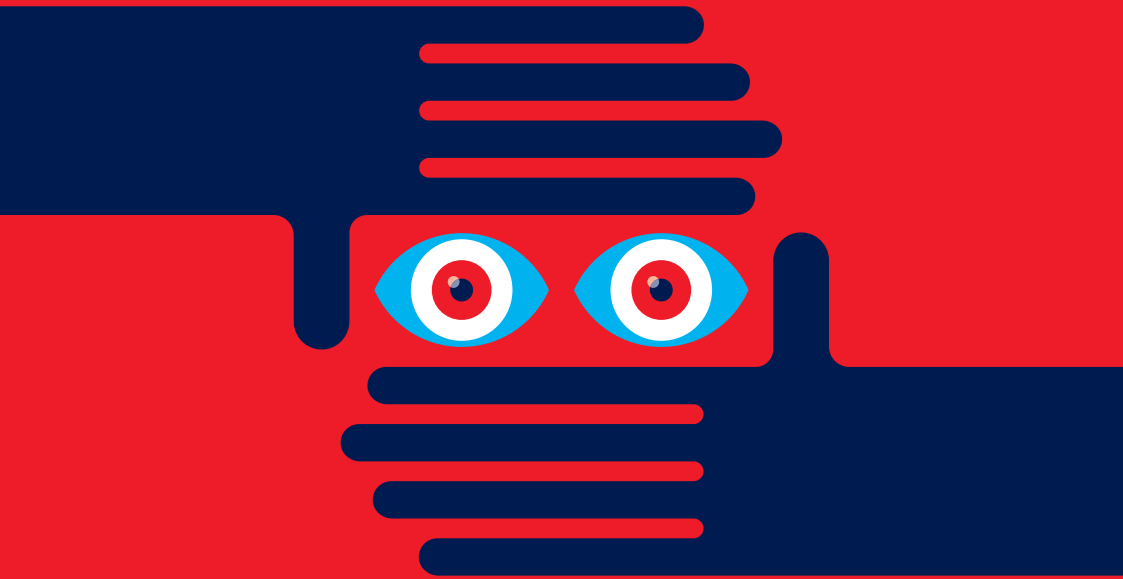


PRESENTED BY

**NUS** CENTRE FOR THE **ARTS**

WAYS  
OF  
**SEEING**



**NUS ARTS  
FESTIVAL 2020**

13 to 28 march

**NUSArtsFestival.com**

# NUS CENTRE FOR THE ARTS

Established in 1993, NUS Centre For the Arts (CFA) is a vibrant space for the appreciation of the arts and nurturing of the creative and inquiring spirit. We support student engagement with the arts and the integration of the arts into the life of the University.

CFA comprises the NUS Museum, NUS Baba House and a Talent and Development arm that oversees 21 student arts excellence groups. Through our myriad of programmes, practices, exhibitions, workshops and outreach, such as NUS Arts Festival and the ExxonMobil Campus Concerts, we enrich the university experience and contribute to the building of knowledge and transformation of students.

We also manage facilities such as the University Cultural Centre, with its 1700-seat Hall and 425-seat Theatre, and rehearsal spaces in Runme Shaw CFA Studios and University Town.



[CFA.NUS.EDU.SG](http://CFA.NUS.EDU.SG)



[NUSCFA](#)



## Friends of CFA

Friends of CFA is our complimentary membership programme that brings the arts and people together at NUS Centre For the Arts. Register as a Friends of CFA member to receive monthly updates on events, performances, invitations to arts events and exclusive giveaways.

### Members enjoy these privileges at NUS Arts Festival 2020

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Purchase tickets at \$15 per ticket or \$25 for a pair of tickets.

*(Ticket prices are subject to ticket booking fee)*

In addition,

- 5 lucky Friends of CFA members will stand a chance to win a pair of tickets to one performance weekly during the Festival when they contribute a post to the Festival Diary. Please check our monthly Friends of CFA e-newsletter for participation details.
- The first 30 Friends of CFA members who purchase tickets each month using the exclusive discount code will be given a special edition NUS Arts Festival 2020 tote bag.



**Scan and sign up to become a  
Friends of CFA member today to  
enjoy these Festival privileges!**

# DIRECTOR'S MESSAGE

Welcome to the 15th edition of NUS Arts Festival (NAF); NUS' highly anticipated flagship arts event on campus. As with past NAFs, we showcase the best of students' performances in creative partnership with diversely talented local and international artists, conceived with strong support from the academic fraternity.

'*Ways of Seeing*' is the theme for 2020's NUS Arts Festival and invites us to consider how we "see" the world around us and why we "see" in the way we do. It draws our attention to how our worlds are perceived through different lenses; physical, psychological and cultural. It is my hope that through this Festival, we re-examine how we can "see" more clearly.

From unpacking the layered meanings in a painting to a deeper understanding of the relationship between the viewer and the object of their sight, to the impact of new media and technologies on the proliferation and perception of what we see, this Festival has stretched our students' abilities to take on a broad range of compelling issues in partnership with our academic partners and represent them through their chosen art forms.

The Festival opens with *Mindscapes*, a visually stunning yet introspective performance from NUS Chinese Dance. Drawing inspiration from artworks in the NUS Museum's Lee Kong Chian Collection and South and Southeast Asian Collection, Artistic Director Ding Hong and guest choreographer Wang Cheng invite us to rethink our universal values and ideals through diverse Chinese dance styles in this presentation.

As a fitting close to their 40th Anniversary celebrations and the NUS Arts Festival, NUS Symphony Orchestra invites you to *A Night at the Gallery*, where through the imagination, you will see the pictures in the music. In *Foxconn Frequency (no. 3) - for three visibly Chinese*

*performers* by Hong Kong Exile and *A Grand Design (A work-in-progress)* by Cheyenne Alexandria Phillips, cold technology and economic progress are questioned over self-preservation and heritage. Societal and cultural expectations are at the heart of the performance *Rantau: Layaran Sukma (Explorations: Voyage of the Soul)* by NUS Malay Dance Group, NUS Ilsa Tari, while *Blindspot* by NUS Chinese Drama explores perceptions and challenges of the visually impaired.

Perhaps what expresses the essence of the Festival's theme is Jo Bannon's *Exposure* where in an intimate setting of one actor and one audience, we see how differing conclusions can be made, depending on what we choose to look at.

As always, the NUS Arts Festival will not be possible without the hard work of our students who have tirelessly dedicated themselves to their creative pursuit and the commitment of our tutors who have continually challenged them. To our academic partners from the Faculty of Arts and Social Sciences (Departments of Malay Studies, Japanese Studies, Communications and New Media, and Geography), School of Design and Environment (Department of Architecture), thank you for your invaluable inputs that have allowed the Festival to stay true to our research based focus. Finally our deepest thanks to the Donors for your generous and unwavering support.

We warmly welcome you to **NUS Arts Festival 2020: *Ways of Seeing*** and invite you to embrace new perspectives.

**Sharon Tan**  
Director,  
NUS Centre For the Arts

# FESTIVAL ACADEMIC ADVISOR'S MESSAGE

In the year 2020, the theme '*Ways of Seeing*' for the NUS Arts Festival is indeed a fitting one. While conventional wisdom dictates that 20/20 is normal vision, in the year 2020 NUS Centre For the Arts (CFA) asks that we take a moment to critically engage with what this means. How do things become normal?

The theme for this year's festival also borrows from John Berger's '*Ways of Seeing*' where he advocates for a more relational understanding of art that focuses on the connection between the object and the viewer. But what is this connection between the object and the viewer? Does it refer to what we can see in front of us literally? For Berger, it also refers to the hidden message that we must decipher by looking beyond the art work.

Social and cultural geographers have continued to be intrigued by this concept of 'ways of seeing'. What we see in front of us, is influenced not only by the materiality that lies in front of us but is also influenced by our perspective. This refers not only to our physical location as the observer, but also our positionality or social context. The same scene before us can be 'seen' or read and further represented in a multitude of ways (e.g. maps, paintings, and photographs).

Indeed when people gather together and look in the same direction at the same point in time, they may see similar and different elements before them. They may describe landscape before them in terms of nature (hills, rivers, trees), human objects and intervention (houses, buildings, farms), or in terms of colour, dimension, and measurement. These are facts that take on meaning as the observer makes sense of the visual world.

In other words, what we see is "*composed not only of what lies before our eyes but what lies in our heads*" (Meinig, 1979: 1). It is this process of seeing, reading, and representing that cultural geographers associate with the politics and power of space.

As a social and cultural geographer, this year's theme is especially meaningful to me. When I was asked to be CFA's faculty advisor, I jumped at the chance to once again engage and explore my two passions in life – the arts and geography.

The programme for 2020 is particularly exciting, and the audience is invited to see the world through dance, music, augmented reality, art, critical conversation and so much more. How will these artists and performers entreat us to see the world? What are the similarities and differences? How will our perspectives be influenced?

It is this spirit of openness and willingness to engage across disciplinary boundaries that the academics involved in this year's festival and the team at CFA embrace. And it has indeed been a pleasure and honour to work with colleagues who value this approach to learning. I hope you enjoy the programme we have curated and that you continue to uncover new ways of seeing through the arts.

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**Dr Kamalini Ramdas**  
**Senior Lecturer,**  
**Department of Geography**  
**NUS Arts Festival Academic Advisor**

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# FESTIVAL PICK

DANCE

OPENING SHOW



Image: Kinetic Expressions Photography

## Mindscales

NUS Chinese Dance



**Fri 13 Mar | 7.30pm | UCC Hall**

**Public \$28 | Students and Friends of CFA \$15 & \$25 (a pair)**

Once again, NUS Chinese Dance draws rich inspiration from the world of Chinese paintings to portray how the imagination captures moments in time within the medium of paper and ink and yet, given space for further contemplation, these works can reveal broader truths of man's existence.

Under the direction of Artistic Director and Resident Choreographer Ding Hong, together with the intricate choreography by guest artist Wang Cheng (China), a well-established Anhui-based National 1st Grade Choreographer, *Mindscales* will be a rich multi-sensorial treat for audiences, in their response to works drawn from NUS Museum's collection of Chinese paintings spanning the last 3 centuries.

From reimagining life in a more idyllic time to tracing the fine details of human connection, the evening will remind us that values of good and beauty endure in a world of shifting perspectives.

# FESTIVAL PICK

MUSIC



  
CLOSING SHOW

## A Night At The Gallery

NUS Symphony Orchestra with Maestro Lim Soon Lee

**Sat 28 Mar | 7.30pm | UCC Hall**

**Public \$28 | Students and Friends of CFA \$15 & \$25 (a pair)**

*A Night at the Gallery* treats audiences to a walk through an imagined gallery of music inspired by paintings and the sights and sounds of natural landscapes, each picture evoking rich visual images in the listener's imagination and telling its own story.

Smetana's *Die Moldau* draws inspiration from a panoramic journey down the Vitava River, through the Czech countryside to the city of Prague. As the music brings to mind the images of the Czech landscapes and the mountains of the Bohemian Forest, it portrays the composer's love for his homeland.

In another section of the gallery, Mussorgsky's *Pictures at an Exhibition* re-creates a delightful tour through an art exhibition held in memory of Mussorgsky's close friend, artist Victor Hartmann, capturing both his response to the paintings and the friendship between the two friends.

In contrast, Bruch had not yet visited Scotland when he was writing the *Scottish Fantasy* and based it solely on the collection of the Scottish folksongs. Featuring violin soloist Foo Say Ming, the piece will take the listener on a journey to visualize the highlands of an imagined country.

# FESTIVAL PICK

## INTERMEDIA



### **Foxconn Frequency (no. 3) - for three visibly Chinese performers**

Hong Kong Exile (Canada) feat. Conrad Tao, Matt Poon and Natalie Gan

**Thu & Fri 26 & 27 Mar | 7.30pm | UCC Theatre**  
**Public \$28 | Students and Friends of CFA \$15 & \$25 (a pair)**

*Foxconn Frequency (no.3) – for three visibly Chinese performers* is a work of “algorithmic theatre” that incorporates real-time game mechanics, piano pedagogy, 3D-printing, and the poetry of former Foxconn worker Xu Lizhi (许立志).

Three performers work with and against each other as they move through a series of testings and mini-games sourced from piano training. They succeed and fail in realtime, forced to correct their mistakes before they can continue. In each performance, 3D-printers output an object documenting the performer’s competency over time.

There are many reasons for the restriction of “*three visibly Chinese performers*”. In music composition, instruments are often specified (e.g for solo violin), but almost never the body itself. By making this distinction, it is Hong Kong Exile’s intention to draw focus to the performer’s identity, to engage the eyes as well as the ears, and to bring attention to the “extra-musical,” shifting the mode of audience perception to multiple modalities.

Fully automated and generative, *Foxconn Frequency (no.3)* is different every performance, ranging from 50 minutes to 80 minutes: an experiment in digital game-mechanics as a way of meaning making in the performing arts.

This show is eligible for Tote Board Arts Grant subsidy.

This production is commissioned by PuSh International Performing Arts Festival and supported by Canada Council for the Arts and Banff Centre for Arts and Creativity. It is made possible with the generous support of the Canadian High Commission.





As a preamble to the NUS Arts Festival, we are pleased to bring you events to please your senses and tease your imagination as we begin our journey together into 'Ways of Seeing'.



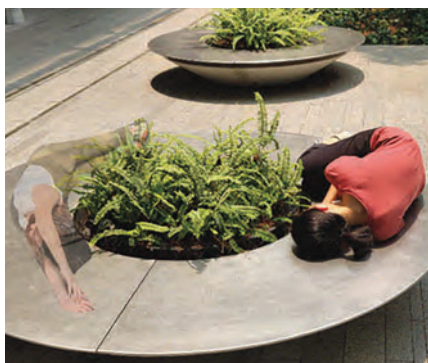
## Glimpses: Fragments of Vision

CFA Groups

12pm - 2pm | Town Plaza

Join us for a fun-filled lunchtime concert of selected scenes from shows in NUS Arts Festival performed by the top student arts groups in NUS. From lyrical dance and dramatic moments to stirring sounds through the ages, *Glimpses* will open your eyes to a wider experience of the arts. Take part in games and quizzes and grab your chance at winning free tickets to shows in the Festival and be the first to snag the coolest merchandise, of course!

With support from Beau and Belle.



## Glimpses: Where We Nest

By Alvin Wong, Foo Qi En, Johan Wijaya, Maasha, Nicole Chai, Ong Siqi, Kam Ka Kit and Valerie Lim.  
 Facilitated by Yarra Iletto and Dr Zdravko Trivic.

12.10pm - 12.30pm, 1.30pm - 1.50pm  
 Various sites at Town Plaza

In an age where phones have become an integral part of our lives, this interactive performance walk presents an alternative and complementary mode of experiencing and immersing oneself in a dance performance – through a screen. Audiences will be invited to play with Augmented Reality (AR) animations and rediscover common spaces.

*Part of NUS Dance Synergy's Focality series, this project was developed from a collaboration between the Department of Architecture, School of Design and Environment and NUS Dance Synergy in 2019.*

As part of CFA's vision to nurture creative minds and inquiring spirits through the arts, the NUS Arts Festival presents Critical Conversations – a series of talks and panel discussions aimed at deepening the discourse and engagement with the themes raised during the festival. The series is moderated by Dr Kamalini Ramdas, NUS Arts Festival Academic Advisor

## Pages and Perspectives

Cyril Wong, Jeremy Fernando, Pooja Nansi

**Wed 29 Jan**

The printed word has long shaped how we view the world - from shedding light on society to coining buzzwords that have permeated everyday speak. Using John Berger's iconic work, *Ways of Seeing*, as a springboard, join book lovers - Cyril Wong, an award-winning poet and writer, Jeremy Fernando, reader, writer and fellow of Tembusu College, and Pooja Nansi, Festival Director of the Singapore Writers Festival - who will share their favourite books that have blown their minds and expanded their ways of seeing.



## Seeing the Asian City through Literature

Dr Lilian Chee, Professor Rajeev S. Patke

**Wed 19 Feb**

Bringing together Dr Lilian Chee and Professor Rajeev Patke, this Critical Conversation circulates representations of the Asian city in contemporary literature. In reference to Arundhati Roy's *The Ministry of Utmost Happiness*, focus is placed on stories and texts that trace architectural forms as backdrops that engender discourses and affective responses towards familiar places.



## Arts & The Age of Artificial Intelligence: Looking for the Human

Professor Audrey Yue

**Thu 19 Mar**

By integrating technology in the arts, is the human experience richer or poorer for it? Join Professor Audrey Yue (Department of Communications and New Media, NUS Cultural Research Centre) in this insightful talk about how urban media arts have impacted the way we interact in public spaces and the social-cultural issues related in creating such work.



## Artists Who Changed the Way We See

Edith Podesta, Associate Professor Greg Petersen and Dr Yanyun Chen

**Wed 25 Mar**

Part art-history lesson and part dummy's guide to famous artists, this panel discussion invites artists and academics to talk about their favourite artists who have made their iconic mark in art history. Join visual artist Dr Yanyun Chen from Yale-NUS College, award-winning director and writer Edith Podesta, and Associate Professor Greg Petersen from Yong Siew Toh Conservatory of Music as they delve in into the inspirational work of legendary artists of various fields whose impact is still felt today.





## Blindspot 观心

NUS Chinese Drama. Directed by Judy Ngo

**Fri 13 Mar | 7.30pm & Sat 14 Mar | 2.30pm & 7.30pm | UCC Theatre  
Public \$28 | Students and Friends of CFA \$15 & \$25 (a pair)**

There will be post-show dialogues after all performances.

Two moving stories, one of a young person dealing with her mother's gradual loss of sight and the other of an "unseen" foreign student bring into focus how our blindspots prevent us from seeing those in need around us. Drawn from deeply personal interviews with visually impaired persons, insights shared by VWOs who support these communities as well as with people who live on the fringes, the devised theatre piece created by members of Chinese Drama offers deeper insights into the challenges faced by such individuals that hopefully lead to a more inclusive campus. *Blindspot* continues the strong desire of this young theatre group to tell authentic stories that not only raise awareness of issues that concern their generation but to also spark action through change of thinking.

The festival is committed to making the production, *Blindspot*, accessible to the best of our endeavours. Please visit [nusartsfestival.com](http://nusartsfestival.com) for details.

Performed in Mandarin with English surtitles.



Image: Manuel Vason

## Exposure

Written and Performed by Jo Bannon. Produced by MAYK.  
(United Kingdom)

**Wed to Sat 18 to 21 Mar | Various timings**  
**Secret space | Free admission with registration**

*“Jo Bannon’s Exposure, which questions the act of looking itself, is an extraordinary 10 minutes which considers not just how we look but what we choose to look at too.”*

- Lyn Gardner, **The Guardian**

*“Jo Bannon’s powerful encounter Exposure which uses darkness and then occasional encounters...to explore how we look at people and how we do not.”*

- **The Scotsman**

*Exposure* is the beginning of an investigation into how we look, how we are looked at and if we can ever really be seen. Conducted in a small dark room, this intimate one-to-one performance uses the materiality of light; darkness and brightness, revealing and exposing, to question whether we can ever really see each other as we really are, if we can ever really see it through another’s eyes. It is a tender and tentative look into autobiography, asking how fully we can reveal ourselves - to ourselves, to another, with another.

This production is funded and supported by Unlimited; celebrating the work of disabled artists, and Arts Council England. It is also made possible with the generous support of the British Council.



Image: Kow Xiao Jun

## Dreamtalk 話夢

Written and performed by Ranice Tay and Ang Gey Pin

**Thu & Fri 20 & 21 Mar | 7.30pm | UCC Dance Studio**  
**Public \$28 | Students and Friends of CFA \$15 & \$25 (a pair)**

*Dreamtalk* 話夢 begins in a house of shapeless things, where a dreamer finds herself asleep and a guardian stands watch. A journey is waiting. In an ever-flowing wind, you will meet distant voices and peculiar beings, some of whom will call to you, and some of whom might change your heart when you finally leave.

This is a practice-as-research project currently in its latest phase of development. The performance organically blends movement, texts and songs to unravel the transformative potential of the actor's body. It is an invitation to reconnect with the self. A quest to step into the inner world and ask: What does it mean to see beyond sight? To perceive with all our senses? Can we open our eyes to the flow of life?

This show is eligible for Tote Board Arts Grant subsidy.

Advisory:

Audience are advised to wear comfortable clothing and shoes (no high heels).  
 Audience may experience moments of being blindfolded.





## A Grand Design (A work-in-progress)

Cheyenne Alexandria Phillips (Checkpoint Theatre)

**Fri & Sat 27 & 28 Mar | 5.30pm | Lee Kong Chian Natural History Museum**

This performance is free with registration. Admission to the venue is free for NUS Staff and Students. For others, visit <https://lkcnhm.nus.edu.sg/> for admission charges.

*"Homo sapiens means 'wise man'. But I don't think we are wise. I think we are very smart. There is a difference."*

From snakes with killer fangs to frogs with toxic neon bodies, environmentalist and educator Cheyenne Alexandria Phillips is well-acquainted with the dangerous. Yet, some of her most striking interactions are with... *Homo sapiens* - the species that really should know better. As she recounts her experiences of working in the environmental sector, Cheyenne asks if we are truly wise enough to survive the world we have shaped.

Developed and produced by Checkpoint Theatre, *A Grand Design* is commissioned by NUS Centre For the Arts with the support of the Lee Kong Chian Natural History Museum. Intimate, lyrical, and insightful, this one-woman performance transforms the museum into a site of exploration and artistry. In an era propelled by fears and concerns for the environment, Cheyenne's piece is both an evocative examination of humanity's current place in evolutionary history, and an essential interrogation of how we love, or fail to love, the natural world around us.

Audience members will be invited to share their detailed written feedback after the dramatised reading of this work-in-progress.



Image: Kinetic Expressions Photography

## Rantau: Layaran Sukma (Explorations: Voyage of the Soul)

NUS Ilsa Tari

**Fri & Sat 20 & 21 Mar | 7.30pm | UCC Theatre**  
**Public \$28 | Students and Friends of CFA \$15 & \$25 (a pair)**

*Rantau: Layaran Sukma* is a contemporary dance production that addresses notions of the “ideal woman” that are constructed based on societal values and norms. Choreographed by Young Artist Award recipient for Dance Osman Abdul Hamid (PBM), this production aims to challenge these notions by breaking away from them and showing that women can be free to make their choices.

Well-known for dance which is firmly rooted in traditional Malay forms such as silat and zapin and yet contemporary in the themes it engages, NUS Ilsa Tari with the support of Dr Suriani Suratman from the Department of Malay Studies hope to broaden the perspectives of our audience by providing them with the space to think about the issues revolving around identity and role of the Malay woman in our society, to be more confident in discussing these problems openly, and think critically about ways in which they can make a change for the better.

**Rantau: Alunan Samudera (Explorations: The Waves of the Ocean)**  
**Sat 22 Feb | 10am | UTown | Free admission with registration**

Please visit [nusartsfestival.com](http://nusartsfestival.com) for details.

As part of the programme, NUS Ilsa Tari will host a symposium with panels of prominent academics and dance practitioners. The symposium will shine light on portrayal of women in society and dance, as well as the personas women are expected to embody in dance. As we celebrate the successes of the women in championing their art forms, we challenge the stereotypes of female dancers in today's society.



Image: Brandon Koh

## Horizons

NUS Guitar Ensemble with Dr Robert Casteels  
feat. NUS KotoKottoN

**Sat 28 Mar | 7.30pm | UCC Theatre**  
**Public \$28 | Students and Friends of CFA \$15 & \$25 (a pair)**

Paying homage to the complex and rich heritage of the guitar, NUS Guitar Ensemble (GENUS) presents an exciting lineup of pieces which showcases both its Western cultural origins and its contemporary transformation into a new frontier in the Japanese music landscape. From *Rock of Schubert*, a Japanese-inspired rock rendition of Western classics, to *Three Scenes of Japan*, a rhythmic celebration of a lively Japanese festival, *Horizons* highlights the power of music to bring our cultural appreciation of the world to greater horizons.

Featuring an unprecedented collaboration with NUS Koto Ensemble (KotoKottoN), *Horizons* interweaves two different stringed instruments, the guitar and the koto (a traditional Japanese zither) in a series of both juxtapositions and fusions. The concert's centrepiece features seamless transitions between the koto classic, *Rokudan no Shirabe*, and the famous *Brandenburg Concerto no. 2* in F Major by Bach. In stringing two ostensibly disparate cultural spaces into one cohesive soundscape, we celebrate the ability of music to bring us new ways of seeing and experiencing culture.



**Ngee Ann Kongsi Auditorium | Free admission with registration**



## Rashomon

Akira Kurosawa | Japan | 1950

**Fri 20 Mar | 7.30pm**

**88 min | PG**

**Japanese with English subtitles**

The breakthrough that brought legendary Japanese filmmaker Akira Kurosawa to worldwide attention, *Rashomon* has proven to be one of the most influential films of all time. Though set in feudal Japan, the film’s use of multiple, contradictory narrators left a direct imprint on the modern-day courtroom drama. A samurai has died at the hands of a notorious bandit, yet the circumstances of the murder are anything but clear-cut. Through flashbacks, we see the events as described by each of the four witnesses: the bandit, the samurai’s wife, a passing woodcutter, and (with the help of a medium) the deceased samurai himself. Each one’s version of events differs in significant ways, often shifting to best suit the interests and ego of the speaker. Kurosawa deliberately upends the viewer’s expectation for an objective version of events in favour of nuanced psychological realism, crafting a brilliant meditation on the slippery nature of truth.



## Weathering With You (Tenki No Ko)

Makoto Shinkai | Japan | 2019

**Sat 21 Mar | 7.30pm**

**112 min | PG**

**Japanese with English and Chinese subtitles**

Three years after *Your Name*, Makoto Shinkai returns with his latest film, *Weathering With You*.

When small town high schooler Hodaka Morishima makes a go at living on his own in Tokyo for the first time, it isn’t long before he finds steady work writing for a local magazine focused on all things strange and supernatural – but the most interesting thing happening in the boy’s life is the unusual weather. Rain’s common enough in the city that at first, no one makes much of the recent torrential showers that never seem to end, but unbeknownst to nearly everyone, a young girl named Hina Amano who has the ability to control the weather walks among them.



**Ngee Ann Kongsi Auditorium | Free admission with registration**



## The Act Of Killing

Joshua Oppenheimer | USA | 2012

**Fri 27 Mar | 7.30pm | 159 min | NC16**  
**Indonesian with English subtitles**

Winner of Best Documentary at the British Academy Film Awards and the European Film Awards, this powerful and provocative film is a must-watch in revealing through re-enacting the horrors of mass killings perpetrated in Indonesia in the 1960s.

In a country where killers are celebrated as heroes, the filmmakers challenge unrepentant death squad leader Anwar Congo and his friends to dramatise their role in genocide. But their idea of being in a movie is not to provide testimony for a documentary: they want to be stars in their favourite film genres—gangster, western, musical. They write the scripts. They play themselves. And they play their victims. This is a cinematic fever dream, an unsettling journey deep into the imaginations of mass-murderers and the shockingly banal regime of corruption and impunity they inhabit.



## A Quiet Place

John Krasinski | USA | 2017

**Sat 28 Mar | 7.30pm | 91 min**  
**PG13 | English**

A powerful and evil force threatens to attack a family whenever they make a noise, causing them to plunge into lives of silence. Any move they make, they live with the terrifying threat of being ambushed at any moment. With their existence on the line, they will need to develop a plan to escape their perilous circumstances. The question is whether or not time has already run out on their aspirations to lead normal lives.

This critically-acclaimed film was voted one of the Top 10 Films of 2018 by the American Film Institute and won the Best Sci/Horror Movie from Critics' Choice Movie Awards.



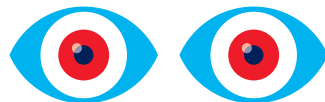
## Point and Shoot Short Film Competition



Point & Shoot is the only wholly student-run student film competition in Singapore, where students get to undertake a 55-hour “guerilla-styled” filmmaking challenge. First conceived in 2012 as a short film competition amongst only the NUS community, it has since then opened its reach all youths of Singapore, thus providing a brand new avenue for any young filmmaking enthusiasts to express themselves. Over the years, following a cessation of outstanding entries, Point & Shoot has expanded in its scope, and we are anticipating even bigger, better, bolder works of art.

**Open to all tertiary institutions, junior colleges and secondary schools.**

**Registration Fees:**  
\$60 per team



**Promotions:**

Early Bird registration (20 Feb to 8 Mar 2020): \$40 per team  
Closing date for registration: 18 Mar 2020

**Payment to be made in person on registration day on 20 March 2020.**  
**For all enquiries, please contact us at [enquiries@nustudios.org](mailto:enquiries@nustudios.org).**

## Touch 2020

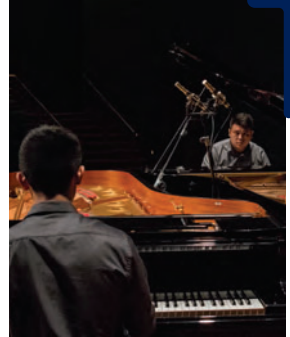
NUS Piano Ensemble

**Wed 18 Mar | 7.30pm | Esplanade Recital Studio | \$20**

*(Festival concession does not apply)*

NUS Piano Ensemble presents its annual concert, *Touch 2020*, showcasing a repertoire of colourful and challenging piano duo music.

Embark on a journey of discovery with our young musicians as they present to you a myriad of music from the Late Romantic to 20th Century, exploring the vivid soundscapes of works by Béla Bartók, Rachmaninoff and Brubeck to better understand the emotions and ideas that they had intended to convey. Let a night of nuanced music-making take you to greater appreciation of the art of piano ensemble playing.



## InTempo 2020: Music at Play

NUS Wind Symphony

**Sun 22 Mar | 7.30pm | UCC Hall**

**Public \$28 | Students and Friends of CFA \$15 & \$25 (a pair)**

*"The opposite of play is not work—the opposite of play is depression."*  
- Brian Sutton-Smith

Does Play have a place in a work-focused society that sees it as the antithesis of productivity? Inspired by Brian Sutton-Smith's *The Ambiguity of Play*, NUS Wind Symphony presents Sutton-Smith's rhetorics of Play through different musical works.

Featuring three main pieces – *Asphalt Cocktail* by John Mackey, *Tears of Princess Kushinada Flowing from Hii* by Masanori Taruya and *Sinfonia Hungarica 'Istvan'* by Jan Van der Roost, *Music at Play* will change the way we see how this very important human activity.

Exploring Sutton's rhetorics of Play, each piece describes the way the different rhetorics use, interpret, and justify the concept of Play. With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, *Asphalt Cocktail* represents Play as the imaginary, invoking the audience's imagination, taking them on a wild New York taxi ride. In *Tears of Princess Kushinada flowing from Hii*, composer Taruya retells the Japanese folklore of fate and a communal identity. The idea of 'Play', through storytelling, can help us relate to its social symbols. *Sinfonia Hungarica* celebrates Hungary's past and its victories, presenting Play as power and identity.



# Soirée 2020: Iridescence

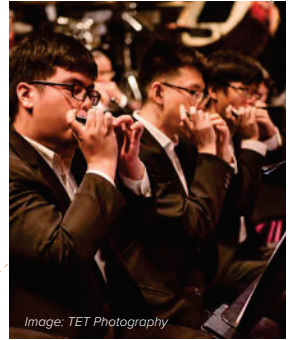
NUS Harmonica

Sun 22 Mar | 7.30pm | UCC Theatre

Public \$28 | Students and Friends of CFA \$15 & \$25 (a pair)

NUS Harmonica presents *Soirée 2020: Iridescence*, an evening of music performed uniquely on the chromatic, octave, bass and chord harmonicas.

Just as the rich beautiful colours in nature such as butterfly wings, seashells and bubbles change and glow depending on the angle of view and illumination, so too does life's varied experiences seem iridescent when seen from different perspectives. Featuring works such as *Meditation* by Massenet and *Danse Macabre* by Saint-Saëns, *Soirée 2020: Iridescence* shows how events in our lives can evoke shifting emotions from fleeting joy, melancholy, fluttering excitement and dejection and our appreciation of the beauty of human experience can transform by changing our points of view.



# Transformation 三月天·化

NUS Chinese Orchestra

Sun 29 Mar | 5pm | UCC Hall

Public \$28 | Students and Friends of CFA \$15 & \$25 (a pair)

In an increasingly interconnected world and with the ever-growing pace of globalisation, the culture and heritage of different parts of the world becomes increasingly diluted. Compounded with the growing influence of social media, it becomes increasingly difficult for individuals to maintain their distinct identity in this world.

Featuring repertoire with a contemporary take on the distinct cultures and irreplaceable heritages of the world, *Transformation* present the swift evolution of Chinese orchestra music from folk tunes to one that is increasingly versatile and dynamic, mirroring how modern generations of Chinese people must see themselves.



Written in 2010 for an extended Chinese orchestra featuring the percussion section, *Dragon Soaring in the East* 《龙跃东方》 is a modern take on the theme of traditional folk tune, *Jasmine Flower*. From the land of Mongolia, composer Xin Huguang recounts the tale of Gada Meiren, a Mongolian leader who led an uprising to fight for his land and his nation's freedom, in the symphonic poem style of *Gada Meiren Symphony* 《嘎达梅林交响诗》. *Macau Capriccio* 《澳门随想曲》 celebrates Macau's distinct culture of East and West, featuring both Portuguese and Chinese culture in the piece.

Also featuring soloist Ong Weida on the Singapore premiere of *Yangqin Concerto No.1 – Pan Gu* 《第一扬琴协奏曲—盘古》 by Chinese composer Zhang Zhao, and Zhongruan Soloist, Chan Feng Lin on the third movement of *Reminiscences of Yunnan* 《云南回忆》 by Liu Xing.

**NUS Museum | Free admission | Tue - Sat 10am - 6pm**

## Wartime Artists of Vietnam: Drawings and Posters from the Ambassador Dato' N. Parameswaran Collection

Until 27 Jun

The exhibition takes as its preamble a line from the poem *A Soldier Speaks of His Generation* (1973): “...our generation has never slept”. Expressing the profundity of war experience and its enduring effects on the human psyche, the phrase is an entry point from which the presentation can be read and accessed. With focus placed on the works of eight key artists who were assigned to the front as war artists by the government in Hanoi, and viewing them as independent actors, the exhibition prompts questions into the agency of the artworks and its associated narratives.

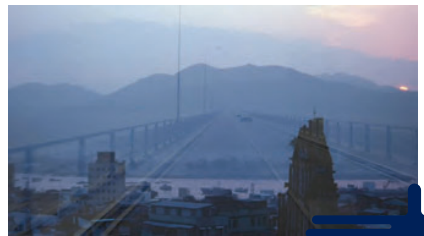


## “... you have to lose your way to find yourself in the right place”

Selected Works by Gilles Massot

Until 13 Jun

Presenting the works of Singapore-based French artist, Gilles Massot, this exhibition includes a selection of the artist's photographs, videos, sketches and writings from the 1980s to the present. It explores his evolving negotiations with place and the shaping of self-identity as a photo-journalist travelling across Asia, his involvement in a changing contemporary art scene, and his expatriate status. Collectively, his works form ways in which Massot engages with images and their potential meanings. As subjectivities, his efforts complicate the ideological and orientalisng features that undergird a sojourn, and thus, sustain critical expectations to find himself “...in the right place”.



*With the support of the Embassy of France in Singapore.*



## Visual Notes: Actions and Imaginings

A prep-room with Jimmy Ong

Ongoing

Sketching out shifts and continuities in modern /contemporary artist Jimmy Ong’s practice, this prep-room project presents a constellation of the artist’s earlier sketches, paintings, photographs, and personal effects. Positioned alongside his completed works such as the large-scale charcoal drawing, *Rampogan Macan* (2014), these collections of visual memoranda accumulate as an “image bank” constitutive of his artistic process and development. These pieces commingle to posit thematic ‘studies’: open modes of inquiry for situating Ong’s extensive practice within broader discursive formations that trace out points of departure for wider examinations of local/regional historiographies, itinerancies, and artistic production across modern and contemporary temperaments.

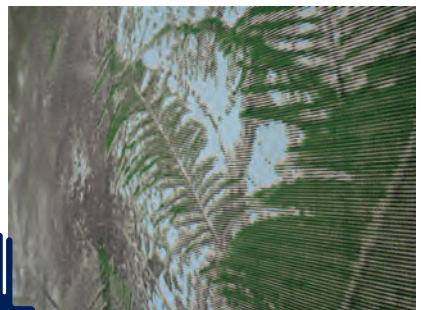


## tropics, a many (con)sequence

An exhibition with Kent Chan

Until 30 May (first iteration)

*tropics, a many (con)sequence* locates Kent Chan’s film *Seni* as the exhibition’s locus, inquiring on the tropical imaginary that continues to frame aesthetics and artistic identities. Converging on cinematic languages and artistic histories that purposefully use these visual tropes of jungle and frontier, the tropics are studied in relation to state demands and colonial projections of the region, further elucidating its position as site, creation and fantasy. Blending film, text, sound and paintings from the museum’s collection, the artist inquires on notions of the rustic and the uncharted in his propositions on where art history and history intersect.



# ACKNOWLEDGEMENTS

Thank you to all the donors and supporters who have contributed to the NUS Arts Festival 2020.

We wish to extend our appreciation to the NUS Management and the following programme partners:

**Faculty of Arts and Social Sciences**  
Department of Chinese Studies  
Department of Communications and New Media  
Department of Geography  
Department of Japanese Studies  
Department of Malay Studies

**School of Design and Environment**  
Department of Architecture



We would like to thank our student groups, tutors, artistic directors, alumni, artists, Festival assistants, volunteers and everyone who played a part in making this Festival happen!

## SPECIAL THANKS

Donors:



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# Enjoyed the festival? Help make the next one even better!

The NUS Arts Festival has been enriching the university experience for 15 years now. It is a unique platform where over 1,000 NUS students collaborate with academic faculty and professional artistes to create and present new works each year to more than 10,000 audiences.

Participating in the NUS Arts Festival has invigorated, challenged and inspired all involved - from the performers to the audience. Each student performer comes away with a sense of achievement and pride while the audiences, from the public to friends and family, have been touched by the talent and dedication from the students.

The NUS Arts Festival offers students who have a passion for the arts creative expression and reaches out to many more students who may not have yet seen a performance.

If you share the same belief, please give us your support.

Every gift is valuable. Singapore tax residents are eligible for a tax deduction that is 2.5 times the gift value for gifts made in 2020. To find out more, please contact Kerry Tan at [kerry@nus.edu.sg](mailto:kerry@nus.edu.sg) or call **+65 6516 5278**

We look forward to welcoming you to many more NUS Arts Festivals to come.

*Thank you.*



# TICKETING



Tickets for NUS Arts Festival 2020 will go on public sale on 13 January 2020  
Available at [www.nusartsfestival.com](http://www.nusartsfestival.com)

## TICKET PRICE

Public \$28

All full-time students and Members of Friends of NUS Centre For the Arts Programme

\$15 per ticket / \$25 for 2 tickets

*Ticket prices are subject to ticket booking fee.*

## GROUP BOOKINGS

Corporate and school group bookings are available through NUS Centre For the Arts.

For enquiries, please email [nafticket@nus.edu.sg](mailto:nafticket@nus.edu.sg)

*Note*

*Random checks on concession tickets will be conducted at the point of entry.*

*Patrons unable to present proof of eligibility will not be admitted.*

## LATE SEATING POLICY

Latecomers will not be admitted until an appropriate break in the show or at intermissions.

For shows without an intermission, as a courtesy to other patrons and the artists, latecomers may risk being denied entry if there is no appropriate break in the show.

## ADMISSION OF CHILDREN

All children, regardless of age, require a purchased ticket for entry. As a courtesy to other audience members, infants in arms and prams, and children below six years of age will not be admitted for ticketed shows.

## PHOTOGRAPHY, AUDIO AND VIDEO RECORDING

Photography and all manner of unauthorised audio and video recording are strictly prohibited.

*The information contained in this guide is accurate at the time of print.*

*Programmes are subject to change without notice.*

For updates:



[NUSArtsFestival.com](http://NUSArtsFestival.com)



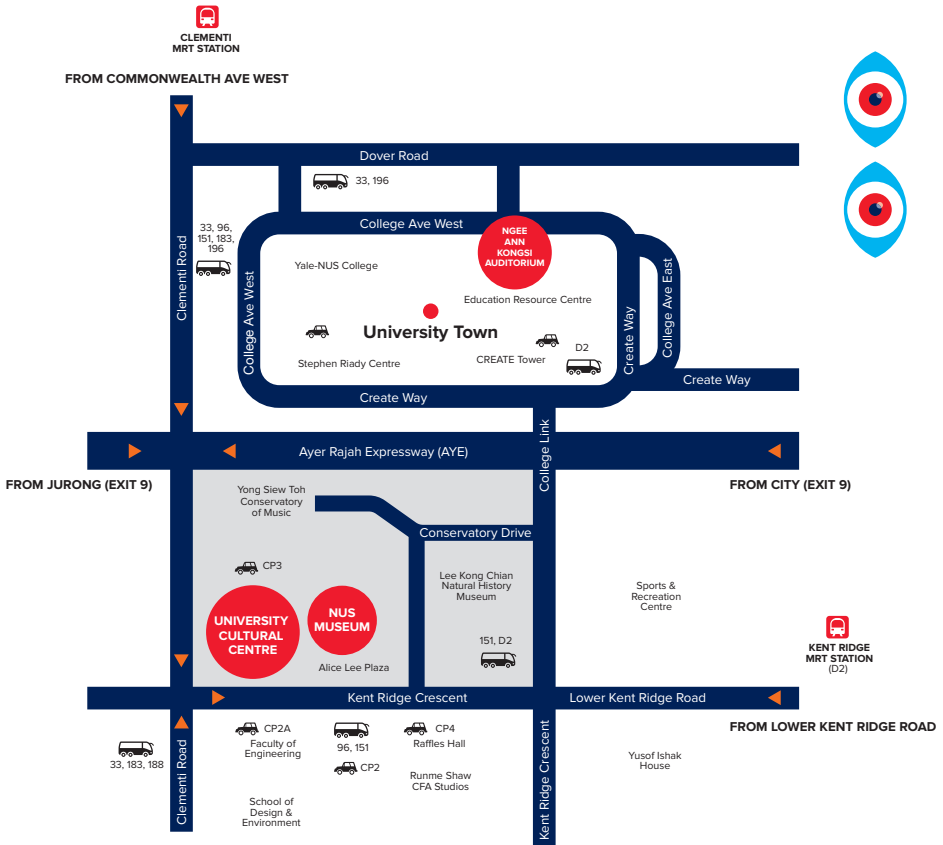
[@NUSCFA](https://www.facebook.com/NUSCFA)



[@NUSCFA](https://www.instagram.com/NUSCFA)

#NUSArtsFestival #WaysOfSeeing #NAF #NUSCFA #NUSCentreForTheArts #MyHeartIsWithTheArts #ArtsOnCampus

# FESTIVAL VENUES



## UNIVERSITY CULTURAL CENTRE (UCC) / UCC DANCE STUDIO / NUS MUSEUM

50 Kent Ridge Crescent  
National University of Singapore  
Singapore 119279

## NGEE ANN KONGSI AUDITORIUM, NUS

8 College Avenue West, Level 2,  
Education Resource Centre, University Town  
Singapore 138608

## CAR PARK

Free Parking: Weekdays after 7.30pm  
Saturday after 5pm  
Sundays and Public Holidays

## BUS SERVICES

NUS Internal Shuttle Bus, D2 from Kent Ridge MRT Station



29 Jan - 12 Mar

13 Fri

14 Sat

18 Wed

19 Thu

20 Fri

21 Sat

22 Sun

25 Wed

26 Thu

27 Fri

28 Sat

29 Sun

DANCE



**Mindsapes**  
NUS Chinese Dance  
13 Mar



**Rantau: Layaran Sukma**  
(Explorations: Voyage of the Soul)  
NUS Ilsa Tari  
20 & 21 Mar



MUSIC



**Touch 2020**  
NUS Piano Ensemble  
18 Mar



**InTempo 2020:**  
Music at Play  
NUS Wind Symphony  
22 Mar



**A Night at the Gallery**  
NUS Symphony Orchestra  
28 Mar

**Transformation**  
三月天 · 化  
NUS Chinese Orchestra  
29 Mar

THEATRE



**Rashomon**  
Akira Kurosawa  
Japan  
20 Mar



**The Act of Killing**  
Joshua Oppenheimer  
USA  
27 Mar

**A Quiet Place**  
John Krasinski  
USA  
28 Mar



FILM

**Pages and Perspectives** ▶  
Cyril Wong, Jeremy Fernando, Pooja Nansi  
29 Jan

**Seeing the Asian City through Literature** ▶  
Dr Lilian Chee, Prof Rajeev S. Patke  
19 Feb

**Rantau: Alunan Samudera**  
NUS Ilsa Tari  
22 Feb



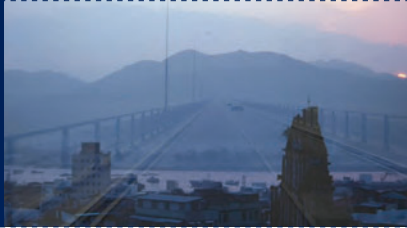
**Arts & The Age of Artificial Intelligence: Looking for the Human**  
Professor Audrey Yue  
19 Mar



**Artists Who Changed the Way We See**  
Edith Podesta, Associate Professor Greg Petersen, Dr Yanyun Chen  
25 Mar

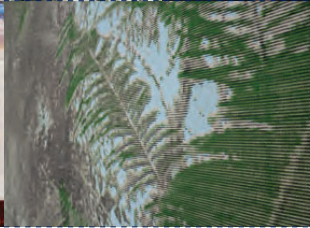
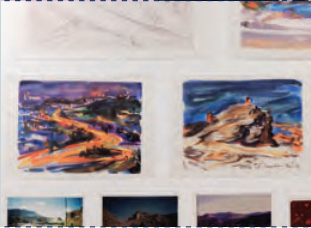


EXHIBITIONS



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# FESTIVAL DIARY

Share your special moments of past and present NUS Arts Festivals - whether as an audience, a performer, collaborator or volunteer - with us by submitting your entry on the Festival microsite or simply post on your Instagram account!

Remember to hashtag **#DearNAF #NUSArtsFestival #NUSArtsFestival2020 #WaysOfSeeing #NAF #NUSCFA**



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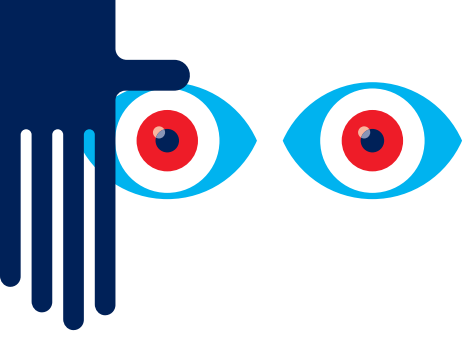
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Image: TET Photography







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