

# โลก(ไว้)รูป (Im)material worlds

Tracing creative practice, histories and environmental contexts in artists' moving image from Southeast Asia and UK

**26th → 27th Mar 2022**

An artists' moving image programme that gives focus to the environmental crisis from Global South and postcolonial perspectives, bringing together recent and new moving image work by Southeast Asian and UK-based artists and filmmakers

Hosted by the Centre for Screen Cultures in partnership with Sands: International Film Festival of St Andrews  
**Buchanan Theatre, St Andrews**

Tickets are free, view schedule and book via: [sands-iff.com](https://sands-iff.com)  
See film programme for captioned films 

**Apichatpong**  
Weerasethakul  
Vapour →



**Alia Syed**  
Meta Incognita,  
Missive II →



**Emma Wolukau-**  
Wanambwa  
Promised Lands →



The **Migrant**  
**Ecologies** Project

← (if your bait can sing  
the wild one will come)  
Like Shadows Through Leaves



**Emilia Beatriz /**  
**Kiera Coward Deyell**  
a forecast, a haunting,  
a crossing, a visitation



**Shireen Seno**  
← To Pick A Flower



**Som**  
Supaparinya →  
Two Sides of the Moon



**Maeve Brennan**  
Listening in the Dark →



**Nguyễn Trinh Thi**  
How to Improve  
the World →



*(Im)material worlds* is an artists' moving image programme that gives focus to the environmental crisis from Global South and postcolonial perspectives. It brings together recent and new moving image work by Southeast Asian and UK-based artists and filmmakers, who use experimental and essayistic forms to explore communities, habitats and places through their colonial, political, military and environmental histories. Spanning diverse terrains from the Puerto Rican island of Vieques to the peatlands of Cape Wrath in northern Scotland, the Central Highlands of Vietnam, the rural foothills of western Uganda, coastal Mindanao in the southern Philippines, riverscapes of the Nakhon Ratchasima and Ubon Provinces in Thailand, and one of Singapore's oldest social housing estates, the films within the programme share critical and pressing concerns that include land privatisation, environmental exploitation, the displacement of peoples, the destruction of ecosystems, the dilution of local traditions and cultures, and the denial of rights.

To coincide with online screenings of the *(Im)material worlds* programme in February and March 2022, a conversation was hosted between paired filmmakers each fortnight. The recordings of these conversations are available for all attendees of *(Im)material worlds* at Sands to watch online. A viewing link will be emailed to all ticket bookers.



Saturday

26 March

โลก (โล) รูป (Im) material worlds

## Programme 1



11.00am → 12.15pm

**Apichatpong**  
Weerasethakul

Vapour

No sound / 2015 / Thailand / 21m

**Alia Syed**

Meta Incognita,  
Missive II

English / 2019 / United Kingdom / 54m  
'Read along' transcript available at entrance

## Programme 2



1.15pm → 2:50pm

**Emilia** Beatriz /  
**Kiera** Coward Deyell

a forecast, a haunting,  
a crossing, a visitation

English / English subtitles / 2019 / United Kingdom / 55m

**Shireen** Seno

To Pick A Flower

English / English subtitles / 2021 / Philippines / 17m

**Emma** Wolukau-  
Wanambwa

Promised Lands

English & German / English & SDH subtitles  
2015-2020 / Uganda, United Kingdom / 20m

Sunday

→ 27 March

โลก (ไรร์) วัสดุ (Im) material worlds

## Programme 3

11:30am → 1:10pm

(incl. filmmaker Q&A)

**Som**

Supaparinya

Two Sides of the Moon

Thai / English & SDH subtitles  
2021 / Thailand / 31m

The **Migrant  
Ecologies** Project

{if your bait can sing  
the wild one will come}  
Like Shadows Through Leaves

Chinese Regional Dialects, English, Malay,  
Mandarin & Tamil / English & SDH subtitles  
2021 / Singapore, Finland / 28m

Live Q&A with Som Supaparinya  
and Lucy Davis, hosted by  
Philippa Lovatt / 40m

## Programme 4

2:10pm → 3:40pm

**Maeve Brennan**

Listening in the Dark

English / English & SDH subtitles / 2018  
United Kingdom / 44m

Nguyễn Trinh **Thi**

How to Improve the World

Vietnamese / English subtitles  
2021 / Viet Nam / 46m

# Vapour

Dir. Apichatpong Weerasethakul

No sound / 2015 / Thailand / 21m

The clouds descend onto a village and engulf it for a day. They touch the roof tiles, the beds, the chairs, the carpets, the grass, and the bodies, infecting everything with the fever of white stupor. Of *Vapour*, Apichatpong has written: 'Toongha village in Mae Ram district has been my home for the past eight years. I've learned that in its tranquility lay a hidden rage. The village is one of several areas in the country that are plagued with land management issues. It is a battleground between the people and the state. For the past sixty years, the villagers have petitioned for the ownership of the land in which their families had settled for generations.'

**Apichatpong Weerasethakul** grew up in Khon Kaen in north-eastern Thailand. He began making film and video shorts in 1994, and completed his first feature in 2000. He has also mounted exhibitions and installations in many countries since 1998. Often non-linear, with a strong sense of dislocation, his works deal with memory, subtly addressing personal politics and social issues. His 2009 project, *Primitive*, consists of a large-scale video installation, an artist's book, and a feature film, *Uncle Boonmee Who Can Recall His Past Lives*. The film won a Palme d'Or prize at the 63rd Cannes Film Festival in 2010, making it the first Southeast Asian film (and the 7th from Asia) to win the prestigious award. In 2012, he participated in *Documenta* (13), one of the most well-known art exhibitions in Kassel, Germany. Apichatpong also received the Sharjah Biennial Prize at the *11th Sharjah Biennial* and the Fukuoka Prize, Japan, both in 2013. In late 2014, he received the Yanghyun Art Prize, one of the most prestigious prizes in Korea. In 2016, a retrospective of his films was presented at Tate Britain, and he was the Principal Laureate of the 2016 Prince Claus Awards, the Netherlands. He has just released *Memoria*, his first feature length film shot outside of Thailand. Apichatpong currently works and lives in Chiang Mai, Thailand.

# Meta Incognita: Missive II

Dir. Alia Syed

English / 2019 / United Kingdom / 54m / 'Read along' transcript available at entrance

Set in the near future, *Meta Incognita: Missive II* is built around the audio log of a renegade female captain of a ship smuggling an illegal commodity from the Arctic to England via the North West Passage. Her journey is based on the exploits of the Elizabethan privateer turned explorer Martin Frobisher who, to make up for his failure to find the North West Passage, embarked on a further voyage to bring Elizabeth I back vast quantities of gold, only to discover that he had in fact brought back Iron Pyrite or 'Fool's Gold'. The film takes its name from Meta Incognita or 'unknown limit', a term coined by Elizabeth I in her drive to increase her empire. It is also the name given to a peninsula in the Qikiqtaaluk Region of North West Canada by Martin Frobisher when he claimed the land for The Crown.

The film consists of two shots, sunset and sunrise, filmed off the Essex coast at the mouth of the Thames, on a Public Right of Way called the Broomway, which was until the 1930s, the only way onto Foulness Island from the mainland. Recorded in real time, each 20-minute shot documents tidal currents, wind patterns and the setting and rising of the sun, within the backdrop of public information bulletins derived from the Twitter account of the international arms manufacturer QinetiQ who lease the land.

**Alia Syed** was born in Swansea. She grew up in Glasgow and now lives and works between London and Glasgow. She is an experimental filmmaker whose work has been shown extensively in cinemas and galleries around the world. She is interested in storytelling, time and memory, and the juncture of personal realities which she explores through different subject positions in relation to culture, diaspora and location. Syed's films have been the subject of several solo exhibitions at Talwar Gallery in New York and New Delhi. Alia was the Artist in Focus at the Courtisane Festival in Belgium in 2019 and at Open City Documentary Festival in 2021. She was nominated for the Jarman Award in 2015 and a Paul Hamlyn Artist Award in 2020.

# To Pick A Flower

Dir. Shireen Seno

English / English subtitles / 2021 / Philippines / 17m

*To Pick A Flower* centres around Kolambugan, a coastal lumber town established by American businessmen on the southern island of Mindanao in the Philippines in 1912, which takes its name from a tree species that at one time grew abundantly in that area. Seno's video essay incorporates archival photographs from the American Colonial Era in the Philippines (1898–1946), and explores what she has referred to as 'the sticky relationship between humans and nature and their entanglements with empire'. Taking plants and trees as starting points, the film reflects on the intertwined roots of photography and capitalism in the Philippines; as Seno comments of particular images: 'In these photographs I found of people in relation to nature, men were usually photographed as conquistadors, exerting their power over trees.'

**Shireen Seno** is an artist and filmmaker whose work addresses memory, history, and image-making, often in relation to the idea of home. A recipient of the 2018 Thirteen Artists Award from the Cultural Center of the Philippines, her films have won awards at Rotterdam, Shanghai, Olhar de Cinema, Vladivostok, Jogja-Netpac, and Lima Independiente and have screened internationally at festivals and institutions including TIFF, New Directors/New Films, Rencontres Internationales Paris/Berlin, Tate Modern, UCCA Center for Contemporary Art, Portikus, NTU Center for Contemporary Art Singapore, Taipei National Center for Photography and Images, National Museum of Modern and Contemporary Art (MMCA), Seoul, Museum of Contemporary Art & Design Manila, and MALLAM Contemporary Art Museum, Chiang Mai. Seno will be a 2022 Film Fellow of the DAAD Artists-in-Berlin program. She and John Torres had their first solo exhibition in 2019 at Portikus in Frankfurt. In Manila, they run Los Otros, a critically-acclaimed film and video studio and platform committed to the intersections of film and art. She is also part of the collective Tito & Tita, whose work spans installation, film, photography, and collective action.

# a forecast, a haunting, a crossing, a visitation

Dir. Emilia Beatriz / Kiera Coward Deyell

English / English subtitles / 2019 / United Kingdom / 55m

*a forecast, a haunting, a crossing, a visitation* focuses largely on Scotland and Cape Wrath, wherein a series of characters Uranio (Uranium), Agüita (an affectionate name for water) and Vientazo (a gust of wind), write letters to one another. The letters appeal to the water, the wind and the toxic land, speculating upon the navigation of bodily crisis, health and grief, speaking of the feeling of mourning environmental loss. Previously shown as a three-channel video installation, the film includes images from the Vieques Archive of Historical Memory, video footage of protests recorded by Vieques filmmaker Andrés Nieves, and posters and stickers of Scottish Vieques solidarity actions, filmed at the Park Ranger Archives at Durness Information Centre. The film is informed by these connections, and by oral histories from farmers and workers from Durness and Cape Wrath, where Emilia visited in October 2018. The film holds an oral history of fisherman, crofter and mini bus operator James Mather, framing stories of healing and activism through the ubiquity of peat and moss. The work also speaks of Scotland's lesser told colonial history - the movement of ships and supplies across the Atlantic, and a Scottish ship's five-day occupation of Crabb Island (the British name for Vieques) in 1698, as part of Scotland's failed attempt to set up a colony in the Caribbean Gulf of Darién.

**Emilia Beatriz** is an artist, access worker and beekeeper-in-study from Puerto Rico's diaspora, living in Glasgow.  
**Kiera Coward-Deyell** is a sound engineer and sound designer based in London.

# Promised Lands



Dir. Emma Wolukau-Wanambwa

English & German / English & SDH subtitles / 2015-2020 / Uganda, United Kingdom / 20m

'People only know where one country ends and another begins because people have said it is so. The land doesn't know. The land probably doesn't care. Words kill'. Set on the banks of Lake Victoria, *Promised Lands* is a fragmentary, essayistic meditation on art, fact, fiction, memory, rights to land, place and displacement. The film marks the culmination of a substantial body of work collectively entitled *Uganda in Black and White* (2011-2014), and features three voices - the artist, her uncle Patrick Wanambwa and Theodor Hertzka, a 19th century Austro-Hungarian economist, who was one of many Europeans who tried to establish a utopian settlement ('Freeland') in East Africa. It also makes reference to the thousands of European refugees who found sanctuary in Africa during World War II and to the violent ongoing realities of internal and external displacement. In reflecting on the relationships between representation, power, projection and possession, the artist's own role is called into question.

**Emma Wolukau-Wanambwa** is an artist and scholar. Born in Glasgow, she now lives and works in London. She is currently Research Fellow in Fine Art at the University of Bergen in Norway and Convener of the Africa Cluster of the Another Roadmap School – an association of scholars and practitioners of art education currently active in twenty-two cities on four continents. Emma's recent exhibitions include: *Alchemy Film and Moving Image Festival* (Hawick), *Au-delà des Apparences* (Les Abattoirs, Musée - Frac Occitanie, Toulouse), *SITUATIONS/Closure* (Fotomuseum Winterthur), *Many voices, all of them loved* (John Hansard Gallery, Southampton), Collective, Edinburgh and Bergen Assembly, 62nd BFI London Film Festival, The Showroom Gallery in London, and Museum of Modern Art in Warsaw, *10th Berlin Biennale for Contemporary Art* (2018), Centro Andaluz de Arte Contemporaneo in Seville and the National Gallery of Zimbabwe, Makerere University Art Gallery and Kunsthalle Bremen. Her essay, 'Margaret Trowell's School of Art or How to Keep the Children's Work Really African' was published last year in *The Palgrave Handbook of Race and the Arts in Education* (Palgrave Macmillan, 2018).

# How to Improve the World

Dir. Nguyễn Trinh Thi

Vietnamese / English subtitles / 2021 / Viet Nam / 46m

Set in the Central Highlands of Vietnam where a large concentration of groups of indigenous people live, *How to Improve the World* is a film about listening. The film reflects on the differences in how memory is processed between the culture of the eye and that of the ear, while observing the loss of land, forests, and the way of life of the indigenous people in this part of the world. 'Do you trust sounds or images better?' Nguyễn, off screen, asks her daughter, who replies 'images, mum'. Of the cultural dominance of images and looking at the expense of other sensory modes, Nguyễn has said: 'As our globalised and westernised cultures have come to be dominated by visual media, I feel the need and responsibility as a filmmaker to resist this narrative power of the visual imagery, and look for a more balanced and sensitive approach in perceiving the world by paying more attention to aural landscapes, in line with my interests in the unknown, the invisible, the inaccessible, and in potentialities'.

**Nguyễn Trinh Thi** is a Hanoi-based experimental filmmaker and moving image / media artist whose practice over the last 10 years has consistently engaged with the history and memory of Vietnam, and with ways to connect the moving image with sound practices, performance and alternative forms of story-telling. Her practice currently explores the power of sound and listening, and the multiple relations between image, sound, and space, with ongoing interests in memory, representation, landscape, indigeneity, and ecology. Her works have been shown at Berwick Film Festival; Minneapolis Institute of Art; Biennale Jogja XV, Yogyakarta; 9th Asia Pacific Triennial of Contemporary Art, Brisbane; 21st Biennale of Sydney; International Film Festival Rotterdam; Jeu de Paume, Paris; CAPC musée d'art contemporain de Bordeaux; 13th Lyon Contemporary Art Biennale; Asian Art Biennial, Taichung; 5th Fukuoka Asian Art Triennale; 4th Singapore Biennale, and 15th Jakarta Biennale. Nguyễn is also founder and director of Hanoi DOCLAB, an independent centre for documentary film and the moving image art in Hanoi since 2009. In 2022, she will participate in documenta (15) in Kassel, Germany.

# Listening in the Dark



Dir. Maeve Brennan

English / English & SDH subtitles / 2018 / United Kingdom / 44m

*Listening in the Dark* gathers a series of subtle but penetrating soundings of human beings' impact on the natural environment. While there is a growing sensitivity to the ecological damage we are causing, we can also be strangely blind to things that happen outside of our consciousness. A creature that has often fallen beneath our radar is the bat. Undisturbed, and largely unchanged, for millions of years, its nocturnal rhythms are being increasingly interrupted by the presence of wind turbines. Taking the interaction between bats and wind turbines as its starting point, the film traverses geological, ecological and human time spans to navigate the complexity of the Anthropocene. As Nicholas Helm-Grovas has said of the film: 'Rather than hierarchical structures and instrumental reason, a different potential in science is highlighted in *Listening in the Dark*: patient, rigorous but flexible, ambitious but humble, tracing interactions between a multiplicity of actors in all their unexpected directions, learning from and with nature rather than dominating it.'

**Maeve Brennan** is an artist and filmmaker based in London. She is the current Stanley Picker Fine Art Fellow (2019-22) and is participating in *British Art Show 9*. Solo exhibitions include Chisenhale Gallery, London; The Whitworth, University of Manchester; Spike Island, Bristol; Mother's Tankstation, Dublin; Wäinö Aaltonen Museum of Art in Turku, Finland; Kunsthaus Bregenz, Austria and OUTPOST, Norwich. Her films have been screened internationally at festivals including International Film Festival Rotterdam (Tiger Shorts), Sheffield Doc Fest and FILMADRID (Official Competition 2018). Brennan was a fellow of Home Workspace Program, Ashkal Alwan, Beirut (2013 -14) and was the recipient of the Jerwood/FVU Award 2018 and the Paul Hamlyn Foundation Award 2021.

# {if your bait can sing the wild one will come} Like Shadows Through Leaves



Dir. The Migrant Ecologies Project

Chinese Regional Dialects, English, Malay, Mandarin & Tamil / English & SDH subtitles / 2021 / Singapore, Finland / 28m

*{if your bait can sing the wild one will come} Like Shadows Through Leaves* is part of a long-term engagement with Tanglin Halt, one of Singapore's oldest social housing estates, which runs alongside a former railway track. The railway was owned by the Malaysian state until 2011, meaning that a ten-metre-wide zone of indeterminate governance ran through the heart of Singapore for fifty years, playing host to a fecundity of more-than-human activities. Ornithologists have observed 105 species of birds in this patch. However, the land along the tracks is being repurposed as a green corridor park through a new biotech and media hub. Once-famous modern housing blocks are being demolished and low-income residents relocated elsewhere. Unofficial tree shrines, community farms and gathering places have been cleared. Repeated returns to this contested site aim to trace remaining fragments of calls, echoes, shadows, memories and transformative encounters that still animate this zone, like shadows through leaves.

**The Migrant Ecologies Project** was founded in 2009 by Lucy Davis as an umbrella for collaborative, transdisciplinary inquiries into questions of art, ecology and more than human connections, primarily but not exclusively in Southeast Asia. It brings together daughters of woodcutters, seed gatherers, memory trackers and song mappers, in processes that move between salvage and speculation. Their stories are drawn by soundings, echoes, shadows, and spirits of more than human political movements, across this planet.

**Lucy Davis** is currently Professor of Artistic Practices in Visual Cultures, Curating and Contemporary Art (ViCCA) at Aalto University, Finland where she serves as Deputy Head of the Major. She was a founding member of the School of Art Design & Media, Nanyang Technological University (NTU), Singapore 2005-2016. Her most recent publications include co-editing, with Nora Taylor and Kevin Chua, a two-volume edition of *ANTENNAE*, Journal of Nature in Visual Culture (UK/USA) entitled *Uncontainable Natures, Southeast Asian Ecologies and Visual Cultures* (2021).

# Two Sides of the Moon



Dir. Som Supaparinya

Thai / English & SDH subtitles / 2021 / Thailand / 31m

*Two Sides of the Moon* is a two-channel video installation – presented here as a single-channel version – by Som Supaparinya, a Thai artist based in Chiang Mai. Som is known for creating multiple-screen installations utilising documentary-style moving images. The subject of her work revolves around the relationship between man-made infrastructures and their environmental impact. For Thailand Biennale, Som filmed the lives of fishermen at the beginning of the moon river at Thap Lan National Park in Nakhon Ratchasima Province, and downstream at Phiboonmangsaan, Sirindhorn and Khong Chiam district in Ubon Ratchathani province. Mun, the name of the river, means heritage or a valuable gift from the ancestors in local dialect. During the Cold War period, the American troops who were stationed along the river gave her a transliteration 'Moon', which also introduced a new meaning. Som portrays the changes of riverscape and people along the shore, as well as visual and sonic elements—both natural and mechanical—that affected their livelihood. *Two Sides of the Moon* is presenting two sides of the same gift. It urges us to think of the current state of the river and how to save it for the next generation.

**Som Supaparinya** is from Chiang Mai and Lamphun, Thailand. Her works encompass a wide variety of media such as installation, objects, still and moving images – mainly with a documentarian approach. Her artistic practice questions and interprets public information, and reveals its structures. Her recent projects focus on the impact of human activities on other humans and the landscape through political, historical, and literary lenses. As a visual artist among the art community in Chiang Mai, she has participated in the founding and operation of CAC – Chiangmai Art Conversation since 2013. She was a director of Asian Culture Station (ACS) in the year 2016-2019. Som is currently participating in the DAAD Artists-in-Berlin Program.

*(Im)material worlds* is a collaborative curatorial project instigated by Graiwoot Chulphongsathorn (Chulalongkorn University) and Philippa Lovatt (University of St Andrews) with Emma Dove and Tina Fiske (CAMPLE LINE) and Kitty Anderson and David Upton (LUX Scotland) funded by the British Council's 'Connections Through Culture UK-Southeast Asia Grant.' The programme stems from the publication of the Screen dossier 'Tracing the Anthropocene in Southeast Asian film and artists' moving image' – a collection of essays co-edited by Graiwoot and Philippa that addresses the environmental crisis from the perspective of Southeast Asia.

The festival screenings are presented in partnership with Sands: International Film Festival of St Andrews with funding from University of St Andrews Impact and Innovation Fund and further research funding from Royal Society of Edinburgh.

## Contact

Please be in touch if you have any queries and we will do our best to help.

email: [info@campleline.org.uk](mailto:info@campleline.org.uk)

## KEEPING SAFE

Please use hand sanitiser available at the entrance and at various points throughout the building. Although it is no longer a mandatory requirement to wear a face covering, we encourage you to do so if you are able to. Disposable masks will be available at the Theatre entrance.

The Buchanan Theatre has a total capacity of 255 and will be booked up to 60% capacity (150). Seating will be unreserved. Please do not attend the screenings if you have any COVID symptoms.

CENTRE FOR SCREEN  
CULTURES

CAMPLE LINE

Sands | International Film Festival  
of St Andrews



Byre  
Theatre



University of  
St Andrews



FACULTY OF  
COMMUNICATION ARTS  
CHULALONGKORN UNIVERSITY



## ACCESS

All screenings in this programme will take place in the **Buchanan Theatre**, Buchanan Building, University of St Andrews. Entrance is via Union Street, opposite Cromars. Support and **service dogs** are welcome – please let us know when booking your ticket if your assistance dog will be accompanying you so we can reserve the best seat for you.

### Parking

There is limited on-street parking on South Street and Market Street. Further travel information can be found via: [sands-iff.com/getting\\_here](https://sands-iff.com/getting_here)

### Physical access

At the entrance to the Buchanan Building there is a door to the left that provides lift access into the building (from the pavement into the entrance area). The other main doors at the front of the building have two small steps and then internal double doors to access the entrance area.

The ground floor of the Buchanan Building (including the Buchanan Theatre) is wheelchair accessible.

There is an accessible toilet on the ground floor, to the left as you come in the front doors.

There is an accessible emergency exit corridor to the left as you enter the building. Doors within the theatre on the ground floor (near the front) lead out to this exit route.



### Induction loop

The sound system in Buchanan Theatre has a hearing induction loop compatible with the 'T' setting on hearing aids. Please notify a member of staff if you require use of the induction loop.



### Captions & BSL

Most films in the programme will screen with English subtitles and Subtitles for d/Deaf and Hard of Hearing (SDH). Please see individual film listings for specific information. 'Meta Incognita: Missive II' has a 'read along' transcript available by request.



All live introductions across the four programmes will be BSL interpreted and an interpreter will be on hand for communication assistance where required before and after the screenings. The live Q&A on Sunday 27 March (Programme 3) will also be BSL interpreted.