

# CINERAMA

ART AND THE MOVING IMAGE IN SOUTHEAST ASIA  
17 NOVEMBER 2017 - 18 MARCH 2018 | SAM AT 8Q

## Education Resource Guide

### NOTE TO TEACHERS

This Resource Guide focuses on five artworks that are included in *Cinerama: Art and the Moving Image in Southeast Asia*.

*Cinerama* brings together recent works of visual art from across Asia that draw upon the world of film and cinema, as well as mass media and popular iterations of the moving image. These works, while often adopting a tongue-in-cheek or irreverent tone, examine issues such as personal and collective identity, politics, and history.

This resource guide provides an opportunity for students to learn how contemporary artists draw on film, cinema, mass media and popular versions of the moving image to examine issues and concerns of our time. The guide is also available online at <https://www.singaporeartmuseum.sg/education#edu-activity-sheets> with images that can be downloaded or projected in class. The images are to be used for educational purposes only.

Before bringing your students to SAM@8Q, we invite you to visit the exhibition, read the guide and decide which artist or artwork is most relevant to your students. For more information on the exhibition and scheduling a visit for your students, please visit [www.singaporeartmuseum.sg/education#school-visits](https://www.singaporeartmuseum.sg/education#school-visits).



# Contents

1	<b>OOMLEO</b> <i>Maze Out</i>	06
2	<b>VICTOR BALANON</b> <i>The Man Who</i>	08
3	<b>TROMARAMA</b> <i>Zsa Zsa Zsu</i>	10
4	<b>JEREMY SHARMA</b> <i>A White, White Day</i>	12
5	<b>THE PROPELLER GROUP</b> <ul style="list-style-type: none"><li>• <i>AK-47 vs. M16</i></li><li>• <i>AK-47 vs. M16, The Film</i></li></ul>	14
6	<b>SARAH CHOO JING</b> <i>Wear You All Night</i>	16
7	<b>MING WONG</b> <i>Making Chinatown</i>	18
8	<b>HAYATI MOKHTAR</b> <i>Falim House: Observations</i>	20
9	<b>AMY LEE SANFORD</b> <i>Scanning</i>	22
10	<b>KORAKRIT ARUNANONDCHAI</b> <b>/ ALEX GVOJIC</b> <i>There's a word I'm trying to remember, for a feeling I'm about to have (a distracted path towards extinction)</i>	24

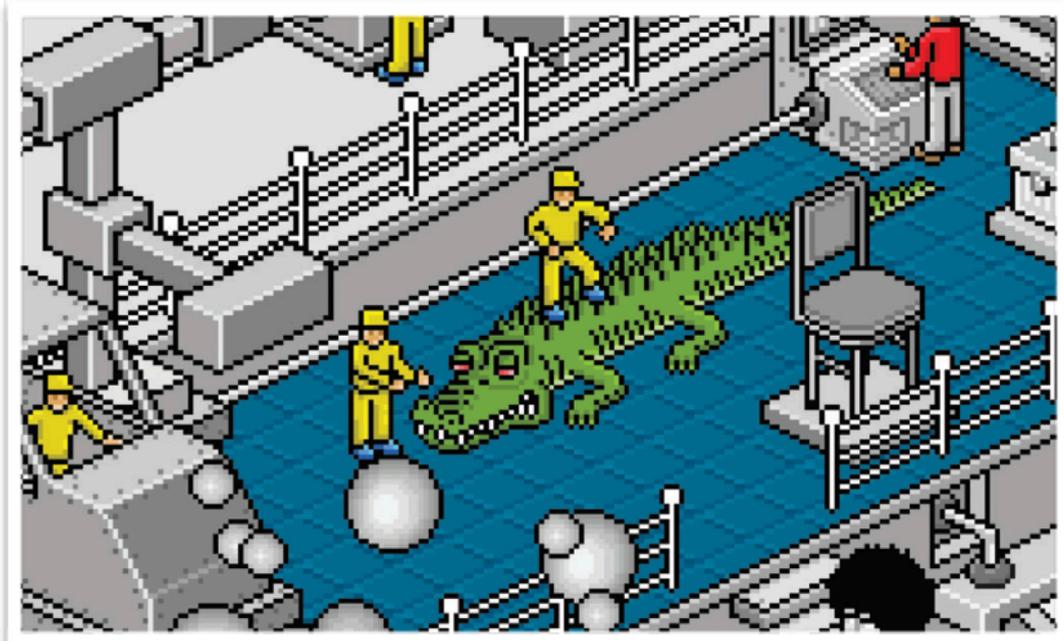
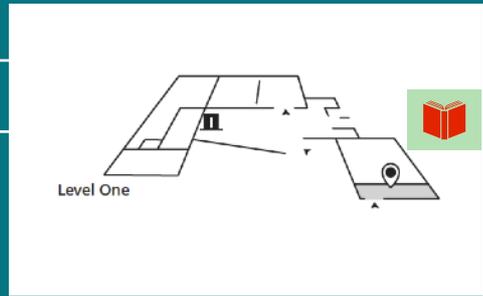
# Education Resource Guide



# oomleo

## Maze Out

2017  
Single-channel video (GIF animation) with sticker installation  
Video duration 3:45 min  
Collection of the Artist  
Commissioned by Singapore Art Museum



Maze Out (video still); image courtesy of the Artist

**“ Peopled with characters inspired by the artist’s friends as well as certain observable stereotypes in Indonesian society (for instance, the fitness fanatic who takes to jogging in Jakarta traffic), the video suggests the inter-connectivity of society.”**

Taken from Exhibition Guide for CINERAMA: Art and the Moving Image in Southeast Asia. p.6

1

### BEFORE VIEWING

Can be an activity where an image is shown or a series of trigger questions

2

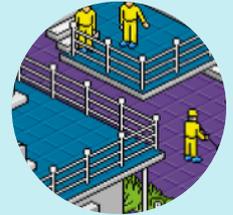
### AFTER VIEWING

Can be in the gallery space where students respond on the spot

3

### FURTHER EXPLORING

Can be a further development of the idea or materials explored by the artist



#### Observations of one’s society using digital art as a medium.

How does the artwork represent the artist’s view of society?

What are some examples of his observations (e.g. scenes in the city)?



What do you think the artist is trying to say?

What are his views about his society?

How does he use his art to portray these emotions?



Wonder why the artist used technology from the 1980s?

Why did the artist use a technology from thirty years ago?

What kind of feeling does this create for you?

**Pixel art** is a **form** of **digital art**<sup>\*</sup>, where pictures are created using software. The individual pixels serve as the building blocks that make up the image.

The **effect** is a visual style very similar to that of mosaic art, cross-stitch and other types of embroidery techniques.

\* Taken from *Digital Art, World of Art Series*, Thames & Hudson, UK, 3rd revised ed. 2015 (1st edition 2003; 2nd revised edition 2008)

- Artists of **oomleo**'s generation grew up on a visual diet of pixel art, which was prevalent in arcade games in the 1980s.
- With the arrival of modern computing and 3D graphics, pixel art lost its widespread presence, mostly in the fields of gaming but, contrary to the popular belief, it did not die out.
- In *Maze Out*, **oomelo** has appropriated 8-bit and 16-bit computer graphics, reminiscent of pixel art in arcade, computer and video games from the 1980s.



*Untitled* (Installation view at 'Media/ Art Kitchen', Bangkok Art and Cultural Centre), 20 December 2013 - 16 February 2014

## Before Viewing

- Before they visit the museum, ask learners to find out more about pixel art and/or work on an assignment to recreate them (using pen, marker or felt-pen) in drawn form.
- Check out this online resource: <https://www.widewalls.ch/pixel-art/> for a recent article on pixel art.

## After Viewing

1. What is the subject matter of the artwork? What can you see in the artwork? What might the work be talking about?
2. Discuss in groups about what was used to make the artwork. Is this technique interesting to you? If so, why is it important? If not, why is it uninteresting? Would the meaning of the work change if it was rendered in higher resolution?
3. Who is the intended audience? What is the artist hoping to achieve? What other artist(s) had similar 'style'? Did any socio-cultural aspect of the artist's country influence the artwork?
4. What is the artist's intention in extending the experience of the work with stickers surrounding the flat screen of the artwork? How would the work be received if it was exhibited in a different context? E.g. in your home, 20 years ago or in a different country? Why would it be different?

## DID YOU KNOW THAT?

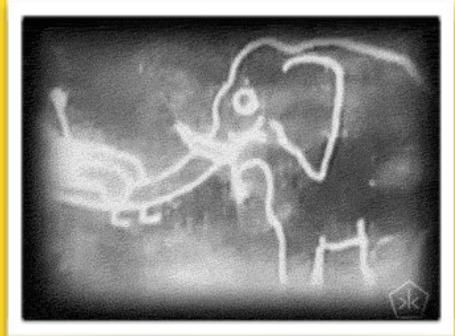
Digital technology has **revolutionised** the way we produce and experience art today.

Not only have traditional forms of art such as printing, painting, photography, and sculpture been transformed by digital techniques and media, but the emergence of entirely new forms such as internet and software art, digital installation, and virtual reality have forever changed the way we define art.



American artist, pioneer in [Virtual Reality](#) and Internet movies, [Nicole Stenger](#) with VR equipment developed by Jaron Lanier

**An animated GIF is an image file that loads in a browser and plays a small, constantly looping animation instead of showing a still image.**



Animated GIFs: Émile Cohl's *Fantasmagorie* (1908)

## Further Exploration into animated gifs

There are a lot of different ways to create an animated GIF file. One of the most common techniques is to use a series of frames from a pre-existing video. For example, you can use these few websites to create an animated gif:

- [Imgur](#)
- [MakeAGIF](#)
- [IMGFlip](#)

You can also create a GIF animation from a series of still images. Programmes like GIMP or photoshop can be used to create GIFs manually. Some tutorials can be found here:

- [How to Make Animated GIFs with Photoshop](#)
- [GIMP: Simple Animations](#)

Have fun with GIFs!

# Tromarama

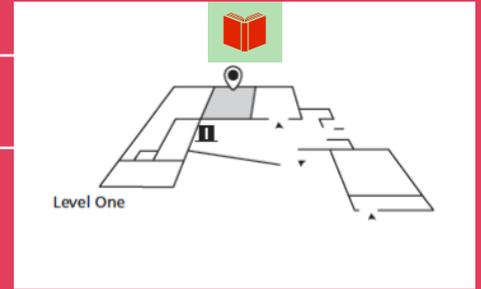
## Zsa Zsa Zsu

2007

Stop-motion animation, edition 3/5

Duration: 4:42 mins

Singapore Art Museum collection

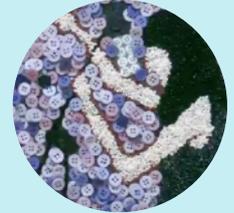


Zsa Zsa Zsu (video still); image courtesy of the Artists

## Digital Story-telling with stop-motion animation

The images in this video are produced using **stop-motion animation\***. They are deliberately pixelated, and ‘unexpected’ objects form the images. The story is told through a low-tech technique and everyday objects.

\* Stop motion animation is a filmmaking technique that manipulates an object so that it appears to move on its own. Small increments of movement between individually photographed ‘frames’ create the illusion of motion when a sequence of frames is played quickly. Taken from Digital Art, World of Art Series, Thames & Hudson, UK, 3rd revised ed. 2015 (1st edition 2003; 2nd revised edition 2008)



### What did you observe about the animation?

What materials were used and why were these materials selected/chosen?



### What do you think the video was created for?

Is it just a music video? What makes this art, not just another music video?



### Have you ever wondered how an animation is created?

What kind of feeling does an animation create, as compared to a video/film?

Why do you think animations captivate people?

How is this effect achieved?

1

### BEFORE VIEWING

Can be an activity where students research into materials used by artist(s) to make the animation

2

### AFTER VIEWING

Can be in the gallery space where students respond on the spot or back in the art classroom

3

### FURTHER EXPLORING

Can be a further development of the medium (animation) or materials explored by the artist

- **Zsa Zsa Zsu** is a music video produced for a Bandung-based music band. The title of the song is a phrase used to describe the electric connection, chemistry and “warm fuzzy feeling” experienced when meeting a new love interest.
- The music video is a narration of anticipation and longing using beads/buttons, where the materials used pay tribute to the artists’ hometown of Bandung - known as a centre for clothes manufacturing.



Zsa Zsa Zsu (video still)

## Before Viewing

- What objects can be referred to as synonymous with the Singaporean identity?
- Before they visit, ask learners to create a list of **5 to 10 objects** that they can use to create an image similar to the video stills from *Zsa Zsa Zsu*.
- Once the individual list is complete, create a **collaborative list** of all the objects generated. Highlight objects that appear most frequently.

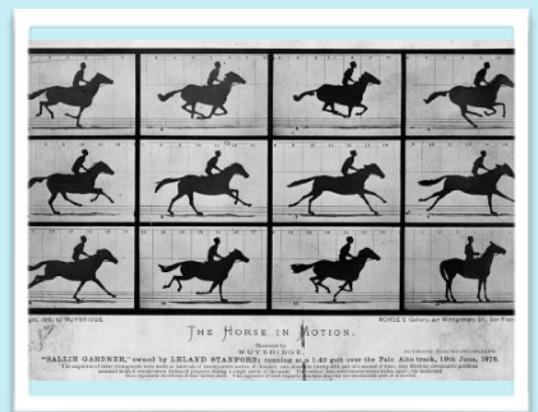
## After Viewing

1. What can you see in the artwork? What might the work be about? Why is it set up in such a spatial configuration?
2. What is used to make the artwork? Is the technique important?
3. Who made this? Who is their intended audience? What were the artists hoping to achieve? How have they created a work of art that challenges our usual associations with common objects?

### DID YOU KNOW THAT?

- \* The use of taking many pictures of a moving object is one of the oldest filmmaking techniques. **Eadweard Muybridge** was the first to discover that by lining up a series of cameras and having one take a picture right after the other one in succession, that the result would demonstrate the motion, path, and trajectory of the objects movement. This was the very first moving picture technique.

Taken from <http://stopmotionmagazine.net/history-stop-motion-nutshell/>



*The Horse in Motion*, series of photographs by Eadweard Muybridge, 1878; Provided by Library of Congress Prints and Photographs Division

“This combination of a deliberate low-tech technique and choice of everyday materials is characteristic of Tromarama’s unique artistic style, and contrasts greatly with many mainstream music videos, which rely on the use of special effects and heavy editing in order to achieve slick production values and a polished end product in order to appeal to viewers.”

Taken from Exhibition Guide for *CINERAMA: Art and the Moving Image in Southeast Asia*. p.10

## Further Exploration

- Imagine you are developing a Music Video for a music star? Who would it be and why? Develop a **story-board** for this process. Do check out: <https://creatoracademy.youtube.com/page/lesson/storyboarding>
- What common objects can you use to create your music video artwork?
- Write a paragraph on how the common object can be used in your Music Video!

## FLIP BOOK ANIMATION

- A flip book presents a series of pictures in rapid succession so that an audience perceives moving images, frame by frame.
- Similar to how **Tromarama** created *Zsa Zsa Zsu* by taking tens of thousands of still-frame images of the buttons in different arrangements (to create the scene or human figures moving).



- In its most primitive form, a flip book is an actual book, and each page is a static image.
- The reader flips through all of the pages at an even pace, resulting in a short animated movie.
- Follow the link below for some ideas on how to get started on a flip book making session with your students!  
<https://www.nyfa.edu/student-resources/flipbook-animation-techniques-and-examples/>

# The Propeller Group

## AK-47 vs. M16

2015

Fragments of AK-47 & M16 bullets, ballistics gel, glass/metal vitrine and single-channel video  
139.7 × 62.9 × 32.4 cm (vitrine); 18.1 × 42.9 × 18.4 cm (ballistics gel); video duration 2:48 mins  
Singapore Art Museum collection



AK-47 vs M16; image courtesy of the Artists and James Cohan, New York

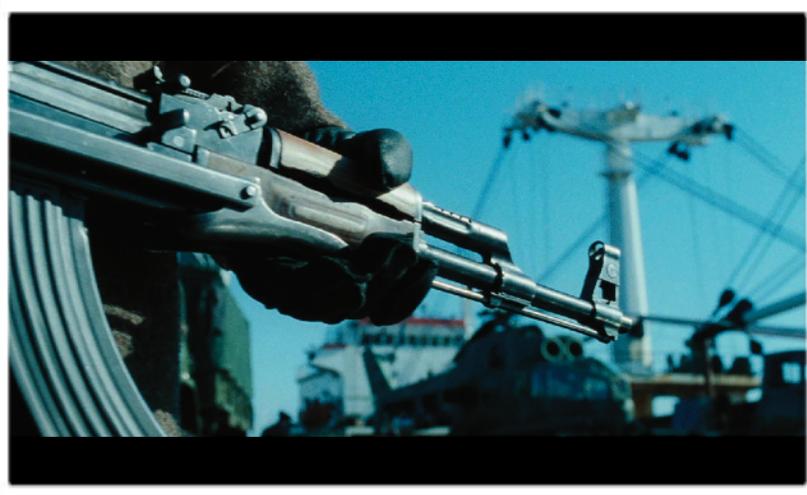
## AK-47 vs. M16, The Film

2016

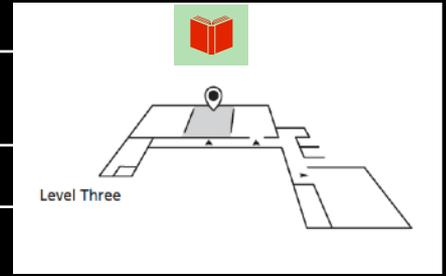
Single-channel video with sound

Duration 41:08 min

Courtesy of The Propeller Group and James Cohan, New York



AK-47 vs M16, The Film (video still); image courtesy of the Artists and James Cohan, New York



**What emotions resulted from your experience of the video installation?**

What emotions came out of viewing each film?



**What do you think the artists wanted to convey through the videos and sculpture?**

How does the sculpture relate to the viewing of both videos?



**How might the work challenge your notions of violence?**



How does the whole video installation setup create this effect?

What did you like and dislike about the artwork?  
*Why?*

1

### BEFORE VIEWING

Can be an activity where an image is shown or a series of trigger questions

2

### AFTER VIEWING

Can be in the gallery space where students respond on the spot

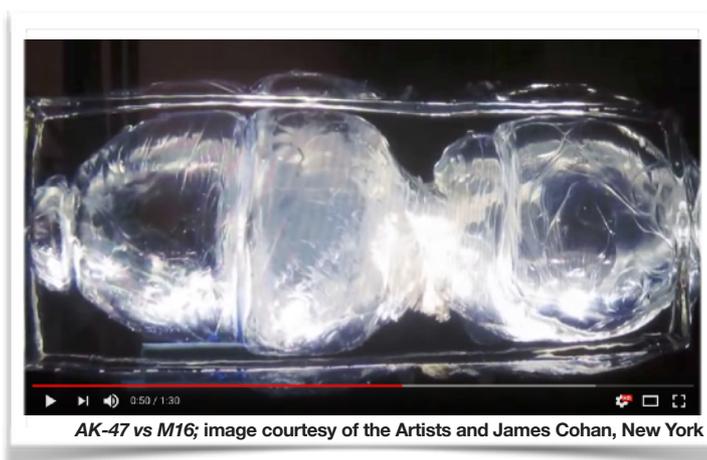
3

### FURTHER EXPLORING

Can be a further development of the idea or material explored by the artist

Both video works “feature the Soviet-made AK-47 and the American M16 as the protagonists in films” \* that explore warfare and their effects on popular culture.

- The two films by **The Propeller Group** includes a 18.1 × 42.9 × 18.4 cm sculpture made up of **ballistics gel**<sup>1</sup>. The two films in the installation space used two different techniques of speed and rapidity. One presents a decelerated image of violence, entrapped like an art exhibit while “AK-47 vs M16, The Film” is an archive of footage related to the weapons.
- **The Propeller Group** was established in 2006 as a cross-disciplinary structure for creating ambitious art projects. With backgrounds in visual art, film, and video, they created the collective to harness the synergetic spirit encountered in large-scale production efforts.  
Taken from [www.the-propeller-group.com/about](http://www.the-propeller-group.com/about)



AK-47 vs M16; image courtesy of the Artists and James Cohan, New York

## Before Viewing

- Before they visit, ask learners to write down **ten objects** that represent war for them. Have a discussion in class.
- The idea is for learners to **discuss** the imagery that they have constructed in their heads about warfare, violence and conflicting ideologies.

## After Viewing

1. **REACT** How do you feel about the artworks? What do they remind you of? How do you relate to both artworks?
2. **RESEARCH-examine Artwork** What can you see or recognise in this artwork? How is the work made? How did the artist arrange the elements in the work?
3. **RESEARCH-examine Artwork** What is the most important aspect of the artwork? What words will you use to describe the artwork?
4. **RESEARCH-examine Context** Why did the artist make this artwork? What social and historical events are occurring when the artwork was made?
5. **REFLECT** What does it mean to you? how does it relate to the issues that concern you?

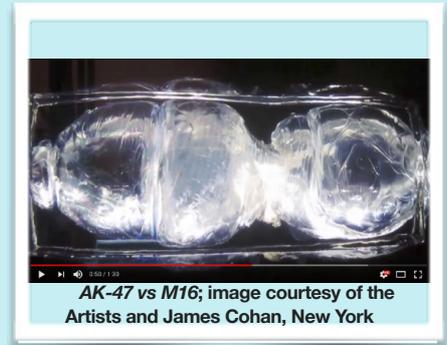
<sup>1</sup> Ballistic gelatin is a solution of gelatine powder in water. Ballistic gelatin closely simulates the density and viscosity of human and animal muscle tissue, and is used as a standardised medium for testing the terminal performance of firearms ammunition.

## DID YOU KNOW THAT?

Watch the mesmerising video from **The Propeller Group**:  
[What's the effect of a AK-47 Against a M16?](#)

Just as how time is slowed down in the filmic art work, you can also produce a hyper-realistic video where time is compressed, this time-lapsed technique of artificially manipulating time that tells a story that would hardly be noticeable by the naked eye in natural conditions.

Read more <https://timelapsenetwork.com/tutorial/how-to-create-a-time-lapse-video-step-by-step/>



AK-47 vs M16; image courtesy of the Artists and James Cohan, New York

**“ Slicing and splicing together scenes from Hollywood films, documentaries, news reports, and found footage from the Internet, the film is edited to intensify the ‘movie star status’ of these two weapons used to kill.” \***

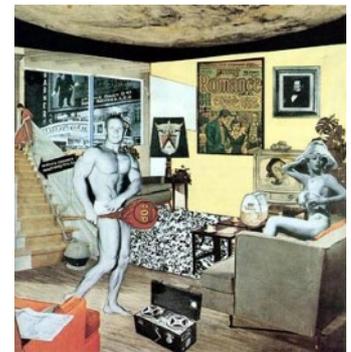


AK-47 vs M16, The Film (video still)

\* Both quotes taken from the Exhibition Guide for *CINERAMA: Art and the Moving Image in Southeast Asia*. p.15

## Further Exploration

- **Collage is a medium as diverse as it is politically charged. Emerging as a reaction to the First World War, collage allowed artists to interact with existing materials –from newsprint and magazines to maps, tickets and photographs – to rip them apart and then reassemble them.**
- **Richard Hamilton’s “*Just What Is It that Makes Today’s Homes So Different, So Appealing?*” was the first work of pop art (or indeed collage) to achieve iconic status. It consists of images taken mainly from American magazines and advertisements.**
- Teachers can refer to the link **“[get creative with collage](#)”** from **[www.smashingmagazine.com](http://www.smashingmagazine.com)** to relate this process of “slicing and splicing together scenes from found footage from internet” with collaging found images from magazines, newspapers or electronic printouts.

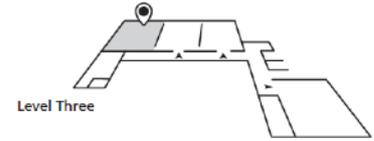


Richard Hamilton *Just what was it that made today's homes so different, so appealing?* (1956) Collage

# Sarah Choo Jing

## *Wear You All Night*

2017  
Two-channel video with sound  
Duration 4:38 min  
Collection of the Artist



*Wear You All Night* (video still); image courtesy of the Artist

**The video is centred on a male and a female protagonist each occupying the same narrative space, but trapped within separate camera frames.**

*The beautiful visuals are set against noise of gunfire - what is going on?*

**Sarah Choo** is known for her interdisciplinary approach to photography, video and installation. Her work depicts identifiable moments and characters within contemporary urban society suggesting private and often solitary narratives. Taken from <http://www.sarahchoojing.com>

1

### BEFORE VIEWING

Can be an activity where an image is shown or a series of trigger questions

2

### AFTER VIEWING

Can be in the gallery space where students respond on the spot

3

### FURTHER EXPLORING

Can be a further development of the idea or material explored by the artist



#### What did you observe unfolding in the film?

What makes you drawn to a film or movie? How would you describe *Wear You All Night* to your friend who has not seen the artwork?



#### Did the film confuse? Did you think it engaged you as a viewer?

How does this relate to you and your usual experience of film?



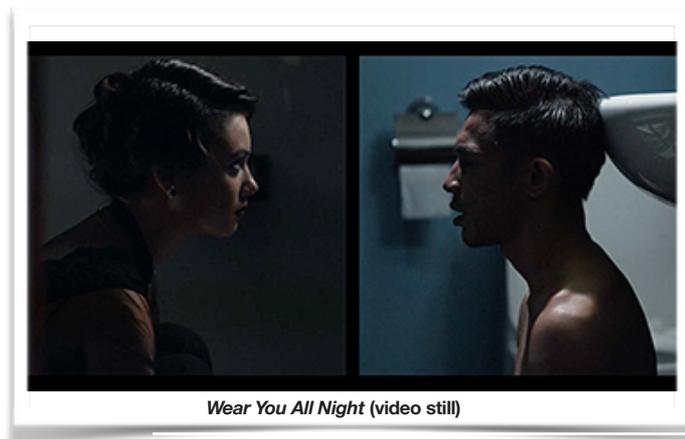
#### Have you wondered why films are set in dark theatres?

What kind of feeling does that create?

How and why would the effect be different in a less controlled environment?

## Before Viewing

- Divide students into groups to research into “[Moving Image Arts](#) (BBC education link)” to understand about film language and techniques (e.g. camera, sound, lighting and mise-en-scène).
- Before they visit, ask learners to **search and view** “[Luxury Brands Commercials](#)” on youtube.
- Students to **identify** how these commercials serve to draw or attract consumers to buy their goods (e.g. through the use of close-ups, special effects or heightened sound effects).



## After Viewing

1. What is the subject matter of the artwork? What can you see and hear in the artwork? What might the work be about?
2. What is the medium of the artwork? What is used to make the artwork? Is the technique important in conveying the idea?
3. From the video that you have just experienced, discuss in groups what the artist was hoping to achieve? How would the work be received if it was exhibited in a different context? E.g. As a television commercial?
4. How do you feel about the artwork? What does it remind you of? Are you able to relate to it?

**“Sarah Choo Jing’s *Wear You All Night* evokes various forms of contemporary visual culture. Like a commercial for luxury merchandise, it is replete with signifiers of conspicuous consumption. Simultaneously, its oblique narrative of romantic estrangement – the male and female protagonists occupy the same narrative space, but are trapped within separate camera frames – is drawn from cinematic conventions.”**

## DID YOU KNOW THAT?

Sarah was first trained as a painter before moving to exploring photography as a medium. Her oil paintings were photo realistic in nature, characterised by dramatic and intentionally heavy handed lighting. It is her experience as a painter that has influenced the style of digital imagery that she is now renowned for.

Taken from <http://artradarjournal.com/2017/05/22/singaporean-artist-sarah-choo-jing-venice-loop-fair-interview/>



*Wear You All Night (video still)*

## Further Exploration

**Set the class an assignment to write a “Film Review” of one of their peer’s videos from previous assignments or a film of their choice.**

1. Start with a compelling **fact or opinion** on the film
2. Study the source material (the film)
3. Compose Review (Good and Bad points about it)
4. Publish or Share the review (can be online or in class)

Films are the most prevalent/popular art form of our time, and like all art, they spark controversy, provide a venue for self-reflection, and greatly influence our culture. The following useful links can help you structure and plan your lessons!

**A. [A film review writing skills practice \(by The British Council\)](#)**

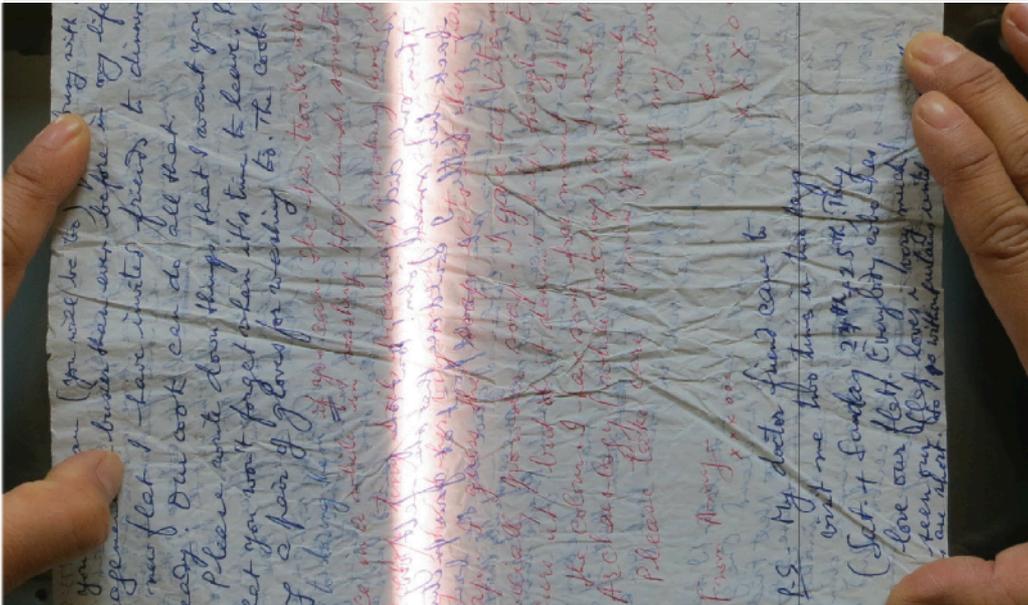
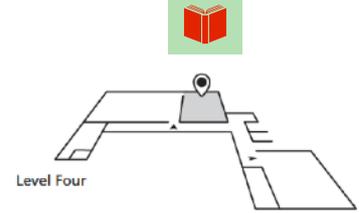
**B. [A movie review page from a school in France, Versaille \(downloadable PDF\)](#)**

**C. [A useful Creative writing page on ‘Writing for moving Images’ \(by BBC GCSE Bitesize\)](#)**

# Amy Lee Sanford

## Scanning

2013  
 Single-channel video with sound  
 Duration 41:56 mins  
 Singapore Art Museum Collection



Scanning (video still); image courtesy of the Artist

## Archiving memories using the moving image

The everyday act of photocopying a selection of letters is 'video recorded' and displayed as art, but is it art?

**Amy Lee Sanford is a Cambodian-American visual artist working in both two and three dimensions, and performance. Her work explores the evolution of emotional stagnation, and the lasting psychological effects of war, including aspects of guilt, loss, alienation, and displacement.**

1

### BEFORE VIEWING

Can be an activity where the students research into a genre of art before seeing the artworks

2

### AFTER VIEWING

Can be in the gallery space where students respond on the spot or back in school- work in groups and present using powerpoint

3

### FURTHER EXPLORING

Can be a further development of the medium and idea



#### What did you observe about the video?

What is happening in the artwork?

What emotions did the video convey?



#### What do you think the video is created for?

Is it just a documentation of a photocopier?

What makes this art, not just another mundane video?



#### Have you ever documented/archived something you did?

Why did you do it?  
 Did the action make you remember better?  
 What is the value of this action of archiving or documenting the past?

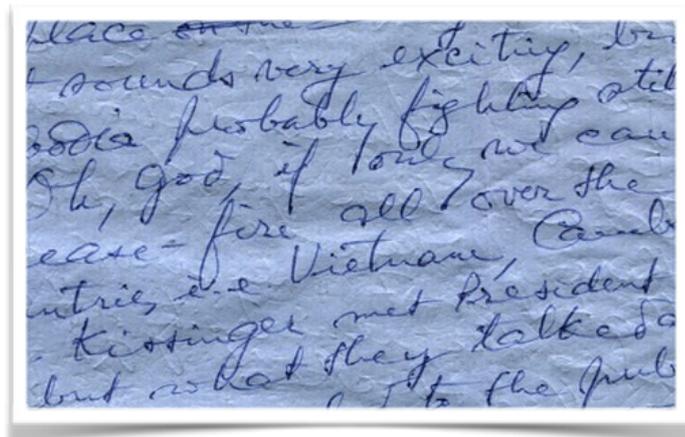
## Before Viewing

Before they visit the museum, ask learners to research into **video art** using these questions:

1. What are the differences between video art and movies?
2. What led to the creation of this new genre in the world of art?
3. What are the characteristics of video art?
  - A. refer to Tate Gallery's art terms: <http://www.tate.org.uk/art/art-terms/v/video-art>
  - B. refer to a reference for video art: <https://www.widewalls.ch/video-art/>
  - C. [Watch the Art21 Exclusive on Bruce Nauman's "Poke in the Eye/Nose/Ear" \(1994\)](#)

“continues her investigation into notions of memory, such as forgetting, remembering, longing, and loss through the manipulation and re-presenting of a selection of some 250 found letters.”

Taken from Exhibition Guide for *CINERAMA: Art and the Moving Image in Southeast Asia*. p.23



Scanning (video still)

## After Viewing

1. What can you see in the artwork? What do you think is the work about?
2. From the video that you have just experienced, why do you think the artist has chosen to use video art? Would the meaning change in another medium (painting?)
3. Who made this? Who is the intended audience? What was the artist hoping to achieve? How well was the work received (in your class)?
4. What event/person make the artwork more important? How would the work be received in the artist's home country (Cambodia)?

## DID YOU KNOW THAT?

Apart from being one of the most important art figures in the second half of 20th century, **Andy Warhol** has created videos in the beginning of the sixties that are now considered to be **pioneer works** of video art.

In 1963, Warhol had filmed poet **John Giorno**, and named this video simply *Sleep*. Giorno was sleeping, and Warhol was filming Giorno's sleeping, and that lasted for 5 hours and 20 minutes. His next video work was even longer - Warhol's *Empire* lasted for 8 hours, showing the Empire State Building at dusk.



Still from the Andy Warhol movie, *Sleep*. Credit: Andy Warhol

## Further Exploration

**Video art**<sup>1</sup>, is a form of moving-image [art](#) that attracted many artists in the 1960s and 1970s with the widespread availability of inexpensive [videotape recorders](#) and the ease of its display through television monitors.

Divide your art class into groups of 3 - 4 and get them to do the following assignment using the following theme of *memories* with these key words:

### Memories

1. **forgetting**
2. **remembering**
3. **longing**

Using the resources and/or methods expounded in the Artworks 1 - 4, produce a:

1. Flipbook
2. Time-lapse video
3. Video artwork

The video artwork is to be between one to three minutes long.



Above: *The Videofreex*, "Videofreex member David Cort shooting Mayday Realtime," 1971. Image taken from: <https://www.artandeducation.net/announcements/109133/we-re-all-videofreex>

---

<sup>1</sup> Refer to Michael Rush, *Video Art*, New York: Thames and Hudson 2007.

## References

### Books

- Christiane Paul, *Digital Art, World of Art Series*, Thames & Hudson, UK, 3rd revised ed. 2015 (1st edition 2003; 2nd edition 2008)
- Michael Rush, *Video Art*, Thames and Hudson, New York 2007
- Terry Barrett, *Interpreting Art: Reflecting, Wondering and Responding*, McGraw-Hill Education, Europe 2002

### Websites

- <https://www.smashingmagazine.com/2009/12/get-creative-with-collage-trends-and-inspiration/>
- <https://www.widewalls.ch/pixel-art/>
- <https://timelapsenetwork.com/tutorial/how-to-create-a-time-lapse-video-step-by-step/>
- <http://stopmotionmagazine.net>
- <https://www.nyfa.edu/student-resources>
- <http://learnenglishteens.britishcouncil.org/skills/writing-skills-practice/>
- <http://artradarjournal.com/2017/05/22/>
- <http://www.tate.org.uk/art/art-terms/v/video-art>

### Artists websites

- <http://www.sarahchoojing.com>
- <https://amyleesanford.com/>
- [www.the-propeller-group.com](http://www.the-propeller-group.com)
- <http://www.tromarama.com/>
- <http://oomleo.com/>

Exhibition guide for *Cinerama: Art and the Moving Image in Southeast Asia* (downloadable link below)

**[https://www.singaporeartmuseum.sg/press\\_office/releases/2017/Cinerama\\_FA\\_Web\\_Cover\\_4.pdf](https://www.singaporeartmuseum.sg/press_office/releases/2017/Cinerama_FA_Web_Cover_4.pdf)**