

FIGMENTS

A FILM BY CHEW CHIA SHAO MIN



WRITTEN AND DIRECTED BY CHEW CHIA SHAO MIN RACHEL BRUN RONALD EMILE GRACE PORTER "FIGMENTS"
COSTUME DESIGN MIRIAM WALDENSPUHL EDITED BY ELIZABETH RAO PRODUCTION DESIGN MARC WHEELER
SOUND DESIGN BY RYAN BILLIA DIRECTOR OF PHOTOGRAPHY CIARÁN MAGINNN
EXECUTIVE PRODUCER SUSAN DELANEY PRODUCED BY TIM DELANEY

Haunted by her husband's infidelity,
Andy wounds herself searching for the
capacity to forgive.



A woman with blonde hair, wearing a light blue, short-sleeved, button-up dress, stands in profile, looking out a window. The room is dimly lit, with a wooden cabinet and a blue and white patterned vase visible in the background. The overall mood is contemplative and somber.

SYNOPSIS

At its center, *Betrayal*, is a story about wrestling with forgiveness. It understands forgiveness as both personal undertaking and divine deliverance and explores the struggle to reach past our assumed limitations into a more expansive capacity for love. It sees this striving as aspirational, noble, and wounding.

The story can be divided into three parts - Laundry, Bed, and Dark.

Laundry - Andy's experience is cyclical and returns to her action of scalding herself with a steaming kettle. Progression here is illusory and mirrors the shock and confusion of heartbreak.

Bed - as a result of James's actions, Andy and Imani are both literally and figuratively in bed together. While Andy is able to communicate grace, she reacts violently to Anna's attempt to reciprocate. The calm and ease merely an expression of her desire to maintain control.

Dark - Andy realises her primary assailant is herself. The situation being what it is lies separate from her reaction. Instead of surrendering to her grief she subjugates her emotions, wounding herself more deeply.



ARTISTIC STATEMENT

In building this character piece, I hope to use the film medium to explore interiority. While many films largely concern themselves with a character's actions and their impact on the external world, I am more interested in looking inwards, in expressing inner turmoil and contradictory emotions

Figments could be referred to as both tone poem and dream cinema. Its central question hones in on the main protagonist, Andy, and asks how she makes sense of whatever it is that she is feeling as it alternately erupts and simmers within her. It is a theatric experiment that moves through Andy's subconscious world, pulling from reality but creating it's own liminal space in which memory and desire intermingle to allow her to confront both her dreams and nightmares.



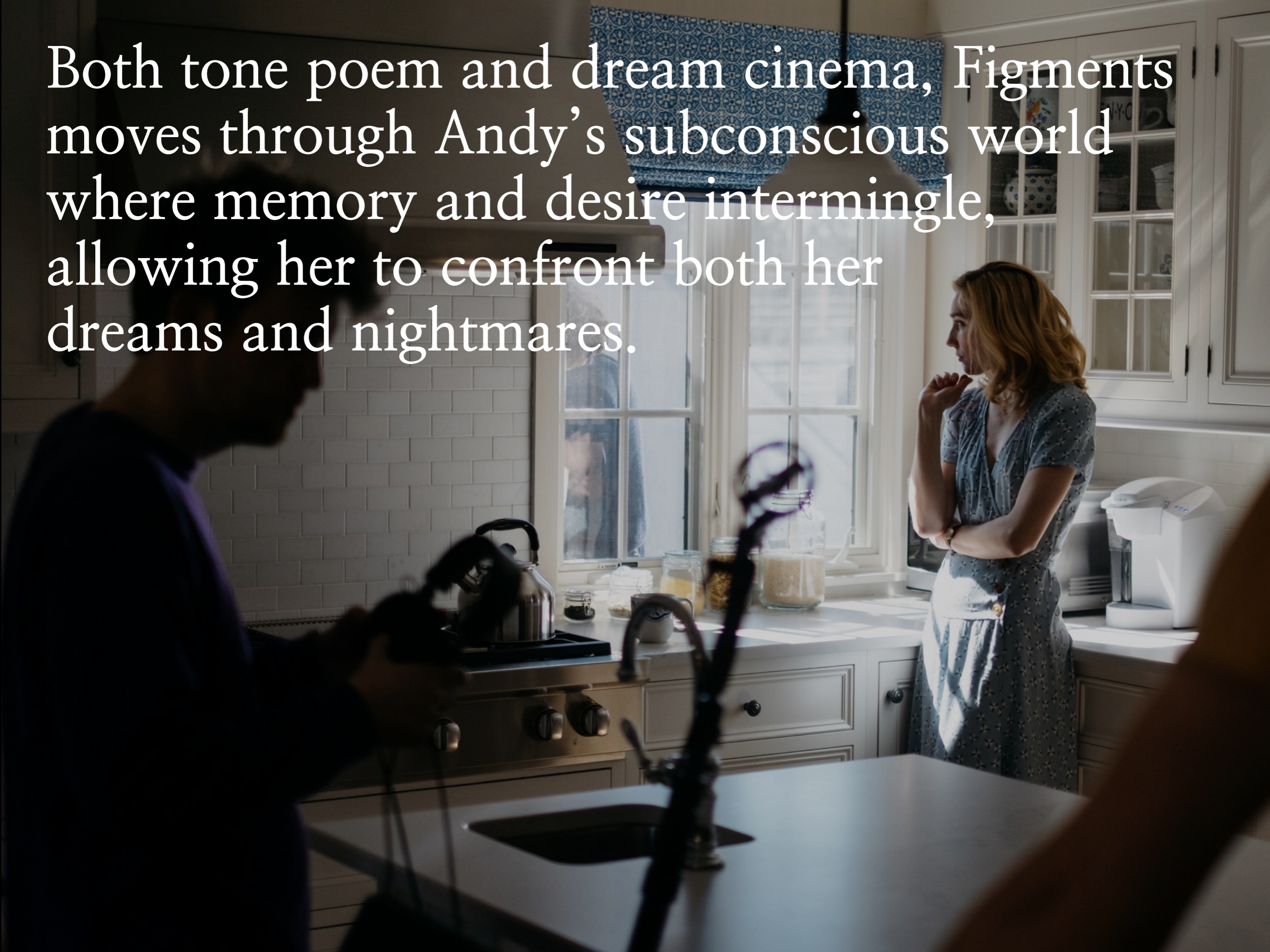
DIRECTOR'S BIO

Chew Chia Shao Min is a writer-director and producer whose independent work moves fluidly between documentary and narrative story telling.

Of her short films, MAY AND JUNE has screened at Singapore International Film Festival (2018), Oslo Independent Film Festival (2019) and SF Shorts (2019). It was nominated thrice for the Maverick Movie Awards and won Best Cinematography. She also wrote WANTON MEE (dir. Eric Khoo), which premiered at San Sebastian Film Festival (2015) and later made its way to the Berlin International Film Festival (2016).

She graduated from Harvard University with an Honors BA in the Comparative Study of Religion. Shao Min is currently an Ang Lee Scholar at New York University's Tisch School of the Arts as an MFA candidate in writing and directing.

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ANDY - RACHEL BRUN

Rachel Brun recently received her MFA from NYU's Graduate Acting Program where some of her favourite roles included Nora in *A DOLL'S HOUSE, PART 2*, Bunny Flingus in *THE HOUSE OF BLUE LEAVES*, and Masha in *THE THREE SISTERS*. Prior to NYU, Rachel--though a Seattle native--created an artistic home in Memphis at Tennessee Shakespeare Co, performing in numerous main stage and touring productions. She also spent a memorable summer up in Stonington, Maine, performing *THE MERRY WIVES OF WINDSOR* with Opera House Arts. In Seattle she has worked with Book-It Repertory Theatre, The Horse in Motion, and The Market Theatre. Film credits include *DEAD BODY* and *THE NIGHT NURSE* (upcoming). She is so grateful to be part of the marvellous team surrounding *FIGMENTS*!



JAMES - RONALD EMILE

Ronald Emile is a Haitian-American actor born and raised in New York. He is a recent graduate of NYU Tisch's Graduate Acting Program where he appeared in numerous plays and, of course, this film (*FIGMENTS*). His other credits include *ACTUALLY* by Anna Ziegler (Theaterworks Hartford), *FEEDING BEATRICE* by Kirsten Greenidge (Repertory Theatre of St. Louis), *HOP THE A* by James Anthony Tyler (Playwrights Center Minneapolis) and an upcoming role on Netflix's new series *INVENTING ANNA*. He thanks his family and friends for all their love and support!



IMANI - GRACE PORTER

Grace Porter is New York actor who recently graduated from NYU's Graduate Acting Program. Theater credits include Ma Rainey's *BLACK BOTTOM* (NYU), *A DOLL'S HOUSE, PART 2* (NYU), and The Public Theater's Mobile Unit: *MEASURE FOR MEASURE*. TV credits include *MADAME SECRETARY*, *PRODIGAL SON*.

PRODUCER - TIM DELANEY

Tim Delaney is a writer, director, and producer from Bronxville, NY. He is a graduate of the University of Pennsylvania, where he was awarded Best Undergraduate Screenplay, and currently resides in New York where he attends NYU's Graduate Filmmaking Program as both a thesis student and an adjunct professor. He is a 2020 Sundance Institute / Alfred P. Sloan Foundation Fellow.

DIRECTOR OF PHOTOGRAPHY - CIARÁN MAGINN

Ciarán Maginn is a filmmaker from Dublin, Ireland, currently based in Brooklyn, NY pursuing his MFA at NYU's Tisch School of the Arts. He attended Bournemouth Arts University for his bachelor's degree where he studied cinematography. He went on to work in the film industry working alongside Yorgos Lanthimos on a number of projects, most notably THE LOBSTER. He is the winner of the Young Irish Filmmaker of the Year Award (2007) and the Kodak Student Award (2012) and is the recipient of the Tisch School Of The Arts Masters Film Future Fund Scholarship. Most recently his film FRANKY has played as a part of the Official Selection of "New York No Limits" (2020) and "London Short Film Festival" (2020).

EDITOR - LIZ RAO

Films Rao has edited include lead editing award-winning feature documentary MAINELAND (dir. Miao Wang), co-editing acclaimed fiction film MADELINE'S MADELINE (dir. Josephine Decker), associate editing WHITE SUN (dir. Deepak Rauniyar), and editing BEFORE YOU SEE THE LIGHT (dir. David Gutnik), among other upcoming fiction and doc features. Additionally, she has produced Gotham and Independent Spirit-nominated MADELINE'S MADELINE, which stars Helena Howard as a young actress that's recruited into an experimental theater troupe led by Molly Parker. Miranda July plays Regina, Madeline's mother.

COSTUME DESIGN - MIRIAM WALDENSPUHL

Waldenspuhl is a designer in Theater and Film based in New York and Germany. Her European credits include productions at Bayerische Staatsoper, Münchner Kammerspiele, Bayreuth Festival, Festival d'Aix en Provence, Stadttheater Freiburg, Die Staatstheater Stuttgart as well as Glyptothek München. Film collaborations include Georg Korpás Make-up & Prosthetics, THE MIDWIFE II and THE KEEPER. Her US credits include: NYU Graduate Theater Productions, NYU Graduate Film and NYU Dance. She received her MFA from NYU/Tisch in Costume Design, and a BA from Theater Academy August Everding München in Wigs, Makeup and Special Effects Makeup. She apprenticed with Gianni Salerno GmbH in Freiburg and studied at Albert-Ludwigs University (History of Arts).

PRODUCTION DESIGN - MARC J. WHEELER

Wheeler is a production and set designer. As an MFA student at NYU/Tisch Design, his credits include numerous films and stage productions, including PROJECT PROJET, an original devised piece directed by Mark Wing Davey, and THE NIGHT NURSE, a thesis film by Timothy Delaney. He designed sets and costumes for the world premier of ZEITGEISTERBAHN at the Freiburg Stadttheater. Marc has assisted designers internationally, including work at Marvel Studios (Beth Mickle), Scott Free Productions (Elizabeth Jones), Opera Australia (Maruti Evans), and the Freiburg Stadttheater.



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