lives were shaped, but never defined, by the war. Using old photographs, found footage, and filmic shots, I insert my grandmother’s narrative into this official history, finding within its nuances a story of my own.

I define this transgenerational transmission of stories and this creative creation of art as a political and archival act that challenges official narratives of the Vietnam War, ultimately using the nonlinear temporality of this film to draw points of connection between the Vietnam War and current conflicts in Iraq and Afghanistan.
Film Programmes
19 JUNE 2012 | 4:00 - 6:00pm

Lewat Djam Malam (After The Curfew) by Usmar Ismail (1954) | 101 mins

With the close-up of a pair of walking feet that opens the film, *Lewat Djam Malam* suspends its protagonist in restless action. Coming home from the war-zone, ex-freedom fighter Iskandar finds himself literally chased back into his home by police forces enacting a curfew in post-independent Indonesia. With the revolution ending its historical course, Iskandar anticipates an entrance into an idealised society, the materialisation of all that he has fought for during the war. However, Iskandar finds himself in a rapidly developing society, rife with contradictions and injustice.

*Lewat Djam Malam* won Best Film at the 1st Festival Film Indonesia in 1955, and represented Indonesia at the 2nd Asian Film Festival held in Singapore in the same year. The film has been restored by the National Museum of Singapore and the World Cinema Foundation, in association with Konfiden Foundation and Kineforum of the Jakarta Arts Council, at L’immagine Ritrovata, from the original film elements preserved and collected at Sinematek Indonesia. Special thank is extended to the family of Usmar Ismail.

20 JUNE 2012 | 11:00am - 12:15pm

Bophana: A Cambodian Tragedy by Rithy Panh (1996) | 60 mins

Through the tragic destiny of Haut Bophana, a young woman and her husband Ly Sitha, this film looks at a grim period of Cambodia’s history. Disgusted by the corruption of the Lon Nol regime, Sitha joined the Communist resistance and the two were re-united only after the taking of Phnom Penh. Arrested, tortured and forced to make improbable confessions by the Khmer Rouge, they were both executed.

Rithy Panh is a critically acclaimed Cambodian documentary film director and screenwriter. His 1994 film, *Rice People*, was the first Cambodian film to be submitted to the Academy Awards for Best Foreign Language Film. Along with leu Pannakar, Rithy Panh developed Bophana: Audiovisual Resource Center in Cambodia to preserve the country’s film, photographic and audio history.
5:15 – 6:30pm

Archival footages from the Bangkok Experimental Film Festival

Special thanks to the National Archives of Singapore, May Adadol Ingawanij (Dr), Richard Macdonald (Dr), Vincent Ong (Dr) for making this presentation possible.

Selections from the Charles Ong Collection | 30 mins

Charles Ong Cheng Yam was a lifelong employee of the Borneo Company and a passionate amateur photographer who admired the work of Henri Cartier-Bresson. In 1962, he began filming the birthday parties of his eldest son on his 8mm camera and continued to document cyclical rituals of family life for the next twenty years. This collection is preserved by the National Archives of Singapore.

Selections from the Colonel Frank Outram Hodgkinson Series | 20 mins

Colonel Frank Outram Hodgkinson was an amateur filmmaker and officer in the Indian Army who joined the South East Asia Command Film Unit during the Second World War. The Imperial War Museum holds a large collection of amateur films by Hodgkinson, many shot on beautiful Kodachrome when he was in Malaya, Burma, Siam and India before, during, and after the war.

Spring and Festivals by Nguyen Van Vinh (1953/1954) | 17 mins

These footages on family life, society and lifestyle in Hanoi during the 1950s were edited by the filmmaker’s grandson, Tran Luong. Tran Luong noted that his grandfather, Nguyen Van Vinh, was a self-taught artist. Before 1954 (during the French colonisation), he was one of very few Vietnamese who made documentary films.

21 JUNE 2012 | 2:00 - 4:30pm

In Memoriam, Misbach and Alexis

Misbach: Di Balik Cahaya Gemerlap by Edwin (2007) | 35 mins

This documentary profiles the founder of Sinematek Indonesia, Misbach Yusa Biran. A pioneer Indonesian filmmaker with a vision to build a home for Indonesia cinema, Misbach went on to set up the first film archive in Southeast Asia. In 2007, a group of young film practitioners banded together to form Friends of Sinematek Indonesia to support its work. This documentary was made as part of this effort to raise awareness of the work of the Sinematek Indonesia.
Edwin was born in Surabaya, Indonesia, and studied film at the Jakarta Institute of Arts. His critically acclaimed films include *Blind Pig Who Wants To Fly* (2008) and *Postcards from the Zoo* (2012), the first Indonesian film selected for the main competition at the 62nd Berlin International Film Festival. He is recipient of the Edward Yang New Talent Award at the 6th Asian Film Awards.

**Butterflies Have No Memories** by Lav Diaz (2009) | 58 mins

On an island far from the main island of the Philippines, islanders who used to be wealthy, go through economic difficulties when a goldmine company withdraws from the area. Ferding, Santos and Willy down their despair in drink. One day, a Canadian woman's visit changes everything.

Lav Diaz gained an international reputation through his nine hours long Philippines Trilogy: *Batang West Side, Evolution of a Filipino Family, Heremias and Death in the Land of Encantos* (2007); his eight hours long *Melancholia* (2008) won the Venice Horizons Award at the Venice International Film Festival.

**Superfan** by Clodualdo Del Mundo, Jr. (2009) | 23 mins

This colourful docu-drama focuses on "Nora-mania", the adoration of Nora Aunor, the multi-awarded Filipino actress by Mandy Diaz, the most obsessed and number one superfan of Aunor, that spanned four decades until his death.

Del Mundo is a distinguished filmmaker and screenwriter. His works include *Maynila... Samga Kuko ng Liwanag, Kisapmata, Batch '81, 'Merika, Mulanay, and Bayaning 3rd World*. He has received various awards for his screenplays notably from the Film Academy of the Philippines and the Manunuri ng Pelikulang Pilipino.

8:00 - 10:00pm

**Golden Slumbers** by Davy Chou (2011) | 96 mins

Discover the unknown history of the birth and destruction of Cambodian cinema, from the first film ever made in 1960 to the arrival of the Khmer Rouges in 1975. In 15 years, about 400 films were produced. Only 30 films remain today. Almost all the actors were killed during the Khmer Rouges regime and only a few of the directors were able to flee the country. Most of the old movie theaters of Phnom Penh have become restaurants, karaoke places or squats. With a few of the survivors telling their stories, *Golden Slumbers* tries to bring back to life the myths and legends of this lost cinema.
Davy Chou is a Cambodian French filmmaker and founder of Kon Khmer Koun Khmer, a group of young Cambodians students and artists. He is the grandson of Van Chann, a famous film producer in the 60s and the 70s. In 2009, Chou curated a film festival and exhibition about the golden age of Cambodian cinema in the 1960s and the 1970s. His first feature-length documentary, *Golden Slumbers*, premiered at the Busan International Film Festival and was part of the Berlinale Forum.
Conference Hotels

**YMCA International House**
One Orchard Road, Singapore 238824
Tel: +65 6336 6000
Fax: +65 6337 3140
Email: hostel@ymca.org.sg

The YMCA is directly across the street from the museum.

**Victoria Hotel**
87 Victoria Street, Singapore 188016
Tel: +65 6622 0909
Fax: +65 6622 0919
Email: reservation@santa.com.sg
Website: [http://www.santagrandhotels.com](http://www.santagrandhotels.com)

To reach the Victoria Hotel, turn right on Bras Basah Road (see museum map below), walk 3 blocks to Victoria Street, turn left on Victoria Street, and continue on for half a block.

**Santa Grand Hotel Bugis**
8 Jalan Kubor, Singapore 199202
Tel: +65 6298 8638
Fax: +65 6298 8458
Email: reservation@santa.com.sg
Website: [http://www.santagrandhotels.com](http://www.santagrandhotels.com)

To reach the Santa Grand Bugis by foot, follow the directions to the Victoria Hotel above, then continue several more blocks (a good trek, somewhat less than a kilometer) on Victoria Street until you reach Jalan Kubor; the hotel is located at the corner. Alternatively, from the museum, you can turn right on Stamford Road and walk a few blocks to the City Hall MRT station (under Raffles City Mall) and take the EW line one stop to the Bugis station, from where you can proceed up Victoria Street to the hotel.
Conference Venue

National Museum of Singapore, Gallery Theatre, Basement Level

Address
93 Stamford Road
Singapore 178897

Train
Bras Basah MRT Station (5-minute walk)
Dhoby Ghaut MRT Station (5-minute walk)
City Hall MRT Station (10-minute walk)

Bus
YMCA Bus-stop (08041)
SBS: 7, 14, 14e, 16, 36, 64, 65, 111, 124, 128, 139, 162, 162M, 174, 174e, 175
SMRT: 77, 106, 167, 171, 190, 700, 700A, NR6, NR7

SMU Bus-stop (04121)
SBS: 7, 14, 14e, 16, 36, 111, 124, 128, 131, 162, 162M, 166, 174, 174e, 175
SMRT: 77, 106, 167, 171, 190, 700, 700A, 857, NR7

Taxi
Pick-up and drop-off points are at the Fort Canning entrance or the Stamford entrance.

Car
Limited parking facility is available at the National Museum. Other parking facilities are available at YMCA, Park Mall, Singapore Management University and Fort Canning Park.

Motorcycle/ Bicycle
Limited parking lots are available at the National Museum.
Conference Sign-in
Sign-in takes place Tuesday, 19 June, from 1:30pm to 2:00pm, in front of the entrance to the Gallery Theatre, at the basement level of the museum.

At that time presenters will receive a name tag for admission to conference events and meals. Presenters should also confirm attendance at the final day institutional visits upon sign-in, as space is very limited.

Checking of Presentation Materials
Paper presenters and plenary speakers are asked to bring any presentation slides or other computer or AV materials to the technical staff (who will be available at the theatre) for testing and uploading in advance, according to the schedule below. Both PC and Mac laptops will be available for presentations, with the preferred file format being Powerpoint.

<table>
<thead>
<tr>
<th>Presentation day</th>
<th>Testing time (technician available)</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 June</td>
<td>19 June, 1:00pm to 2:00pm</td>
</tr>
<tr>
<td>20 June</td>
<td>19 June, 7:30pm to 8:30pm</td>
</tr>
<tr>
<td>21 June</td>
<td>20 June, 6:30 pm to 7:30pm</td>
</tr>
<tr>
<td>22 June</td>
<td>21 June, 6:15pm to 7:15pm</td>
</tr>
</tbody>
</table>

Your cooperation would be most appreciated.

Daily Coffee Break & Lunch Buffet
Coffee Break & Lunch Buffet will be served daily at the lobby directly in front of the Gallery Theatre.

Please note that absolutely no food or drink (including water) is allowed in the Gallery Theatre. Water will be available outside, but we must request that you leave the theatre if you need to drink.

Conference Dinner
The conference dinner is now to be held at the museum and served buffet style, to accommodate the numbers of participants. It will be served at the Sky Deck on the 3rd level of the museum, on 20 June, from 6:30 to 8:00.

Brief Diversions
If you have a spare moment during your lunch break, you are encouraged to explore the National Museum’s fascinating exhibit “In the Mood for Cheongsam: Modernity & Singapore Women.” The exhibit is right on the basement level, at the opposite end from the Gallery Theatre, and admission is free.
On the other hand, if you are pining for some nature, just outside the museum and (if you are facing the museum building) to the left, you will see an escalator embedded in a hillside. Take the escalator up, and you will find yourself in the historic Ford Canning Park.

### Useful Phone Numbers

#### Emergency
- Police: 999 (Toll-free)
- Non-Emergency Ambulance: 1777
- City Search: 1900-777-7777
- Directory Assistance: 100

- Ambulance / Fire Brigade: 995 (Toll-free)
- Flight Information: 1800-542-4422
- Tourism Information: 1800-736-2000

#### Taxicabs Hotline
- Comfort & City Cab: +65 6552 1111
- SMRT Taxis: +65 6555 8888
- Trans-Cab: +65 6555 3333
- Yellow-Top Taxi: +65 6293 5545
- SMART Taxis: +65 6485 7777
- Premier Taxis: +65 6363 6888
- Prime Taxi: +65 6778 0808
- Limousine Cab: +65 6535 3534

#### Transportation from Changi Airport to the City & Back

##### Airport Shuttle
The shuttle service offers transport from Changi Airport to hotels in the city. A single trip from the airport to the city is $9 per adult.

##### Taxis
Taxis are available at the taxi stands at the arrival levels of each terminal. The journey to the city is estimated to cost between $18.00 and $38.00 and takes approximately 30 minutes. Fares are metered and there is additional airport surcharge for all trips originating from the airport.

- $5 airport surcharge - 5.00pm to 12.00am (Fridays to Sundays)
- $3 airport surcharge - all other times
- Midnight surcharge of 50% of final metered fare - 12.00am to 6.00am (daily)

##### Trains (MRT)
To get to the city, passengers need to transfer to Joo Koon-bound train at Tanah Merah train station. The last train service leaving Changi Airport station which would allow a transfer to the last train at Tanah Merah station is scheduled at 11.18pm. The
closest station to the museum on the EW line that runs from the airport is the City Hall station.
For the return trip to the airport, passengers would board a Pasir Ris-bound train on the EW line at City Hall, then change across the platform at Tanah Merah for a Changi Airport train. The trip takes just over 30 minutes.

Restaurants & Cafes in the Vicinity

**Y Cafe**
One Orchard Road, Singapore 238824
Opening Hours: 7am-9.15pm
Y Cafe is located on the fourth floor of the YMCA building, across the National Museum. They serve a selection of Asian and Western favourites, and it is a convenient place to sample some local food within a comfortable setting.

**Novus Cafe**
National Museum of Singapore, 93 Stamford Road, #01-02, Singapore 178897
Opening Hours: 10am - 6pm
This cafe is situated within the National Museum, making it the closest cafe to the conference venue. Good spot for a coffee and light meals. The cafe is also connected to a bar which opens till late.

**7 KICKstart BREWiches**
50 Armenian St, #01-02 Wilmer Place
Opening Hours: 8am-8pm (Mon-Thur), 8am-10pm (Fri)
This has been described as the ‘most random’ cafe in Singapore. They serve great coffee and slightly eccentric dishes (some served with neon coloured homemade sauces) within a homely co-op environment.

**Kopitiam Foodcourt**
51 Bras Basah Rd, Singapore 189554
Opening Hours: 24 hours
A convenient cluster of food stalls just across two roads from the National Museum serving budget local and international cuisine within an air-conditioned environment. Do note that most stalls do not open over-night.

**Food Summons**
55 Waterloo St, Singapore 187954
Opening Hours: 7am to 3am
Great cluster of hawker stalls for quality cheap eats, home to the famous Leong Kee Chicken Rice stall.
Food for Thought
8 Queen Street
Opening Hours: 9am-10pm
Serves breakfast till 5.30pm. Food for Thought is a great place for eggs, sandwiches and desserts, they are quite a player within the brunch scene in Singapore.

Standing Sushi Bar
8 Queen Street, #01-03, Singapore 188535
Opening Hours: 12:00pm – 2:30pm (Lunch), 6:00pm – 11:00pm (Dinner)
You don’t exactly stand in this sushi bar. With a sushi bar, Robatayaki counter, and full sake and Suntory whisky bar, Standing Sushi Bar is a good place to unwind in a modern, relaxed atmosphere.

Hjh Maimunah Restaurant @ Bencoolen (Halal)
51 Bencoolen Street, #01-06 Somerset Bencoolen, Singapore 189630
Opening Hours: 11am-10pm
It’s quite noisy with the construction going on along Bencoolen Street. But the nasi padang here is worth it. No fuss and a large selection of dishes to choose from.

Zam Zam Restaurant (Halal)
697 North Bridge Road
Opening Hours: 8am-11pm
Located a bit further out within the Kampong Glam district opposite the Masjid Sultan Mosque, Zam Zam is an institution opened since 1908. They specialise in Murtabaks, which is prata stuffed with ground mutton, chopped onions, and egg, served piping hot with a curry sauce.

Bars

Timbre @ Substation
45 Armenian St, Singapore 179936
Opening Hours: 6pm-1am
Drinks and conventional local music within a wide and cosy courtyard beside the iconic arts centre, the substation. Actually it is part of the substation but some from the arts community tend to notice a certain contradiction. Nevertheless, this is a great place to check out the yuppies-in-training scene in Singapore, and they do serve some tasty pizzas.

Ice-Cold Beer @ SMU
50 Stamford Road, Singapore 178899
Opening Hours: 11am - 12am (Mon–Thur), 11am-1am (Fri & Sat), 4pm-12am (Sun & PH)
A slightly tackily designed bar within the Singapore Management University Canvas with a decent selection of beers.

**Shopping Malls**

**The Cathay**
2 Handy Road, #01-16, Singapore 229233
A distinct landmark since 1939 when it first opened its doors to avid movie-goers. It is now a shopping mall infused with fashion and trends, five-storey house retail and dining indulgences while two floors are dedicated to an eight-hall multiplex cinema.

**Funan DigitalLife Mall**
109 North Bridge Road, Singapore 179097
The definitive place to go for computer products.

**Bras Basah Complex**
#04-11, 231 Bain Street, Singapore 180231
The other name for this complex is ‘City of Books’. A good place to salvage through 2nd hand bookstores. There are also stores selling arts and craft supplies, musical instruments etc.

**Plaza Singapura**
68, Orchard Road, Singapore 238839
Includes outlets of some local dvd retailers.

**Raffles City**
252 North Bridge Road, Singapore 179103
Located above the City Hall MRT station.

**Stores of Interest**

**Select Books**
51, Armenian Street, Singapore 179939
Opening Hours: 9.30am-6.30pm (Mon to Sat), 10am-4pm (Sun and Public Holidays)
Select Books was set up in 1976, and over the years, they have built up a comprehensive and in-depth collection of over 30,000 books and journals relating to the Asia region. A great place for local literature and publications.

**Kinokuniya**
391 Orchard Road, #03-09/10/15, Takashimaya Shopping Centre, Singapore 238872
Opening Hours: 10am-9.30pm (Sun to Fri), 10am-10pm (Sat)
Kinokuniya Singapore’s flagship store stands at a massive 43,000 sq. ft, providing an extensive collection of over 500,000 quality titles from all over the world, including
English, Japanese, Chinese, French and German publications. They have the most extensive collection of books in Singapore at the moment, and a nifty selection of local feature and short films on DVD.

**Roxy Music**
Excelsior Shopping Centre, #02-15, 5 Coleman Street, Singapore 179805
Opening Hours: 10am-10pm
The family-run business has been around for nearly 50 years and stocks a diverse range of records, from CDs to vinyl. It covers just about every musical genre you can think of – Chinese opera, pop, dance, house, rock etc. It is also a trusty place for distribution of local independent music.

**Objectifs: Centre for Photography and Filmmaking**
56A Arab Street, Singapore 199753
Opening Hours: 11am-7pm (Mon to Fri), 12pm-6pm (Sat), Closed on Sundays and Public Holidays
Objectifs is a visual arts centre dedicated to promoting photography and filmmaking. They provide courses in photography and filmmaking at different skill levels, and hold regular photo exhibitions and film screenings. It is also affiliated to Objectifs Films, the only international short film distributor based in Singapore and the Southeast Asian region, dedicated to bringing the world of Asian short films to a global audience. Their store feature local and regional DVDs, photographic prints and a selection of Lomography cameras.

**Other Attractions and Events of Interest**

**Great Singapore Sale**
A shopping bonanza like no other, the whole country goes on sale as visitors to like 313@somerset, The Shoppes at Marina Bay Sands and ION Orchard will extend their opening hours to 11pm or midnight.

**Andy Warhol Exhibit: 15 Minutes Eternal**
Curated by The Andy Warhol Museum, this is the first time that such a wide collection of Warhol’s work will be exhibited in Singapore with over 250 artefacts, paintings, drawings, sculptures, films and videos to be displayed. The exhibition will be held at the ArtScience Museum in Marina Bay Sands.

**Panorama**
Drawn entirely from the contemporary art collection of the Singapore Art Museum, the first edition of Panorama features 23 artists from eight Southeast Asian countries in the field of painting, sculpture, drawing, photography, video and installations. The works in various mediums offer a wide lens to examine our world and allow for a
diversity of perspectives, charting issues which are pervading contemporary art-making in Asia today—social and political change, the negotiation over values, escalating urbanisation and the subsequent pressures on nature. Artists featured include Singapore’s phunk Studio and Indonesia’s Agus Suwage.

**Singapore Botanic Gardens**
Within the urban oasis of the Gardens is the world’s largest orchid display; enjoy the flora and fauna during the flowering season in June.

**Marina Bay Sands**
This landmark building is situated in the heart of Singapore’s central business district. With a luxury hotel, state-of-the-art convention and exhibition facilities, theatres, and some of the best shopping and dining in the region, the three hotel towers are crowned by the Sands SkyPark® on the 57th storey, which offers a 360-degree view of Singapore’s skyline.