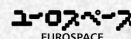


Organised by



In partnership with



MAKING ANIMATION

SEEING ANIMATION SYMPOSIUM 2026

10-12 SEP 2026, LASALLE COLLEGE OF THE ARTS

KEYNOTE SPEAKER: SUNG HSIN YIN
DIRECTOR/SCRIPT WRITER

CONVENED BY DR GAN SHEUO HUI
LASALLE COLLEGE OF THE ARTS



SCAN HERE FOR DETAILS



This symposium is organised by LASALLE College of the Arts in partnership with NUS Department of Japanese Studies, and support from the Mitsui NUS Japanese Studies in Southeast Asia Endowment Fund.

This symposium is the third in an annual series alternating between single-day and multi-day formats, developed by the Puttnam School of Film & Animation at LASALLE, University of the Arts Singapore (UAS), in partnership with the Department of Japanese Studies at NUS.

Across two and a half days, the 2026 edition asks how contemporary animation in Asia gets selected, programmed, and made visible, and who decides these. Following earlier symposiums on animation as form (2024) and as practice rooted in observation and the touch of the hand (2025), this year the focus turns to the systems that carry work from being made to being seen: studios, festivals and classrooms, from those who make the work to those who shape its movement through them. The symposium gathers artists, festival programmers, and scholars from across Asia, alongside students from LASALLE and NUS. Audiences are invited not only to watch but to participate in the act of seeing animation, the question the symposium opens.

Day 1 (NUS) opens with practitioner-researchers: creative artists who also teach, programme, and write. Wang Chi-Sui, Executive Director of the KuanDu International Animation Festival (KDI AF) and professor at Taipei National University of the Arts (TNUA), brings perspectives on contemporary Taiwanese animation. Thanut Rujitanont, founder of Graphy Animation in Thailand and PhD candidate at Griffith Film School, presents his practice and research on contemporary Thai animation. Joint student presentations from NUS and LASALLE share research-in-progress. Sessions at NUS are research-focused, with film excerpts to illustrate.

Day 2 (LASALLE) turns to practice and curatorial voices, anchored by director Sung Hsin-Yin (*On Happiness Road*), whose training in Kyoto and recognition at the Tokyo Anime Award situate her practice within a Japanese animation lineage while speaking from a distinctly cross-regional position. Zhu Yantong, festival director of the Feinaki Beijing Animation Week, presents a curated programme of contemporary Chinese works. Narita Hyoe, Executive Chairman of the Niigata International Animation Film Festival, and Hojo Masato, CEO of Eurospace (an independent movie theatre in Tokyo), bring a programme of award-winning shorts from NIAFF and a conversation on building cultural-community space through festival and theatre. The day closes with Kuwa from the Most Trash Animation Festival, whose name states its argument: a curatorial selection of compelling works the mainstream festival has overlooked or refused.

Day 3 (LASALLE) returns to LASALLE for 听见 / What We Heard, a closing day designed around slow listening. Year 2 LASALLE students host visiting guests in small groups for lunch near campus at venues of their choosing, such as kopitiam, picnic spots or any place which locates the symposium in Singapore. Each group has sixty minutes of relaxed conversation with one guest, and their reflections inform the semester's research and creative work.

The symposium closes with a screening of Liu Jian's *Art College 1994*, a film about young art students wondering what their futures might look like, followed by a recorded message from the director and closing remarks from the convener and our partners at NUS and LASALLE. The closing returns to the question the symposium opened with: who gets seen, and how the act of slow seeing might make the making matter even more.

Convened by

Dr Gan Sheuo Hui
Puttnam School of Film & Animation, Faculty of Fine Arts, Media & Creative
Industries, LASALLE College of the Arts

Singapore Standard Time	Thursday 10 September 2026	Venue
10:30–11:00	WELCOME AND INTRODUCTION DR GAN SHEUO HUI Convener, LASALLE College of the Arts ASSOC. PROF LIM BENG CHOO Head, Department of Japanese Studies, National University of Singapore CHRIS SHAW Head, Puttnam School of Film & Animation, LASALLE College of the Arts	AS8 04-04 NUS
11:00–12:30	SESSION 1: PROGRAMMING ACROSS BORDERS Moderated by ASSOC. PROF DEBORAH SHAMOON NUS	AS8 04-04 NUS
11:00	What Taichung Sees: Curatorial Choices in Contemporary Taiwanese Animation 台中國際動畫影展 PROF WANG CHI-SUI Taipei National University of the Arts, Executive Director, KuanDu International Animation Festival (KDI AF) 關渡國際動畫節	
12:15	Q&A	
12:30–13:30	Lunch	
13:30–14:30	SESSION 2: STUDENT RESEARCH & PRACTICE Moderated by ASSOC. PROF LIM BENG CHOO NUS	AS8 04-04 NUS
13:30	NUS & LASALLE student presentations	
14:30–14:45	Break	
14:45–16:15	SESSION 3: CONTEMPORARY THAI ANIMATION Moderated by ANG QING SHENG LASALLE College of the Arts	AS8 04-04 NUS
14:45	A Practice in Time: Thai Independent Animation Now THANUT RUJITANONT Founder, Graphy Animation, Griffith Film School	
16:00	Q&A	
16:15	END OF DAY 1	

Singapore Standard Time	Friday 11 September 2026	Venue
11:00–11:05	WELCOME	F202 LASALLE
11:05–12:30	SESSION 4: IN CONVERSATION WITH SUNG HSIN-YIN Moderated by DR GAN SHEUO HUI LASALLE College of the Arts & PROF ISHIDA MINORI Niigata University Consecutive interpretation (Chinese) by RAEY ANG	F202 LASALLE
11:05	Inside the Studio: A Conversation with Sung Hsin-Yin	
	SUNG HSIN-YIN Taiwanese director and scriptwriter	
12:15	Q&A	
12:30–13:30	Lunch	
13:30–14:45	SESSION 5: CURATING FROM BEIJING: FEINAKI BEIJING ANIMATION WEEK 费那奇动画周 Moderated by ERICA LAI Deputy Director of Programmes, Singapore Art Museum	F202 LASALLE
13:30	Programme Introduction	
	ZHU YANTONG Festival Director, Feinaki Beijing Animation Week	
13:45	Curated screening of contemporary works by Zhu Yangtong (NC16)	
14:35	Talk and Q&A	
14:45–15:00	Break	
15:00–16:30	SESSION 6: BEYOND TOKYO: NIIGATA AND THE ANIMATION HUB 新潟国際アニメーション映画祭 Moderated by CHRIS SHAW LASALLE College of the Arts Consecutive interpretation (Japanese) by NAKANO MIO	F202 LASALLE
15:00	Programme Introduction	
	PROF NARITA HYOE Kaishi Professional University, Executive Committee Chairman, Niigata International Animation Film Festival	
	HOJO MASATO CEO, Eurospace Inc	
15:30	Look Back (2024) by Kiyotaka Oshiyama <i>Screening, ~58 min (Japanese with English subtitles), rated PG</i>	
16:30–17:00	Break	
17:00–18:30	SESSION 7: CURATING WHAT THE MAINSTREAM MISSES Moderated by ASST. PROF ZHAO XINYI NUS Consecutive interpretation (Chinese) by RAEY ANG	F202 LASALLE

- 17:00 **Most Trash Animation Film Festival** 最爛動畫節日
SHANGSHAN RUOSHUI | Festival Founder, Most Trash Animation Festival
SAM KUWA | Animation director, Curator, Most Trash Animation Festival
- 17:30 *Curated screening (NC16)*
- 18:20 **Q&A**
- 18:30 **END OF DAY 2**

Singapore Standard Time	Saturday 12 September 2026	Venue
11:00–12:00	SESSION 8: WALKING READS Moderated by JAMIN WU LASALLE College of the Arts	F202 LASALLE
11:00	Walking Reads After two days of talks and screenings, selected LASALLE students host visiting guests in small groups for informal conversation. Walking Reads means learning by moving through a place, by going somewhere, by encountering rather than reading from a desk. Each group chooses its own venue near campus, and they talk about what they have heard and seen across the symposium.	
12:00–12:15	WELCOME & FRAMING: 聽見/ WHAT WE HEARD DR GAN SHEUO HUI LASALLE College of the Arts	F202 LASALLE
12:15–14:15	SESSION 9: SCREENING Introduced by SARAH CHEOK art director and filmmaker	F202 LASALLE
12:15	Art College 1994 (dir. Liu Jian, 2023) <i>Screening, ~118 min (Mandarin with English subtitles), rated PG-13</i>	
14:13	Message from PROF LIU JIAN China Academy of Art, Animation director	
14:15–14:30	CLOSING REMARKS DR GAN SHEUO HUI Convener, LASALLE College of the Arts ASSOC. PROF LIM BENG CHOO Head, Department of Japanese Studies, National University of Singapore CHRIS SHAW Head, Puttnam School of Film & Animation, LASALLE College of the Arts	F202 LASALLE
14:30	END OF SYMPOSIUM	

Session 1: Programming Across Borders

WANG Chi-Sui 王綺穗

Taipei National University of the Arts
Executive Director for KuanDu International Animation Festival
(KDIAF) 關渡國際動畫節



How does contemporary Taiwanese animation become visible, and what role does curatorial practice play in shaping how it is understood? This talk approaches Taiwanese animation through the interconnected perspectives of artistic practice, festivals and education.

Beginning with a brief historical context, it considers how Taiwan has moved from an animation culture once closely associated with industrial production towards an increasingly diverse field of independent, experimental and interdisciplinary practice. Through selected works by contemporary filmmakers and artists, the talk examines the different forms, materials, narratives and cultural positions that animation in Taiwan can take.

Drawing on experiences from the Taichung International Animation Festival and Kuandu International Animation Festival, it further reflects on festivals as sites where animation is not simply screened but selected, contextualised and made visible. Finally, the talk considers how education and curatorial practice together may shape emerging voices and expand the future possibilities of Taiwanese animation.

Wang Chi-Sui is Professor of animation at Taipei National University of the Arts and executive curator of the Kuandu International Animation Festival (KDIAF).

Her work spans animation, contemporary art, curatorial practice and artistic research, with a focus on independent animation and cross-cultural exchange. She formerly served as program director of the Taichung International Animation Festival and has served on juries for international festivals including Animafest Zagreb, MONSTRA Lisbon, Hiroshima Animation Season, and the ifva Awards in Hong Kong.

Alongside her curatorial and academic work, she maintains an active artistic practice in painting, experimental animation and installation. She holds a PhD in Fine Art from Newcastle University, UK.

Session 1 Moderator

Deborah SHAMOON

National University of Singapore

dshamoon@nus.edu.sg

Deborah Shamoon is Associate Professor in the Department of Japanese Studies at the National University of Singapore.

Her area of specialisation is modern Japanese literature, film and popular culture, particularly manga and anime. Her book *Text and Image: Making Meaning in Manga and Comics* is forthcoming from the University of Minnesota Press in December 2026.

Session 2 Moderator

LIM Beng Choo

National University of Singapore

jpslimbc@nus.edu.sg

Lim Beng Choo is Associate Professor and Head of Japanese Studies Department at the National University of Singapore.

Her early training was in traditional Japanese theatre and literature, although her research interests include different fields of Japanese culture, both traditional and contemporary.

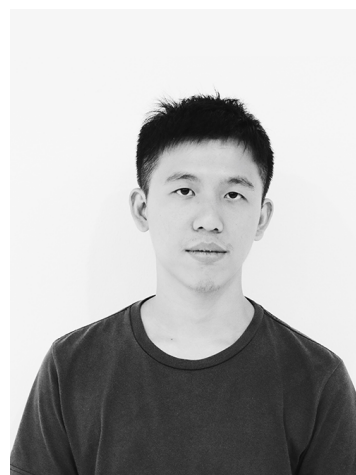
She is the author of *Another Stage – Kanze Nobumitsu and the Late Muromachi Noh Theatre* (Cornell East Asia series, 2012) and has published work on Japanese theatre performance and comparative Japanese Chinese theatre. She has coordinated the production of video recordings of traditional Japanese performance including noh, kyogen and nihon buyo.

She is currently working on two main projects: Japanese Studies in Southeast Asia and noh in contemporary time.

Session 3: A Practice in Time: Thai Independent Animation Now

Thanut RUJITANONT ธนัท รุจิตานนท์

Founder, Graphy Animation
Griffith Film School



This talk presents a way of seeing animation as an artistic practice, engaging with different contexts including education, independent studio practice and diverse cultural encounters. Rooted in Thailand and shaped through experiences across different places, I will share my thoughts and working processes through projects including animated short films, installations, exhibitions, curatorial work and talks.

Through shades of seeing, I will reflect on how animation tools, techniques and processes enable alternative modes of production that expand established ways of working. This approach allows my artistic practice to respond to cultural awareness and real-world conditions.

This talk proposes an openness that prioritises potential within animation practice and research, bringing together academic, professional and wider artistic and cultural contexts. It also invites dialogue with the audience to deepen awareness of different ways of seeing animation.

Thanut Rujitanont is an animation maker and the founder of Graphy Animation, an independent studio based in Bangkok.

Through artistic practice and research, he creates artworks while exploring animation through his evolving way of seeing, as a medium for expression, reflection, and learning.

His recent animated short film *Rose Rash* premiered in Perspectives Competition at the Annecy Film Festival in 2024. He received the Ciclic Animation and Nef Animation Prizes from the Annecy MIFA Pitch in 2017.

He is currently a PhD candidate at Griffith Film School in Australia and a graduate of the RE:ANIMA European Joint Master in Animation.

Session 3 Moderator

ANG Qing Sheng

LASALLE College of the Arts
qingsheng.ang@lasalle.edu.sg

Ang Qing Sheng is an artist-educator who teaches at the Puttnam School of Film & Animation. He holds a Masters of Arts in Arts Pedagogy and Practice from LASALLE, conferred by Goldsmiths, University of London.

As a filmmaker, he has made *Lak Boh Ki*, the world's first Hainanese 3D animated short, which won several awards in Japan and Singapore. He has also made a few animated short films in various languages and dialects, which have been showcased internationally at festivals.

Session 4: Inside the Studio: A Conversation with Sung Hsin-Yin

SUNG Hsin-Yin 宋欣穎

Taiwanese director and script writer



Sung Hsin-Yin is a writer/director born and raised in Taiwan. Her animation feature *On Happiness Road*, was a huge box-office success that received numerous awards from international film festivals, including the Golden Horse Award for Best Animation Feature.

In 2023, her feature *Lost in Perfection* reached the Top 10 on Netflix in Taiwan, Hong Kong, Japan and South Korea.

In recent years, she has focused on developing film and television projects with strong international appeal.

Session 4 Moderator

GAN Sheuo Hui

LASALLE College of the Arts
sheuohui.gan@lasalle.edu.sg

GAN Sheuo Hui is a lecturer at LASALLE College of the Arts, University of the Arts Singapore, where she teaches and researches animation, anime and visual culture.

Her recent publications include "Motion and Emotion in Anime" in *The Cambridge Companion to Manga and Anime* (2024) and "Stimulating Thoughts Rather Than Appetite: On TAKAHATA Isao's Animation Aesthetics" in *The Japanese Journal of Animation Studies* (2020). Her forthcoming contribution to *Characters: Rights and Roles* (Heidelberg University Press, autumn 2026) develops the concept of visual clash for reading platform media.

She has advised on the animation camp at the Niigata International Animation Film Festival and has convened its annual research forum since 2024. She also curated *A World is Born: Emerging Arts and Designs in 1980s Japanese Animation* at DECK Singapore (2018).

Session 4 Moderator

ISHIDA Minori 石田 美紀

Niigata University

ishidaminori@econ.niigata-u.ac.jp

Ishida Minori is a Professor in the Faculty of Humanities at Niigata University.

She has published several books on the voice and gender in anime, including *Anime to seiyū no media shi* (2020). Her essays on the voice in anime and its related genres are “Deviating Voices” (2019), “Sounds and Sighs” (2019), “Voice Actresses Rising” (2023), and “Voice Acting for Anime” (2024).

Session 5: Curating From Beijing: Feinaki Beijing Animation Week

ZHU Yantong 朱彦潼

Festival Director, Feinaki Beijing Animation Week
yantong.zhu@feinaki.com



Zhu Yantong is the festival director and one of the founders of Feinaki Beijing Animation Week.

As a filmmaker, her animated film *My Milk Cup Cow* 杯子里的小牛 has won numerous prizes worldwide, such as the Grand Prix at KROK and the Young Animation Award at ITFS Stuttgart.

She is also the executive producer of the animated feature film *To the Bright Side* 向着明亮那方, which won the Grand Prize for feature film at the New York International Children's Film Festival.

She has been a visiting lecturer for the Experimental Animation Course at the Communication University of China since 2020.

Session 5 Moderator

Erica LAI

Deputy Director of Programmes, Singapore Art Museum

erica.lai@singaporeartmuseum.sg

Erica Lai is the deputy director of programmes at Singapore Art Museum, where she leads the development of public, curatorial and access initiatives and programmes that create critical and meaningful encounters with contemporary art across diverse audiences and communities.

She previously led curatorial programmes at National Gallery Singapore, where she developed platforms for engagement with Southeast Asian art and its wider histories and discourses.

An artist and educator, Lai was formerly programme leader and senior lecturer at the Nanyang Academy of Fine Arts, bringing a practice-led and pedagogical perspective to her work across the museum and higher education sectors.

Session 6: Beyond Tokyo: Niigata And The Animation Hub

NARITA Hyoe 成田兵衛

Niigata International Animation Film Festival, Kaishi Professional University



The Niigata International Animation Film Festival will celebrate its fifth edition in March 2027.

Why are we holding an animation film festival in Niigata? Niigata is home to a concentration of higher education institutions—including Kaishi Professional University and Niigata University—that nurture talent ranging from animation creators to researchers. Furthermore, as a port city that has long prospered through trade on the Sea of Japan, Niigata possesses a unique environment for cultural exchange that differs from that of other cities, such as Tokyo.

Rooted in this unique context, NIAFF's goal is to create a space in Niigata where inspiration for creative work can flow freely and to foster a media content industry distinct to Niigata. In this session, we will screen *Look Back* (Dir. Kiyotaka Oshiyama, 2024)—a story of young creators that won the Grand Prix at the 3rd Niigata International Animation Film Festival—and present a vision for Niigata's future as a new hub for animation.

After beginning his publishing career at Shogakukan, **Narita Hyoe** joined VIZ Communications in San Francisco in 1996 and became a pioneer in manga and anime publishing in North America. He launched the North American edition of *SHONEN JUMP* in 2002 and later served as President of VIZ Media Europe. Since 2021, he has been Professor of Anime and Manga at Kaishi Professional University and Executive Committee Chair of the Niigata International Animation Film Festival.

Session 6: Beyond Tokyo: Niigata And The Animation Hub

HOJO Masato 北條 誠人

CEO, Eurospace Inc



Born in Shizuoka City, **Hojo Masato** has been involved in independent screening since his student years. He joined the Ounichi Kyokai (euro-Japan Association) in 1985, which would later become Eurospace.

Hojo initially was a projectionist, before transitioning to oversee bookings as theatre manager in 1989. He served as a member of the jury for the SKIP City International D-Cinema Festival in 2001 and 2021.

He is the CEO of Eurospace Inc and has served as the executive committee deputy chairman for Niigata International Animation Film Festival since 2025.

Session 6 Moderator

Chris SHAW

LASALLE College of the Arts

chris.shaw@lasalle.edu.sg

Chris Shaw is Head of the Puttnam School of Film & Animation at LASALLE College of the Arts, Singapore, where he has developed and facilitated several Diploma and Undergraduate programmes in Animation, Film, and Immersive Art.

He brings over a decade of industry experience in 2D and 3D animation from TV commercials and feature-length production, having started his career at Disney and Amblimation. His client list spans LEGO, Barclays Bank, Reuters, BBC, MTV, Ribena, Rice Krispies, Asia-Pacific Economic Cooperation (APEC), Channel New Asia, Texas Instruments and Sir Paul McCartney.

Chris joined LASALLE in 2007 as Programme Leader for Animation, and was appointed Head of the Puttnam School in 2016—during which the School has built a reputation for award-winning student work recognised nationally and internationally, alongside a strong track record of celebrated alumni. He is proactive in exploring the strategic implementation of AI tools in media pedagogy, has published on creative atrophy, and is currently involved in a research project with Goldsmiths College.

Chris is currently pursuing a PhD in Design Education at Hong Kong Polytechnic University, researching Imaginative Thinking.

Session 7: Curating What The Mainstream Misses

Shangshan Ruoshui 上善若水

Festival Founder, Most Trash Animation Festival



Most Trash Animation Festival is an experimental project initiated by Shangshanruoshui that explores artistic evaluation through the concept of “最烂” (“most trash” / “the worst”). Rather than seeking to define “烂” (“trash” or “bad”), the project gradually recognised, through an open call, jury deliberation and public discussion, that no single evaluative standard could determine what “烂” is. Instead, evaluation itself became the subject of inquiry.

In this context, “烂” is understood not as a fixed category but as something continuously shaped and redefined through context, audiences and discussion. Revisiting the first edition of Most Trash Animation Festival, this forum reflects on the project's evolving ideas and invites participants to ask: can artistic evaluation within film festivals ever escape fixed standards? If not, how should we engage with the uncertainty inherent in evaluation?

Shangshan Ruoshui is a film curator and organiser of the Most Trash Animation Festival. Borrowed from the Taoist phrase, “The highest good is like water”, the name reflects an interest in movement between philosophy and vulgarity, the sublime and popular culture.

The curatorial practice of Shangshan explores questions of technology, aesthetics and power, with particular attention to works often dismissed as “bad”, “failed” or “in poor taste.”

In recent years, Shangshan has collaborated with independent filmmakers and underground moving-image communities across Asia, while remaining active in grassroots screenings and exhibition initiatives throughout China.

Session 7: Curating What The Mainstream Misses

Sam KUWA 桑宇轩

Animation director
Curator, Most Trash Animation Festival



Sam KUWA is an independent animation filmmaker and curator from China based in Tokyo. He received his MFA in Animation from Tokyo University of the Arts.

His films explore memory, perception and the boundaries between personal experience and social structures through experimental animation techniques.

His latest film *So He Grabbed the Knife* received the Dušan Vukotić Award for Best Student Film at Animafest Zagreb 2026 and was selected for the Graduation Films Competition at Annecy International Animation Film Festival 2026.

Session 7 Moderator

ZHAO Xinyi

National University of Singapore

xinyi.zhao@nus.edu.sg

Zhao Xinyi is an Assistant Professor jointly appointed in Japanese Studies and Chinese Studies at the National University of Singapore. She received her PhD in East Asian Languages and Cultures and a Certificate in Comparative Media from Columbia University in 2025.

Her teaching and research focus on the film and media histories of Japan and China. Her current book project, *Cinema in Search of a Nation: Media Culture and the Making of Manchuria* examines how cinema participated in the formation of colonial Manchuria and its postwar afterlives.

Her second book project explores postwar Japanese anime, video games and media mix.

Session 8 Moderator

Jamin WU

LASALLE College of the Arts

jamin.wu@lasalle.edu.sg

Jamin Wu is an animation educator based in Singapore, specialising in making creative techniques approachable and fun for learners of all levels.

With over a decade of teaching experience, Jamin currently lectures at LASALLE College of the Arts, guiding students and workshop participants through everything from 2D and stop-motion animation to GIF creation.

Through an engaging and encouraging approach, Jamin creates a welcoming space where participants can build confidence, experiment with motion, and bring their ideas to life.

Session 9 Introduced by

Sarah CHEOK

Art director and filmmaker

Sarah Cheok is a filmmaker and artist passionate about storytelling through design, animation and character design. She graduated from LASALLE College of the Arts in 2019.

Her animated short film explores acceptance around female self-pleasure. It premiered at the Singapore International Film Festival (SGIFF) and screened internationally in Germany, Portugal, Mexico at the Oscars-qualifying Guanajuato International Film Festival, Bali, and most recently, New York at AAIFF.

She is currently a visual designer at Riot Games.

Session 5

Curating From Beijing: Feinaki Beijing Animation Week Selection
费那奇动画周

Rating: NC16 and below

Choo, choo, choo, choose 《从东到南到西到北》

Sun Xiaohan 孙小寒

One, Two, Three, Four, Five, Six 《淼淼》

Lai Yingdan 赖颖丹

A Taste of Beer 《啤酒的滋味》

Xie Li 谢李

Taming Phenomena 《鸡象》

Yao Shunyuan 姚舜源

Dog Rats Star God 《离别言语的事故伤悲用悲伤故事的语言别离》

Yangzhaoxing Foo, Wang Yvxuan 胡杨兆兴, 王宇轩

Betrayer 《叛徒》

Shi Shengxue 施圣雪

Goodbye Waves 《再见，海浪》

Yang Ruihan 杨蕊菡

My Milk Cup Cow 《杯子里的小牛》

Zhu Yantong 朱彦潼

Session 6

Beyond Tokyo: Niigata And The Animation Hub

新潟国際アニメーション映画祭

Rating: PG

Look Back 《ルックバック》

Kiyotaka Oshiyama 押山 清高

Session 7

Curating What The Mainstream Misses

最爛動畫節日

Rating: NC16 and below

So He Grabbed the Knife

Sam KUWA

The Story of Xiaogang 2 《小刚的故事2》

Guangguang 广光

Interacting with aliens 《和外星人交流》

Ziy UE

Tsk 《啧》

Tsk Tsk 啧啧

It must be Ma Liang and his magic brush 《大概是神笔马良吧！》

Paiya, King of the mouse

Banana

Michael Frei

***The Dream Fruit Train: Dreaming of a Section, Drawing a Section – The Conclusion:
The Fungus Tea Full of Shit Is Mei Meng Having Her Selfie Snatched Away by Shou Kun***

《梦之水果列车之梦到哪段画哪段之结局长菌茶里屎是梅梦在自拍被夺走手坤》

v2, Matsuzaka Ume 松坂梅

Knock Out the Show-offs with a Single Punch 《一拳打死装逼的人》

OLEE

The Way of the Dog and the Wolf 《狗狼道》

gogo

Winter Gifts 《冬日礼物》

Mao Yingchi 毛硬气

The Deaf Little Bird 《一个聋子小鸟》

L+L

Sketches from Spirited Away 《千与千寻片段临摹》

Yang Huaxu 杨华胥

A story about someone who had an upset stomach, went looking for a toilet everywhere, and finally found one 《一个闹肚子于是到处找厕所最后终于找到了的故事》

Juliaaaaa

Good 《好的》

Taikonot

The World of Odd Numbers 《奇数存在的世界》

Mao Ji 猫脊

Master 《主人》

Xie Li 谢李

Tent 《帐篷》

Pan Zhengqiang 潘正强

CharlieKillers

Daoxuerenski 导学壬斯基

Session 9

Screening

Rating: PG13

Art College 1994 《藝術學院 1994》

Liu Jian 劉建

Symposium credits

Convened by:

Dr Gan Sheuo Hui

Advisors:

Chris Shaw, Head, Puttnam School of Film & Animation, LASALLE

Associate Professor Lim Beng Choo, Head, Department of Japanese Studies, NUS

Organised by:

Puttnam School of Film & Animation, Faculty of Fine Arts, Media & Creative Industries, LASALLE College of the Arts

Co-organised by:

Department of Japanese Studies, Faculty of Arts and Social Sciences, National University of Singapore

Supported by:

Mitsui NUS Japanese Studies in Southeast Asia Endowment Fund

Niigata Prefecture

Niigata University

Niigata International Animation Film Festival

Kaishi Professional University

Eurospace

Project manager: Averil Jodie Koh

Project assistants: Choi Eunji, Azsmaan Zayne

Administrative assistants (NUS): NUS, Department of Japanese Studies

Administrative assistants (LASALLE): Karen Cheok

Student and Alumni Core Team (LASALLE): Averil Jodie Koh, Duangkamol Kwek, Eunji Choi, Gladys Chong, Kim Jinsol, Lee Jungha, Nah Yee Chern, Qiran Ocean Abdullah Davidson, Ryan Goh, Tan Grace, Tansha Surendra, Thong Tze Ling

Copy editor: Ailin Chin

Web design: Ailin Chin

Technical support: Brian Hong Jaehyung

Poster design: Kim Jinsol

Slide design: Kim Jinsol, Duangkamol Kwek

Consecutive interpretation (Japanese) provided by: Nakano Mio

Consecutive interpretation (Chinese) provided by: Raey Ang

Student translator for message from Liu Jian: Lin Kefan, Liu Runying, Tan Xuqi, Zhang Jiaheng, Zhang Jiayue

Alumni emcee: Liang Kip Boon

Student emcees: Charmaine Lam Su Ting, Lee Jungha, Qiran Ocean Abdullah Davidson, Sarisa Balqis Thampirak

Alumni volunteers: Azsmaan Zayne, Brian Lam, Choi Eunji, Duangkamol Kwek, Kim Jinsol, Liang Kip Boon, Nah Yee Chern, Tan Grace, Tansha Surendra

Student volunteers: Alk Ang, Althea Margaux Desepeda, Btari Cinta Alisha Marco, Charmaine Lam Su Ting, Gladys Chong Yu Kheng, Jocelyn Jennifer Wen, Micheline Phie, Miura Nicole Lacida Narayan, Naomi Yangqian Verkerke, Nguyen Ngoc Khanh Chi, Nickie Yap Ming En, Raechel Ma Weilin, Ryan Goh Jun Aun, Sarisa Balqis Thampirak, Seowon Han, Subbachandra Balaji Srividya Advika, Tanvii Sivakumar, Thong Tze Ling, Tia Ai Ling Pekerti, Yashawini Narendran

Special thanks: Director Liu Jian, Producer Yang Cheng, Producer Juan Foo, Atom Saengkham, Yamamura Koji, Cissie Fu, Shangshan Ruoshui, Brian Hong