



ARTSCIENCE ON
SCREEN



platform the last big thing

about epic stories of what goes on before and after the screens

8 Nov – 1 Dec

location ArtScience Museum, Expression Gallery, Level 4

free admission

about the series



“It is almost as though platforms are the next big thing. But the same skeptic (us) might observe that they are really the last big thing”

- Rival Strategy, *Platform design, part I*

You are connected, swiping through apps, punching in emojis, scrolling feeds endlessly. You move groceries, humans, vehicles with a few quick taps. You are the perfect user – skeptical, savvy, and serviced. In the platform age, your fingertips move the world.

Behind the cool, familiar smoothness, however, lies epic stories of what goes on before and after the screen. *Platform: The Last Big Thing* is a film series dedicated to stories narrating that complex backend, tracing the causality of contemporary interconnected life managed by invisible standards and systems.

The series is organised in three independent but interwoven tracks: Platform, Processes and Products — conforming to the three different stages of a technological platform. Told through the lens of artists, designers, practitioners and filmmakers from around the world, these stories present everyday connectivity in all its facets, mundane and dramatic. Tales of our entangled present, where technological demands meet messy human conditions, where connection often stutters, and nothing is seamless.

Curated by Adeline Setiawan & lhtttt (Chantal Tan and Sant Ruengjaruwatana)



Platform Stage 01

Definition

A platform is a group of technologies that are used as a base upon which other products or processes are developed.



Sunstone (2018)

Filipa César & Louis Henderson

PG

35min

The film tracks Fresnel lenses from their site of production to their exhibition in a museum of lighthouses and navigational devices. It also examines the diverse social contexts in which optics are implicated, contrasting the system of triangular trade that followed the first European arrivals in the 'New World' with the political potential seen in Op art in post-revolutionary Cuba. Incorporating 16mm celluloid images, digital desktop captures and 3D CGI, the film also maps a technological trajectory: from historical methods of optical navigation to new algorithms of locating, from singular projection to multi-perspectival satellitic visions. Registering these technical advances progressively through the film's materials and means of production, *Sunstone* creates "a cinema of affect, a cinema of experience - an Op- Film."

About the Filmmakers

Louis Henderson was born in Norwich, 1983 and currently living in Paris. In 2007 Henderson received a First Class BA Honours in Film and Video from London College of Communication, and in 2013 graduated with 'felicitations du jury' from Le Fresnoy - Studio National des Arts Contemporains. He has shown his works nationally and internationally, including Rotterdam International Film Festival, CPH:DOX, Le Printemps de Septembre, Belo Horizonte Film Festival, Jihlava Documentary Festival, EMAF Osnabrueck, British Film Institute, Centre Pompidou, Museo Reina Sofia, Tate Modern and Whitechapel Gallery.

Filipa César is an artist and filmmaker interested in the porous boundaries between the moving image and its reception, the fictional dimensions of the documentary and the economies, politics and poetics inherent to cinema praxis. Great part of César's experimental films have been focussed on the spectres of resistance in Portugal's geo-political past, questioning mechanisms of history production and proposing spaces for performing subjective knowledge. Since 2011, César has been researching the origins of cinema in Guinea-Bissau, its imaginaries and potencies, developing that research into the collective project *Luta ca caba inda* (the struggle is not over yet). She was a participant of the research projects *Living Archive* (2011-13) and *Visionary Archive* (2013-15) both organised by the Arsenal - Institute for Film and Video Art, Berlin.



A Passage (2018)

Rouzbeh Akhbari & Felix Kalmenson

PG

17min

A Passage is a film which tackles the political economy and social ecology of border infrastructure in Southern Armenia. By focusing on two significant events that illustrate the dominant political shifts in the region, *A Passage* looks at how processes of rapid militarisation and neoliberalisation have restructured these borders. These two events include the recent erasure of the historic Yerevan-Baku Railway; and the upcoming construction of an industrial Free Economic Zone (FEZ) planned precisely where the removed train infrastructure was housed. The scrapping of the railway symbolises the socio-political adherence to maintaining strict mobility regimes for citizens, while the introduction of the FEZ signals how capital supersedes these bodily restrictions and borders. The metaphor of 'wind' is a recurring thematic framework for examining complex socio-political dynamics in this project. The film stitches together various contested sites of the region including Meghri's abandoned airport (which is slated to be refurbished as the forward command of Russia's Middle Eastern operations), a functioning Soviet-era Copper and Molybdenum mine, a 16th century church (which is the last remaining building of a village abandoned by the mines expansion) the abandoned Karchivan and Meghri train stations and an abandoned rail tunnel that bridges the geopolitical boundary of Nakhchivan and Armenia.

About the Filmmakers

Rouzbeh Akhbari (Tehran, Iran 1992) is an artist working in video installation and film. His practice is research-driven and usually exists at the intersections of political economy, critical architecture and planning. Through a delicate examination of the violences and intimacies that occur at the boundaries of lived experience and constructed histories, Akhbari uncovers the minutiae of power that organizes and regiments the world around us.

Felix Kalmenson (Saint Petersburg, Russia 1987) is an artist whose practice navigates installation, video and performance. Kalmenson's work variably narrates the liminal space of a researcher's and artist's encounter with landscape and archive. By bearing witness to everyday life, and hardening the more fragile vestiges of private and collective histories through their work, Kalmenson gives themselves away to the cadence of a poem, always in flux.



AAA Cargo (2018)

Solveig Suess

PG

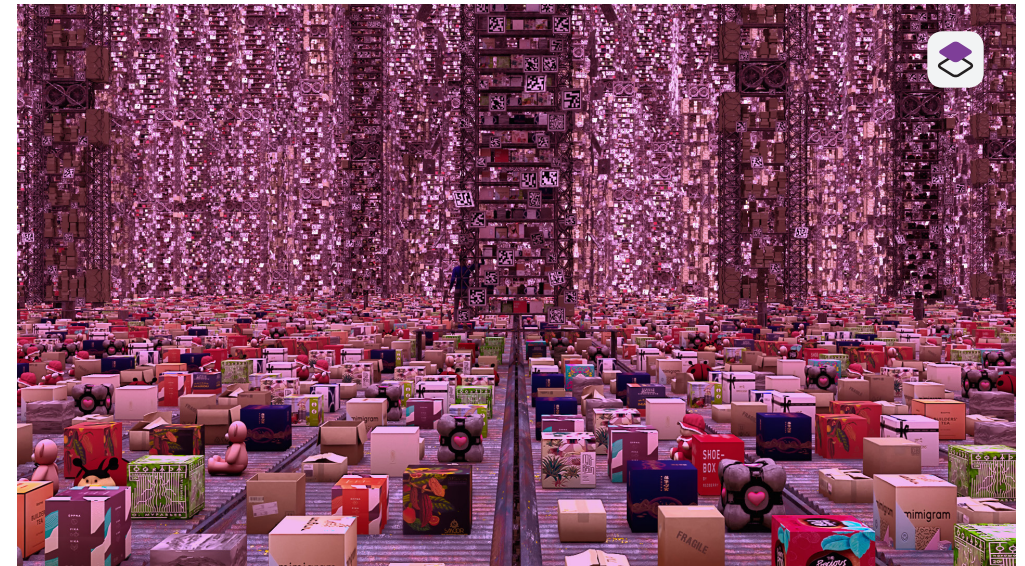
34min

AAA Cargo is an essay documentary into the New Silk Road. The video traces the anticipation of infrastructure and trade on a planetary scale, following its distribution networks which are expanding across vast regions between China and Europe. Along its route in Western China, geographies are reformatted for logistical movements, which ease flows of capital and commerce.

Mapped through footage, interviews, field recordings and found WeChat videos; government efforts to speed up the movements of trade, collide with more-than-human choreographies of sand, people and goods. We follow 'paralogisticians', a new generation of precarious workers, as they hack infrastructural spaces through transnational guanxi and long-distance friendships. Desert sands made restless by Westerly winds disrupt roads, railways, sometimes engulfing whole cities. Through a disorientation of the senses – bodies and landscapes become mobile.

About the Filmmaker

Solveig Suess (CN/CH) is a filmmaker and researcher whose work investigates the collisions between ecological shifts and infrastructures of migration, labour, computation and trade. Through forms of documentary, her work explores the particular and the planetary across uneven geographies of circulation. Her films have been shown internationally including at the International Film Festival Rotterdam, Images Festival Toronto, Tabakalera Centre for Contemporary Culture San Sebastian, the Istanbul Design Biennial, OCAT Beijing. She has lectured and taught at institutions such as Aalto University, NYU Shanghai, Strelka Institute, Institute of Contemporary Art London, Haus der Kulturen der Welt Berlin and Ashkal Alwan Beirut amongst others. Currently, she is working on the long-term film project 'Geocinema', and is also co-producer of Concrete Flux; an experimental documentary platform that publishes accounts of aesthetic journalism.



Valentine in Things City (2018)

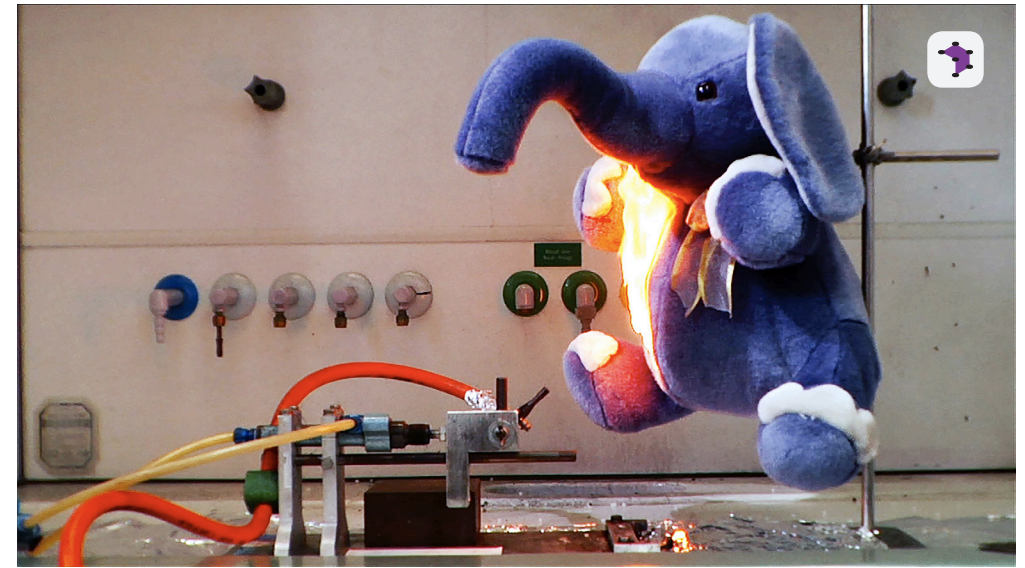
Viviane Komati

7min

Valentine in Things City is a short, full CG film, about a girl who enters Things City, on a Valentine's day, where humans are not allowed. She gets lost trying to find her delayed package, since the city is not made with a human experience in mind. We follow her relationship to the structure and commodity of the city through the eyes of the city. The film happens during Valentine's and moves to Halloween, it operates on its own seasonal calendar. The character's narrative moments are inspired by what the procedurally generated spaces look like, and what they represent in human society urban systems. We see the girl riding a box to enter the city and getting scanned, the malfunctions that she causes when drones cannot recognize her, we see her coping with the city and admiring it while sitting on a pipe in the cooling lake and reading a book.

About the Filmmaker

Viviane Komati is a multi-disciplinary designer who works in speculative design, technology and storytelling. Her interest lies in prototyping and imagining the future of cities. Viviane has a Master of Architecture and has graduated most recently from the EDGE program at SCI-Arc with a master in fiction and entertainment. She is currently working with production designer Alex McDowell on several projects to envision and design future cities.



What Time Is Love? (2017)

Anna Franceschini

PG

12min

T.U.V. is a corporation qualified in providing European certificates of suitability to goods and commodities. Its Nuremberg headquarters, where the video has been shot, is specialized in toys and infancy products examinations. This video, in between documentary and fiction, investigates the concept of 'suitability' and wonder how high is the price for being accepted by a community.

Stage 02 Processes

Definition

Processes are a sequence of systematic procedures which are the direct, but likely invisible, output of a platform.

About the Filmmaker

Anna Franceschini's work has been presented and awarded in several film festivals, including: the IFFR /Rotterdam Film Festival, Locarno Film Festival (CH) and TFF/Torino Film Festival (IT), MFF/Milano Film Festival and Courtisane Film Festival in Ghent (BE) Solo exhibitions include: Kunsthalle Sao Paulo (BR), GAM – Torino, Kunstverein Duesseldorf (GE), Spike Island – Bristol (UK), Museion – Bolzano (IT), Fiorucci Art Trust – London (UK), MACRO – Rome , Institut Culturel Italien – Paris (FR), Peep Hole – Milano (IT), Bielefelder Kunstverein (DE); Kiosk Gallery – Ghent (BE), Objectif – Exhibition – Antwerp (BE), Fondazione Bevilacqua la Masa, Venezia – IT, amongst others.

Her works are part of institutional and private collections such as the Musée National d'Art Moderne / Centre Georges Pompidou in Paris, MACRO Museum in Rome and Les Abattoires I Frac Midi Pyrénées, Nicoletta Fiorucci Collection in London. She is one of the recipients of the Italian Council Grant in 2017.



HYPERSTITION (2016)

Christopher Roth & Armen Avanesian



120min

“And what if there was no beginning?” (Iain Hamilton Grant)

HYPERSTITION: A film on time and narrative. Of thoughts and images. On plants and the outside. Abduction and Recursion. Yoctoseconds and Platonia. Plots and anaerobic organisms. About the movement of thinking and philosophy in anthropology, art, design, economy, linguistics, mathematics, and politics. And back into abstraction.

“You’re always at the beginning and always at the end.” (Ray Brassier)

HYPERSTITION: The retooling of philosophy and political theory for the 21st Century.

About the Filmmakers

Christopher Roth is a film director and television entrepreneur. His film “Baader” was awarded the Alfred Bauer Prize in the Berlinale Competition in 2002. From the retro-futuristic research 80*81 (with Georg Diez), 13 books and more than 20 theatre performances emerged. With Arno Brandhuber and Olaf Grawert he made the films “Legislating Architecture” (2016), “The Property Drama” (2017) and “Architecting after Politics” (2018) and they teach together at the ETH Zurich. Roth founded the web-TV platform space-time.tv in 2016, and is one of the curators for the German Pavilion in the Venice Biennale 2020.

Armen Avanesian was born in Vienna. He defines himself as a speech strategist, a publication activist and a platform creator. Based in Berlin, he trained in philosophy, literary theory and political sciences in Vienna, Bielefeld and in Paris with Jacques Rancière. He is a professor at several European and American universities. A founder of the bilingual research platform *Spekulative Poetik*, since 2014 he has been editor at Merve publishing house in Berlin. In 2017 he began to host a successful series of events under the name *Armen Avanesian & Enemies at Volkshöhne Berlin*. He is a prolific writer, and has over a dozen books published, some of which have been translated into Spanish; *Miamification and Realismo Especulativo* will be out in May 2019, published by *Materia Oscura*, and *Aceleracionismo* published by *Caja Negra* (Buenos Aires). Also in English are *Metanoia* (Bloomsbury) and *Irony and the Logic of Modernity* (De Gruyter), to mention a few.



nimiia cétii (2018)

Jenna Sutela

12min

nimiia cétii (2018) is an audiovisual work by Jenna Sutela using machine learning to generate a new written and spoken language. This language is based on the computer’s interpretation of a Martian tongue from the late 1800s, originally channeled by the French medium Hélène Smith and now voiced by Sutela, as well as the movement of *Bacillus subtilis natto*, an extremophilic bacterium that, according to recent spaceflight experimentation, can survive on Mars. The machine, in this project, is a medium, channeling messages from entities that usually cannot speak. The work is also about intelligent machines as aliens of our creation.

nimiia cétii was created in collaboration with Memo Akten and Damien Henry as part of n-dimensions, Google Arts & Culture’s artist-in-residence program at Somerset House Studios.

Further credits: Thanks to Kieran Bates from the Institute of Zoology at Imperial College London, Adam Laschinger for sound recordings, and Manus Nijhoff and Leith Benkhedda for 3D work. The video includes music with Miako Klein in contrabass recorder and Shin-Joo Morgantini in flute, with sound production by Ville Haimala.

About the Filmmaker

Jenna Sutela works with words, sounds, and other living media, such as *Bacillus subtilis natto* bacteria and the “many-headed” slime mold *Physarum polycephalum*. Her audiovisual pieces, sculptures, and performances seek to identify and react to precarious social and material moments, often in relation to technology. Sutela’s work has been presented at museums and art contexts internationally, including Guggenheim Bilbao, Museum of Contemporary Art Tokyo, and Serpentine Galleries. She is a Visiting Artist at The MIT Center for Art, Science & Technology (CAST) in 2019-20.



What scale is a body's head, arm, finger in digital space?

Safety Measures (2018)

Simone C. Niquille

PG

13min

The installation *Safety Measures* by Simone C. Niquille unravels the parameters embedded in ergonomic design software used to optimize contemporary workspaces for efficiency and human/machine interactions. *Safety Measures* is an environment situated between virtuality and reality, a simulation generated through a meticulous measurement and scrutiny of the physical world.

One such measurement is the translation of bodies into data for guidance during the design process. This measurement data is sorted into neat computable categories, reducing complex life forms to digitally digestible spreadsheets. Rendered as digital human models in ergonomic simulations, this data is used to test products and spatial designs before being put into production. As such, these avatars simulate entire populations, age groups, ethnicities, ultimately defining what a body is, while the uncaptured other, the non-standard body, that is non-accounted for in the database— often marginalized in terms of class, gender, race, or disability—is rendered non-existent.

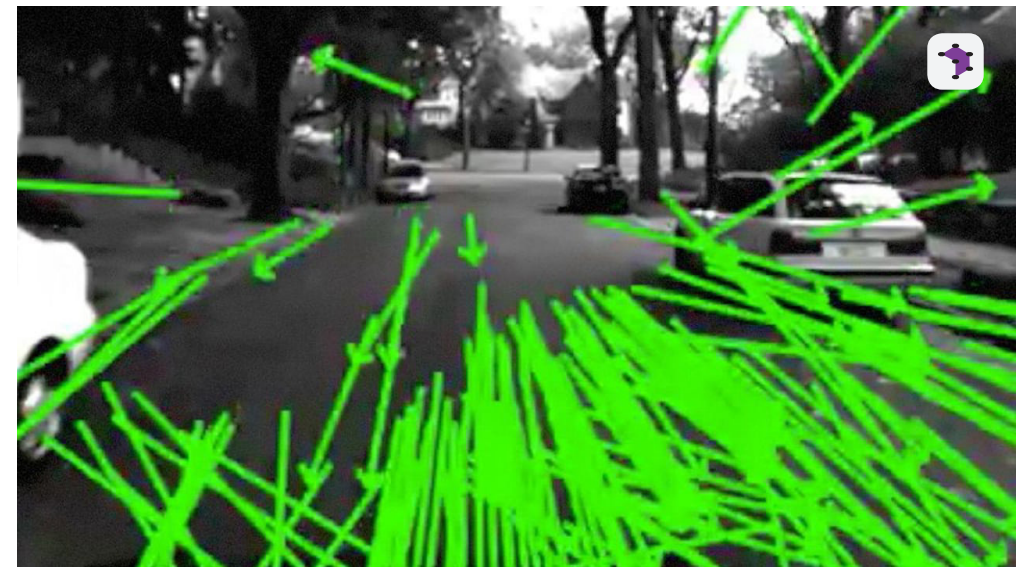
Safety Measures analyzes the parameters within the databases and software that define these digital human models by tracing through a Western historical obsession with 'measured reality,' from perspective drawing to computation. As its starting point, *Safety Measures* takes a drawing by German draughtsman Erhard Schön. Published in his 1538 book on the proportion of man and perspective accuracy, the drawing looks like a low-resolution 3D rendering, echoing contemporary CGI image construction.

Centerpiece of *Safety Measures* is an inflatable physical reproduction of this drawing. The production process required a reconstruction of Erhard Schön's drawing, first in a 3D modelling software, then as a flat pattern for the inflatable. Through this process of reconstruction, the image's constructed reality reveals itself: What appears as an objective depiction, according to scientific principles of perspective, emerges as manufactured. In addition Simone C. Niquille will be showing video and research material into the subject matter of human modelling and the limitations it poses.

Disclaimer: *Safety Measures* was originally shown as an installation with real inflatable figures. This is a special screening where only the film will be shown.

About the Filmmaker

Simone C. Niquille is a designer and researcher based in Amsterdam NL. Her practice Technoflesh investigates the representation of identity & the digitisation of biomass in the networked space of appearance. She is a 2016 research fellow of Het Nieuwe Instituut Rotterdam and is a commissioned contributor to the Dutch Pavilion at the 2018 Venice Architecture Biennale. Currently she is working on the film HOMESCHOOL on the domestic implications of machine vision as part of the Housing The Human initiative and researching the use of digital capture technology for evidence production with the long term project Parametric Truth.



Robot Readable World (2012)

Timo Arnall

5min

As robots begin to inhabit the world alongside us, how do they see and gather meaning from our streets, cities, media and from us? This film uses found-footage from computer vision research to explore how machines are making sense of the world. As machine vision is becoming a design material alongside metals, plastics and immaterials, how can we develop understandings and approaches to design, build and shape the senses of our new artificial companions?

About the Filmmaker

Timo Arnall is co-founder of Playdeo, a media startup in London. Previously he worked with design, product invention, filmmaking, photography and strategy at Ottica, BERG and AHO. Timo's design, photography and filmmaking work is about developing and explaining emerging technologies through visual experiments, films, visualisations, speculative products and interfaces. Timo regularly talks about design, media and technology at international conferences and is a visiting faculty at numerous international design institutes. Timo's works span across directing commercials, animated films, designing exhibitions, urban screens, and architecting web and mobile applications. Some of his exhibitions include MoMA New York's 'Talk to Me', the V&A's 'Power of Making'. You can read more about Timo at www.elasticspace.com



Merge Nodes ⁽²⁰¹⁶⁾

Joe Hamilton

3min

Merge Nodes contains footage shot on location by the artist in 12 countries in the Middle East, Asia and Europe. The footage has been layered and edited in quick succession with sliding and zooming transitions inspired by the way we navigate digital maps. A mixture of natural and urban environments are featured in hot and cool climates with traditional panoramas and up-close details. The specific locations were chosen based on indirect flight paths between major hub airports to create a representation of landscape that traces the logistical infrastructure that allow these geographically separate perspectives to coexist.

Stage 03 **Products**

Definition

Products are results of the interpretation and aggregation of multiple processes into something usable for end users.

About the Filmmaker

Joe Hamilton makes use of technology and found material to create intricate and complex compositions online, offline and in-between. His recent work questions our established notions of the natural environment within a society that is becoming increasingly networked. Hamilton holds a BFA from the University of Tasmania and an MA from RMIT in Melbourne. His work has been shown to great extent internationally with group exhibitions at The Moving Museum Istanbul, The Austrian Film Museum, Kunsthalle Düsseldorf and The New Museum in New York.



A Room with a Coconut View (2018)

Tulapop Saenjaroen

PG

28min

A tour guide and also a hotel rep, automated voice, Kanya, leads her foreign guest, Alex, through a beach town in the east of Thailand called Bangsaen. Since Kanya's presentation is overtly aestheticised and strictly regimented, Alex decides to explore the town by himself, fantasizing to get out of the frame.

About the Filmmaker

Tulapop Saenjaroen (b.1986, Chon Buri, Thailand) is an artist/filmmaker whose works encompass performance, video/film, and public projects. Tulapop holds an MFA from the Slade School of Art, University College London, and MA in Aesthetics and Politics program at the California Institute of Arts. His works have been shown in exhibitions and screenings internationally including Locarno Festival, International Film Festival Rotterdam, International Short Film Festival Oberhausen, 25FPS Zagreb, Harvard Film Archive; and won awards including from Internationale Kurzfilmtage Winterthur, Arkipel Festival Jakarta, Moscow International Experimental Film Festival. He now lives and works in Bangkok, Thailand.



Contra-Internet: Jubilee 2033 (2018)

Zach Blas

M18

29min

Contra-Internet: Jubilee 2033 is a re-imagining of scenes from filmmaker Derek Jarman's 1978 queer punk film *Jubilee*, starring Susanne Sachsse and Cassils. *Contra-Internet: Jubilee 2033* follows author Ayn Rand (Susanne Sachsse) and members of her Collective, including economist Alan Greenspan, on an acid trip in 1955. Guided by an artificial intelligence named Azuma, they are transported to a dystopian future Silicon Valley. As Apple, Facebook, and Google campuses burn, Azuma reveals that Ayn has become a celebrity philosopher to tech executives, as her writings foster their entrepreneurial spirit. Amidst the wreckage, Rand and The Collective are introduced to the internet, observe techies being captured by anti-campus groupies, and bear witness to the death of Silicon Valley elite. Once inside an occupied office of Palantir Technologies, the group encounters Nootropix (Cassils), a contra-sexual, contra-internet prophet, who lectures on the end of the internet as we know it. Seeking respite, Rand and The Collective find themselves at Silicon Beach, where chunks of polycrystalline silicon mix with sand and ocean.

About the Filmmaker

Zach Blas is an artist, filmmaker, and writer whose practice spans technical investigation, theoretical research, conceptualism, performance, and science fiction. He is a Lecturer in the Department of Visual Cultures at Goldsmiths, University of London. Blas has exhibited, lectured, and held screenings internationally, recently at the Walker Art Center, 2018 Gwangju Biennale, the 68th Berlin International Film Festival, Matadero Madrid, Los Angeles County Museum of Art, Art in General, Gasworks, Van Abbemuseum, Institute of Contemporary Arts Singapore, e-flux, Whitechapel Gallery, ZKM Center for Art and Media, and Museo Universitario Arte Contemporáneo. Recent works have addressed biometric capture, time travel, policing as mysticism, the crystal balls of Silicon Valley, and dildos. His practice has been supported by a Creative Capital award in Emerging Fields, the Arts Council England, and Edith-Russ-Haus für Medienkunst. Blas's writings can be found in the collections *You Are Here: Art After the Internet*, *Documentary Across Disciplines*, *Queer: Documents of Contemporary Art*, and *e-flux journal*. His work has been written about and featured in *Artforum*, *Frieze*, *ArtReview*, *Mousse Magazine*, *The Guardian*, and *The New York Times*. Blas is a 2018-20 UK Arts and Humanities Research Council Leadership Fellow.

Image credit: Zach Blas, *Contra-Internet: Jubilee 2033* (Stills), 2018. Courtesy: the artist.

about ArtScience on Screen



ArtScience on Screen explores the intersection between art and science using moving image, video and film. In a rolling programme, *ArtScience on Screen* features a range of exciting filmmakers and artists from Singapore and beyond, at various stages of their careers.

Presentations will include solo showcases of artists' moving image work, curated programmes of film exploring specific arts/science themes, feature length film screenings, multi-screen presentations and creative documentaries that introduce key practitioners and methods in the field.

ArtScience on Screen forms the backbone of the museum's dedicated film programming, and is part of Marina Bay Sands' ongoing commitment to the local and international film culture and community. In addition to screenings, Level 4 of ArtScience Museum will also host regular press conferences, dialogue sessions and masterclasses with acclaimed filmmakers and artists, with the aim to inspire audiences to discover art and science through film and moving image.

about ArtScience Museum



ArtScience Museum is an iconic cultural landmark in Singapore. Our mission is to explore where art, science, culture and technology come together. It is here at the intersection of art and science that innovation and new ideas are formed. We like to say "it's where the future is created".

Our striking lotus-inspired building, designed by Moshe Safdie, features 21 gallery spaces spanning nearly 5000m². Since opening in February 2011, we have held large-scale exhibitions by some of the world's best known artists including Leonardo da Vinci, Salvador Dalí, Andy Warhol, Vincent Van Gogh and M.C. Escher. In addition, we have presented significant exhibitions that explore aspects of science including big data, particle physics, paleontology, marine biology, cosmology and space exploration.

The museum has staged international exhibitions in partnership with renowned museums and galleries from around the world including the British Museum and Science Museum in London; the American Museum of Natural History, New York; the Biblioteca Ambrosiana, Milan; the Mori Art Museum, Tokyo; the Australian Centre for Moving Image, Melbourne and many other institutions. We also originate and produce exhibitions in-house and run a full programme of education, events, performances, screenings and learning opportunities for a wide range of audiences.

ArtScience Museum is owned and operated by Marina Bay Sands. It employs approximately 50 people directly, and is supported by many more, within the larger corporate structure of Marina Bay Sands.

screening schedule



Platform Week 01

17 Nov

Sunday, 4pm

Films

Sunstone

Filipa César &
Louis Henderson

PG

AAA Cargo

Solveig Suess

PG



Processes Week 02

24 Nov

Sunday, 4pm

Films

Hyperstition

Christopher Roth &
Armen Avanessian

PG



Products Week 03

01 Dec

Sunday, 4pm

Films

A Room with a Coconut View

Tulapop Saenjaroen

PG

Contra-Internet: Jubilee 2033

Zach Blas

M18



short film programme

8 – 14 Nov, 17 – 19 Nov, 24 – 27 Nov, 29 Nov – 1 Dec

10am - 7pm

Films

A Passage

Rouzbeh Akhbari &
Felix Kalmenson

PG



Valentine in Things City

Viviane Komati



Films

nimiia cétii

Jenna Sutela



Robot Readable World

Timo Arnall



What Time Is Love?

Anna Franceschini

PG



Films

Safety Measures

Simone C. Niquille

PG



Merge Nodes

Joe Hamilton



For more information, please
visit MarinaBaySands.com/
ArtScienceMuseum



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