

**Category** : Drama (based on a novel)  
**Length** : 120'  
**Language** : Mandarin, Taiwanese, French and English  
**Shooting format** : HD  
**Shooting location** : Singapore, Hong Kong and France  
**Shooting dates** : 2016  
**Expected date of completion** : End of 2016  
**Stage of production** : Development stage

**Budget** : 500 000 €  
**Financing in place** : 20 000 €  
**Current situation** : Seeking for European coproducer, international sales agent

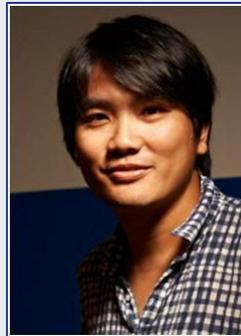


### Jeremy CHUA – PRODUCER (*Akanga Films*)



Jeremy is a film producer and arts manager. He graduated from the Putnam School of Film at LASALLE College of the Arts in 2012 with the Academic Excellence Award. He runs his own film company, Pötocol, and often collaborates with Akanga Film Asia and curatorial label, Lowave. An EAVE Ties That Bind graduate in 2013, his first three co-productions *A Yellow Bird* by K. Rajagopal, *Hele sa Hiwagang Hapis ng Filipino* by Lav Diaz and *Kapatiran* by Pepe Diokno will be completed in early 2016.

### Liao JIEKAI – DIRECTOR



Liao Jiekai is a filmmaker and artist based in Singapore. He is a founding member of the film collective 13 Little Pictures. His debut feature film, *Red Dragonflies* (2010), won the Special Jury Prize at the Jeonju International Film Festival and his second feature film *As You Were* (2014) had its world premiere at the Tokyo International Film Festival, before competing in Torino and Nantes. His 16mm film installation *Brothers Quarters* (2013) won him a Credit Suisse artist commissioning award; he also presented moving-image installations at the Singapore Biennale 2013 as well as Aomori Contemporary Art Center in 2014.

### SYNOPSIS

Singapore, 1980s. Amid the tumult of political promise and upheaval, Yan Pei and his students struggle to pursue art in a rented studio. Yan Pei, a penniless artist, sacrifices more than his marriage to perfect his craft. His student Si Xian makes an irrevocable decision after Ning Fang, the subject of his unrequited love, leaves him for India. Jian Xiong gives up art – and his humanity – when communist politics force him to flee into the Malayan jungle. A story of disparate paths crossing continents over the span of forty years after Singapore's independence, *Art Studio* is a stirring meditation on art, politics and memory.

### DIRECTOR'S STATEMENT

« *Art Studio* is a film about looking. The characters in the films are always looking for someone who is missing in their life, often times a loved one. Yeng Pway Ngon, the novelist of *Art Studio* told me that the film is fundamentalist about loneliness. It is a deeply universal and existential feeling, a sentiment I can relate to on a deeply personal level. But this is not the only reason why I took to the story. *Art Studio* is also a film about time. In the film, all the characters were united in a central space of the story – the Art Studio. Their common passion for art brought them together in their youth and held their fate together as their lives took them all over the world in the next forty years. But the central figure of the art studio – the little boy Jizong who modeled for the artists, his image remains timelessly imprinted on paper on that fateful day in the early 1980s. The story ended with Jizong, now a middle-aged university professor, staring at a drawing of himself as a naked pre-pubescent youth. It was this poetic image of self reflection, of staring at time in its face, that prompted me to embark on this project to adapt the book into a film.»

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