

2016

JUNE  
26 - 30



SCREENINGS  
PG 06 - 19

EXHIBITIONS  
PG 02 - 05

# The Magical Pen Line: Ronald Searle

## *Curated by*

Asst.Prof. Kathrin  
Albers ADM

Asst.Prof. Davide  
Benvenuti ADM

## *Exhibition Management*

Michelle Ho Assistant  
Director for ADM Gallery

## *Venue*

ADM Internal Gallery

## Exhibition Opening

Sunday

JUNE

26

5.00<sup>pm</sup>

## ABOUT THE EXHIBITION

One of the most influential illustrators and cartoonists of his time, Ronald William Fordham Searle, (1920 - 2011) is considered one of the leading artists of 20th century Euro-American illustrative arts. The British artist whose artistic oeuvre spans over five decades, has contributed to numerous prominent publications, such as The New Yorker, the Sunday Express, News Chronicle and Punch just to name a few.

The impact that Searle's style has had on graphic arts is hard to overstate. Searle's signature style of line drawings by ink pen has paved the way for innovations in contemporary illustration and animated films. Regarded as a radical aesthetic during its time, this edgy style was to influence later generations of animated film across a span of genres, such as Walt Disney, United Productions of America (UPA) animation studio, all as well as contemporary artists such as Sylvain Chomet and Matt Groening.

*The Magical Pen Line: Ronald Searle* features over 50 reproductions of rare illustrations, sketches and artefacts, from the Imperial War Museum (London) and the Wilhelm Busch Museum of Caricature and Illustrative Arts (Germany).

The exhibition traces the young Ronald Searle's time in Singapore as a prisoner of war. During this time, he produced more than 300 drawings and illustrations documenting the Japanese Occupation in Singapore where he was captured and was forced to work on the Thailand-Burma Death Railway. This first part charts his unflinching determination to give a personal and direct picture of the facets of war, from ordinary days in the camp to brutal incidents, as well as early cartoons.

It also shows the birth of what became Searle's signature style in the technique of quick and pointed sketching, and in the way he will present his satirical outlook of life. To quote him in a 1967 interview, "Everything was rooted there I think. To go into those sort of circumstances... inevitably marks you, marks your way on anything you do, anything you relate to afterwards."

In this exhibition, you will see Searle's skills and dexterity in translating scenes – both from the realms of conflict and struggle, as well as the realms of entertainment and satire – a skill that will later grow to cement his reputation as a versatile artist.

Complementing this selection are also his works as an illustrator and designer focusing not only on satirical cartoons, but also on his work on animated films, showing title and character designs as well as story boards.

Searle received widespread recognition for his unique work, and original style especially in America. He received the National Cartoonists Society's Advertising and Illustration Award in 1959 and 1965, the Reuben Award in 1960, their illustration Award in 1980 and their Advertising Award in 1986 and 1987. He was appointed Commander of the Order of the British Empire in 2004. In 2007, he was decorated with one of France's highest awards, the Chevalier de la Légion d'honneur, and in 2009, he received the German Order of Merit.

*The Magical Pen Line: Ronald Searle* is held in conjunction with the Society of Animation Studies Conference which is organised by the School of Art, Design & Media (ADM), Nanyang Technological University.

1



3

2



1 - 2

© The Ronald Searle Cultural Trust, reproduced by kind permission of the Ronald Searle Cultural Trust and The Sayle Literary Agency.

# Constellation:

## A Survey of ADM Animation

*Curated by*

Assoc.Prof. Biju

Dhanapalan ADM

Assoc.Prof. Ben Seide ADM

*Exhibition Management*

Michelle Ho Assistant

Director for ADM Gallery

*Venue*

ADM External Gallery and  
Internal Gallery

Exhibition Opening

Sunday

JUNE

26

5.00 pm

### ABOUT THE EXHIBITION

Since the formation of the School of Art, Design and Media (ADM) Digital Animation programme, the School has cultivated a dynamic community of more than 300 animation artists, comprising its faculty members and students who have gone on to produce notable works within NTU and the animation industry at large.

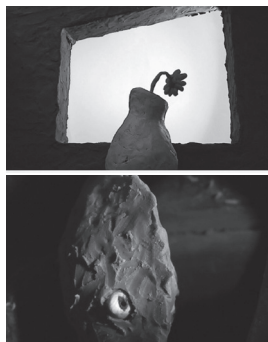
*Constellation: A Survey of ADM Animation* showcases some of the stellar work that has been created in the past 10 years, illuminating the rigorous development, process and creative ambitions achieved. Featuring more than 20 animation artists, the exhibition highlights how key processes and techniques such as 3D production and modeling, character animation, digital painting, graphic storytelling, stop motion animation, as well as traditional drawn animation have been applied to produce technical and aesthetic innovations.

Like the grouping of stars in the universe that form new dimensions for perceiving the celestial spheres, *Constellation* presents the compelling journeys of ADM animators who seek to bring to life unseen possibilities of image-making in the world of animation.

3



5



7



4



6



8



3

**1997 (2014)** directed by Goh Wei Choon, Jiabui Wee

4

**Tales of the Chugawagas (2011)** directed by Khoo Yi Hui, Goh Huiying, Tan Lurong

5

**Contained (2010)** directed by Harry Zhuang, Henry Zhuang

6

**Lovestruck (2016)** directed by Lau Siew Ying Grace

7

**Princess (2014)** directed by Andre Quek, Abdul Hadi, Vivien Tan

8

**The Tiger of 142B (2015)** directed by Harry Zhuang, Henry Zhuang

5

# Best of ADM Digital Animation Students

*Curated by*  
Ishu Patel

*Venue*  
Auditorium

Screening Time

Sunday

JUNE

26

7.30 pm – 8.30 pm

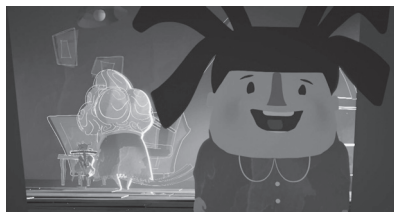
## ABOUT THE SCREENING

We are proud to present a cross section of award winning short films in individual styles and subject matters, using animation and visual effects from the last five years. The films featured in this show are made by fourth year students in their undergraduate digital animation program at ADM. They include techniques of classic 2D animation, CG animation, stop motion, motion graphics, performance capture and experimental animation. Not included in this program are graphic novels, games and children illustrated books.

These projects are made in a three-semester pipeline. In the second semester of their third year, students begin their story development and pre-production. The projects are either developed individually or in groups. At the end of this semester students choose their supervising mentor from the faculty of experienced professionals and academics at ADM. Their entire fourth year is then devoted to the final production of the film in close consultation with the supervising mentor.

Each student is given a cubicle equipped with a light box, an animation disk and a computer loaded with the updated 2D and 3D software required for the production. Extra space required for stop-motion and motion-capture studios is also available, depending on the project. The cubicle becomes their home for the entire time of the film production and students have unlimited access of the cubicles day and night throughout the year.

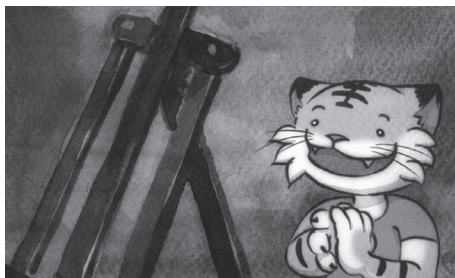
9



10



11



7

Voice recording, sound effects and music are an important aspect of this film making process. We encourage our students to collaborate with local music schools in Singapore and abroad. In recent years, a collaboration between ADM and Staatliche Hochschule fuer Musik Trossingen, Germany has been arranged. Our students collaborate online with the German music students to produce their film music composition and sound with very successful results.

At the end of the graduation year, the finished projects are then presented to film professionals and academics at the Industry Screening in downtown Singapore. Please sit back and enjoy the show.

9

**Umbrella (2014)** directed by  
Chua Wei Lun Brandon, Khoo  
Siew May, Tan Yin, Sharry  
Kwan Wei Xuan

10

**Spy Cat and the Paper Chase (2011)** directed by Lim Wei  
Ren Darren, Fung Chun Hong,  
Derwin Silamaya

11

**Play with me (2012)** directed  
by Celestine Chia

# Film List

Best of ADM Digital Animation

STUDENTS

Sunday

JUNE

26

7.30 <sup>pm</sup> – 8.30 <sup>pm</sup>

| TITLE / YEAR                              | DIRECTOR(s)   | RUNTIME   |
|---|---|-----------|
| <b>Spy Cat and the Paper Chase (2011)</b> | Lim Wei Ren Darren, Fung Chun Hong, Derwin Silamaya Suhali and Soh Yu Xian. | 6.00 MINS |
| <b>Contained (2010)</b>                   | Harry Zhuang, Henry Zhuang  | 4.13 MINS |
| <b>Autogenic (2014)</b>                   | Prakash Perimul Haridas   | 3.45 MINS |
| <b>Peinture (2013)</b>                    | Chan Yin Fong, Huang Yaohui   | 2.50 MINS |
| <b>Tales of the Chugawagas (2011)</b>     | Goh Huiying, Khoo Yi Hui, Tan, Anne Lurong.                                 | 5.00 MINS |
| <b>Princess (2014)</b>                    | Andre Quek, Abdul Hadi Bin Abdul Wahab, Vivien Tan                          | 7.05 MINS |
| <b>Storm (2013)</b>                       | Lim Guo Jun   | 3.05 MINS |
| <b>Bubble (2014)</b>                      | Zig Lam Yee Shing, Kaylen Quek Yu Lin, Korny Poh Ya Ching                   | 5.24 MINS |
| <b>Mimo (2014)</b>                        | Chang Pei Yee, Oon Qian Yi Shannon  | 2.00 MINS |
| <b>Cold Steam (2015)</b>                  | Chia Peng Yang, Nicholas, Goh Peng Fong, Yang Sishuo, Yeo Shiyun            | 2.00 MINS |
| <b>Play with me (2012)</b>                | Celestine Chia  | 5.30 MINS |
| <b>Umbrella (2014)</b>                    | Chua Wei Lun Brandon, Khoo Siew May, Tan Yin, Sharry Kwan Wei Xuan          | 5.22 MINS |
| <b>Animals (2014)</b>                     | Mark Wee  | 6.15 MINS |
| <b>Pale Blue Dot (2015)</b>               | Chin Li Zhi   | 4.00 MINS |



# Best of ADM Digital Animation Faculty

*Curated by*  
Ishu Patel

*Venue*  
Auditorium

Screening Time

Monday

JUNE  
27

5.00 pm — 6.00 pm

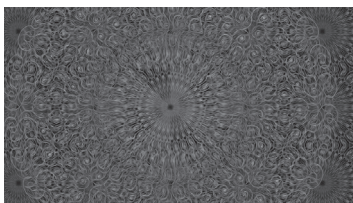
12



13



14



## ABOUT THE SCREENING

We are proud to present a selection of films made by the outstanding faculty members of the Digital Animation Program here at ADM. This creative faculty comes from both academic and professional fields, having worked on feature films, independent films, commercial work and academic experimentation and research.

The program includes traditional 2-D animation, CG, visual effects, stop-motion and puppet animation, character animation, animated short commercials, and experimentation in digital art and music.

The films reflect the extraordinary experience and insight of our faculty through the multiple disciplines within the art of cinematic animation.

12

**Peter's Principle (2007)** *directed*  
*by Kathrin Albers, Jim Lacy*

13

**Dracula in Summer (2015)**  
*directed by Davide Benvenuti*

14

**Mayur (2015)** *directed by*  
*Vibeke Sorensen*

# Film List

Best of ADM Digital Animation

FACULTY

Monday

JUNE

27

5.00 <sup>pm</sup> – 6.00 <sup>pm</sup>

10

| TITLE / YEAR   | DIRECTOR(S)              | RUNTIME   |
|--|--------------------------|-----------|
| The Rat Train Robbery<br><i>trailer</i> (2008)             | Kathrin Albers, Jim Lacy | 2.00 MINS |
| Benny (2006)   | Hans Bacher              | 2.22 MINS |
| Lilo and Stitch <i>lead<br/>character animation</i> (2005) | Davide Benvenuti         | 2.00 MINS |
| All the World's A Stage<br>(2016)                          | Hannes Rall              | 1.30 MINS |
| Whodunnit (2014)   | Kathrin Albers, Jim Lacy | 6.44 MINS |
| Si Lunchai (2014)  | Hannes Rall              | 8.30 MINS |
| Fellini: Circus of Light<br>(2015)                         | Ben Seide                | 3.00 MINS |
| Peter's Principle (2007)                                   | Kathrin Albers, Jim Lacy | 5.19 MINS |
| Study Nr . 106 (2006)                                      | Hans Bacher              | 3.38 MINS |
| Dracula in Summer<br><i>trailer</i> (2015)                 | Davide Benvenuti         | 0.30 MINS |
| The Beach Boy (2015)                                       | Hannes Rall              | 7.50 MINS |
| Toshiba Commercial<br>(2011)                               | Kathrin Albers           | 1.00 MINS |
| Assassin's Creed III (2012)                                | Davide Benvenuti         | 2.00 MINS |
| Plastic Stress   | Ben Seide                | 1.00 MINS |
| Mayur (2015)   | Vibeke Sorensen          | 7.30 MINS |

# Ishu Patel (CURATOR)

- Best of ADM Digital Animation Students
- Best of ADM Digital Animation Faculty

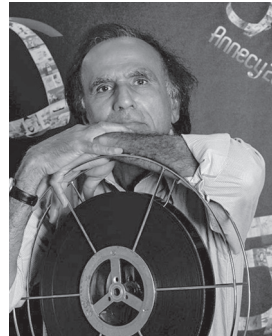
## Curator's Biography

**Ishu Patel** is an acclaimed animation film director/producer and educator whose films have received theatrical and television distribution worldwide. His many international awards include two Oscar nominations, a Silver Bear at the Berlin Film Festival, a BAFTA, and the Grand Prix at both the Annecy International Animation Film Festival and the Montreal World Film Festival. Born in Gujarat, India, a Rockefeller Foundation Scholarship brought him to the National Film Board of Canada where he developed innovative animation techniques, producing and directing many award-winning films.

While studying at the newly formed National Institute of Design in Ahmedabad, India, Ishu Patel was given the opportunity of a lifetime: to be guide and photo assistant to Henri Cartier-Bresson on his extensive photographic trek through the states of Gujarat and Rajasthan.

Decades later, during a four-year sojourn based in Singapore, he takes the opportunity to follow in his mentor's footsteps. Adhering to Cartier-Bresson's mantra to "photograph the truth", Patel embarks on a photographic journey in South East Asia. Abandoning his moving images for still images that capture a human story while he prowls both urban and rural areas armed only with his Leica M9 and a 35 and 50mm fast lens. The result is a collection of illusive photographic images that tell a story, seize a moment, witnessing joys, struggles and human dignity.

A 200 pages hard cover photography book, entitled "ASIAN LIVES - a closer look" is currently being published by Thames & Hudson and will be out in July 2016



# Potpourri:

## A Selection of Malaysian Animation Shorts

*Curated by*  
Hassan Muthalib

*Venue*  
Auditorium

Screening Time

Tuesday

JUNE

28

5.30 pm – 6.30 pm

### ABOUT THE SCREENING

This programme of eight Malaysian animated shorts showcases stories that range from the traditional to that of the contemporary; from cel-animation to that of the digital realm as well as stop-frame animation, and with design styles that delve into the country's traditional art forms, to that of the imagination via steampunk. The themes include family and culture, power and war, and of accepting imperfection and to go with one's dreams. This programme shows the wide range of styles and stories that are emanating from young animation filmmakers over the last fifteen years, who make full use of cutting-edge technology to express themselves.

The programme is divided into two parts:

#### *PART 1: Roots and Tradition*

This segment has three films that, in their narratives, takes liberally from mythology, legends and folk tales from the Nusantara area that comprises Malaysia, Indonesia and Borneo. The design styles and music references are from Malaysia and Indonesia's centuries' old traditional performing arts. Animation techniques are a mix of the hand-drawn and using 2D and 3D computer software.

#### *PART 2: Contemporary Approaches*

This segment of five films has an eclectic range of narratives from tongue-in-cheek humour to the horrors of war, and from the specifically cultural to the whimsical. Four of the films make expert use of 2D and 3D animation software for storytelling in a variety of styles, including one based on Pablo Picasso's painting, Guernica. The fifth is a stop-framed steam punk story, and is about the human desire of wanting to achieve one's dreams in spite of adversity.

15



16



17



15  
**Ulek Mayang (2012)** *directed*  
*by Siti Hajar Aznam*

16 - 17  
**Singapura Dilanggar Todak**  
**(2000)** *directed by Alan Aziz*

13

# Film List

Potpourri

MALAYSIAN ANIMATION

Tuesday

JUNE

28

5.30 pm – 6.30 pm

| TITLE / YEAR                        | DIRECTOR(S)                 | RUNTIME    |
|-------------------------------------|-----------------------------|------------|
| Timun Mas (2009)                    | Gatya Prinitiyata           | 3.35 MINS  |
| Ulek Mayang (2012)                  | Siti Hajar Aznam            | 6.00 MINS  |
| Flowers of Guernica (2008)          | Sokhooi Teng                | 3.15 MINS  |
| Singapura dilanggar Todak (2000)    | Alan Aziz                   | 6.45 MINS  |
| Wanita Kosmos (2003)                | Diffan Sina Norman          | 4.30 MINS  |
| Don't Play Play (2002)              | Liew Seng Tat               | 6.45 MINS  |
| First Date (2016)                   | Yap Voon Meo, Ding Yen Vern | 3.55 MINS  |
| Alfie & the Prometheus Dream (2013) | Mahathir Buang              | 10.13 MINS |

# Hassan Muthalib (CURATOR)

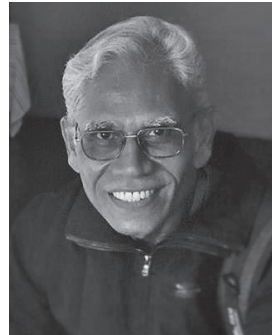
## Potpourri: A Selection of Malaysian Animation Shorts

### Curator's Biography

Hassan Muthalib began his career as an artist, and is today recognised as the Father of Malaysian animation and an Asian Animation Pioneer. He is entirely self-taught, and in a career spanning more than 50 years, has become a director and writer working on animated shorts, commercials, public service advertisements, documentaries, and directing Malaysia's first animated feature.

His films have garnered local and international awards, and he has been conferred with an Honorary Masters in Creative Technology for his contributions to the industry and to academia. As a film critic and film historian, his research and writings have been published internationally, among them, by the British Film Institute, Cornell University Press, MacMillan India, Southeast Asia Research, Journal of Asia-Pacific Communication and Cahiers du Cinema. At international conferences, he has presented original research into the traditional performing arts as the roots of Malaysian cinema. His book, *Malaysian Cinema in a Bottle*, published in 2013, is a historical analysis of Malaysian cinema.

He has been on many international film festival juries, and has curated animation programmes for Malaysia, Germany, Hungary and Singapore. As a part-time lecturer, he has conducted training sessions and workshops on film and animation at many top universities, colleges and studios. He has been a guest lecturer in countries such as Brunei, Singapore, Sudan, the Philippines, Indonesia and Norway as well as conducting animation workshops in India under a UNESCO 5-year educational programme. One of his interests is in running a yearly video workshop for school children in Borneo.



# Best of Singapore Independent Animation

*Curated by*  
Tan Wei Keong

*Venue*  
ART2-15

Screening Time

Wednesday

JUNE  
29

1.30 pm – 2.30 pm

## ABOUT THE SCREENING

### In Search of Home

It was a little after midnight in San Francisco. Hannes was his usual enthusiastic chatty self on the other end of the call in Singapore. I missed home. When the conversation meandered to Singapore Animation, there was a sentiment of familiarity. It was from this distant standpoint that I gazed home in selecting these seven short animations for this programme.

Much has been said about Singapore being a young country. That there is only a very short history of Singapore Animation almost goes without saying. Yet, it is incumbent upon me to be thorough. This selection was narrowed from a list of animated films that pushed boundaries and made waves at local and international film festivals. Each film explores entirely different topics. With few predecessors before them, these directors were at a stage of discovery and experimentation when making these films. It takes time to find an independent voice. Through differing external influences, they arrive at their creative identity.

Jerrold Chong and Henry and Harry Zhuang are three important emerging voices. Jerrold's 'Ways of Seeing' was completed in his third year at CalArts. The first two years after graduation are usually crucial and telling for animation undergraduates. It is during this period when the struggle between ideals and realities becomes real: a struggle between interest and paychecks. There are doubts and uncertainties. And adjustments are made to expectations. Henry and Harry (their synergy as twins is interesting) went through that process, and founded Weaving Clouds in 2013. The decision to continue making independent auteur animations is tough, and



18



many move away from directing animation. Yeo Lee Nah is one who returned after a hiatus. Her 2004 'Crocodile Journal', which was selected at Annecy International Animated Film Festival, underlies the beginning of this art form.

Ervin Han, Srinivas Bhakta and Sacha Goedegebure have enjoyed success with their broad experience. Their distinct styles are clear in the programme. One issue of discussion is, does a film have a nationality? Does it even matter? Bhakta's body of work crosses India and Singapore, Sacha is a 3D animation director from The Netherlands and directed 'Gnome' at Omens Studios, a Singapore studio. I made 'Pifuskin' in Tokyo, Japan, but I always credit my work 'Singaporean'. With the possibility of being based anywhere, it doesn't make sense to split hairs over the nationality of a film, which can be the country of production, the nationality of the director, or wherever the director most identifies with.

I am grateful to festivals that accept animation submissions. They help us find our audience. Singapore International Film Festival has always been an important platform to showcase animated films, as well as Singapore Short Cuts and the recent Cartoons Underground. Animation Nation's last edition was in 2011. These festivals deepen our knowledge of independent animation culture and create public interest.

This selection was completed by the beginning of 2016. By the time you read this text, there will have been other works that I would have added to this programme. For now, I hope this selection gives everybody a better appreciation of the meaning of Singapore Independent Animation.

Enjoy!

19



20



21



18

**Gnome (2015)** directed by  
*Sacha Goedegebure*

19

**The Violin (2015)** directed by  
*Ervin Han*

20

**Ways of Seeing (2015)** directed  
by *Jerrold Chong*

21

**Crocodile Journals (2004)**  
directed by *Yeo Lee Nah*

17

# Film List

Best of Singapore

INDEPENDENT ANIMATION

Wednesday  
JUNE  
29  
1.30 pm – 2.30 pm

| TITLE / YEAR                    | DIRECTOR(S)                | RUNTIME    |
|---------------------------------|----------------------------|------------|
| The Tiger of 142B (2015)        | Henry Zhuang, Harry Zhuang | 11.07 MINS |
| Ways of Seeing (2015)           | Jerrold Chong              | 4.33 MINS  |
| Pifuskin (2014)                 | Tan Wei Keong              | 4.25 MINS  |
| My Father is a Washerman (2009) | Srinivas Bhakta            | 7.56 MINS  |
| Gnome (2015)                    | Sacha Goedegebure          | 3.50 MINS  |
| Crocodile Journals (2004)       | Yeo Lee Nah                | 6.09 MINS  |
| The Violin (2015)               | Ervin Han                  | 16.33 MINS |

# Tan Wei Keong (CURATOR)

## Best of Singapore Independent Animation

### Curator's Biography

Wei Keong is an animation artist living in Singapore. His animated short film “Pifuskin” has been showcased in many international film festivals, including the Annecy International Animation Film Festival, Zagreb Animafest, Stuttgart International Festival of Animated Film and London International Animation Festival, and won the Best Experimental award at the Singapore Short Film Awards 2015.

He received the Special Achievement and Special Mention awards respectively for “White” and “Hush Baby” at the Singapore International Film Festival in 2007 and 2009. His public art installation “Foundin” has been featured at the M1 Singapore Fringe Festival 2014 and also at the Fondation Espace Ecureuil in France as part of the Made in Asia Festival 2015.

Wei Keong has been curating animation for Cartoons Underground since 2014. He was the Chair of the Student Volunteer Program for SIGGRAPH Asia 2010 and was a committee member for the SIGGRAPH Asia conferences in 2009 and 2008. He holds a Bachelor of Fine Arts in Digital Animation from the School of Art, Design and Media Nanyang Technological University, where he was supported with a Media Education Scholarship by the Media Development Authority of Singapore.



© 2016 SAS

**Cosmos of Animation**

28th Annual Conference of the Society for  
Animation Studies

College of Humanities, Arts, and Social  
Sciences, School of Art, Design and Media,  
Nanyang Technological University, Singapore

*printer*

**Garden City Publishers**

Taipei, Taiwan

*paper*

Uncoated woodfree paper