Golden Days and Hearts of Gold: Exploring love and ageing in Baltimore and Singapore through anthropological filmmaking

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Abstract
This is a two-part film project exploring the lives and aspirations of older adults through film, more specifically through a lens of love. Part 1 focuses on the integral part that faith has played in the lives of 3 elderly women living in an assisted care facility in Southeast Baltimore. Part 2 traces the development of Singapore over the last 50 years through the memories of 5 Singaporeans from the Pioneer Generation.

(G)olden Days and Hearts of (G)old

- Filmed in DePaul House in Southeast Baltimore.
- Collaborative project with Chaebin Jeon.
- Interviewed 3 women on their early childhood, love stories, faith, and what advice they would give to our generation today.

Filmed over Summer 2015 in Singapore at the height of the SG50 celebrations. Sought to illustrate its social progress over the last 50 years – colonialism, WWII, building a nation from the ground up.

Interviewees were related to me in some way: Old family friend, English teacher at my high school, parents of former Math tutor, friend of a family friend

Interview Questions

- What activities were you attached to in your childhood?
- Take me to your home/school in 19xx, how did it look? How did the neighborhood change as you grew up?
- Tell me one really good thing and one really bad thing that has happened in your life
- What does it mean to live? What advice would you offer our generation?
- Tell me about the first time you ever fell in love.
- Could you imagine falling in love again now that you are older?
- What does love mean to you after your loved one has passed away?
- What was motherhood or fatherhood like for you? How did it feel to be a parent for the first time?

Three Lessons from the Films

1. Why do we demand that someone’s life be told in a coherent way? I have explored different film techniques, experimenting with chronology and narration, to provide an alternative to dominant modes of storytelling that presupposes a sort of clarity and transparency in the telling of life’s supposed milestones.

2. The film seeks to show that in a complex and multifaceted life, there is not a single, coherent biography marked by generic identifiable milestones. Rather, multiple institutions and persons are folded into a life.

3. By interviewing elders who are, in one way or another, related to me, the films aim to be a meditation and reflection on the ways in which our lives intersect and don’t intersect: In my capacity as student, friend and/or a member of the younger generation, what part of an elder’s life is gleaned upon, and what are some of the other parts that are hidden from me?

Acknowledgements and Contact

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