

A surreal illustration of a film reel against a dark blue background. The film strip is unspooled and forms a landscape. On the left, a staircase leads up to a platform with two blue cylinders. In the center, a large, dark, circular shape represents the film reel, with the words 'LET THE' and 'MAGIC' written in white, sans-serif capital letters. To the right, a staircase leads down to a platform with two blue cones. At the bottom right, a rainbow is visible. The background is a deep blue with white stars and a large, dark, irregular shape that resembles a film reel. The overall style is modern and artistic, with a color palette of deep blues, oranges, pinks, and whites.

LET THE
MAGIC
IN

**29th
SINGAPORE
INTERNATIONAL
FILM FESTIVAL**

28 Nov — 9 Dec 2018

Official Programme

SINGAPORE MEDIA FESTIVAL

28 NOV – 9 DEC 2018

CELEBRATING ASIAN STORYTELLING

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29th SINGAPORE INTERNATIONAL FILM FESTIVAL

28 Nov – 9 Dec 2018

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LET THE MAGIC IN

There's a certain magic at the film festival: the lights going down in the cinema, people coming together to share a communal experience and discover hidden cinematic gems.

Open your heart to these stories of our time — the ones that raise questions about the human condition, transcend cultural borders and bring to light perspectives beyond the everyday.

Festival Merchandise

Taking inspiration from the artistry of the silver screen, we've conceptualised these pieces so that you can bring home a piece of the Festival.

Find them at selected screening venues or visit sgiff.com



Illustration by Tessmin Ooi

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TICKETING & VENUE INFORMATION:
refer to pull-out guide & map

All information is correct at time of print.
The festival organiser reserves the right to alter the programme and schedule.
Please visit sgiff.com for updates.

CHAIRMAN'S MESSAGE

I have known SGIFF for over two decades and have played different roles over the years: audience, supporter and board member. Having seen the Festival evolve and grow, it is my great pleasure to be a part of this 29th edition as Chairman.

Steadfast in our commitment to Southeast Asian cinema, SGIFF continues to invest resources into our development programmes, which bring together the most exciting film talents in the region. At the heart of it all, we understand the importance of making space for our stories to be heard and seen. We want to be that space for you here in Singapore.

Film festivals bring together people who share a love of cinema and storytelling – the creatives, the craft and the audience. With films from all over the world, we create a tapestry of original, dynamic voices that reflect the wonderful and diverse world we live in, and will open our hearts and minds.

Enjoy the Festival!

Sebastian Tan



EXECUTIVE DIRECTOR'S MESSAGE

There's a special kind of magic that happens in the cinema. In the darkened hall, spellbound by shadows, the audience is a collective, laughing and crying together; and yet at the same time, the experience is also private, each person finding their own connection with the story unfolding on the screen.

This year, we present to you films that reflect our world, hold a mirror to our thoughts and carry our visions of the future. We're incredibly fortunate to be in the company of some of the most talented filmmakers in the world and we invite you to join us at the Festival to celebrate their work.

While viewing platforms continue to evolve, talent remains the lifeblood of the industry. After all, the channel is only as good as the content. This year, we are pleased to introduce the SGIFF Film Fund as a new addition to our development programmes. It is another way for us to nurture filmmakers from the region, which has been at the core of our mission for many years.

Lastly I would like to thank all our partners and supporters for making the 29th SGIFF the best edition yet. We look forward to seeing you at the Festival!

Wahyuni A. Hadi



FESTIVAL COMMISSION

Initiated in 2016, the Festival Commission seeks to nurture and showcase up-and-coming Singapore filmmakers. Each year, SGIFF commissions a new short film by a local filmmaker that will make its world premiere at the Festival. Tan Wei Keong, winner of SGIFF 2017's Best Singapore Short Film, is the third filmmaker to be commissioned under this initiative.

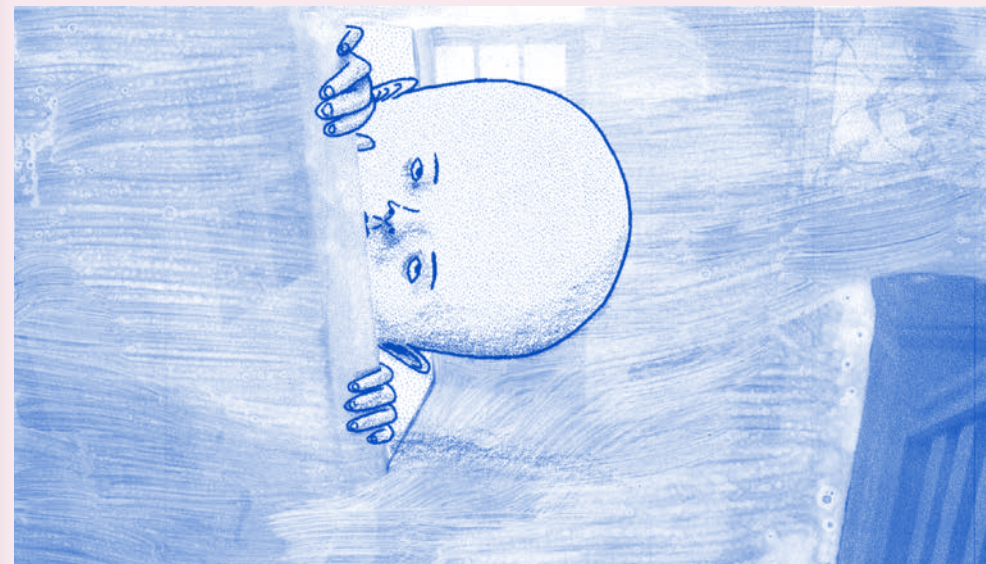
KINGDOM

In a world devoid of other humans, a man journeys through a forest, searching for a place where he belongs.

WORLD PREMIERE

28 NOV, WED | 8.00PM | CAP

SINGAPORE / 2018 / 6MIN / NO DIALOGUE



The quiet, atmospheric terrain of the forest is undisturbed until a man comes along. Seemingly lost, he enters the unknown space, observing and exploring the area, before he starts to falls apart. Beneath the deceptively simple actions of the character lies a layered approach to his psyche, which hinges on isolation and a sense of belonging.

Kingdom infuses elements of fantasy, identity and personal struggle, continuing filmmaker Tan Wei Keong's exploration of themes he investigated in such animated works as *Between Us Two*. The imaginative world of Tan's animation transcends the physical boundaries of reality, bringing to life a magical realism that stays true to his personal storytelling.

Kingdom will be screened together with *Cities Of Last Things*.

D Tan Wei Keong's animated film *Between Us Two* received the Best Singapore Short Film award at SGIFF 2017, and the Grand Jury Prize for Best Documentary Short at Outfest Los Angeles LGBTQ Film Festival 2018. His films have screened at other prestigious festivals, including Annecy International Animation Film Festival, Animafest Zagreb and Taipei Film Festival.



P Tan Wei Keong
S Tan Wei Keong
CI Tan Wei Keong / hello@tanweikeong.com

SILVER SCREEN AWARDS

The Silver Screen Awards aims to create awareness of the rich filmmaking talents throughout Asia and Southeast Asia, and pave the way for a Singapore film industry.

Introduced in 1991, the Silver Screen Awards was the first international competition with a specific Asian film category, thus charting the rise of Asian Cinema and recognising the talents of new and upcoming filmmakers, many of whom have become some of the most prominent filmmakers of our time.

AWARDS

HONORARY AWARD

Rithy Panh

CINEMA LEGEND AWARD

Joan Chen

SOUTHEAST ASIAN SHORT FILM COMPETITION

Best Southeast Asian Short Film

Best Singapore Short Film

Best Director

Special Mention

ASIAN FEATURE FILM COMPETITION

Best Film

Best Director

Best Performance

Special Mention

YOUTH JURY & CRITICS PROGRAMME

Young Critic Award

Youth Jury Prize

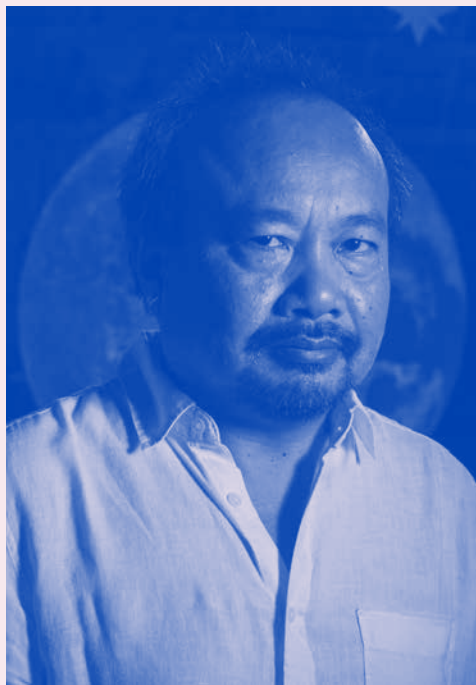
SOUTHEAST ASIAN FILM LAB

Most Promising Project

To read more about
Films in Competition, turn to
pages 39 – 51.

Honorary Award

First introduced in 2014, the SGIFF Honorary Award is the Festival's highest honour, acknowledging filmmakers who have made exceptional and enduring contributions to Asian cinema. Past recipients have been father of modern Korean cinema Im Kwon-taek, influential Iranian New Wave filmmaker Mohsen Makhmalbaf, social realist Hong Kong director Fruit Chan and pioneering Indonesian filmmaker Garin Nugroho. This year, we pay homage to humanist Cambodian filmmaker Rithy Panh.



RITHY PANH

Rithy Panh was born in Phnom Penh, Cambodia in 1964. A survivor of the Khmer Rouge genocides, to which he lost part of his family, he is considered one of the most acclaimed documentary filmmakers worldwide.

After fleeing Cambodia to Thailand in 1979, Panh arrived in France as an orphan aged 16. He later graduated from the Institut des Hautes Etudes Cinématographiques. Since then, he has devoted himself to a unique body of work consisting of documentaries and feature films dedicated to remembrance of the traumatic legacy of the Khmer Rouge regime.

Adopting a personal approach in his filmmaking, he has chronicled his country's history through films including *Rice People* (1994), *The Missing Picture* (2013)—winner of the Cannes Un Certain Regard Prize and Cambodia's first film to be nominated for an Academy Award—and *S-21: The Khmer Rouge*

Killing Machine (2003). He also served as producer on Angelina Jolie's *First They Killed My Father* (2017).

As an extension to his filmmaking activities, Panh co-founded the Bophana Audiovisual Resource Center in 2006 to protect Cambodia's audiovisual heritage and train young Cambodian filmmakers, archivists and technicians. He received an honorary doctorate in 2011 from the University of Paris-VIII, the Preservation and Scholarship Award from the International Documentary Association in 2014, and the Peace Prize at the 36th Fajr International Film Festival.

The 29th SGIFF is proud to confer this year's Honorary Award to Rithy Panh for his considerable contribution to cinema.

Cinema Legend Award

The Cinema Legend Award is awarded to a luminary Asian actor who has made an indelible mark with their performances. It celebrates outstanding achievements in bringing Asia's story to life on screen. In 2015, the award was given to Malaysian actress and producer Michelle Yeoh, in 2016 to Hong Kong actor Simon Yam, and in 2017, to Japanese actor Koji Yakusho. This year, the award is conferred on legendary actress, director, producer and writer Joan Chen.



JOAN CHEN

Born in Shanghai in 1961, Joan Chen gained recognition for her performance in Tseng Chang and Huang Jian-zhong's *The Little Flower* (1979). The role won her the Hundred Flowers Award for Best Actress, resulting in *Time* magazine dubbing the teenage star the 'Elizabeth Taylor of China'. Since moving to the U.S. in 1981, Chen has appeared in more than 80 films and television shows, including *The Last Emperor* (1987), *Twin Peaks* (1990), *Lust, Caution* (2007), HBO's *Serangoon Road* (2013) and Netflix's *Marco Polo* (2014). Her accolades include Taipei Golden Horse Best Actress awards for *Red Rose*, *White Rose* (1994) and *The Home Song Stories* (2009).

Chen then moved into directing with the critically acclaimed *Xiu Xiu: The Sent Down Girl* (1998), which won Golden Horse Best Film, Best Director and Best Adapted Screenplay awards. Her latest directing effort—*English*, a coming-of-age film set during the Chinese Cultural Revolution—is slated for release in 2019.

Outside of film, Chen is an active voice in political and social causes. In 2008, Chen wrote an article for *The Washington Post* entitled 'Let the Games Go On', objecting to the politicisation of the Beijing Summer Olympics. In 2010, Chen also supported the Family Violence Prevention Fund on its San Francisco centre, alongside politician Nancy Pelosi and actress Nicole Kidman.

We are proud to present the Cinema Legend Award to Joan Chen for her dedication to the entertainment industry, and her inspiring contribution to cinema.



29th SGIFF Southeast Asian Short Film Competition Jury

Maike Mia Höhne, curator of the Berlinale Shorts programme, will lead the Southeast Asian Short Film Competition Jury this year. She will be joined by Filipino filmmaker Shireen Seno and Singapore filmmaker Kirsten Tan in judging the following categories: Best Southeast Asian Short Film, Best Singapore Short Film, Best Director and Special Mention. Complementary to these awards, the Youth Jury Prize will be decided by participants of the SGIFF Youth Jury & Critics Programme.



Maike Mia Höhne | JURY HEAD

Maike Mia Höhne is a filmmaker and curator. She has curated Berlinale Shorts, the short film section of Berlin International Film Festival, since the summer of 2007, and will be the artistic director of Hamburg International Short Film Festival from March 2019. She is currently working on her second feature film. Her films are distributed by Arsenal – Institute for Film and Video Art and KurzFilmAgentur Hamburg.



Shireen Seno | JUROR

Shireen Seno started out in film shooting stills for Filipino filmmaker Lav Diaz before directing her debut feature, *Big Boy* (2012). It premiered at Rotterdam in 2013 and won Best First Film at Festival de Cine Lima Independiente. Her second film, *Nervous Translation* (2018), premiered at Rotterdam in 2018 and won the NETPAC Award for Best Asian Film. The film also won Best Script under the Asian New Talent category at Shanghai International Film Festival 2018.



Kirsten Tan | JUROR

Kirsten Tan's works straddle a range of genres, but are consistent in their humanity and off-beat humour. Her debut feature, *POP AYE* (2017), received a Special Jury Prize for Screenwriting at Sundance Film Festival, the VPRO Big Screen Award at Rotterdam and the Best International Film Award at Zurich Film Festival. Before *POP AYE*, she made a series of short films that have collectively received more than 10 international awards.

Asian Feature Film Competition Jury

Established Hong Kong film director Stanley Kwan will serve as the head juror for the Asian Feature Film Competition this year. Joining Kwan on the jury are Asian American actor, director and producer Daniel Dae Kim, Japanese cinematographer Akiko Ashizawa, Canadian producer Sylvain Corbeil and Vietnamese actress Trần Nữ Yên Khê. They will be judging four categories: Best Film, Best Director, Best Performance and Special Mention.



Stanley Kwan | JURY HEAD

A key figure of the Hong Kong New Wave, Stanley Kwan began his career at TVB. *Rouge* (1987), Kwan's third film, won him a substantial international audience. After that, *Actress* (1991) won the Best Actress prize at the Berlin International Film Festival for Maggie Cheung, and *Hold You Tight* (1997) won both the Alfred Bauer Prize for innovation and the Teddy Award for best LGBT feature, again in Berlin. In 2001, he was awarded Best Director at the Taipei Golden Horse Film Festival and Awards for *Lanyu*. Directing as well as producing, he is now one of the most prominent players within the Hong Kong film industry.



Daniel Dae Kim | JUROR

Actor, director and producer Daniel Dae Kim is known for his stereotype-breaking roles on series such as *Hawaii Five-0* and *Lost*, on films such as the *Divergent* series, and in Lincoln Center's 2016 production of *The King and I*. His multiple awards include a 2009 KoreAm Achievement Award in Arts and Entertainment. Under his production

company, 3AD, Kim produces the series *The Good Doctor*, alongside other projects. He has served as Cultural Envoy and Member of the U.S. Presidential Delegation at the World Expo in Korea.



Akiko Ashizawa | JUROR

Born in Tokyo, Akiko Ashizawa is the most accomplished female cinematographer in Japanese film history. She is best known for her films with acclaimed director Kiyoshi Kurosawa, such as *Loft* (2005), *Real* (2013) and the Cannes award-winners *Tokyo Sonata* (2008) and *Journey to the Shore* (2015). In 2012, she won the award for Best Cinematography for *Chronicle of My Mother* (directed by Masato Harada) at the Mainichi Film Awards. This year she was awarded the prestigious Medal with Purple Ribbon by the Japanese government.



Sylvain Corbeil | JUROR

Canadian producer Sylvain Corbeil founded Metafilms inc. in 2003 and has produced 20 shorts and 18 features. His films with

Denis Côté, including *All That She Wants* (2008) and *Boris Without Béatrice* (2016), have had award-winning festival runs. Other productions include Simon Lavoie's *Le Torrent* (2012), Xavier Dolan's *Mommy* (2014), Anne Émond's *Our Loved Ones* (2015) and Karl Lemieux's *Shambles* (2016). His second film with Dolan, *It's Only the End of the World*, won Cannes's Grand Jury Prize in 2016. His latest with Maxime Giroux, *The Great Darkened Days*, premiered at TIFF 2018.



Trần Nữ Yên Khê | JUROR

Trần Nữ Yên Khê is a Vietnamese-born French actress, costume and production designer. She has starred in, and served as production designer on, the critically acclaimed films of Trần Anh Hùng, such as *The Scent of Green Papaya*, *Cyclo*, *The Vertical Ray of the Sun* and *I Come with the Rain*. In 2010, in addition to creating the sets for the Haruki Murakami adaptation *Norwegian Wood*, she was also the costume designer. Most recently, she starred in Ash Mayfair's debut feature, *The Third Wife*, which premiered at TIFF 2018. Besides, she will launch her furniture brand YENKHE before the end of this year.



Beyond film screenings, the Festival offers a range of events delivered by guest directors, producers, actors and industry experts.

- Masterclasses
- In Conversation Sessions
- Panel Discussions
- Talks

Masterclasses

Learn first-hand from our directors-in-attendance and guest filmmakers as they share their experiences and insights on their career beginnings and love for film.



CARLOS REYGADAS

8 DEC, SAT | 11.00AM | 60MIN | NMS SALON

Described as the 'one-man third wave of Mexican cinema', filmmaker Carlos Reygadas is a leading voice in contemporary Mexican cinema. Known for his critically acclaimed works *Japón*, *Silent Light* and *Battle in Heaven*, his films channel the sensations, dreams and spiritual journeys of his characters, evoking such themes as love, suffering, death and the meaning of life. Discover Reygadas's cinematic influences, aesthetic theories and hopes for the future of Mexican cinema.

Mexican auteur **Carlos Reygadas**'s films take a deep dive into expressionistic neo-realism. Reygadas made four short films in Belgium before filming the feature *Japón* (2002), which received a Special Mention for the Caméra d'Or prize at Cannes Film Festival. Reygadas's success at Cannes has continued throughout his career, as he premiered *Battle in Heaven* (2005) in competition, won the Jury Prize for *Silent Light* (2007) and won Best Director for *Post Tenebras Lux* (2012).



STANLEY KWAN

8 DEC, SAT | 4.30PM | 60MIN | NMS SALON

A key figure of the Hong Kong New Wave, Stanley Kwan is a leading light of Hong Kong cinema. His directorial debut, *Women*, along with later works such as *Rouge* and *Actress*, are celebrated by critics and cinephiles alike. Kwan's complex storytelling explores contemporary sentiments of identity and history with nuanced depictions of sexuality. In this masterclass, we find out what keeps Kwan going in his artistic pursuits, how he continues to reinvent his directing style and how he imparts knowledge to the younger generation.

Stanley Kwan began his career at TVB. *Rouge* (1987), his third film, won him a substantial international audience. After that, *Actress* (1991) won the Best Actress prize at the Berlin International Film Festival for Maggie Cheung, and *Hold You Tight* (1997) won both the Alfred Bauer Prize for innovation and the Teddy Award for best LGBT feature, again in Berlin. In 2001, he was awarded Best Director at the Taipei Golden Horse Film Festival and Awards for *Lanyu*. Directing as well as producing, he is now one of the most prominent players within the Hong Kong film industry.

Masterclasses



RITHY PANH

HONORARY AWARD RECIPIENT

9 DEC, SUN | 11.00AM | 60MIN | NMS SALON

Rithy Panh is one of the most internationally acclaimed Cambodian filmmakers of today. A survivor of the Khmer Rouge genocides in the 1970s, Panh went on to create a unique body of work. He deals with modern Cambodia and the traumatic legacy of the Khmer Rouge regime through films such as *Rice People* in 1994, the harrowing *S-21: The Khmer Rouge Killing Machine* in 2003 and *The Missing Picture* (winner of Cannes's Un Certain Regard prize and Cambodia's first film to be nominated for an Academy Award) in 2013. Get up close and personal with the prolific filmmaker as he shares how he perceives his own work, and the thought processes that anchor his cinema.

Rithy Panh graduated from the Institut des Hautes Études Cinématographiques (IDHEC) in France. His earliest documentary, *Site II*, about a family of Cambodian refugees on the Thai-Cambodian border in the 1980s, cemented his personal approach to filmmaking. With *The Missing Picture* in 2013, he became the first Cambodian to win the Cannes Un Certain Regard Prize and to be nominated for an Academy Award. He has made more than 20 films since, including documentaries and fiction works. Beyond his filmmaking efforts, Panh co-founded the Bophana Audiovisual Resource Center in 2006 to preserve Cambodia's audiovisual heritage and train young Cambodian filmmakers, archivists and technicians.

In Conversation



JOAN CHEN

CINEMA LEGEND AWARD RECIPIENT

8 DEC, SAT | 2.00PM | 60MIN | NMS SALON

Joan Chen is one of cinema's most respected Asian stars, having appeared in more than 40 film and television roles that straddle both the commercial and independent arenas. As Chen's alluring screen presence continues to dazzle critics and audiences worldwide, she has also developed a career behind the camera as a director, producer and writer (starting with 1998's *Xiu Xiu: The Sent Down Girl*). Join the Shanghai-born, California-dwelling Chen as she reflects on her experiences in Asian, European and Hollywood cinema, and the methods that animate all her creative work.

Joan Chen is a Chinese-American actress, director, screenwriter and producer. She first gained recognition for the film *Little Flower* (1979), and achieved international acclaim for her groundbreaking performance in the Academy Award-winning film *The Last Emperor* (1987). She is also known for her roles in *Twin Peaks*, *Saving Face* and *The Home Song Stories*. Chen moved into directing with *Xiu Xiu: The Sent Down Girl* (1998), which went on to win Best Film, Best Director and Best Adapted Screenplay at the Taipei Golden Horse Film Festival and Awards. Her most recent directing effort, *English*, is slated for release in 2019.

In Conversation brings you closer to our festival guests, from the biggest stars to renowned figures in filmmaking.



YONGYOOT THONGKONGTOON

5 DEC, WED | 7.00PM | 60MIN | NMS SALON

An influential figure in Thai cinema, Yongyoot Thongkongsatien made an entrance with his internationally acclaimed directorial debut, *The Iron Ladies*, in 2000. Famous for creating lovable characters in his comedic films, Thongkongsatien branched out into the realm of horror with 2008's *4bia*, a four-segment horror omnibus, as well as romantic dramas in 2009 with *Best of Times*, Thailand's submission to the 82nd Academy Awards for Best Foreign Language Film. In this session, discover the influences and inspirations behind his moviemaking (from writing to directing and producing), and find out how he consistently reinvents Thai cinema.

Yongyoot Thongkongsatien is a Thai film director, producer and screenwriter. Thongkongsatien's directorial debut, *The Iron Ladies*, was the highest-grossing film in Thailand in 2000, highly acclaimed both domestically and internationally. The film won several accolades at the Thailand National Film Association Awards and a special mention Teddy Award at the 2001 Berlin International Film Festival. He currently works at three film and media companies: as Senior Creative Producer at Sanookdee Thaweek; co-founder, Senior Director of Marketing Communications and Senior Director of International Business Department at GDH 559; and co-founder of Hub Ho Hin Bangkok.



DANIEL DAE KIM

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Daniel Dae Kim made his mark in the TV series *Lost*, for which he shared a 2006 Screen Actors Guild Award for Best Ensemble, and was honoured with multiple individual awards. Known also for his roles in *Hawaii Five-0* and the *Divergent* films, he continues to break new ground as an Asian-American actor who enjoys international success. Behind the scenes, Kim tries his hand at directing, as well as producing premier content for TV, film and digital media. We have a rare opportunity to get up close and personal with the star as he discusses reinventing himself in this diverse industry.

Born in Busan, South Korea and raised in New York and Pennsylvania, **Daniel Dae Kim** discovered acting as a student at Haverford College. Famous for his roles on series such as *Hawaii Five-0* and *Lost*, and on films such as the *Divergent* series, Kim spearheads production company 3AD in development partnership with ITV Studios America. Kim's interests extend beyond arts and entertainment: He served as Cultural Envoy and Member of the U.S. Presidential Delegation at the World Expo in Korea, and works as an activist fighting the worldwide trafficking epidemic.



SAMMI CHENG

FOR SCHEDULE, PLEASE REFER TO
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Known for her star power and sensual vocals, Sammi Cheng is one of Asia's most prominent singers and actresses. She started her film career with the feature *Best of the Best*, then starred in the popular romantic comedy *Feel 100%*. After a string of high-profile leading roles, her performance in *Wu Yen* won Best Actress at the Hong Kong Film Critics Society Awards in 2002, and garnered a nomination at the Hong Kong Film Awards. Uncover how the actress has cemented her style through a bold and diverse filmography, what drives her artistic pursuits, and her hopes for upcoming projects.

Sammi Cheng embarked on her journey in entertainment after winning the 1988 New Talent Singing Awards organised by Television Broadcasts Limited in Hong Kong. In the 1990s, she rose to become a superstar of the global Chinese pop scene. To date, she has sold more than 25 million music records worldwide and has performed more than 250 solo concerts around the world. Cheng has acted in close to 30 films under renowned directors such as Johnnie To, Wai Ka-fai, Stanley Kwan, Andrew Lau, Alan Mak and Felix Chong.

SPECIAL PRESENTATION 1



DEAR EX

With directors Mag Hsu and Hsu Chih-yen, and cast Hsieh Ying-Xuan, Spark Chen and Joseph Huang

2 DEC, SUN | 2.30PM | 60MIN | NMS SALON

Dear Ex tells the story of a widow, her son and her late husband's temperamental male lover. The unlikely trio embark upon the difficult path of grieving together: a journey they can only traverse with compassion and respect for each other's memories of their beloved. In this bittersweet and heart-wrenching feature, starring Hsieh Ying-xuan, Joseph Huang and Roy Chiu, directors Mag Hsu and Hsu Chih-yen examine the complexities of loss, identity and acceptance. We talk to the duo about their film's conceptualisation, the birth of its characters and how the film relates to Taiwan today.

Dear Ex will be screened as part of the Special Presentation section on 2 December, 8pm at Capitol Theatre.

SPECIAL PRESENTATION 2



EERIE

With director Mikhail Red, producer Micah Tadana and cast Bea Alonzo, Charo Santos-Concio and Jake Cuenca

3 DEC, MON | 2.30PM | 60MIN | NMS SALON

An homage to the genre of convent-school horror, *Eerie* centres on the mysterious deaths of girls in St Lucia Convent, and their link to another tragedy that occurred years before. This subversive film is a sensory experience that calibrates a balance between fear and sympathy towards misjudged youth. Mikhail Red's first foray into the horror genre stars Pinoy cinema heavyweights Bea Alonzo, Charo Santos-Concio and Jake Cuenca. Find out more about the inspiration behind *Eerie*, and how Red and his cast created a world torn apart by horror.

Eerie will be screened as part of the Special Presentation section on 3 December, 8pm at Capitol Theatre.

Focus Panel

Reimagining Identities in Taiwanese Docu-Memories

In partnership with the Taiwan Film Institute and Taiwan Docs

Accompanying the film selection from SGIFF's Focus on Taiwanese Documentary Cinema, this in-depth discussion will delve into how Taiwanese documentary filmmakers broach the collective histories of a nation through representations of personal experiences. The distinguished panel of speakers will share their insights on the distinct Taiwanese 'voice', along with the thematic concerns that present themselves in these docu-memories.

1 DEC, SAT | 11.00AM | 90MIN | SCA



SPEAKERS (L-R)

Wood Lin / Ho Chao-ti / Wu Yao-tung

Wood Lin is a film critic and film festival organiser. Since receiving his Master's degree from the National University of the Arts, he has published a book on Taiwan's documentary history. He is currently the Executive Director of Taiwan Documentary Filmmakers' Union, and the Program Director of Taiwan International Documentary Festival.

Ho Chao-ti is an independent filmmaker and the production director of CNEX Taipei, a non-profit platform for Chinese documentary-making. Ho worked as a reporter for the *Independence Evening Post* and PTS News before trying her hand at documentary filmmaking. She is the first Taiwanese director to receive a Sundance Institute grant.

Wu Yao-tung is a graduate of Fu Jen Catholic University and Tainan National University of the Arts, and has been making documentaries since 1996. He is best known for his seminal 1998 work, *Swimming on the Highway*, which won the Ogawa Shinsuke Prize at the 1999 Yamagata International Documentary Film Festival.

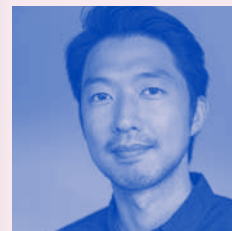
Panel Discussions

Funding Approaches to Alternative Stories

Organised as part of the SGIFF Southeast Asian Producers Network

2 DEC, SUN | 3.00PM | 135MIN | SCA

PART I | 3PM - 4PM



SPEAKERS (clockwise from top left)

Sangchul Lee, C47 Investment
Chayamporn Taeratanachai, Cinema22
Nathan Gunawan and **Natalie Balakrishnan**, Phoenix Films

Independent film financing has always been a difficult process to navigate. Four private investors in the region share their past experiences in film financing and what they believe makes a project attractive and interesting to financiers. Join us as they offer insights on how to get your films financed.

The Southeast Asian Producers Network brings together producers from the region to share their wealth of knowledge with one another in an open exchange of ideas. This year, our panel discussion revolves around what makes a project an attractive proposition for private investment. We will also have a candid conversation with a producer who has always pushed the boundaries of creative producing.

PART II | 4.15PM - 5.15PM



SPEAKER

Lord David Puttnam

With over 30 years of filmmaking experience under his belt, British film producer Lord David Puttnam has won 10 Oscars, 25 BAFTAs and a Palme d'Or at Cannes, with films such as *The Mission*, *Chariots of Fire*, *Bugsy Malone* and *Midnight Express*. The famed producer is also known for his engagement with education – the Puttnam School of Film at LASALLE was named in his honour, and he continues to give masterclasses to LASALLE's film students. Find out more about his cinematic journey, from his younger days at an advertising agency all the way to his triumphs in Hollywood.

SG Originals Singapore Cinema: New Perspectives

Talk and screening of commissioned documentary, in conjunction with SFC's 20th Anniversary

Celebrating its 20th anniversary this year, the Singapore Film Commission has commissioned a documentary highlighting the history and evolution of the Singapore film industry. The documentary presents a reflective take on the development of local filmmakers and their community from the past to the present, and explores the next chapter for Singaporean films as the industry continues growing.

1 DEC, SAT | 11.00AM | 80MIN | NMS



Joachim Ng is Director of the Singapore Film Commission, a division within the Infocomm Media Development Authority of Singapore (IMDA). Ng oversees industry development strategy for the film sector, including talent development and film production. Ng previously worked at the Media Development Authority, Infocomm Development Authority and Singapore Economic Development Board.

Eric Khoo placed Singapore on the global film map with *Mee Pok Man* (1995) and *12 Storeys* (1997). His *Be With Me* (2005) and *My Magic* (2008) both screened at Cannes. Khoo has also produced features including *15, Sandcastle* and *Apprentice*. He has served on juries at festivals including Cannes, Locarno, Rotterdam and the Asian Film Awards.

Kirsten Tan has won Best Southeast Asian Short Film (for *Dahdi*), Best Director (for *Fonzi*), and a Special Jury Prize (for *10 Minutes Later*) at SGIFF. Her debut feature, *POP AYE*, won the World Cinema Dramatic Special Jury Award for Screenwriting at Sundance 2017, and the VPRO Big Screen Award at Rotterdam 2017.

Sanif Olek is a Singapore-based film and television director. His debut feature film, *Sayang Disayang*, was Singapore's official entry to the 2015 Academy Awards. Sanif has earned multiple awards for writing and directing in television. His shorts have received acclaim for their authentic, raw Singaporean stories.



SPEAKERS (clockwise from top left)
Joachim Ng / Eric Khoo / Sanif Olek / Kirsten Tan

SG Originals Film Adaptations

Supported by
Singapore Writers Festival

The number of local literary works turned into films and television series has steadily increased over the decade. We explore the challenges and technicalities of book adaptations. From rights clearance and creative licensing to working with the authors, our speakers share their personal experiences and lessons learnt.

1 DEC, SAT | 4.00PM | 90MIN | SCA



SPEAKERS (L-R)
Adrian Tan / Fran Borgia / Lee Thean-jeen / Wee Li Lin

Adrian Tan is best known for his *Straits Times*-bestseller novels *The Teenage Textbook* (1988) and *The Teenage Workbook* (1989). *The Teenage Textbook* was adapted into a hit film in 1998, and a play by Haresh Sharma for The Necessary Stage. Tan co-created the award-winning TV series *The Pupil*, and wrote the story for Jack Neo's *Homecoming* (2011). He practices as a litigator at Morgan Lewis Stamford LLC.

Fran Borgia is the Singapore-based founder of Akanga Film Asia. He has produced such films as Ho Tzu Nyen's *Here* (2009, Cannes Directors' Fortnight), K. Rajagopal's *A Yellow Bird* (2016, Cannes Critics' Week) and Boo Junfeng's *Sandcastle* (2010, Cannes Critics' Week) and *Apprentice* (2016, Cannes Un Certain Regard). His latest production, *A Land Imagined* by Yeo Siew Hua, became the first Singapore winner of the prestigious Locarno Film Festival's Pardo d'oro.

Lee Thean-jeen is the managing director of Weiyu Films. Lee is one of the most prolific creatives in Singapore's film and television industry. To date, he has adapted more than 20 published works by Singapore writers for the screen. He most recently adapted Gregory Nalpon's *Timepieces* into a short film for the 2017 Singapore Writers Festival, and Wong Swee Hoon's *The Other* into a dramatic web-series, *Divided* 分裂.

Wee Li Lin is one of Singapore's pioneer female filmmakers. She has made numerous short films and two feature films, as well as telemovies and commercials. Her films have travelled to prestigious festivals and won several awards locally and internationally. In 2018, Wee was commissioned to direct Singapore's National Day music video *We are Singapore*, an instant sensation. She also teaches film studies at various tertiary institutions around Singapore.

The Future of Cinema Forum: Independent Cinemas In The Digital Age

In an age of digital downloads and binge-watching, cinemas are not the only places to watch films. Despite that, alternative brick-and-mortar screening venues are thriving. With emphasis on indie features, these venues offer a fresh cinematic experience and a support network for filmmaking communities. In this discussion, we speak to independent exhibitors about the role these venues play in developing audiences and building a future for indie films.

1 DEC, SAT | 2.00PM | 90MIN | SCA



SPEAKERS (L-R)

Gary Mak / Han Min Li / Sarinya Manamuti / Sharon Tan

Gary Mak is the managing director of Broadway Cinematheque in Beijing, Shenzhen and Hong Kong. Broadway Cinematheque pioneered arthouse cinema in both China and Hong Kong. It is operated by Edko Films, a multi-faceted film company covering production, distribution and exhibition. Mak also actively serves as a jury member on numerous international film festivals and as an advisor for institutions such as Fresh Wave International Short Film Festival and Udine Far East Film Festival.

Han Min Li is an entrepreneur, cultural observer and independent researcher. In 2007, she founded Filmgarde Cineplexes, an independent cinema chain in Singapore. Han is a supporter of the Singapore arts scene and an advocate of cross-cultural exchange, and actively participates in various arts and cultural forums, conferences and initiatives around the region. Currently, she is pursuing a Ph.D. in Cultural Studies in Asia at the National University of Singapore.

Sarinya Manamuti co-founded independent cinema Bangkok Screening Room. Manamuti graduated with a B.A. in Visual Arts from Western Sydney University and an M.A. in Arts Management from RMIT University in Melbourne. With her vast experience in exhibition installation (at Crawl Inc. Australia; Museum of Contemporary Art Australia in Sydney; the Australian Centre for the Moving Image and Museums Victoria in Melbourne), she is committed to supporting independent filmmakers.

Before co-founding and running Singapore's only independent cinema, The Projector, **Sharon Tan** practiced as an urban planner at Singapore's Urban Redevelopment Authority. She completed her B.Sc. in Urban Planning and M.Sc. in Urban Regeneration at the Bartlett School of Planning in London. Her current dual roles as urban planner in Pocket Projects and General Manager of The Projector marry two of her greatest loves – cities and films.

ASEAN-ROK Film Leaders Incubator: FLY2018 Graduation Screening

Cinema veterans impart an exhilarating filmmaking education to the region's new talents with the ASEAN-ROK Film Leaders Incubator: FLY programme.

3 DEC, MON | 4.00PM | NATIONAL DESIGN CENTRE



ASEAN-ROK Film Leaders Incubator: FLY is an ASEAN-ROK Co-operation Project and a short filmmaking workshop led by the Busan Film Commission-Busan Asian Film School (AFiS). This year the Singapore Film Commission is co-organising the event. FLY 2018 takes place in Singapore from 21 November to 4 December 2018.

The FLY Project aims to discover talented aspiring filmmakers from the 10 Southeast Asian countries and South Korea. The young filmmakers will have the opportunity to produce two short films under the supervision of established mentors. This year's mentors include Chai Yee Wei (Singapore) and Shin Dongseok (Korea) as directing instructors, Derrick Loo (Singapore) and Um Hyejung (Korea) as cinematography instructors, Steve M. Choe (USA) as editing instructor, Kim Junseok (Korea) as music instructor, Park Sungho (Korea) as producing instructor, and Eric Khoo (Singapore) as masterclass lecturer.

For details, visit
sgiff2018.peatix.com
www.filmleadersincubator.asia

Love Me, Tease Me: Pillow Talk with the Directors

Screening and talk co-organised with Astro A-List

'Love Me, Tease Me' is an omnibus commissioned by A-List, featuring 10 shorts by 10 exciting young Southeast Asian directors. Each director's interpretation of this theme is different: Some are melancholic, some packed with fun. Some play with time and space, some involve out-of-this-world experiences... there's even a non-human one. Whatever you make of the premise, the collection is sure to stretch your imagination.

2 DEC, SUN | 11.00AM | 120MIN | SCA



Amanda Nell Eu is a Malaysia-based filmmaker who explores the female body and identity within the context of Southeast Asia. Her latest short, *It's Easier to Raise Cattle*, premiered in competition at the 2017 Venice Film Festival. She is developing her first feature, *Tiger Stripes* (SGIFF Southeast Asian Film Lab 2017).

While at Chulalongkorn University, Laotian **Anysay Keola** made *Another Love Story*, one of five films awarded the Distinguished Prize at the 2011 Young Thai Artist Awards. His thesis

film, *At The Horizon*, was the first commercial Lao film to be broadcast on HBO Asia. He also founded Lao New Wave Cinema Productions.

Cambodian filmmaker **Kavich Neang** directed his first short, *A Scale Boy*, in 2010 during a documentary film workshop led by Rithy Panh. A participant of Cannes's Cinéfondation 2017-2018 filmmaking residency, he is currently developing his first narrative feature, *White Building*. He is also co-founder of production company Anti-Archive.



SPEAKERS (L-R)

Amanda Nell Eu / Anysay Keola / Kavich Neang / Le Bao / Makbul Mubarak
Nicole Midori Woodford / Nik Amir Hafiz / Sharifah Amani / Sheron Dayoc / Sorayos Prapapan

Le Bao was born in the slums of Saigon. His shorts include *Coal*, inspired by his father, and *Scent*, winner of the Golden Heart award at YxineFF 2014 and in competition at the 26th SGIFF. His upcoming debut feature, *Taste*, won both a Co-Production Award and the ARTE International Prize at TorinoFilmLab, among other accolades.

Indonesian film critic **Makbul Mubarak** co-founded the film scholarship website Cinema Poetica before becoming a filmmaker himself. He is an alumnus of Korea National University of Arts, and of Berlinale Talents 2012. His short film *The Malediction* (2016) received Special Mention at SGIFF 2017. He is developing his first feature, *Autobiography*.

Nicole Midori Woodford's latest short, *Permanent Resident*, screened in competition at Clermont-Ferrand International Short Film Festival 2018. The Singaporean's first feature, *You Are There*, won the Open SEA Fund Award and the SEAFIC-TFL Award at the inaugural Southeast Asian Fiction Film Lab in 2017, and was selected for TorinoFilmLab's 2018 FeatureLab program.

Nik Amir Hafiz is a Kuala Lumpur-based producer and director. His acclaimed feature *KIL* (2013) took home various Best Film and Best Director awards: at the 2014 Malaysia Film Festival, at 8TV's Shout! Awards and at TV3's Anugerah Skrin awards. His latest feature, *Terbaik Dari Langit*, won Best Film at the 2015 ASEAN International Film Festival and Awards.

Sharifah Amani is a Malaysia-based actress and filmmaker, known for working with the late director Yasmin Ahmad. Amani has directed three shorts: *Sangkar* (2010), *Kampung Bangsar* (2012) and *Hawa* (2013). She landed a Best Music Video nomination at 2016's Anugerah Industri Muzik 22 for Fynn Jamal's 'Suatu Pernah'.

Sheron Dayoc is a Mindanaon filmmaker. His first feature, *Halaw/Ways of The Sea* (2010), won four top awards at Cinemalaya Philippine Independent Film Festival, a NETPAC Special Mention award at Berlinale, and various other prizes. An Asian Film Academy and NEXT Masterclass alumnus, Dayoc founded production company Lantern Studios.

Bangkok-based **Sorayos Prapapan** started out as a sound recordist, then went on to screen shorts at Venice, Rotterdam, Busan, Clermont-Ferrand International Short Film Festival and Fribourg International Film Festival. His upcoming first feature, *Arnold is a Model Student*, was selected for various film labs. It received Rotterdam's Hubert Bal Fund in 2015 and a Thai Ministry of Culture grant in 2018.

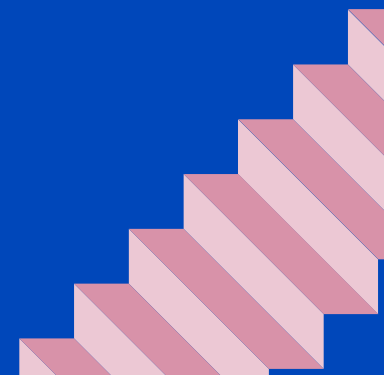
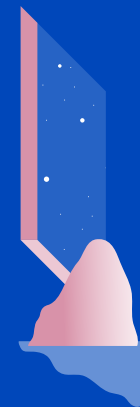
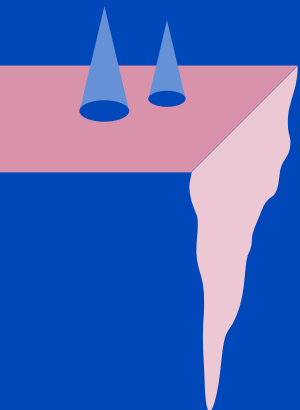
ONSCREEN

Explore the stories of Southeast Asia and the world through independent films that celebrate and challenge the art of storytelling in cinema.

- Festival Opening & Special Presentation Films
- Films in Competition – Silver Screen Awards
- Singapore Panorama
- Asian Vision
- Cinema Today
- Classics
- Midnight Mayhem
- Focus
- Encore Screenings

Festival Opening & Special Presentation films

The Festival opens its 29th edition with director Ho Wi Ding's *Cities of Last Things*. The Special Presentation section brings a gala showcase of anticipated films from directors Mag Hsu and Hsu Chih-yen from Taiwan, and the prolific Mikhail Red from the Philippines.



CITIES OF LAST THINGS

幸福城市

Three extraordinary nights in the life of an ordinary man—each involving a different woman, each changing his existence for good.

SOUTHEAST ASIAN PREMIERE

28 NOV, WED | 8.00PM | CAP

TAIWAN, CHINA, USA, FRANCE / 2018 / 107MIN / MANDARIN, ENGLISH / R21



FILMMAKER AND CAST IN ATTENDANCE

Shot on expired 35mm film stock, this devastating portrait of a man unfolds—in reverse—via three women who each play a pivotal role in his identity.

In 2049, advancements in technology have left human interactions as cold as Taipei's bitter winter weather. Retired security guard Zhang Dong-ling, angered by the continual indiscretions of his wife, decides to enact a form of revenge: on a high-ranking official who destroyed his life 30 years before.

2018: Upright young police officer Zhang accidentally witnesses his wife having an affair with his superior. Roaming the streets that night, he bumps into a foreign teenager named Ara, whom he'd arrested earlier in the day. The two spend the night in each other's company, an unspoken desire blooming between them as they put off going home.

The tale concludes—or begins—with Big Sister Wang, a criminal ambushed by the police at a night market in an elaborately orchestrated raid. At the police station, she is handcuffed to a bench next to an 18-year-old Zhang, himself arrested for a petty crime. As they await sentencing, Wang and Zhang realise the surprising things they have in common.

For this opus, Ho Wi Ding took on multiple roles as lead producer, writer, director and even co-editor, braving two shoots (and multiple typhoons) over 13 months. A true labour of love spanning eight Herculean years from conception to creation, *Cities of Last Things* marks Ho's triumphant return to the daring, audacious cinema of his debut, *Pinoy Sunday*.

D Malaysia-born **Ho Wi Ding** graduated from NYU's Tisch School of the Arts. His debut feature, *Pinoy Sunday*, won Best New Director at the Golden Horse Awards. Ho's previous shorts *Summer Afternoon* and *Respire* premiered at Cannes Directors' Fortnight and Cannes Critics' Week respectively, the latter receiving two awards. *Cities of Last Things* took home the Toronto Platform Prize at Toronto International Film Festival 2018.



- P** Ho Wi Ding, Hu Chih-Hsin, Ronan Wong, Winnie Lau, Alexis Perrin, Chen Shih-Yong
- S** Ho Wi Ding
- C** Jack Kao, Lee Hong Chi, Louise Grinberg, Ding Ning, Stone
- CI** Wild Bunch (Esther Devos) / edevos@wildbunch.eu

DEAR EX

谁先爱上他的

A jilted widow must make peace with her late husband's temperamental former lover in this sensitive comedic drama from Taiwan.

SOUTHEAST ASIAN PREMIERE

2 DEC, SUN | 8.00PM | CAP

TAIWAN / 2018 / 99MIN / MANDARIN



FILMMAKER AND CAST IN ATTENDANCE

Song (Taiwanese rocker and composer Spark Chen) dies of cancer, leaving in his wake a son, a wife and a male lover—Jay (Roy Chiu), who has been named the sole beneficiary of Song's life insurance policy. A battle ensues between Song's enraged and neurotic widow, San-lian (Hsieh Ying-xuan), and the cantankerous Jay over who is more deserving of the money—in other words, which of them was more loved by Song.

Driven away by his overbearing mother, Song's adolescent son, Cheng-xi, moves in with Jay and ends up as an unwilling mediator between the two warring adults. Together, the trio embark upon the difficult path of grieving: a journey they can only traverse with compassion and respect for each other's memories of their beloved.

With its bright, saturated colour palette and dramatic performances, *Dear Ex* cleverly employs the aesthetics of rom-coms and soap operas to explore serious themes of loss, identity and acceptance. In light of Taiwan's recent legalisation of gay marriage (and subsequent pushback from the nation's conservative faction, who want to reverse it), the film is a timely one, fleshing out the complexities of a pertinent issue that is both national and personal.

The debut feature of directing collaborators Mag Hsu and Hsu Chih-yen, *Dear Ex* was a resounding success at the 2018 Taipei Film Festival, winning four awards: Best Narrative Feature, Best Actor, Best Actress and the Audience Award. The film had its world premiere at Far East Film Festival 2018 in Udine, Italy.

D **Mag Hsu** is a veteran television writer and director from Taiwan who has enjoyed commercial and critical success throughout Asia. **Hsu Chih-yen** is a filmmaker whose oeuvre consists primarily of music videos made for Taiwan's leading hip-hop artists.



- P** Lu Shih-Yuan, Maggie Pan
- S** Mag Hsu, Lu Shih-Yuan
- C** Roy Chiu, Hsieh Ying-Xuan, Spark Chen, Joseph Huang
- CI** Dear Studio Co., Ltd. (Chang Sanling) sanling.chang@gmail.com

The girls of St Lucia Convent are dying mysteriously—and their deaths may be related to a student suicide committed years before.

WORLD PREMIERE

3 DEC, MON | 8.00PM | CAP

PHILIPPINES, SINGAPORE / 2018 / 100MIN / FILIPINO



FILMMAKER AND CAST IN ATTENDANCE

Prodigious, prolific Filipino filmmaker Mikhail Red's latest project explores the dark secrets behind the beatific faces of a convent school.

In the Philippines of 1995, guidance counsellor Pat is a listening ear for all the students of St Lucia's Convent. Compassionate and empathetic, Pat grieves with her girls after one of them commits suicide in a bathroom stall—the same one in which another student, Eri, died years before. What the St Lucia's girls don't know, however, is that Pat possesses a secret clairvoyant ability, one that allows her to become a sympathetic ear to the ghost of Eri, who has never left St Lucia's halls.

After the mysterious death of yet another girl at the convent, Pat decides to use her 'sessions' with Eri to dig deeper into the troubling phenomenon—only to discover that her key witness may not be as reliable as she seems. At the same time, Pat's human relationships are sent into a spiral when she discovers the convent's dark history of physical punishment and abuse. By the time Pat is through with this supernatural saga, she'll be left with a renewed purpose... and a lot of haunting questions.

With this homage to the popular genre of convent-school horror, the 27-year-old Red teases his audience with

conventional horror tropes, yet subverts the expected delivery. *Eerie* is a sensory experience that calibrates a balance between fear and sympathy towards misjudged youth.

D The son of short film Palme d'Or-winning filmmaker Raymond Red, **Mikhail Red** has been screening his films at festivals since the age of 15. At 21, he wrote and directed his first feature, *Rekorder* (2013), clinching six international awards. His second feature, *Birdshot* (2016), became the official Filipino entry for the Oscars, and the first Filipino film to be on Netflix.



P Micah Tadena
S Mikhail Red, Mariah Reodica, Rae Red
C Bea Alonzo, Jake Cuenca, Charo Santos-Concio
CI Micah Tadena / tadenamicah@gmail.com

One of the most anticipated sections in the Festival, Films In Competition – Silver Screen Awards promise some of the boldest, most insightful, hidden gems to come out of Asian cinema today.

The Asian Feature Film Competition presents the most provocative first to third feature works, while the Southeast Asian Short Film Competition teases with its exciting new voices.

FILMS IN COMPETITION
SILVER SCREEN AWARDS

ONSCREEN

SOUTHEAST ASIAN SHORT FILM COMPETITION

7 DEC, FRI | 7.00PM | 104MIN | GA

PROGRAMME 1

1 ELINAH

INTERNATIONAL PREMIERE



FILMMAKER IN ATTENDANCE

INDONESIA / 2018 / 20MIN
BAHASA INDONESIA

Elinah straddles the realms of reality and illusion, centering on a young girl who is experiencing her first pregnancy while struggling to adjust to life as a young housewife.

D **Ninndi Raras** is an Indonesian director and the founder of Labide Studio, a production company based in Yogyakarta. Her short films have screened at various international film festivals.



2 GOLD



FILMMAKER IN ATTENDANCE

MYANMAR / 2018 / 15MIN
MANDARIN

While digging for gold in an old boat along a Myanmar river, a young man sends letters to his lover, but there's no reply.

D **Lee Yong Chao** is a Burmese-born filmmaker who produces his films mainly in Taiwan and Myanmar. His first feature documentary, *Blood Amber*, had its world premiere at the 2017 Locarno Film Festival.



3 WITH HISTORY IN A ROOM FILLED WITH PEOPLE WITH FUNNY NAMES 4



THAILAND, USA / 2017 / 24MIN
THAI, FRENCH, ENGLISH

Artist Korakrit Arunanondchai tackles the subjects of death and morality in a universe where spirits and living species co-exist, and a drone holds forth on the possibility of reincarnation.

D **Korakrit Arunanondchai** lives and works in New York and Bangkok. As an artist and filmmaker, his works have been featured at film festivals, solo and group exhibitions and other performances.



7 DEC, FRI | 7.00PM | 104MIN | GA

PROGRAMME 1

4 MY LADY M

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

SINGAPORE, USA / 2018 / 30MIN
ENGLISH

Spend a day meeting the Chinese millennials who share a love of cakes at Lady M, a New York institution. Meander through their slice-of-life vignettes and dreams of varying flavours, as they navigate the Big Apple.

D **Tingerine Liu** is a recent graduate of New York University's Tisch School of the Arts. Besides filmmaking, she also creates live visual projections for musicians and DJs.



5 THE IMMINENT IMMANENT BAGA'T DIRI TUHAY TA'T PAMAHUNGPAHUNG

ASIAN PREMIERE



FILMMAKER IN ATTENDANCE

PHILIPPINES, SINGAPORE, ITALY / 2018 / 15MIN
WARAY WARAY

A rural town carries on its mundane existence, unaware that strong forces of nature are silently conspiring against it.

D **Carlo Francisco Manatad** is a Filipino filmmaker and editor. His short films have been screened at festivals such as Cannes and Locarno. He is currently working on his first feature film.



SOUTHEAST ASIAN SHORT FILM COMPETITION

7 DEC, FRI | 9.30PM | 100MIN | GA

PROGRAMME 2

1 HIGH WAY

MALAYSIA / 2017 / 18MIN
MALAY / PG



FILMMAKER IN ATTENDANCE

A young man travels back and forth between his parents' public housing flats, searching for a beloved T-shirt so he can join his friends on a highway motorcycling trip.

D Chia Chee Sum started making short films, inspired by the everyday lives of urban dwellers, while studying at Malaysia's Multimedia University. He is an alumnus of the Asian Film Academy.



2 MOTHER, DAUGHTER, DREAMS

SOUTHEAST ASIAN PREMIERE

VIETNAM / 2018 / 19MIN
VIETNAMESE



FILMMAKER IN ATTENDANCE

Phuong's father vanishes after yet another quarrel with her mother. As the search for him goes on, the two women find themselves trapped in a maze of their own unfinished dreams.

D Duong Dieu Linh is an alumnus of the Asian Film Academy (Busan International Film Festival 2016) and the Locarno Summer Academy (Locarno International Film Festival 2015). She is currently developing a feature film.



3 A ROOM WITH A COCONUT VIEW

THAILAND / 2018 / 28MIN
THAI, ENGLISH / PG



FILMMAKER IN ATTENDANCE

Kanya, an automated audio tour guide, leads foreign guest Alex through a beach town called Bangsaen. Alex, however, decides to ditch Kanya's overly regimented tour to explore the town himself.

D Tulapop Saenjaroen is an artist and filmmaker whose works encompass videos, delegated performances and public projects. *A Room with a Coconut View* had its world premiere at the 71st Locarno International Film Festival.



7 DEC, FRI | 9.30PM | 100MIN | GA

PROGRAMME 2

4 MANILA IS FULL OF MEN NAMED BOY

PHILIPPINES, USA / 2018 / 20MIN
TAGALOG, ENGLISH



FILMMAKER IN ATTENDANCE

A man travels from the U.S. to the Philippines to attend his estranged father's birthday party. Hoping to impress his dad, he purchases a child to pass off as his own son.

D Andrew Stephen Lee is an M.F.A. candidate at Columbia University's Graduate Film Program. His thesis film, *Manila is Full of Men Named Boy*, premiered at the 75th Venice Film Festival.



5 BALLAD OF BLOOD AND TWO WHITE BUCKETS

ASIAN PREMIERE

INDONESIA / 2018 / 15MIN
BAHASA INDONESIA / PG



FILMMAKER IN ATTENDANCE

Shifts in religious beliefs imperil the livelihood of a couple who eke out a marginal existence selling foodstuff that some see as nutritious and others as haram.

D Yosep Anggi Noen's short and feature films have screened at a number of notable film festivals, including Locarno, Rotterdam and Busan.



SOUTHEAST ASIAN SHORT FILM COMPETITION

8 DEC, SAT | 2.00PM | 103MIN | GA

PROGRAMME 3

1 A MILLION YEARS

SOUTHEAST ASIAN PREMIERE



FILMMAKER IN ATTENDANCE

CAMBODIA / 2018 / 20MIN
KHMER / PG

A young woman relaxes at a riverfront restaurant with a friend. Then she enters a parallel riverfront with a stranger, and they both recount stories of fear.

D **Danech San** has worked on various television and film productions, including the feature *Diamond Island* directed by Davy Chou. *A Million Years* is her debut short film.



2 PLEASE STOP TALKING WAG MO 'KONG KAUSAPIN

INTERNATIONAL PREMIERE



FILMMAKER IN ATTENDANCE

PHILIPPINES / 2017 / 14MIN
FILIPINO, ENGLISH

An animated film centered on Sixto, an elderly man who tries to repair his relationship with his estranged son, *Please Stop Talking* explores loneliness, regret and isolation at an old age.

D **Josef Gacutan** is a freelance filmmaker and graphic designer who likes working with mixed media collages and traditional animation.



3 A TIME FOR US 萍水相逢

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

SINGAPORE, CHINA / 2018 / 30MIN
MANDARIN

A pregnant woman travels to Beijing to purchase a black-market residency permit for her unborn child—a scheme which involves a sham marriage to a man who can't express himself.

D **Alvin Lee** graduated with a bachelor's in Film Directing from the Beijing Film Academy. *A Time for Us* is his graduation film. He has directed other award-winning short films.



8 DEC, SAT | 2.00PM | 103MIN | GA

PROGRAMME 3

4 A GIFT KADO

INDONESIA / 2018 / 15MIN
BAHASA INDONESIA, MAKASSARESE



FILMMAKER IN ATTENDANCE

Isfi wants to prepare a special gift for Nita's birthday, but to be accepted at Nita's house, she has to wear the hijab.

D **Aditya Ahmad's** short film *On Stopping the Rain* screened at various international film festivals. He has worked as a second assistant director at production house Miles Films, and participated in several feature film productions.



5 BO HAI

VIETNAM, CZECH REPUBLIC / 2017 / 24MIN
VIETNAMESE, CZECH / NC16



FILMMAKER IN ATTENDANCE

This docufiction story follows a second-generation Vietnamese man living in the Czech Republic, grappling with the Vietnamese culture of his parents' generation.

D **Duzan Duong** is a Vietnamese-born filmmaker based in the Czech Republic. His latest film, *Bo Hai*, won the Golden Kingfisher Award for Best Student Film at Finále Plzeň Film Festival.



SOUTHEAST ASIAN SHORT FILM COMPETITION

8 DEC, SAT | 4.30PM | 101MIN | GA

PROGRAMME 4

1 THE SEA RECALLS

INTERNATIONAL PREMIERE



FILMMAKER IN ATTENDANCE

THAILAND / 2018 / 27MIN
THAI

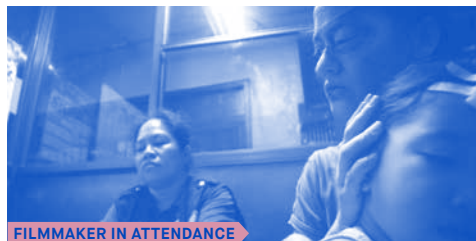
In 2016, Aekaphong's uncle was murdered in his house alongside his wife. A year later, Aekaphong returns to his hometown to investigate the man's past and come to terms with his absence.

D **Aekaphong Saransate** is an independent filmmaker from Thailand. His film *The Sea Recalls* won Best Documentary at the 22nd Thai Short Film & Video Festival in 2018.



2 JUDGEMENT

PHILIPPINES / 2018 / 15MIN
TAGALOG, ENGLISH



FILMMAKER IN ATTENDANCE

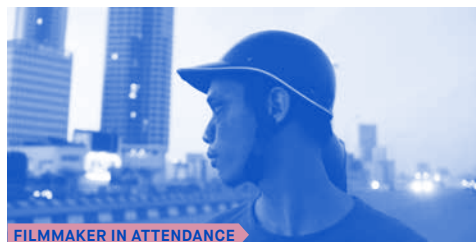
Joy, the mother of a young girl, decides to file charges against her abusive partner after a horrific incident. But the court case adds more woes to her already troubled life.

D **Raymund Ribay Gutierrez** is a Filipino director and screenwriter, and mentee of director Brillante Mendoza. His short films have screened at Cannes Film Festival and Toronto International Film Festival.



3 THE ANT-MAN

VIETNAM / 2018 / 26MIN
VIETNAMESE



FILMMAKER IN ATTENDANCE

Brimming with solitude and surrealism, *The Ant-Man* follows the daily life of a gay man whose body is inhabited by ants.

D **Phạm Quang Trung (Viet Vu)** studied scriptwriting at the University of Social Sciences and Humanities in Hanoi. From 2011 to 2016, he wrote about film for magazines and newspapers in Vietnam. *The Ant-Man* is his debut film.



8 DEC, SAT | 4.30PM | 101MIN | GA

PROGRAMME 4

4 WEEPING BIRDS

鸟儿为你来

MALAYSIA / 2018 / 20MIN
CANTONESE



FILMMAKER IN ATTENDANCE

Weeping Birds tells the story of an elderly couple who take old age and death as a joke. The husband scavenges to earn money for his dying wife's funeral, while she slowly realises that separation is imminent.

D **Chan Teik Quan** is a graduate of the Faculty of Cinematic Arts at Multimedia University, Malaysia. He is a filmmaker, artist and photographer.



5 LUZON

海中网

SINGAPORE, TAIWAN / 2018 / 13MIN
TAGALOG, TAIWANESE



FILMMAKER IN ATTENDANCE

Somewhere in the South China Sea, a Chinese nuclear waste barrel draws a Taiwanese fisherman and his Filipino counterpart into a maritime conflict.

D Singapore-born **Chiang Wei Liang** recently completed his M.F.A. in Film Directing at the Taipei National University of the Arts. He is an alumnus of the Golden Horse Film Academy, the Locarno Filmmakers Academy and FIDCampus.



BULBUL CAN SING

Three teenage friends explore their burgeoning sexualities and identities, in the shadow of their conservative village's societal mores.

SOUTHEAST ASIAN PREMIERE

4 DEC, TUE | 4.30PM | CAT

8 DEC, SAT | 4.30PM | CAT

INDIA / 2018 / 87MIN / ASSAMESE

Bulbul, Bonny and Suman live an idyllic life, playing in the rain, climbing trees and swimming in the river. On the cusp of puberty, the inseparable trio go through their schooling days as a unit, discovering love, sexual awakenings and rebellion together. When a group of villagers discover the teens engaged in acts that outrage their moral modesty, the trio's friendship is put to the test through violent punishment and tragedy.

A self-taught, one-woman filmmaking force, Rima Das's naturalistic storytelling instincts play to the strengths of *Bulbul Can Sing*. Following the success of her similarly styled *Village Rockstars*, Das's non-intrusive, documentary-style camerawork—paired with her young leads' exuberant chemistry—makes this Assamese coming-of-age tale a widely relatable gem.



FILMMAKER AND CAST IN ATTENDANCE – 8 DEC

D **Rima Das's** first feature, *Man with the Binoculars: Antardrishti*, competed in the Tallinn Black Nights Film Festival in 2016. Her follow-up, *Village Rockstars*, won Best Feature Film at the 65th National Film Awards in New Delhi, among other accolades; it is also India's official submission to the 2019 Academy Awards. *Bulbul Can Sing* is her third feature.



P Rima Das, Jaya Das
S Rima Das
C Arnali Das, Manoranjoan Das, Manabendra Das, Bonita Thakuriya, Pakija Begam
CI Flying River Films (Rima Das) / rima.films@gmail.com

THE DAY I LOST MY SHADOW

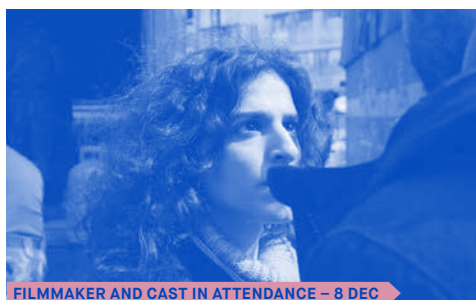
يوم أضعت ظلي

Amidst the Syrian war, harrowed mother Sana slips through the cracks in her everyday reality when an errand goes askew.

6 DEC, THU | 4.30PM | NMS

8 DEC, SAT | 2.00PM | CAT

SYRIA, LEBANON, FRANCE, QATAR / 2018 / 90MIN / ARABIC / PG13



FILMMAKER AND CAST IN ATTENDANCE – 8 DEC

D **Soudade Kaadan** studied theatre criticism at the Higher Institute of Dramatic Arts in Syria, and graduated from Institut d'études scéniques, audiovisuelles et cinématographiques (IESAV) at Saint Joseph University, Lebanon. Her documentaries have received numerous awards including the Martine Filippi Award - URTI Grand Prix for Author's Documentary, and Dubai International Film Festival's Muhr Arab Documentary Award.



P Amira Kaadan
S Soudade Kaadan
C Sawsan Arsheed, Reham Al Kassar, Samer Ismael
CI Stray Dogs (Lison Hervé) / lison@stray-dogs.com

DAYAN

Nooranipour follows his acclaimed Syrian war doc *A157* with this compelling drama, expanding upon the horrors of ISIS operations in Iranian Kurdistan.

INTERNATIONAL PREMIERE

8 DEC, SAT | 4.30PM | NMS

IRAN / 2018 / 80MIN / KURDISH / PG

Set a day after the Syrian war began, *Dayan* paints a portrait of the thousands of refugees unable to return to their families once borders were established by terrorist groups. Seiban, an aging Syrian father living in exile with his family, has to make a choice: part with his special-needs children in order to escape, or keep them close and put the family's lives at the mercy of the military. As he struggles to decide, the world around his family crumbles under the weight of war, leaving little hope for their survival.

Elegant cinematography filmed in the austere, snow-covered mountains of Kurdistan offsets the direness of this story. With a gripping performance from Naser Babaeian as the conflicted father, *Dayan* is an unforgettable watch for fans of Iranian realist cinema.



FILMMAKER AND CAST IN ATTENDANCE

D **Behrouz Nooranipour** was born in Sanandaj, Iran in 1981. Nooranipour began his artistic career in the esteemed Iranian Youth Cinema Society in 1999. His shorts have screened at festivals around the world, and his 2015 documentary feature *A157* took home multiple awards. *Dayan* is his first fictional feature.



P Behrouz Nooranipour
S Behrouz Nooranipour
C Naser Babaeian, Bahar Maroofi, Azar-Hamid Jafari
CI Soureh Cinema Organization (Maryam Naghibi) cinema.soureh@gmail.com

THE FUTURE CRIES BENEATH OUR SOILS

Five men enjoy an odd friendship in Vietnam's Quảng Tri province, a site still bearing the scars of war.

SOUTHEAST ASIAN PREMIERE

6 DEC, THU | 7.00PM | CAT

VIETNAM, PHILIPPINES / 2018 / 95MIN / VIETNAMESE



FILMMAKER IN ATTENDANCE

Thanh, Hoang, Phuong, Dinh and Loc, like many around them, carry stubborn scars from the Vietnam War, both in body and mind. They work in the gold mines surrounding their village, or search for landmines along paths previously used by tanks, in order to make ends meet. As they wait out the winter with songs, wine stolen from Loc's wife, and musings about youth and their own survival, they are haunted by the detonations of bombs being excavated from the village's soil. Together they reminisce about the war that has defined the boundaries of their lives, though they never fought it.

Pham Thu Hang's moving documentary deftly captures the dark shadow of war and death, present in even everyday conversation and simple gestures.

D Previously a researcher at the Vietnam Institute of Culture and Art Studies, **Pham Thu Hang** obtained her Master's in documentary directing at a consortium of three universities in Europe, under the DOC NOMADS Erasmus Mundus Joint Master Degree program. Her works focus on rediscovering Vietnamese culture, and the connection between her country and the world beyond.



P Jewel Maranan
CI Cinema Is Incomplete (Pham Thu Hang) cinema.is.incomplete@gmail.com

HOUSE OF MY FATHERS

MOUNA KAANDAM/NOMIYANA
MATHAKAYA

Infertility plagues two warring Sri Lankan villages, forcing sworn enemies to confront their pasts in order to save their futures.

6 DEC, THU | 9.30PM | CAT

7 DEC, FRI | 7.00PM | CAT

SRI LANKA / 2018 / 95MIN / TAMIL, SINHALA

In this political parable set in the primeval forests of Sri Lanka, the civil war has left a terrible mark on two villages—one Tamil, one Sinhala. A 'death strip' separates the two due to their constant fighting. And no child has been born on either side of the barbed wire for some time.

The villages receive messages from their respective gods that they are each to send a representative to an isolated place, where they will find the secret to renewing life. However, only one will return. As the Tamil woman and the Sinhalese man chosen to heal their villages enter into the Forest of the Dead, they are forced to confront both provincial secrets and their own personal pasts.



FILMMAKER AND CAST IN ATTENDANCE – 6 DEC

D Suba Sivakumaran grew up in five different countries and currently resides in New York, London and Sri Lanka. She began her career in international development, and works in the areas of humanitarian aid and poverty reduction for the United Nations and other organisations. *I Too Have a Name*, her first short, premiered in competition at Berlinale.



P Suba Sivakumaran

S Suba Sivakumaran

C Bimal Jayakodi, Pradeepa, Steve De La Zilwa

CI Asian Shadows (Lya Li) / lya@chineseshadows.com

A LAND IMAGINED

幻土

An insomniac police inspector tries to unravel the mysterious disappearance of a Chinese construction worker at a land reclamation site.

8 DEC, SAT | 2.00PM | NMS

SINGAPORE, FRANCE, THE NETHERLANDS / 2018 / 95MIN / MANDARIN, ENGLISH, BENGALI

Amidst a Lynchian vision of Singapore's metropolis, worn-out police investigator Lok sets out to solve the mystery behind the disappearance of a migrant Chinese construction worker from a land reclamation site. As Lok's insomnia sets in, the truth he seeks begins to seep out from the reclaimed sand. The story then turns on itself to follow Wang, a lonely Chinese construction worker living in fear of being repatriated after a work site accident. He finds kinship in two others: his Bangladeshi colleague Ajit, and the aloof supervisor of a dreamscape cybercafé he frequents during his own sleepless nights.

When Ajit needs help, Wang enacts a doomed scheme that throws him headlong into the path of inspector Lok's investigation.



FILMMAKER AND CAST IN ATTENDANCE

D Yeo Siew Hua studied philosophy at the National University of Singapore and is a founding member of the 13 Little Pictures film collective. His second feature, *A Land Imagined*, was developed at Tokyo Talents, Autumn Meeting and the Asia Pacific Screen Lab. The film premiered at Locarno Film Festival 2018, where it won the Golden Leopard.



P Fran Borgia

S Yeo Siew Hua

C Peter Yu, Liu Xiaoyi, Luna Kwok

CI Akanga Film Asia (Fran Borgia)
franborgia@akangafilm.com

LONG DAY'S JOURNEY INTO NIGHT

地球最后的夜晚

A man with a questionable past returns to his hometown to recover the fragmented memories and dreams of a former flame.

5 DEC, WED | 7.00PM | FG3

CHINA, FRANCE / 2018 / 140MIN / MANDARIN

More than a decade after narrowly escaping death in his provincial hometown, Luo Hong-wu returns to search for a former lover whom he cannot forget. As he wanders the town's ruins, he tries to reconstruct a hazy past enmeshed with dreams and fantasies – while being haunted by his long-murdered childhood sidekick Wildcat and the ghost of a woman that may or may not be his lost love.

This labyrinth of a film, a densely layered cinematic feat, marks the return of a precocious filmmaker that stunned the festival circuit with the daring film language of his debut feature, *Kaili Blues*. *Long Day's Journey Into Night* is one of the most exquisite and beguiling films of the year, with a final sequence that will be spoken of for decades to come.



REPRESENTATIVE IN ATTENDANCE

D Bi Gan's critically acclaimed debut feature, *Kaili Blues*, premiered at Locarno Film Festival, receiving the Prize for Best Emerging Director. The film travelled extensively and received numerous other awards, including Best New Director at the Golden Horse Awards. His second feature, *Long Day's Journey Into Night*, made its world premiere at this year's Cannes Film Festival.



P Shan Zuolong

S Bi Gan

C Tang Wei, Huang Jue, Sylvia Chang

CI Astro Shaw (Ho Hock-Doong)
hock-doong_ho@astro.com.my

THE RIVER

OZEN

Modernity bursts the secluded bubble of five brothers, whose controlling father has sought to keep them from the outside world.

SOUTHEAST ASIAN PREMIERE

5 DEC, WED | 4.30PM | NMS

7 DEC, FRI | 9.30PM | CAT

KAZAKHSTAN, POLAND, NORWAY / 2018 / 108MIN / RUSSIAN

A film of acute observation and precision, *The River* tells the story of a cocooned family: five young sons, their mother and their strict father, living isolated from the modern world. The oldest, Aslan, is his father's deputy, in charge of delegating tasks to his younger brothers. Fair and humane, Aslan sympathises with his siblings when they err, and accepts his father's blame for them. He takes his brothers to a nearby river for a swim, away from the piercing paternal gaze.

One day a visitor arrives at their village and unintentionally opens the door to the outside world. This disruption upends everything, as the rural values embodied by the patriarch suddenly collide with the 21st century.



FILMMAKER AND CAST IN ATTENDANCE – 7 DEC

D Emir Baigazin was born in the province of Aktobe, Kazakhstan. He studied at the T. Akhtanov Aktobe Drama Theatre and the Kazakh National Academy of Arts, specialising in film direction and cinema. His previous works as director include the shorts *Steppe* and *Virgins*, and the features *Harmony Lessons* and *The Wounded Angel*.



P Emir Baigazin, Klaudia Smieja, Beata Rzezniczek

S Emir Baigazin

C Zhalgas Klanov, Eric Tazabekov, Zhasulan Userbayev

CI Films Boutique (Valeska Neu)
valeska@filmsboutique.com

Singapore Panorama is a buzzy section of the Festival, enjoying sold-out screenings and extended post-show discussions with the directors in attendance. Introduced in 2008, Singapore Panorama has its finger on the pulse of the latest and most exciting developments in Singapore Cinema.

SINGAPORE PANORAMA SHORTS

29 NOV, THU | 7.00PM | 57MIN | NMS

PROGRAMME 1

1 A DANCE FOR REN HANG

SOUTHEAST ASIAN PREMIERE

SINGAPORE, MACAU / 2018 / 9 MIN
ENGLISH



FILMMAKER IN ATTENDANCE

Dancers reenact images by provocative Chinese photographer Ren Hang, known for capturing his struggles with depression, in this collaboration between filmmaker Lei Yuan Bin and dancer Sara Tan.

D Lei Yuan Bin is a founding member of film collective 13 Little Pictures. **Sara Tan** is a Singaporean modern dancer currently working in Brussels.



2 DISTANCE

空间

WORLD PREMIERE

SINGAPORE, USA / 2018 / 19 MIN
ENGLISH, HOKKIEN / PG13



Eileen grapples with a new chapter in life when her elderly mother passes on. But one night, her mother comes back to ensure that everything remains the same.

D Grace Swee is pursuing an M.F.A. in Film at Columbia University School of the Arts. She enjoys telling stories that expound on family relations, deep character studies and magical realism.



3 SALTED EGG

SINGAPORE / 2018 / 15 MIN
MANDARIN, HAINANESE / G



FILMMAKER IN ATTENDANCE

Filmmaker Nikki Koh goes on an investigative journey back to her mother's homeland, Hainan, to document a soon-to-be-lost salted egg recipe. In the process, she discovers more about her intricate relationship with her mother.

D Nikki Koh aspires to make films that punctuate and transcend the passage of time, capturing the truth and irony of reality.



PROGRAMME 1

4 MAY AND JUNE INTERNATIONAL PREMIERE



FILMMAKER IN ATTENDANCE

SINGAPORE, USA / 2018 / 14 MIN
ENGLISH

May and June charts the narrative arcs of two talented female fencers, who at the tender age of 16 are just beginning to find and define themselves.

D Chew Chia Shao Min is a freelance writer, director and producer. She is currently an M.F.A. candidate in writing and directing at New York University's Tisch School of the Arts.



SINGAPORE PANORAMA SHORTS

30 NOV, FRI | 7.00PM | 56MIN | NMS

PROGRAMME 2

1 SIN-SFO INTERNATIONAL PREMIERE



FILMMAKER IN ATTENDANCE

SINGAPORE, USA / 2018 / 11 MIN
ENGLISH / PG13

As they drive to San Francisco, married couple Angie and Danny debate their decision to renounce their birth citizenships.

D Leon Cheo is an award-winning director whose web series *People Like Us* won Best Short TV Drama at the 2016 Independent Television Festival (ITVFest). He is an alumnus of Berlinale Talents, Asian Film Academy and Tokyo Talent Campus.



2 SONGS OF OUR MEMORIES CANCIONES DE MEMORIAS

WORLD PREMIERE



SINGAPORE, CUBA, USA / 2018 / 12 MIN
SPANISH, MANDARIN

An opera singer reminisces about the once-thriving Chinese community in Havana's Chinatown. She dreams of conserving the area's legacy, but the younger generation no longer bear cultural ties to it.

D Carin Leong is a filmmaker based in Singapore and New York. She is an undergraduate dual-degree student at New York University's Tisch School of the Arts and Stern School of Business.



3 2200 VOLTS WORLD PREMIERE



SINGAPORE, USA / 2017 / 10 MIN
ENGLISH / R21

A woman awaits her turn in the electric chair, ironing out her memories obsessively and trying to absolve her regrets.

D Tan Siyou is a Singapore-born writer and director based in Los Angeles. She is a graduate of the Film Studies program at Wesleyan University, and currently a Fellow at the American Film Institute's Directing Workshop for Women, class of 2019.



PROGRAMME 2

4 LET ME KILL MY MOTHER FIRST

弑母日记

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

SINGAPORE / 2018 / 12 MIN
ENGLISH, MANDARIN, HOKKIEN

To deal with her mother's abuse, an intrepid teenager escapes into an imaginary world—one in which she has the physical prowess to take on her parent.

D Mei Ann Teo has worked on theatre and film productions. She recently directed the musical *Dim Sum Warriors* by Colin Goh and Yen Yen Woo.



5 YOU IDIOT

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

SINGAPORE / 2018 / 11 MIN
ENGLISH

Roaming the streets one night, Darren and Matt write a song about what's to come in their happy-go-lucky world.

D Kris Ong is the writer and director of several short films and music videos. She has written script coverage for an international variety of scripts, short stories and novels since 2016. She co-founded boutique production company Momo Film Co. in 2018.



15TH ANNIVERSARY SCREENING: 15

十五

Royston Tan's astonishing debut chronicles the dark underbelly of Singapore society through the lives of five young ruffians.

1 DEC, SAT | 7.00PM | NMS

SINGAPORE / 2003 / 96MIN / HOKKIEN,
MANDARIN / R21

The intertwining lives of five teenage gang members (played by non-professional actors whose realities mirrored their characters') make a darkly comedic series of vignettes in this Singapore film landmark. From a search for the perfect suicide spot, to inane reenactments à la the video game *Street Fighter*, to a contest in (literally) measuring manhood, the frantic narrative thrums with the nervous energy of life on the edge.

World-premiering at the 2003 SGIFF, *15* was the debut feature that cemented the stature of then-26-year-old Royston Tan, who expanded and adapted it from an eponymous short film. Bold, irreverent and utterly fun, the film was refreshing in its raw—though stylised—approach to the angst and ennui of marginalised youths, whose disaffected antics play out amidst their hopes and despairs.



FILMMAKER AND CAST IN ATTENDANCE

D Royston Tan is noted as much for his focus on marginalised social groups as for the idiosyncratic titles of his films, such as *4:30* (2006) and box-office success *881* (2007). He also produced the short film anthology *7 Letters* (2015).



P Eric Khoo, Tan Fong Cheng
S Royston Tan
C Shaun Tan, Melvin Chen, Vynn Soh
CI Zhao Wei Films (Tan Fong Cheng)
fongcheng@zhaowei.com

Presented with the help of the Asian Film Archive Collection and Mocha Chai Laboratories

CANNONBALL

A band's tour documentary spirals into a circus of zany, heartfelt encounters while they search for a creative raison d'être.

INTERNATIONAL PREMIERE

2 DEC, SUN | 7.00PM | CAT

SINGAPORE, AUSTRALIA / 2018 / 65 MIN / ENGLISH

Frank and Lily, partners by chance and circumstance, set off on a wild journey in their search for a mystical character known as the Sunbathing Dog. Our protagonists navigate a foreign landscape, their movements determined by an invisible ventriloquist feeding them cryptic clues and directions. They encounter oddball characters, strange places and new sounds... but will they ever find what they're looking for?

Cannonball is Singaporean sound project ARE's self-produced, self-satirising travelogue of their album tour through Australia, featuring performances by other acts in Australia's experimental music scene. Leave your expectations about music documentaries at the door: This mesmerising blend of fiction and fantasy, psychedelia and amateur home video, comes from one of Singapore's most forward-thinking and conceptual bands.



FILMMAKER AND CAST IN ATTENDANCE

D Mark Chua and Lam Li Shuen of the band ARE are Singapore-based musicians and filmmakers who have produced work in Asia, Australia and Europe. With an interest in absurdist narratives, their films have been screened at Freedom Film Festival Singapore (2017) and Singapore Shorts (2018). In 2018, *Cannonball* received an Honourable Mention from the Los Angeles Underground Film Forum.



P Mark Chua, Lam Li Shuen
S Mark Chua, Lam Li Shuen
C Frank Lee, Lily Ma, Shoeb Ahmad
CI Emoumie (Mark Chua) / emoumie@gmail.com

THE LAST ARTISAN

Retiring after seven decades, the head artisan of Singapore's Haw Par Villa theme park reflects on his life and legacy.

WORLD PREMIERE

5 DEC, WED | 7.00PM | CAT

SINGAPORE / 2018 / 88MIN / TEOCHEW, MANDARIN, ENGLISH

Dismembered limbs. Topless mermaids. Crabs with human heads. These Chinese folklore-themed statues, in all their surreal, grotesque glory, are seared into the minds of visitors to Singapore's Haw Par Villa. But no one knows them as well as Teo Veoh Seng. Decades ago, he started out as an apprentice at the park, which opened in the 1930s; now, at 83, Teo has finally decided to retire. Though his successors prepare for his departure, what will be lost when the master craftsman steps down?

Interspersing interviews with animation, this documentary weaves personal and national histories into a portrait of an unlikely Singapore hero. It sheds light on an artisan whose quiet dedication has preserved a uniquely charming slice of a city hounded by rapid urban developments.



FILMMAKER AND CAST IN ATTENDANCE

D Director-producer **Craig McTurk** received a student Academy Award in 1994 for his documentary short *Street Songs*. Based in Singapore for the past 17 years, he is a senior lecturer at Ngee Ann Polytechnic. In 2013 he released the photo essay collection *Parting Glances*. *The Last Artisan* is his first feature film as a director.



P Craig McTurk, Chris Twyford

S Craig McTurk

C Teo Veoh Seng, Chen Jin Long, Zhang Hua Bing

CI Latent Image Productions (Craig McTurk)
info@latentimageproductions.com

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**SWIMMING ON THE HIGHWAY /
GOODBYE & GOODNIGHT**
30 Nov, Fri | 7.00pm | FG6



TURNING 18
1 Dec, Sat | 2.00pm | FG6



HOUSE OF MY FATHERS
6 Dec, Thu | 9.30pm | CAT
7 Dec, Fri | 7.00pm | CAT



DAYAN
8 Dec, Sat | 4.30pm | NMS



CANNONBALL
2 Dec, Sun | 7.00pm | CAT



THE LAST ARTISAN
5 Dec, Wed | 7.00pm | CAT



MIDNIGHT EXPRESS
2 Dec, Sun | 4.30pm | NMS



**AUDIENCE CHOICE AWARD
ENCORE SCREENING**
9 Dec, Sun | 4.30pm | NMS

Presenting new works by both renowned auteurs and future visionaries of Asian Cinema, Asian Vision charts the most exciting developments shaping the film landscape of Asia today. It places the Festival's position in Southeast Asia within the greater context of Asian cinematic traditions, and expands the cross-cultural dialogue for our local and regional audiences and filmmakers.

ONSCREEN

ASIAN VISION

ASAKO I & II

寝ても覚めても

Asako's first love disappeared suddenly. Two years later, she meets someone who looks exactly like him but acts completely differently.

SOUTHEAST ASIAN PREMIERE

4 DEC, TUE | 9.30PM | NMS

JAPAN / 2018 / 120MIN / JAPANESE

Adapted from a novel by Tomoka Shibasaki, this is a tale of mirror-image obsession. Asako, a demure college student, falls hard and fast for the free-spirited Baku. Despite warnings from her friends about his heartbreaker reputation, she becomes intoxicated with him. Then Baku abandons Asako without warning or explanation.

Two years later, Asako is astonished to meet Ryôhei, a dull salaryman who is the mirror-image of Baku. Mesmerised by the resemblance, she embarks on a safe, if sterile, relationship with him that lasts over five years. But when Baku, now a successful actor and model, crashes unexpectedly back into Asako's life, she finds herself torn between the two men, and contemplating risking everything to resolve past grievances.



CAST IN ATTENDANCE

D Ryûsuke Hamaguchi began his career under the tutelage of Kiyoshi Kurosawa. His debut feature, *Passion*, screened at San Sebastian International Film Festival and Tokyo FILMeX. In 2015, his film *Happy Hour* competed at Locarno Film Festival, where it received the Best Actress Award (given to four of its actresses together) and a Special Mention for its screenplay.



P Yuji Sadai, Teruhisa Yamamoto, Yasuhiko Hattori
S Sachiko Tanaka, Ryûsuke Hamaguchi
C Masahiro Higashide, Erika Karata
CI Astro Shaw (Ho Hock-Doong)
 hock-doong_ho@astro.com.my

ASH IS PUREST WHITE

江湖儿女

An epic tale of love, crime and ennui plays against the backdrop of a dying coal-mining town in Jia Zhangke's latest.

29 NOV, THU | 9.30PM | NMS

CHINA, FRANCE / 2018 / 141MIN / MANDARIN

Told in three distinct chapters that span almost two decades, the film chronicles the relationship between Qiao and small-time gangster Bin, whose life she saves—an act which lands her in prison for five years. Upon release, Qiao tries to begin where she left off, only to realise that the world around her has irrevocably changed.

Ash is Purest White marks the first collaboration between director Jia and cinematographer Eric Gautier, most known for working with French auteur Olivier Assayas. Together they approached the film's photography in a unique and dynamic manner by employing a variety of shooting formats, from mini DV tape to HD and even 35mm film. It's a technique that brings out subtle, distinct differences in colour and texture, deftly reflecting shifts in story and character.



D Jia Zhangke is a writer-director from China whose films have been a mainstay on the international festival circuit since the late '90s. His 2006 film *Still Life* won Venice Film Festival's prestigious Golden Lion award. Jia is also the founder of Pingyao Crouching Tiger Hidden Dragon International Film Festival, held in China's Shanxi province.



P Shozo Ichiyama
S Jia Zhangke
C Zhao Tao, Liao Fan, Xu Zheng
CI Astro Shaw (Ho Hock-Doong)
 hock-doong_ho@astro.com.my

D Director **P** Producer **S** Screenwriter **C** Cast **CI** Contact information

THE ASHES AND GHOSTS OF TAYUG 1931

DAPOL TAN PAYAWAR NA TAYUG 1931

A layered historical docudrama centred on a forgotten Filipino revolutionary who led a peasant revolt against American colonialism.

3 DEC, MON | 7.00PM | GA

PHILIPPINES / 2017 / 115MIN / PANGASINAN, ILOKO / PG

A nameless filmmaker walks the streets of Tayug, Philippines in search of an obscured part of the town's history—a failed agrarian insurgency against imperialism in 1931 by folk hero Pedro Calosa. The film shuttles between this and two distinctly presented timelines: one set in the 1930s, tracing the origins of the revolution; the other in the 1960s, featuring an elderly Calosa recounting his past to a pair of eager journalists.

Originally intended as a play in 2001, *Ashes and Ghosts* marks Christopher Gozum's return to filmmaking after a six-year hiatus. His approach to history is distinct and hybridised, eschewing the epic for the personal and the lyrical. The consistency of the film's black-and-white cinematography and sensitive editing allows for a sense of fluidity across space and time—constructs that are subverted and transcended by the story's mystical underpinnings.



D Christopher Gozum is a Filipino filmmaker and founder of Sine Caboloan, an independent company producing films about the Pangasinan province from which he hails. Gozum's previous works include *Child of the Sun* (2009) and *Forever Loved* (2011).



P Fe GingGing Hyde, Jun Lana
S Christopher Gozum
C Fe GingGing Hyde, Donna Cariaga, Brigida Concepcion Calosa-Rodico
CI Sine Caboloan Ltd. Co. (Christopher Gozum) linawa.gozum@gmail.com

CROSSROADS: ONE TWO JAGA

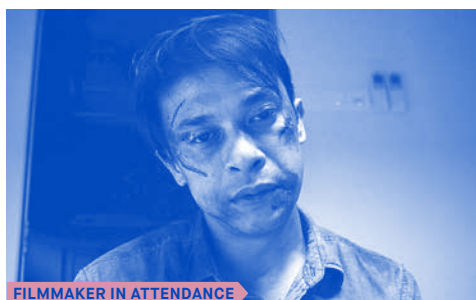
A rookie cop's moral compass is tested by the systemic corruption and racism surrounding his investigation of illegal immigrants.

4 DEC, TUE | 9.30PM | GA

MALAYSIA / 2018 / 83MIN / MALAY, BAHASA INDONESIA, TAGALOG

When his sister Sumiati runs away from her job as a domestic helper, wanting to return from Malaysia to Indonesia, illegal immigrant Iman has to exhaust all his resources to get Sumiati illegal passage back on a boat. Meanwhile, policeman Hassan is always open to bribes from wrongdoers, whom he lets off with a caution. His new partner Hussein, on the other hand, has all the integrity and rigour of a rookie law enforcer. Although Hassan tries to hide the fact that he's on the take, Hussein finds out, to his outrage.

When these two groups of characters collide, all hell breaks loose for a thrilling climax. *Crossroads: One Two Jaga* is a fearless thriller that continues Malaysian cinema's recent trend of unflinching sociopolitical commentary.



FILMMAKER IN ATTENDANCE

D Born in Perlis, Malaysia's smallest state, **Nam Ron** (the alias of Shahili Abdan) is a writer, director and well-loved actor in Malaysian theatre. He made his film debut as an actor in *Lips To Lips* by Amir Muhammad, before starring in Yasmin Ahmad's *Gubra* and Dain Said's *Bunohan*. *Crossroads: One Two Jaga* is his third directorial effort.



P Bront Palarae, Rozi Izma Abdul Karim
S Fared Ayam, Nam Ron
C Amerul Affendi, Ario Bayu, Zahiril Adzim
CI Pixel Play (Bront Palarae) bront_palarae@pixelplay.com.my

AN ELEPHANT SITTING STILL

大象席地而坐

Late director Hu Bo's devastating only feature charts four characters whose provincial fatalism is shaken by a strange, mythical elephant.

1 DEC, SAT | 9.30PM | GA

CHINA / 2018 / 234MIN / MANDARIN / NC16

The titular pachyderm of *An Elephant Sitting Still* is a zoo animal that supposedly rejects its own existence by entering a catatonic state. The film's four protagonists, living in a northern Chinese city suffering from post-industrial decay, are connected by their fixation on this creature. The intersecting lives in question belong to: a man who witnesses his best friend's suicide, a young man seeking escape from abuse both at home and at school, a girl having an affair with her married vice principal, and a pensioner resigned to entering a nursing home.

Punctuated by moments of black humour throughout its four-hour runtime, the film presents an honest snapshot of the lives of those forgotten by a nation's uneven development.



D An alumnus of Beijing Film Academy, Chinese filmmaker **Hu Bo** wrote novels and directed short films before making his debut feature, *An Elephant Sitting Still*, which premiered at the 68th Berlin International Film Festival. In 2017, the 29-year-old Hu took his own life; the film was finished posthumously.



P Liu Xuan
S Hu Bo
C Zhang Yu, Peng Yuchang, Wang Yuwen
CI Rediance Films (Xu Jing) / jing@rediancefilms.com

A FAMILY TOUR

自由行

An exiled Chinese filmmaker is reunited with her mother under the most unusual of circumstances: by trailing a tour group in Taiwan.

SOUTHEAST ASIAN PREMIERE

5 DEC, WED | 7.00PM | GA

TAIWAN, HONG KONG, SINGAPORE, MALAYSIA / 2018 / 108MIN / MANDARIN, CANTONESE, TAIWANESE

Chinese filmmaker Yang Shu lives in Hong Kong with her husband and son. Due to her repeated efforts to portray the political injustices in China on camera, she is no longer welcome in her home country. When her latest work gets selected for a festival in Taiwan, Yang Shu takes the opportunity to travel there to meet with her mother, on a family holiday with complicated arrangements. The plan is to stay as inconspicuous as they possibly can.

Director Ying Liang's *A Family Tour* mirrors recent events in his own life after the release of his 2011 film, *When Night Falls*. Self-referential yet deeply personal, *A Family Tour* highlights the disruption of lives under the oppressive rule of a country where trying to be together with your loved ones counts as a brave action of defiance against authority.



D Ying Liang is a Chinese independent film director and screenwriter whose first feature, *Taking Father Home* (2005), won awards at film festivals in Hong Kong, Tokyo, San Francisco and Singapore. *A Family Tour*, his fifth feature, had its world premiere in the international competition section of the 71st Locarno International Film Festival.



P Tseng Wen Chen, Jeremy Chua, Lee Shu Ping, Fang Meng Jen, C. Melanopterus
S Chan Wai, 33, Ying Liang
C Gong Zhe, Nai An, Peter Teo
CI Golden Scene (Felix Tsang) / felix@goldenscene.com

FIRST NIGHT NERVES

八个女人一台戏

Two stars fight to take the spotlight in a play that features more drama behind the scenes than on the stage.

SOUTHEAST ASIAN PREMIERE

7 DEC, FRI | 9.30PM | NMS

HONG KONG, CHINA / 2018 / 100MIN / CANTONESE, MANDARIN

Yuan Xiuling, a star past her prime, plans a return to the spotlight a year after her philandering husband passes away. An opportunity arises when she is cast as the lead in a theatre production titled *Two Sisters*. However, her co-lead is her biggest rival, He Yuwen, a rising actress making her theatrical debut. In the week before opening night, tensions rise and tempers flare. The actresses struggle to cope with artistic expectations, jostle for media attention, and let past resentments and grievances rise to the surface.

A new film after a long hiatus from Hong Kong maestro Stanley Kwan, *First Night Nerves* stars two of Hong Kong's most quintessential actresses, Sammi Cheng and Gigi Leung, alongside China's Bai Baihe.



FILMMAKER AND CAST IN ATTENDANCE

D A key figure of the Hong Kong New Wave, **Stanley Kwan** began his career at TVB. Known for insightful portrayals of the female psyche, his films—such as *Rouge*, *Actress*, *Everlasting Regret* and *Full Moon in New York*—have been celebrated by audiences and cinephiles alike, receiving success both commercially and artistically.



P Katie Kwan, Zhang Qun, Wu Xinxi
S Jimmy Ngai
C Sammi Cheng, Gigi Leung, Bai Baihe
CI Golden Scene (Felix Tsang) / felix@goldenscene.com

GRAVES WITHOUT A NAME

LES TOMBEAUX SANS NOMS

Rithy Panh hunts for the lost graves of his kin, trying to right long-standing wrongs in this deeply personal documentary.

7 DEC, FRI | 7.00PM | NMS

FRANCE, CAMBODIA / 2018 / 116MIN / FRENCH, CAMBODIAN

Graves Without a Name is an intimate look into the private life of Cambodia's most celebrated auteur, as he calibrates his own position in the wake of a national trauma. Director Rithy Panh attempts to locate the graves of family members and friends who perished in work camps during the Khmer Rouge regime of late-1970s Cambodia. Seeking to give them proper burials, he scours the countryside on the advice of spiritual leaders.

Picking up where his Oscar-nominated, Un Certain Regard-winning documentary *The Missing Picture* left off, Panh continues his exploration of people coping with the aftermath of genocide through the balm of religion. Panh's unflinching film provides an insight into the darkest chapter of a nation, and the tenacity of its people.



FILMMAKER IN ATTENDANCE

D A survivor of the brutal Khmer Rouge regime, **Rithy Panh** was a refugee in Thailand before moving to France, where he studied at the Institut des Hautes Études Cinématographiques. He returned to Cambodia in 1990, and has been making documentaries consistently since then. He also co-founded the Bophana Audiovisual Resource Center in Phnom Penh.



P Catherine Dussart
S Rithy Panh
CI Playtime (Joris Boyer) / joris@playtime.group

HOTEL BY THE RIVER

GANGBYUN HOTEL

A wintery riverside inn sets the stage for melancholia and unrequited desires in Hong Sang-soo's gentle black-and-white drama.

SOUTHEAST ASIAN PREMIERE

1 DEC, SAT | 4.30PM | GA

SOUTH KOREA / 2018 / 96MIN / KOREAN

Two strangers—an ageing poet and a lovelorn young woman—seek refuge in a provincial hotel. The poet is visited by his estranged sons, while the woman finds company in her best friend. In separate worlds that spill over occasionally, they each speak wryly and forlornly of the past, and of the complications of love.

Hotel by the River marks the prolific auteur Hong's fifth feature in less than two years—an incredible output that owes itself to his uniquely fast style of filmmaking, which eschews detailed scripting and preparation in favour of instinct and improvisation. This, combined with his skilful casting, creates the distinctive blend of reality, fiction and candour that pervade the entirety of Hong's oeuvre.



D With 24 features made since 1996, **Hong Sang-soo** is one of South Korea's foremost filmmakers. His recent works include *Right Now*, *Wrong Then* (2015), which won the Golden Leopard at Locarno Film Festival, and *Yourself and Yours* (2016) which clinched the award for Best Director at San Sebastian International Film Festival.



P Hong Sang-soo
S Hong Sang-soo
C Ki Joo-bong, Kim Min-hee, Song Seon-mi
CI Finecut (Jina Park) / jina@finecut.co.kr

KILLING

斬、

A solitary samurai contemplates renouncing his pacifist ways amidst a brewing civil war in mid-19th century Japan.

SOUTHEAST ASIAN PREMIERE

2 DEC, SUN | 2.00PM | GA

JAPAN / 2018 / 80MIN / JAPANESE

Swordsman Mokunoshin Tsuzuki earns a peaceful living as a labourer on a rice paddy in the outskirts of Edo, the former capital of pre-modern Japan. Maintaining his sword skills through daily sparring with farmer's son Ichisuke, who himself harbours dreams to serve the shogun as a samurai, Mokunoshin's idyllic life is threatened when talk of an impending civil war reaches his remote village. When a stoic older samurai recruits him for a capital-bound task force bent on easing the civil unrest, Mokunoshin's reluctance to kill is challenged as the surrounding violence escalates.

A trim, compact study of human nature and its complex relationship with violence, *Killing* is the latest film to feature director Tsukamoto's anti-war stance.



D Known mainly for his 1989 cyberpunk cult hit *Tetsuo: The Iron Man*, director **Shinya Tsukamoto** has been making films since he was gifted a Super 8 camera at age 14. In 2011, Tsukamoto became the first Japanese filmmaker to win Best Film at Venice Film Festival's Horizons section, with his feature *Kotoko*.



P Shinya Tsukamoto
S Shinya Tsukamoto
C Sousuke Ikematsu, Yu Aoi, Tatsuya Nakamura
CI Nikkatsu Corporation (Mami Furukawa) / m.furukawa@nikkatsu.co.jp

MANTA RAY

กระบองราหู

Magical realism and quiet mystery coalesce in this stunning debut feature, which allegorically addresses the plight of Rohingya refugees.

4 DEC, TUE | 7.00PM | NMS

THAILAND, FRANCE, CHINA / 2018 / 105MIN / THAI / PG

In a coastal village near the Thai-Myanmar border, a lonely fisherman nurses and befriends a wounded, mute Rohingya man, whom he affectionately names Thongchai. When the fisherman disappears at sea, the identities of the two men start to converge in disquieting and delicate ways.

Director Phuttiphong Aroonpheng first conceived of *Manta Ray* as a participant at Busan International Film Festival's Asian Film Academy in 2009, and developed it over the course of eight years. The film is a reaction against the media's negative portrayal of the Rohingya people, and the bigotry directed towards them by the general populace. It screened at the 2018 Venice International Film Festival, where it won the award for Best Film in the Horizons section.



FILMMAKER IN ATTENDANCE

D **Phuttiphong Aroonpheng** is a Thai director and cinematographer born in 1976. He has directed six short films since 2006. His most recent short film, *Ferris Wheel*, received a Special Mention at the 2015 Singapore International Film Festival. *Manta Ray* is his debut feature film.



- P** Mai Meksawan, Philippe Avril, Jakrawal Nilthamrong, Chatchai Chaiyon
- S** Phuttiphong Aroonpheng
- C** Wanlop Rungkumjad, Rasmee Wayrana, Aphisit Hama
- CI** Jour2fête (Clémence Michalon) / clemence.michalon@jour2fete.com

MEMORIES OF MY BODY

KUCUMBU TUBUH INDAH KU

Four devastating episodes of a young Lengger dancer's passage into manhood amidst Indonesia's tumultuous history and conservative social norms.

1 DEC, SAT | 7.00PM | GA

INDONESIA / 2018 / 105MIN / BAHASA INDONESIA, JAVANESE



D Recipient of the 2017 SGIFF Honorary Award, **Garin Nugroho** was born in Jogjakarta, Indonesia. His debut film, *Love in a Slice of Bread* (1991), received the Best Young Director Award at the Asia Pacific International Film Festival, while *Leaf on a Pillow* (1998) opened Cannes's Un Certain Regard. *Memories of my Body* is his 19th feature.



- P** Ifa Isfansyah
- S** Garin Nugroho
- C** Muhammad Khan, Raditya Evandra, Rianto
- CI** Asian Shadows (Lya Li) / Iya@chineseshadows.com

NERVOUS TRANSLATION

A magical realist tale of the fantastical world dreamed up by a young girl left to her own devices in her Manila home.

5 DEC, WED | 9.30PM | GA

PHILIPPINES / 2017 / 90MIN / FILIPINO / PG

8-year-old Yael, shy to a fault, is often left at home by her parents. Her father works abroad in Saudi Arabia and her mother is always exhausted after long hours assembling shoes at a local factory. Most of Yael's time is spent in a fantasy world of her making, obsessing over everyday items—particularly tape recordings made by her father for her mother. When a typhoon threatens to hit Manila, Yael deals with it the only way she knows how: buying a magic pen that will solve all her problems.

Charming audiences wherever it has screened, Shireen Seno's beautifully woven, delightfully precocious drama set in a post-Marcos Philippines celebrates all the quirks and little wisdoms in children as they try to make sense of the uncompromising, humdrum world around them.



FILMMAKER IN ATTENDANCE

D **Shireen Seno** was born to a Filipino family in Japan, where she spent her childhood. Prior to making her debut feature, *Big Boy* (2012), which premiered at the International Film Festival Rotterdam, Seno shot production stills for Lav Diaz and John Torres. Since its premiere, her second feature, *Nervous Translation*, has collected numerous awards internationally.



- P** John Torres, Ronal Arguelles
- S** Shireen Seno
- C** Jana Agoncillo, Angge Santos, Sid Lucero
- CI** Reel Suspects (Alberto Alvarez) / a@reelsuspects.com

OF FATHERS AND SONS

Award-winning Syrian documentary maker Talal Derki returns with an immersive look at the perpetuation of religious fundamentalism in his homeland.

8 DEC, SAT | 11.00AM | GA

GERMANY, SYRIA, LEBANON / 2017 / 98MIN / ARABIC



The saying that violence begets violence has never rung truer than in Talal Derki's latest work. As with his earlier film *Return To Homs*, Derki returns to his homeland to immerse himself at the frontline of the Syrian conflict. This time, he spends two years with the family of Abu Osama, a devout Jihadist and al-Nusra fighter, in a village where children play among the detritus of the war.

Abu's sons worship their father, and Abu adores them in return, urging them to follow in his footsteps as a soldier of God in a systemic perpetuation of his radical Islamic beliefs. Derki's remarkable access captures an intimate, disquieting portrait of Abu and his family that contrasts tenderness and childish innocence with extreme militarism, putting a human face to the power of religious zeal and fundamentalist fervour.

D **Talal Derki** is a Syrian director, screenwriter and producer. His first feature documentary, *Return To Homs*, won Sundance Film Festival's World Cinema Grand Jury Prize in 2014. *Of Fathers and Sons* won Sundance's same prize in 2018.



- P** Ansgar Frerich, Eva Kemme, Tobias N. Siebert, Hans Robert Eisenhauer
- CI** AUTLOOK Filmsales GmbH (Stephanie Fuchs) / stephanie@autlookfilms.com

SCREWDRIVER

MAFAK

A Palestinian man struggles with his newfound freedom—and notoriety—when he is released after years in an Israeli prison.

SOUTHEAST ASIAN PREMIERE

1 DEC, SAT | 2.00PM | GA

PALESTINE, USA, QATAR / 2018 / 108MIN / ARABIC, HEBREW

It's just another night out for Ziad and his friends, drinking beers and poking fun at each other. When a shot rings out from a sniper in the West Bank, killing one of them, the boys retaliate by shooting a settler in a drive-by. In an ensuing chase, Ziad is caught by Israeli soldiers and sent to prison. Fifteen years later, he's released. Now he has to reconnect with his home and his people, after spending his formative years in torture and isolation.

Bassam Jarbawi's debut feature delves into the psychological effects of living amidst the tumultuous Israeli-Palestinian conflict. With an impressive lead performance by Ziad Bakri, this complex story—about trauma, survivor's guilt and the true nature of freedom—is as gripping as it is uncompromising.



D Bassam Jarbawi is a director, producer, writer and editor from Palestine. He earned his M.F.A. in screenwriting and directing at Columbia University. His first short, *Chicken Heads* (2009), screened at the New York Film Festival and Sundance Film Festival. *Screwdriver*, his first feature film, was recently in competition at Venice Film Festival, amongst others.



P Shrihari Sathe, Yasmine Qaddumi, Bassam Jarbawi
S Bassam Jarbawi
C Ziad Bakri, Areen Omari, Jameel Khouri
CI Shrihari Sathe / ssathe@gmail.com

SEASON OF THE DEVIL

ANG PANAHOON NG HALIMAW

Lav Diaz's newest is a bleak and surreal musical drama set in the brutal era of martial law in the Philippines.

2 DEC, SUN | 4.30PM | GA

PHILIPPINES / 2018 / 234MIN / TAGALOG



D Lav Diaz is among the most prolific and critically acclaimed directors in Southeast Asia. His recent works include *The Woman Who Left* (2016), which won the Golden Lion at Venice Film Festival, and *A Lullaby to the Sorrowful Mystery* (2016) which received the Alfred Bauer Silver Bear Award at Berlin International Film Festival.



P Bianca Balbuena, Bradley Liew
S Lav Diaz
C Piolo Pascual, Shaina Magdayao, Pinky Amador
CI Astro Shaw (Ho Hock-Doong)
 hock-doong_ho@astro.com.my

TEN YEARS THAILAND

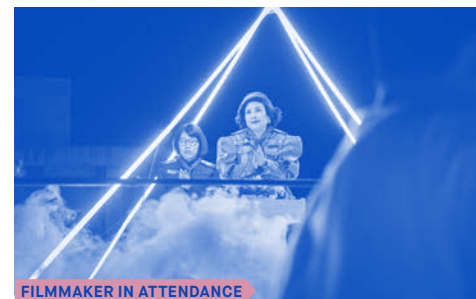
An omnibus film from Thailand by four directors conjuring their country's future a decade from now.

3 DEC, MON | 9.30PM | GA

THAILAND, HONG KONG, JAPAN / 2018 / 95MIN / THAI / M18

Consisting of one short film each by its four directors, *Ten Years Thailand* speaks to an imagined future—a response to the increasingly turbulent and repressive political environment of the country at present. From the comic and surreal aesthetics of young video artist Chulayarnnon Siriphol to the austere, detached realism of veteran auteur Apichatpong Weerasethakul, each filmmaker's voice is distinct, yet united by a thirst for change and dissent.

Produced and spearheaded by the Hong Kong team behind the provocative and highly successful *Ten Years* anthology film from 2015, *Ten Years Thailand* is one of a series of regional spinoffs (the others featuring Taiwan and Japan). The film had its world premiere at Cannes Film Festival earlier this year.



FILMMAKER IN ATTENDANCE

D Aditya Assarat, Wisit Sasanatieng, Chulayarnnon Siriphol and Apichatpong Weerasethakul directed the four segments in *Ten Years Thailand*. The directors are among the most innovative and accomplished filmmakers currently working in Thailand.



P Cattleya Paosiraroen, Soros Sukhum, Aditya Assarat, Felix Tsang, Lorraine Ma
S Aditya Assarat, Apichatpong Weerasethakul, Chulayarnnon Siriphol, Wisit Sasanatieng
C Boonyarit Wiangnon, Sakda Kaewbudee, Kidakarn Chatkaewmanee
CI Golden Scene (Felix Tsang)
 felix@goldenscene.com

THE THIRD WIFE

This accomplished debut is a poetic treatise about the fate of a young woman after she marries into a wealthy family.

4 DEC, TUE | 7.00PM | GA

6 DEC, THU | 9.30PM | GA

VIETNAM / 2018 / 96MIN / VIETNAMESE / R21



FILMMAKER AND CAST IN ATTENDANCE

Inspired by true events, this period drama marks a remarkable first feature by young Vietnamese filmmaker Ash Mayfair. The film opens with the marriage of 14-year-old May, who is to become the third wife of a wealthy landowner. Her youthful innocence is soon eroded by the uncovering of a dark family secret, and her own journey of self-discovery.

Mayfair's bucolic depiction of rural 19th-century Vietnam sets a delicate stage for an exploration of issues such as child marriage and women's rights. The narrative takes a fatalistic bend as its female characters' desires are subsumed under the yoke of patriarchy, their fates as unrelenting as the course of nature.

D Ash Mayfair was born in Vietnam and educated in the U.K. and the U.S. *The Third Wife* is her first feature. A recipient of the Spike Lee Film Production Fund, the project won the Grand Prix award at Vietnam's Autumn Meeting, as well as an award at the Hong Kong-Asia Film Financing Forum.



P Trần Thị Bích Ngọc, Ash Mayfair
S Ash Mayfair
C Trần Nữ Yên Khê, Mai Thu Hường, Nguyễn Phương Trà My
CI m-appeal world sales UG (Torsten Schulze)
 films@m-appeal.com

THREE ADVENTURES OF BROOKE 星稀的3次奇遇

A woman lives through three different adventures with a series of colourful local characters on a solo trip in Malaysia.

SOUTHEAST ASIAN PREMIERE

30 NOV, FRI | 4.30PM | CAT

CHINA, MALAYSIA / 2018 / 100MIN / MANDARIN, ENGLISH

Xingxi (whose name translates to Brooke in English) is traveling solo in Alor Setar, a town in Northern Malaysia. On 30 June, she discovers a puncture on her bicycle tire, which sets her off on an adventure. Then 30 June begins again: Same puncture, different adventure. Then it begins again. Over the course of her three alternate experiences in the laid-back, picturesque town, Brooke makes new friends and ruminates on life, love and belonging.

With *Three Adventures of Brooke*, Yuan Qing presents the possibilities afforded by just going with the flow. Though Brooke's meandering is, on one level, mundane, Yuan Qing's script conjures enough whimsy and emotion to fill the film with wonder and endear it to fans of Éric Rohmer.



D **Yuan Qing** studied directing at Beijing Film Academy. Her thesis short film *Human Vessel* (2012) was shown at several film festivals in China and internationally. In 2016, she edited the film *Mr. No Problem* (directed by Mei Feng), which won the Best Artistic Contribution award at Tokyo International Film Festival. *Three Adventures of Brooke* is her debut feature.



P Ji Wei, Fang Hanyuan, Bai Haotian

S Yuan Qing

C Xu Fangyi, Pascal Greggory, Ribbon Ooi

CI Parallax Films (Wang Shimiao)
festival@parallaxchina.com

ONSCREEN

CINEMA TODAY

Featuring new films by established and upcoming international filmmakers, Cinema Today looks at the fast-changing perspectives of World Cinema. Look out for discoveries from countries such as the Czech Republic, Chile and Mexico, playing alongside the year's most exciting titles from Sundance, Cannes, Venice and Locarno.



ANGELO

An African slave boy is groomed by a comtesse into a court performer and object of curiosity in 18th-century Austria.

SOUTHEAST ASIAN PREMIERE

2 DEC, SUN | 4.30PM | CAT

AUSTRIA, LUXEMBOURG / 2018 / 111MIN / GERMAN, FRENCH

Angelo, an African boy recently arrived in Vienna via slave boat, is taken into the household of a noblewoman who's determined to raise him as her idealised vision of man—or, perhaps, of god. His blackness starkly visible in a circle of powdered grandees, Angelo grows up into an adult whose idea of himself is shaped by that artificial environment, and the expectations heaped upon him by those both fascinated by and contemptuous of him.

Call it the Habsburg version of *Get Out*. The scorching intersection of race, colonialism and 18th-century European aristocracy is treated with cool, formal elegance in this film by Markus Schleizer. *Angelo* premiered in the Platform section of the 2018 Toronto International Film Festival.



D Before he was a director, Vienna-born **Markus Schleizer** was a casting director involved in more than 70 feature films, including the films of Jessica Hausner, Ulrich Seidl and Michael Haneke. *Michael*, his provocative feature debut as director and scriptwriter, premiered in competition at Cannes Film Festival in 2011. *Angelo* is his second feature.



P Alexander Glehr, Franz Novotny, Bady Minck, Alexander Dumreicher-Ivanceanu, Markus Schleizer
S Markus Schleizer, Alexander Brom
C Makita Samba, Alba Rohrwacher, Larisa Faber
CI Playtime (Joris Boyer) / joris@playtime.group

ANOTHER DAY OF LIFE

JESZCZE DZIEŃ ŻYCIA

Animation proves a rich medium for this documentary about a journalist venturing into the heart of the Angolan Civil War.

SOUTHEAST ASIAN PREMIERE

29 NOV, THU | 9.30PM | FG3

POLAND, SPAIN, BELGIUM, GERMANY, HUNGARY / 2018 85MIN / ENGLISH, POLISH, PORTUGUESE / NC16

In 1975, Angola was on the cusp of independence, but caution, not celebration, filled the air. Centuries of Portuguese colonisation had given way to an incipient civil war for the right to rule the nation. Amid the chaos, Polish photojournalist Ryszard Kapuściński risked his life to be the first in the world to cover this breaking war.

Inspired by Kapuściński's signature style of blending reportage with magical realism, *Another Day of Life* intertwines 3-D animation with live-action footage. Kapuściński's delirium and daydreams come alive in spectacular animated sequences, while live-action interviews lend a weight and immediacy to the material. The result joins *Waltz with Bashir* and *Tower* in the pantheon of great animated non-fiction.



D **Raúl de la Fuente** is a Spanish documentarian whose films include the Oscar-nominated short *Minerita* (2013) and the feature *Nomadax TX* (2006). **Damian Nenow** is a Polish animator who graduated from the National Film School in Łódź. His animated shorts include *The Aim* (2005), *The Great Escape* (2006), *Paths of Hate* (2010) and *City of Ruins* (2010).



P Jarek Sawko, Ole Wendorff-Østergaard, Amaia Remírez, Raúl de la Fuente
S Raúl de la Fuente, Amaia Remírez, Damian Nenow, David Weber, Niall Johnson
CI Indie Sales (Martin Gondre) / mgondre@indiesales.eu

BORDER

GRÄNS

This Swedish genre-bender crosses from social realism to fantasy thriller when a gifted customs officer meets a suspicious man.

SOUTHEAST ASIAN PREMIERE

30 NOV, FRI | 9.30PM | FG3

SWEDEN, DENMARK / 2018 / 108MIN / SWEDISH

Swedish customs officer Tina has a talent for sniffing out contraband—quite literally. She is able to smell guilt, fear and other emotions on the travellers who pass through her checkpoint. Her preternatural abilities make her the perfect border guard, until she encounters a mysterious man who reeks but otherwise appears clean. She soon discovers they share more in common than meets the nose.

Like the misfits at its heart, *Border* defies easy categorisation. Adapted from John Ajvide Lindqvist's (*Let the Right One In*) eponymous novella, it manoeuvres through multiple genres, from Nordic noir to coming-of-age romance to supernatural horror. An immigrant himself, Ali Abbasi confidently draws on his outsider experience while invoking Nordic mythology to tell a story at once timely and timeless.



D Iranian-born **Ali Abbasi** graduated from the National Film School of Denmark in 2011. He made his feature film debut with *Shelley* (2016). *Border* received the Un Certain Regard Prize at the 71st Cannes Film Festival and has been selected to represent Sweden at the 91st Academy Awards.



P Nina Bisgaard, Piodor Gustaffson, Petra Jönsson
S Ali Abbasi, Isabella Eklöf, John Ajvide Lindqvist
C Eva Melander, Eero Milonoff, Jörgen Thorsson
CI Astro Shaw (Ho Hock Doong) hock-doong_ho@astro.com.my

THE CHAMBERMAID

LA CAMARISTA

A quietly powerful observation of a young hotel maid who is already a mother, but not yet her own person.

SOUTHEAST ASIAN PREMIERE

5 DEC, WED | 9.30PM | FG6

MEXICO / 2018 / 102MIN / SPANISH / M18

In the dizzyingly chic hallways of Mexico City's Hotel Presidente Internacional, young chambermaid Eve toils through monotonous days. Faced with endless empty rooms, she takes comfort in rare meaningful connections; a left-behind red dress, a guest that needs help, a burgeoning sexual encounter, a possible promotion. In these glimmers of hope, Eve holds on to dreams of a better life, for herself and her son.

The feature debut of Mexican director-actress-dramatist Lila Avilés, *The Chambermaid* is a stunning achievement in near-vérité filmmaking. Stemming from Avilés's own friendships with hotel workers, the film magnifies the struggles of the disenfranchised through the naturalism and deep pathos of lead actress Gabriela Cartol. With wry humour, it masterfully moulds a strikingly affecting portrait of womanhood and the humanity of often-invisible heroes.



D **Lila Avilés** started her career in theatre, showcasing her acting and directing in the plays *Microdermoabrasión* (2012) and *The Chambermaid* (2013–2014)—which inspired her debut feature film. Avilés's short films include 2016's *Reconstruction* and 2017's *Nena*. *The Chambermaid* premiered in San Sebastián International Film Festival's New Directors Competition in 2018.



P Lila Avilés, Tatiana Graullera
S Lila Avilés with Juan Carlos Marquéz
C Gabriela Cartol, Teresa Sánchez
CI Alpha Violet (Keiko Funato) / info@alphaviolet.com

GIRL

An incandescent coming-of-age tale about a ballerina-in-training struggling against the restraints of her male body.

1 DEC, SAT | 9.30PM | FG3

BELGIUM / 2018 / 105MIN / FRENCH, FLEMISH / R21

A powerful and timely debut from Lukas Dhont, this Caméra d'Or- and Queer Palm-winner charts the frustrations of 15-year-old transgender girl Lara, who harbours a single-minded ambition to become a prima ballerina. As she grapples with the pain of transitioning, and adolescent turmoil, the hard discipline of ballet pushes the pliability of her body to precarious limits.

Dhont and virtuoso Dutch cinematographer Frank van den Eeden choreograph Lara's visceral joys and pain in impressionistic bursts of movement, to an uncompromising score. At the center of the frame is lead Victor Polster, whose breakout bravado performance echoes Hilary Swank's in *Boys Don't Cry* (1999), and garnered Best Performance in Un Certain Regard at Cannes. *Girl* is a wilful proclamation of agency and honest excavation of teenage transgender anxieties.

THE GOSPEL ACCORDING TO ANDRÉ

Explore what makes iconic fashion editor André Leon Talley tick in this doc, a palette of inspiration from beginning to end.

SOUTHEAST ASIAN PREMIERE

30 NOV, FRI | 9.30PM | NMS

USA / 2017 / 94MIN / ENGLISH

Beneath the folds of his capes and kaftans, André Leon Talley possesses the heart of a fascinated child, who grew up going to church surrounded by men and women in their Sunday best. It was in Durham, North Carolina where the larger-than-life fashion editor, who later made his name at *Vogue*, found his truth: 'I don't live for fashion, I live for beauty and style.'

Decades later, Talley's truth has been evangelised to and through other editors, models and designers alike. Although he's now an industry titan, director Kate Novack takes her audiences back to meet the young man who discovered his first *Vogue* in the local library. It's a humbling look at a man who brought beauty and glamour beyond barriers.



REPRESENTATIVES IN ATTENDANCE

D Belgian director **Lukas Dhont** graduated from Royal Academy of Fine Arts in Ghent. His short films *Headlong* (2012) and *L'Infini* (2014) won multiple festival awards, including Best Belgian Short Film at the 2014 Ghent International Film Festival. Dhont directed several music videos, and was nominated for a Flemish Music Industry Award for Oscar and The Wolf's 'Strange Entity' (2014).



P Dirk Impens
S Lukas Dhont, Angelo Tijssens
C Victor Polster, Arie Worthalter, Oliver Bodart
CI Anticipate Pictures (Vincent Quek)
 findahuman@anticipatepictures.com



D As a producer, writer and director, **Kate Novack** has employed documentary to delve into New York City's many facets, from its food industry with *Eat This New York* (2004) and *Le Cirque: A Table in Heaven* (2007), to its journalism universe with *Page One: Inside the New York Times* (2011). *The Gospel According to André* is her first solo directorial feature.



P Kate Novack, Andrew Rossi, Josh Braun
C André Leon Talley, Anna Wintour, Marc Jacobs
CI Magnolia Pictures (Catalina Ramirez)
 cramirez@magpictures.com

THE GUILTY

DEN SKYLDIGE

This thriller follows its protagonist - an emergency dispatcher racing to rescue an abducted woman - minute by white-knuckle minute.

SOUTHEAST ASIAN PREMIERE

8 DEC, SAT | 7.00PM | FG6

DENMARK / 2018 / 85MIN / DANISH

Danish emergency dispatcher Asger Holm receives a distress call from a woman being kidnapped. The call disconnects, but the former police officer has enough to go on. Armed with his phone and his intuition, he begins an investigation that takes him outside the law and brings him face-to-face with the skeletons in his closet.

Set entirely within the confines of a call centre, this taut thriller is a triumph of economical filmmaking. Director Möller makes efficient use of a slim budget, trusting star Jakob Cedergren's tormented expressions to tell the story. Aided by intelligent cinematography and sound design, Möller turns his small set into a personal abyss, handcuffing the audience to Holm as his investigation spirals into obsession. *The Guilty* won Audience Awards at Sundance, Rotterdam and Transilvania International Film Festival this year.



REPRESENTATIVE IN ATTENDANCE

D Swedish-born **Gustav Möller** graduated from the National Film School of Denmark in 2015. His thesis short film *In Darkness* won Norwegian International Film Festival's Next Nordic Generation Award in that same year. *The Guilty* is his debut feature.



P Lina Flint
S Gustav Möller, Emil Nygaard Albertsen
C Jakob Cedergren, Jessica Dinnage, Johan Olsen
CI Anticipate Pictures (Vincent Quek) /
 findahuman@anticipatepictures.com

HAPPY AS LAZZARO

LAZZARO FELICE

A village simpleton becomes embroiled in a plot beyond his comprehension when he catches the attention of a Machiavellian nobleman.

2 DEC, SUN | 2.00PM | FG3

ITALY / 2018 / 125MIN / ITALIAN

On a rural plantation in Italy, the gentle Lazzaro lives with his family in permanent debt to a wealthy marchesa. Just as the marchesa exploits her sharecroppers, so the other sharecroppers in turn take advantage of simple-minded Lazzaro. His gullible nature draws the attention of the marchesa's son Tancredi—who is orchestrating his own kidnapping, for reasons beyond Lazzaro's understanding.

Director Alice Rohrwacher's storytelling is as ambitious as her characters' schemes. What could have been a straightforward slice of Italian neorealist poverty porn turns into an enchanting allegory with an inspired narrative conceit that warps time and space. The result is a poetic fable that cements the Italian auteur's status as one of the most original voices in cinema today.



D **Alice Rohrwacher** is an Italian filmmaker. She previously directed *Heavenly Body* (2011) and *The Wonders* (2014), which clinched the Grand Prix at the 67th Cannes Film Festival. *Happy as Lazzaro* is her third feature and won Best Screenplay at the 71st Cannes Film Festival. Rohrwacher's older sister is the actress Alba Rohrwacher, who stars in *Happy as Lazzaro*.



P Carlo Cresto-Dina
S Alice Rohrwacher
C Adriano Tardiolo, Luca Chikovani, Alba Rohrwacher
CI The Match Factory / sales@matchfactory.de

I DO NOT CARE IF WE GO DOWN IN HISTORY AS BARBARIANS

IMI ESTE INDIFERENT DACA IN ISTORIE
VOM INTRA CA BARBARI

A Romanian theatre director mounts an audacious outdoor performance that recounts a 1941 historical massacre long forgotten by her compatriots.

1 DEC, SAT | 9.30PM | CAT

ROMANIA, CZECH REPUBLIC, FRANCE, BULGARIA,
GERMANY / 2018 / 138MIN / ROMANIAN

Radu Jude's black comedy centres on Mariana (Ioana Iacob), a theatre director. Mariana is orchestrating a massive showpiece that revisits what's known as the 'Romanian Holocaust'—a massacre of Eastern European Jews by Romanian authorities during World War II. We follow Mariana through her rehearsals as she fends off blind resistance from government representatives, and even her own actors. Can she defend a historical event against the wilful oblivion of Holocaust denial that plagues many a society today?

At once farcical and disturbing, Jude's film takes a wide-eyed look at the creative process and the stubborn, undying ghost of authoritarianism. It's a mad, bold dash through history, politics, critical theory and Brechtian absurdity.



D **Radu Jude's** first short, *The Tube with a Hat* (2006), holds the distinction of being the most decorated short in Romanian history. With multiple other shorts and six features under his belt, he has since established himself as one of the Romanian New Wave's most stimulating auteurs, blending fact and fiction to scrutinise the shifting political history of his country.



P Ada Solomon
S Radu Jude
C Ioana Iacob, Alexandru Dabija, Alex Bogdan
CI Beta Cinema (Cosima Finkbeiner)
cosima.finkbeiner@betacinema.com

THE IMAGE BOOK

LE LIVRE D'IMAGE

Jean-Luc Godard's Special Palme d'Or-winner is a poetic rumination like a bad dream on a stormy night.

SOUTHEAST ASIAN PREMIERE

29 NOV, THU | 7.00PM | CAT

SWITZERLAND / 2018 / 84MIN / FRENCH, ENGLISH,
ARABIC, ITALIAN



D **Jean-Luc Godard** is widely considered to have redefined cinema in the 20th century. A key filmmaker of the French New Wave in the 1960s, his works include *Breathless* (1960), *Contempt* (1963) and *Scénario du film 'Passion'* (1982). His latest work, *The Image Book*, was awarded Cannes' first-ever Special Palme d'Or.



P Fabrice Aragno, Mitra Farahani
S Jean-Luc Godard
C Jean-Luc Godard
CI Astro Shaw (Ho Hock Doong)
hock-doong_ho@astro.com.my

This boundary-pushing, layered work of montage reconstructs many of legendary French auteur Jean-Luc Godard's ideas with an unanticipated urgency. Presented in five parts, the film offers a glimpse into Godard's mind through fragmented impressions on cinema and geopolitics—exploring war and revolution, industry and law, the Western and Arab worlds. Godard questions the disparity between the oppression that occurs in the real world and the sterile version of it portrayed in film, through an ingenious combination of fiction film clips and wartime imagery, along with his own politically charged voice-over.

A dreary visual landscape, a deliberate portrayal of chaos, and a powerful invitation to meditate on the recurrence of atrocities: *The Image Book* leaves you with the weight of the world left unspeakable.

JOHN MCENROE: IN THE REALM OF PERFECTION

L'EMPIRE DE LA PERFECTION

Tennis and film theory collide in an idiosyncratic essay film about tennis great John McEnroe.

SOUTHEAST ASIAN PREMIERE

1 DEC, SAT | 7.00PM | CAT

FRANCE / 2018 / 95MIN / FRENCH, ENGLISH / PG13



John McEnroe was known for his talent and temper on the tennis court. This playful documentary deconstructs the champion at the height of his career and recasts him as an auteur. McEnroe the tennis legend is reinterpreted as McEnroe the director, bent on controlling every aspect of the game in his pursuit of perfection.

'Cinema lies, sport doesn't,' said Jean-Luc Godard. With this inscription, director Julien Faraut launches his investigation into the nature of craft and competition. What begins as an analysis of McEnroe's technique quickly evolves into a portrait of obsession and a rumination on the affinity between tennis and cinema. Exquisitely textured 16mm archival footage is paired with electronic music and classic film excerpts, to create an offbeat visual essay as unpredictable and ambitious as the former World No. 1 himself.

D **Julien Faraut** is an audio-visual archivist at France's National Institute of Sport, Expertise and Performance (INSEP). He has spent the past 15 years exploring the intersection between sport and cinema. *John McEnroe: In the Realm of Perfection* is his second feature after his 2013 debut, *Regard neuf sur Olympia 52*.



P William Jéhannin and Raphaëlle Delauche
S Julien Faraut
C John McEnroe, Mathieu Amalric
CI Film Constellation (Chloe Tai) /
chloe@filmconstellation.com

NON-FICTION

DOUBLES VIES

Olivier Assayas's latest is a humorous social critique of digital anxieties, interpersonal relationships and the changing tides of the literary landscape.

SOUTHEAST ASIAN PREMIERE

2 DEC, SUN | 11.00AM | FG3

4 DEC, TUE | 9.30PM | FG6

FRANCE / 2018 / 107MIN / FRENCH



Alain is a successful Parisian book publisher amidst the digital literary revolution. Faced with a new manuscript from his long-time writer Léonard—a thinly veiled work of auto-fiction recycling Léonard's love affair with a minor celebrity—Alain must make a difficult creative choice. Simultaneously, he grapples with his fluctuating relationship with his wife, Selena, and the conflicting viewpoints of his friends and colleagues.

Assayas renders the push and pull of his characters' desires in elegant cinematic language, and his crackling dialogue offers an insight into their intellectual curiosities. As actors Guillaume Canet, Juliette Binoche and their co-stars spar on the vicissitudes of Twitter, Taylor Swift and Theodor Adorno, Assayas wryly pulls apart the emotional and professional consequences of their every decision.

D French auteur **Olivier Assayas's** oeuvre stands out for both its aesthetics and its fixation on love, lust, freedom and rebellion. Famous for intertwining an eclectic mix of cultural genres—from post-punk soundtracks to Asian cinematic references—Assayas captures the novel and the real, in films such as *Summer Hours*, *Carlos* and *Clouds of Sils Maria*.



P Charles Gillibert
S Olivier Assayas
C Juliette Binoche, Guillaume Canet, Vincent Macaigne, Nora Hamzawi
CI Playtime (Joris Boyer) / joris@playtime.group

OUR TIME

NUESTRO TIEMPO

A Mexican rancher-poet's open marriage descends into crisis when his wife begins an affair with an American cowboy.

6 DEC, THU | 7.00PM | FG6

MEXICO, FRANCE, GERMANY, DENMARK, SWEDEN / 2018 / 173MIN / SPANISH, ENGLISH

On a ranch in Mexico, bulls lock horns in open fields, and neighbourhood children frolic beneath vast, unpredictable skies. Renowned poet Juan lives in the ranch house with his wife Esther, who helps run the farm. The couple take a very liberal view on matrimony—but when Esther begins a relationship with an American ranch hand who works for them, Juan faces an existential test.

To further describe the plot of *Our Time* is to oversimplify its conceptual complexity. Writer-director Carlos Reygadas puts forth, in ravishing widescreen, an honest (sometimes brutally so) auto-fiction about wounded pride and crumbling masculinity. Reygadas and his wife themselves play Juan and Esther, and the overlapping layers of reality and cinema make *Our Time* much more than your average marital drama.

RAY & LIZ

An intimate and unsettling dramatic autobiography of a British working-class family living on the fringes of society.

ASIAN PREMIERE

30 NOV, FRI | 7.00PM | CAT

UK / 2018 / 108MIN / ENGLISH

Inspired by director Richard Billingham's own memories of childhood, and featuring his alcoholic father, obese mother and irrepressible younger brother, *Ray & Liz* is marked by bleak humour about subjects such as his parents' marriage and his experiences of growing up poor in the outskirts of Birmingham. Billingham's camera charmingly captures subliminal details, from lace curtains and ostentatious wallpaper to illicit homemade brews, to exude an emotional texture that spans three vignettes.

The film is part of the artist's family-centered body of photography and video work, which he began in the mid-'90s, capturing images of his father with the intention of making paintings out of them. Its matter-of-fact portrayal of life on the margins is both devastating and hopeful.



FILMMAKER AND CAST IN ATTENDANCE

D Carlos Reygadas made four shorts in Belgium before filming the feature *Japón* (2002), which received a Special Mention for the Camera d'Or at Cannes Film Festival. The Mexican auteur's success at Cannes then continued: He premiered *Battle in Heaven* (2005) in competition, won the Jury Prize for *Silent Light* (2007) and won Best Director for *Post Tenebras Lux* (2012).

P Jamie Romandía, Carlos Reygadas

S Carlos Reygadas

C Carlos Reygadas, Natalia López, Phil Burgers

CI The Match Factory / sales@matchfactory.de



D Richard Billingham is a Turner Prize nominated artist from England. He exhibited at the Venice Biennale in 2001, and his work is held in the collections of New York's Metropolitan Museum and London's Tate galleries, among others. His feature debut, *Ray & Liz*, premiered at the 71st Locarno Film Festival, where it won a Special Mention Jury Prize.

P Jacqui Davies

S Richard Billingham

C Ella Smith, Justin Salinger, Patrick Romer

CI Luxbox / info@luxboxfilms.com



SORRY TO BOTHER YOU

Stay woke, indeed: Gonzo new director Boots Riley mashes searing socio-political critique with a dystopia not too distant from our own.

SOUTHEAST ASIAN PREMIERE

3 DEC, MON | 9.30PM | NMS

5 DEC, WED | 9.30PM | NMS

USA / 2018 / 112MIN / ENGLISH

Down-on-his-luck Cassius 'Cash' Green lands a job at a sleazy telemarketing company. When a colleague teaches him the trick of putting on a 'white' voice while phoning clients, Cash is suddenly flush with success, and propelled into the firm's upper echelon of 'power callers'. As Cash crosses picket lines into this macabre new universe, he finds himself increasingly at odds with his artist-activist girlfriend and his union-leader buddy.

Channeling Michel Gondry and Terry Gilliam, Riley presents a world that initially feels like reality, then gleefully twists into a no-holds-barred satire: about race relations, oppressive capitalism, you name it. The boldness pays off. *Sorry to Bother You* is a slice of rainbow cake topped with nuclear fuel—weird, propulsive and tasty.



FILMMAKER IN ATTENDANCE

D Boots Riley is an American rapper, producer, activist and filmmaker, whose work often blazes against societal injustice. He is the lead vocalist of political hip-hop group The Coup and rap-rock supergroup Street Sweeper Social Club. *Sorry to Bother You* is his first feature, and premiered at the 2018 Sundance Film Festival.

P Nina Yang Bongiovi, Forest Whitaker, Charles King, George Rush, Jonathan Duffy, Kelly Williams

S Boots Riley

C Lakeith Stanfield, Tessa Thompson, Steven Yeun, Armie Hammer

CI United International Pictures (Flora Goh) Flora_Goh@uip.com



TRANSIT

A refugee steals the identity of a dead writer, then finds himself haunted by his new self's past, in this existentialist mystery.

4 DEC, TUE | 7.00PM | FG3

GERMANY, FRANCE / 2018 / 101MIN / GERMAN, FRENCH

As German forces close in on modern-day France, Jewish refugee Georg is desperate to evacuate the war-torn continent. His golden ticket comes in the form of transit papers to Mexico, belonging to a recently deceased author. Georg assumes this identity and flees to the port city of Marseille—then finds that the transit visa was not the only thing the writer left behind.

Rather than update Anna Seghers's eponymous WWII novel to a present-day setting, director Christian Petzold completely dislocates it from history. Aided by Franz Rogowski's measured turn as a man haunted by the ghosts of war, Petzold turns Marseille into an anachronistic limbo, overflowing with stories that seem ripped from tomorrow's headlines. *Transit* is a Kafkaesque *Casablanca* born from the contemporary refugee crisis.



D Christian Petzold is a German director who graduated from the Deutsche Film- und Fernsehakademie Berlin in 1994. He has been recognised as a forerunner of the Berlin School film movement. His past films include *Barbara* (2012), for which he won Best Director at the 62nd Berlinale, and the critically acclaimed *Phoenix* (2014).

P Florian Koerner von Gustorf, Michael Weber

S Christian Petzold

C Franz Rogowski, Paula Beer, Lilien Batman

CI The Match Factory / sales@matchfactory.de



VOX LUX

A piercing reflection on the turbulent anxieties of a pop star and, through her eyes, the tragedies that define an era.

ASIAN PREMIERE

1 DEC, SAT | 11.00AM | FG3

5 DEC, WED | 7.00PM | NMS

USA / 2018 / 110MIN / ENGLISH

Musical ingénue Celeste (Raffey Cassidy) rises from the ashes of a seismic tragedy to capture the attention of a nation. Under the wing of a music producer (a gruff, seedy Jude Law), she and her sister Eleanor are swept into the dizzying world of pop superstardom. Eighteen years later, Celeste (now played by Natalie Portman in a frenzied performance) remains at the top of the ladder. Yet the forces of the world still press down upon the kamikaze diva.

Brady Corbet's second feature proves as ambitious and introspective as his first—it's both an intense character study and a critique of our own topsy-turvy society. *Vox Lux* glides across glossy electro-pop surfaces to enter the dark heart of modern megalomania.



D Actor-turned-director **Brady Corbet** built a career of fascinating performances with roles in *Mysterious Skin* (2004), *Clouds of Sils Maria* (2014) and Michael Haneke's *Funny Games* (2007). His directorial debut, *The Childhood of a Leader* (2015), won the Best Debut Film and Horizons Best Director awards at the 72nd Venice Film Festival. *Vox Lux* premiered in competition at Venice in 2018.



P Christine Vachon, David Hinojosa, Andrew Lauren, D.J. Gugenheim, Gary Michael Walters, Michel Litvak, Svetlana Metkina, Brian Young, Robert Salerno

S Brady Corbet

C Natalie Portman, Jude Law, Stacy Martin, Raffey Cassidy

CI Sierra / Affinity (Joey Monteiro)
joey@sierra-affinity.com

WINTER FLIES

VŠECHNO BUDE

Two rambunctious runaways take off into the frigid Czech countryside on a road trip to nowhere.

1 DEC, SAT | 4.30PM | FG3

CZECH REPUBLIC, SLOVENIA, POLAND, SLOVAKIA / 2018 / 85MIN / CZECH

Two teenage rebels take to the road in a stolen Audi. 14-year-old Mára is a tough-talking skinhead set on reconnecting with his grandfather, while 12-year-old Heduš wields an air gun with a cherubic smile and picks up a lady hitchhiker on the off chance of a threesome. No one knows what lies at the end of the road, but one thing's certain: These boys can't wait to grow up.

Director Olmo Omerzu again demonstrates his gift for eliciting authentic performances from child actors. By transposing the road movie genre from its stereotypical summer setting to a harsh winter, he accentuates the warmth at the heart of this tender ode to adolescence, evoking the youthful yearning for adulthood that every kid experiences.



D **Olmo Omerzu** graduated from the renowned Prague film school FAMU in 2011. He previously directed *A Night Too Young* (2012) and *Family Film* (2015). He won Best Director at the 53rd Karlovy Vary International Film Festival for *Winter Flies*, which has been selected to represent the Czech Republic at the 91st Academy Awards.



P Jiří Konečný

S Petr Pýcha

C Tomáš Mrvík, Jan František Uher, Eliška Křenková

CI Cercamon (Sebastien Chesneau)
sebastien@cercamon.biz

THE WOLF HOUSE

LA CASA LOBO

Fleeing a fundamentalist colony seemed like a good idea, but Maria's nightmare is only beginning. This animated tale is not for kids.

SOUTHEAST ASIAN PREMIERE

2 DEC, SUN | 9.30PM | FG6

CHILE / 2018 / 75MIN / SPANISH, GERMAN / PG13

A young lady named Maria loses three pigs owned by a German settlement cloistered in the mountains of Southern Chile. Sentenced to a hundred days of solitary confinement, she chooses to escape into the woods, where she finds refuge in a deserted house. But Maria doesn't get a happy ending just yet—she is haunted by a malevolence that morphs her very reality.

The Wolf House is inspired by the infamous Colonia Dignidad, a German commune that doubled as a secret torture camp under Chilean dictator Augusto Pinochet. Directors Cristóbal León and Joaquín Cociña distill the horrors of history into a hellish folk tale, crudely animated with rough-hewn models and disintegrating sets that challenge the polished nature of mainstream animation. The result is sinister and hypnotic. If David Lynch directed animation, this would be it.



D **Cristóbal León** and **Joaquín Cociña** are Chilean filmmakers. In 2007, they founded the artist collective Diluvio with Niles Atallah and have since collaborated on a series of award-winning shorts. *The Wolf House* is their debut feature, animated in the signature stop-motion style they developed in *Lucía* (2007) and *Luis* (2008).



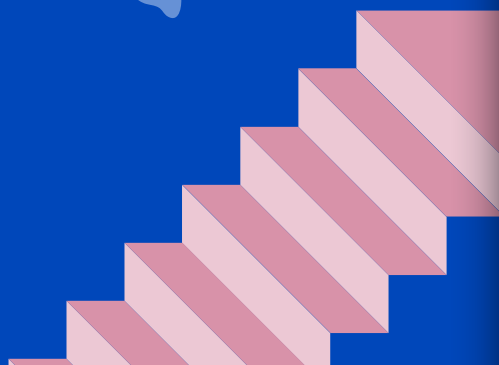
P Catalina Vergara, Niles Atallah

S Cristóbal León, Joaquín Cociña, Alejandra Moffat

C Amalia Kassai, Rainer Krause

CI Diluvio & Globo Rojo Films (Catalina Vergara) /
cine@diluvio.cl

Dedicated to the heritage of film, the Classics section showcases overlooked gems of cinema history—in particular, films by Asian auteurs. This year, the Festival brings to you canonical masterpieces from North Korea, Thailand, Malaysia and the U.K.



A BROAD BELLFLOWER

도라지꽃

A paean to provincial self-sufficiency plays out amidst a pastoral love story in this DPRK propaganda film.

1 DEC, SAT | 4.30PM | NMS

NORTH KOREA / 1987 / 83MIN / KOREAN / PG

Sisters Song-rim and Song-hwa lead a simple life in a village in the rural mountains of North Korea. Their idyllic existence is threatened by the ambition of Song-rim's boyfriend, Won-bong, who longs to leave the mountains with Song-rim for a better life in the city. Things come to a head when Won-bong issues an ultimatum: Either Song-rim leaves with him, or he leaves the village forever.

Part romantic melodrama, part ode to the importance of community and staying true to one's roots, *A Broad Bellflower* was one of the most popular films of 1980s North Korea. It swept the awards at the inaugural Pyongyang International Film Festival and launched the career of its lead actress, O Mi-ran.



REPRESENTATIVE IN ATTENDANCE

D Jo Kyong-sun, born 1937, enlisted in the Korean People's Army in 1954. He was an actor for the Air Force Command before moving into film production. A prolific actor and director, he received the Kim Il-sung award in 1989 for service rendered to North Korean cinema.

- P** So Kye-in
- S** Ri Chun-gu
- C** Kim Ryung-jo, O Mi-ran, Song Yon-ok
- CI** Koryo Studio (Nicholas Bonner) / koryotours@mac.com

THE IRON LADIES

สตรีเหล็ก

Based on a true story, this Thai comedy about a queer volleyball team succeeding against all odds is a modern sports classic.

6 DEC, THUR | 7.00PM | GA

THAILAND / 2001 / 104MIN / THAI

A commercial and critical success in Thailand and abroad, *The Iron Ladies* is a fictionalised account of a historic 1996 team of gay and transgender athletes who won the men's title at the Thai national volleyball championships.

Shying away from melodrama, the film is a loving mix of laugh-out-loud comedy and sporting triumphs amidst a greater call for tolerance. It centers on the misadventures of talented volleyball players Mon and Jung as they struggle to find a team willing to accept their LGBTQ identities. The pair gain a second wind after the appointment of a new coach—who ends up building a diverse team of gay, transgender and straight players after the original team walks out.



FILMMAKER AND CAST IN ATTENDANCE

D Thai filmmaker **Yongyoot Thongkongsatien** was a medical student before he switched to studying communications at Chulalongkorn University. A director-producer who worked extensively with the enormously successful, now-defunct studio GTH, Thongkongsatien was also the artistic director for Bangkok International Film Festival. *The Iron Ladies* was his debut feature.

- P** Prasert Vivattanapanpong, Chatchawarin Klainark
- S** Visuttchai Boonyakarnjawa, Jira Maligool, Yongyoot Thongkongsatien
- C** Jesdaporn Pholdee, Sahaphap Tor, Chaicharn Nimpulsawadi
- CI** MONO Film Co., Ltd (Sirirat Kositanont) / sirirat@mono.co.th

MIDNIGHT EXPRESS

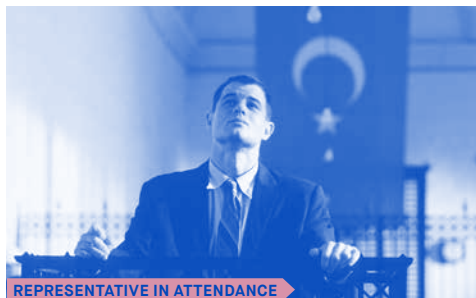
The controversial true story of Billy Hayes, an American college student thrown into Turkish prison after being caught smuggling drugs.

2 DEC, SUN | 4.30PM | NMS

UK / 1978 / 121MIN / ENGLISH

In 1970, Billy Hayes is caught in possession of drugs while boarding an international flight out of Istanbul. Wanting to make an example of him, the Turkish authorities sentence him to over 30 years in prison. Within the hostile prison environment, with its internal hierarchies and untrustworthy denizens, sadistic prison warden Hamidou relishes the mental and physical torture he inflicts on the prisoners.

Billy must decide between limited options: let the prison kill him, figuratively or literally; wait for his loved ones' legal and diplomatic appeals to succeed; or attempt to escape by catching the 'Midnight Express'—prison slang for an escape attempt. A hit upon its release, *Midnight Express* is often cited as the film that severely damaged Turkey's tourism industry.



REPRESENTATIVE IN ATTENDANCE

D **Alan Parker** began his career in advertising before directing his debut film, *Bugsy Malone*, which won five British Film Awards. His second film, the controversial *Midnight Express*, won two Oscars, six Golden Globe Awards and four awards from the British Film Academy. In all, his films have won 19 BAFTAs, 10 Golden Globes and 10 Oscars.



P Alan Marshall, Lord David Puttnam
S Oliver Stone
C Brad Davis, Irene Miracle, Bo Hopkins
CI Park Circus (Jack Bell) / jack@parkcircus.com

SEPET

The first of Yasmin Ahmad's winsome (and controversial) films, *Sepet* tells a simple boy-meets-girl tale that belies Malaysian societal tension.

2 DEC, SUN | 2.00PM | NMS

MALAYSIA / 2004 / 104MIN / ENGLISH, MALAY, MANDARIN

To others, Orked and Jason's romance seems like it shouldn't work. Orked is a middle-class Malay girl while Jason is a Chinese boy who makes a living selling bootleg DVDs. But as their unlikely relationship deepens, the pair find ways to bridge the gaps between their two worlds.

Released in 2004, *Sepet* was met with criticism for its subject matter and portrayal of Islamic women, but it found its way onto international screens as a Malaysian gem. Indeed, Yasmin Ahmad's debut feature was a wake-up call to Malaysian filmmakers, rousing them on to tell their own local stories. After passing away in 2009, Ahmad left a legacy of humanity in her films, reminding her fans of the importance of transcending borders.



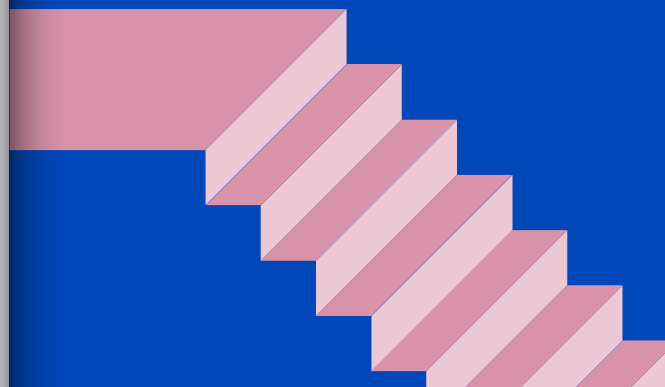
CAST IN ATTENDANCE

D **Yasmin Ahmad** had a vision for Malaysians to look beyond race, ethnicity and culture. She espoused this vision in her feature films (such as *The Orked Trilogy* and *Talentine*), as well as her commercial work (at Leo Burnett Kuala Lumpur). Her bold handling of social issues endeared her to many, until her untimely death at 51.



P Elyna Shukri, Rosnah Kassim
S Yasmin Ahmad
C Ng Choo Seong, Sharifah Amani, Linus Chung
CI Orked Ahmad / orkedahmad@maybank.com

The newest section of the Festival, Midnight Mayhem brings peaks of manic madness and genre-bending thrills, running the gamut from action to horror (and sometimes spilling into the unclassifiable). Discover cult films of the festival circuit that might just become instant classics, with a little bit of otherworldly magic thrown in to guarantee a night of revelry in the twilight zone.



ALPHA, THE RIGHT TO KILL

In this gritty social-realist thriller, a corrupt police officer and his drug-pusher mole struggle to survive amidst the Philippines' war on drugs.

SOUTHEAST ASIAN PREMIERE

7 DEC, FRI | 11.55PM | FG6

PHILIPPINES / 2018 / 94MIN / TAGALOG, ENGLISH

With the Philippine government waging an all-out war on drugs, the Manila police force prepares a sting to arrest Abel, one of the biggest drug lords in the city. Key to the operation are mercenary police officer Espino and his informant Elijah, a small-time drug pusher and trusted associate of Abel. As the SWAT team descends upon the slums, the situation quickly escalates into a violent confrontation between the police and Abel's gang.

Within the chaos, before investigators arrive at the scene, Espino and Elijah hastily snatch a backpack full of money and methamphetamines—starting a chain of events that put their reputations, families and lives on the line. *Alpha, The Right to Kill* won the Special Jury Prize at San Sebastian International Film Festival 2018.



D One of the most important Filipino filmmakers working today, **Brillante Mendoza** won the Golden Leopard at Locarno Film Festival with his debut film, *Masahista* (2005). His works have competed in major film festivals such as Berlinale, Venice and Cannes, picking up Best Director (for *Kinatay*, 2009) and Best Actress (for *Ma' Rosa*, 2016) at Cannes.



P Carlo Valenzona

S Troy Espiritu

C Allen Dizon, Elijah Filamor, Baron Geisler

CI Memento Films (Sata Cissokho)
sata@memento-films.com

IN FABRIC

A cursed red gown rains demonic misfortune upon its hapless owners in Peter Strickland's bizarre new horror-satire on consumerism.

ASIAN PREMIERE

8 DEC, SAT | 11.55PM | FG6

UK / 2018 / 118MIN / ENGLISH

A witchy sales-matron (Transylvanian actress Fatma Mohamed) sells an artery-red dress to unsuspecting single mother Sheila (Marianne Jean-Baptiste) at a posh department store. This sparks off a sort of curse, as the dress passes from person to person, each time with devastating consequences.

In Fabric straddles the line between campy high-art and chilling menace, pulling audiences into a hazily hypnotic abstraction of '90s Britain. Blending ravishing colours, sounds and textures, British horror maven Peter Strickland serves up an otherworldly cornucopia of delights in this B-movie Italian giallo homage. He takes aim at the hypnotic appeal of consumerism, channeling *Dawn of the Dead* and *American Horror Story*, to cement his place as one of today's most innovative genre directors.



REPRESENTATIVE IN ATTENDANCE

D U.K. writer-director and musician **Peter Strickland**'s first feature was the Transylvania-shot revenge drama *Katalin Varga* (2006). He followed this with 2012 psychological thriller *Berberian Sound Studio*. In 2014, he released a Björk concert film, *Björk: Biophilia Live*, and his third feature, *The Duke of Burgundy*, a pastiche of 1970s European sleaze. *In Fabric* premiered in TIFF 2018's Midnight Madness section.



P Andy Starke

S Peter Strickland

C Marianne Jean-Baptiste, Hayley Squires, Fatma Mohamed, Leo Bill

CI Anticipate Pictures (Vincent Quek)
findahuman@anticipatepictures.com

LUZ

A supernatural creature slowly closes in on its taxi driver prey by embedding itself into unsuspecting individuals around her.

ASIAN PREMIERE

1 DEC, SAT | 11.55PM | FG6

GERMANY / 2018 / 70MIN / GERMAN, SPANISH, ENGLISH

Chilean taxi driver Luz finds herself haunted by her past when she picks up Nora, an ex-schoolmate, at the airport of the German city where she works. Their sudden reunion prompts the resurrection of a creature that has longed for Luz since her schooling days; it takes Nora as a medium and goes after Luz. Jumping out of her moving cab to escape, Luz stumbles into a police station in a trance, puzzling officers Bertillion and Olarte. The duo brings in a psychotherapist to hypnotise Luz, who then reveals the disturbing happenings of the night.

What started as director Tilman Singer's thesis film has turned into a festival gem, stunning audiences with its nostalgic cinematography and its experimentations in narrative chronology and sound design. This mindbender will provide new meaning to the concept of a 'possessive relationship'.



D Born in Leipzig, Germany in 1988, **Tilman Singer** produced short films and commercials in the U.S., France and Germany before studying at the Academy of Media Arts Cologne. His short work includes a Coca-Cola/Moleskine commercial and a music video for the German band Woman. *Luz* is his debut feature film.



P Tilman Singer, Dario Mendez Acosta

S Tilman Singer

C Luana Velis, Jan Bluthardt, Julia Riedler

CI Yellow Veil Pictures (Joe Yanick) / joe@yellowpictures.com

ONE CUT OF THE DEAD

カメラを止めるな!

A mediocre film director, his eccentric family and an oddball cast are the perfect ingredients for an adrenaline-raging, axe-wielding zombie movie.

30 NOV, FRI | 11.55PM | FG6

JAPAN / 2017 / 96MIN / JAPANESE / NC16

Higurashi, a timid Japanese movie director, is tasked with directing a one-take zombie film for live broadcast. With an offbeat and problematic cast questioning his vision, and network executives breathing down his neck, Higurashi is forced to bring his A-game into the project. On the day of the shoot, more complications arise, throwing everything and everyone even more off balance.

Persevere through the first 37 minutes of *One Cut of the Dead*, the absurdity of which will ultimately become significant. Seamlessly weaving together multiple genres, director Shinichiro Ueda presents an ode to filmmaking that simultaneously satirises the film and television industry. This balance is maintained even all through the credits.



D **Shinichiro Ueda**, born in 1984, formed the production company Panpokopina at the age of 25. *One Cut of The Dead* (2017) is his first feature; his second, *Tamae no su pa harawata*, premiered in Japan in 2018.



P Koji Ichihashi

S Shinichiro Ueda

C Harumi Shuhama, Kazuaki Nagaya, Mao, Takayuki Hamatsu

CI Third Window Films (Adam Torel)
adam@thirdwindowfilms.com

Docu-Memories – a glimpse into Taiwanese Documentary Cinema

This year's Focus presents recent developments in Taiwanese documentary cinema. Comprising a tradition dating back to the pioneering works of the 1960s, these films are so much more than mere historical documents—they feature an astonishing energy and an intimacy with the social issues of their time.

Together, the selection offers a piercing insight into a burgeoning nation.

In partnership with the Taiwan Film Institute and Taiwan Docs

FOCUS: DOCU-MEMORIES SHORTS

30 NOV, FRI | 9.30PM | 113MINS | FG6

1 RETURN 回程列车

TAIWAN / 2017 / 19MIN
FRENCH



Return intertwines two journeys in different time periods. Between a voyage along the transcontinental railway and an old photo's revelations of war, past and present merge, and a long-forgotten memory resurfaces.

D Huang Pang-chuan is a director, screenwriter, editor and narrator. He studied film at France's Le Fresnoy – Studio national des arts contemporains, and has a degree in graphic design.



2 FIREFLY 萤火

TAIWAN, MALAYSIA / 2018 / 20MIN
TAIWANESE, MANDARIN, MALAY



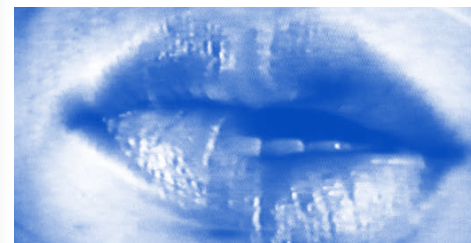
Firefly documents the story of ethnic-Chinese Malaysians from the late 18th to early 19th centuries, as they traverse through the South China Sea before arriving in Malaysia.

D Lau Kek Huat is a Malaysian-born filmmaker. His documentary *Absent Without Leave* won the Audience Choice Award at the 2016 Singapore International Film Festival.



3 EAST/WEST 东/WEST

TAIWAN / 1984/1987 / 4MIN
MANDARIN, ENGLISH



A mouth is split in half. One half speaks English and the other Chinese. *East/West* is based on a citizenship interview undergone by the artist, and reflects her struggle to reconcile two cultures.

D Hung Su-chen is a Taiwan-born artist based in San Francisco. Her works focus on themes of contemplation and repose. They have been exhibited in Taiwan and the U.S.



4 SPECTRUM OF NOSTALGIA

乡愁 / 余像



TAIWAN / 2017 / 24MIN
MANDARIN

This personal documentary delves into the filmmaker's memories as she looks to understand her relation to her past self, to her body and to death itself.

D Chen Yi-chu was born in Kaohsiung in 1994. She is interested in studying, and thinking with, images in her work.



5 LIU PI-CHIA

刘必稼



REPRESENTATIVES IN ATTENDANCE

TAIWAN / 1967 / 27MIN
ENGLISH

This realistic, powerful documentary (now digitally restored) portrays a middle-aged veteran living in Taiwan's Hualien County, and his simple life working on national infrastructure projects in the 1960s.

D Richard Yao-chi Chen attended UCLA's Graduate Program in Film and Television, completing his studies in 1967 with *Liu Pi-chia*. Since 1970, he has acted in and directed a number of narrative features.



6 LETTER #69

第六十九信



TAIWAN / 2016 / 19MIN
MANDARIN, TAIWANESE

Letter #69 is a reinterpretation of the prison letters of Shi Shui-huan, a victim of Taiwan's White Terror. The film highlights the blankness of Shi's last letter and describes the unseen history of that period.

D Lin Hsin-i works with the essay film medium as a means to develop fresh documentary aesthetics. Her films have won awards at various international festivals.



DOUBLE BILL

30 NOV, FRI | 7.00PM | 114MIN | FG6 | R21

SWIMMING ON THE HIGHWAY

在高速公路上游泳

The toxic love-hate relationship between a documentarian and his unreliable subject is the focus of this seminal documentary.

TAIWAN / 1998 / 49MIN / MANDARIN



FILMMAKER IN ATTENDANCE

Swimming on the Highway is a milestone in Taiwanese independent documentary filmmaking, boasting wins at the Taiwan Film Institute-organised Golden Harvest Awards and the prestigious Yamagata International Documentary Film Festival.

Documentarian Wu Yao-tung was 26 and in his final year of art school when he made this, his thesis film. *Swimming on the Highway* explores the tensions and fissures in the relationship between the filmmaker and his schoolmate Tom, a depressive gay man suffering from AIDS. The film is about its own making, charting Wu's own struggles to finish the project and graduate. In its depiction of the conflict between (what appear to be) a naive art student and a self-aggrandising roué, the result is raw, visceral character study at its best.

D Wu Yao-tung is a graduate of Fu Jen Catholic University and Tainan National University of the Arts, and has been making documentaries since 1996. He is best known for his seminal 1998 work, *Swimming on the Highway*, which won the Ogawa Shinsuke Prize at the 1999 Yamagata International Documentary Film Festival.



P Wu Yao-tung

GOODBYE & GOODNIGHT

Wu Yao-tung explores the impetus behind his filmmaking in this follow-up to his landmark 1998 documentary, *Swimming on the Highway*.

TAIWAN / 2018 / 65MIN / MANDARIN



FILMMAKER IN ATTENDANCE

Two decades after he made the legendary *Swimming on the Highway*, Taiwanese documentarian Wu Yao-tung has yet to emerge from the shadow of his most famous (or infamous) work. Condemned as much as he is exalted for exploring the subjective viewpoint of the documentary-maker, Wu's identity is so tightly twined around that singular film that he has lost his sense of self.

To regain it, Wu embarks on a journey to track down Tom (the subject of the earlier film) and chronicle his old friend's life and times, ostensibly in order to exorcise his own inner demons. Featuring previously unseen footage cut from the 1998 film, Wu's companion piece is a sensitive mediation on the inevitable myth-making that occurs when reality is distilled into art.

P Wang Pai-zhang

CI Taiwan Docs Promotion Center (Jessie Yang) / jessieyyang.tifd@gmail.com

Swimming on the Highway and *Goodnight & Goodbye* will be screened together as a double feature.

REALM OF REVERBERATIONS

残响世界

A documentary that probes deep into the complex politics and histories of a Taiwanese leper colony and its proposed demolition.

29 NOV, THU | 7.00PM | FG6

TAIWAN / 2015 / 102MIN / MANDARIN,
TAIWANESE / PG

Built by the Japanese colonial government in the early 20th century on the outskirts of Taipei, Losheng Sanatorium is a leper colony that, at its most populous, was home to thousands. When it was slated for demolition to make way for a train depot, the Losheng Preservation Movement sprung up around the site to protest its destruction and the relocation of its remaining occupants.

Populating the film's four vignettes are various individuals—some whose destinies are intertwined with that of the sanatorium, and others who are deeply committed to fighting for the sanatorium's residents. *Realm of Reverberations* is a stunning monument to the cycles of construction and destruction that accompany progress in a contemporary society, and the private narratives of those brought to heel by higher powers.

STRANGER IN THE MOUNTAINS

那山人这山事

This third act of Lee Li-shao's documentary trilogy centres on Kuomintang troops left in northern Thailand after the Chinese Civil War.

29 NOV, THU | 9.30PM | FG6

TAIWAN / 2017 / 140MIN / MANDARIN

More than 50 years have passed since the Chinese Civil War ended and the Chinese Nationalist Party retreated to Taiwan, bringing with it whatever was left of its armed forces. However, some KMT troops remain scattered in Northern Thailand along its border with Myanmar, fighting a forgotten war. Practically stateless but not repatriated, they put their roots down in a foreign land and toil in exchange for Thai citizenship... though in their hearts they stay loyal to the Chinese Nationalist cause.

In this final instalment of director Lee Li-shao's trilogy on Yunnan-Burma border guerrillas, Lee explores the futures of these un-repatriated veterans through the lives and aspirations of their children, who navigate the blurred boundaries of their own identities as Thai or Chinese.



D **Chen Chieh-jen** is an influential figure in Taiwanese conceptual art who has challenged the limits of freedom of expression under martial law with guerrilla performances and public interventions. Chen works extensively on themes concerning those marginalised by the political economy, and has received acclaim for his photography, installation, performance and video art.



P Chen Chieh-yi, Chen Mao-jung
CI Taiwan Docs Promotion Center (Jessie Yang)
jessieyyang.tidf@gmail.com



D **Lee Li-shao** has been shooting documentaries since 1999, with 20 works of various length under his belt. A graduate of Shih-shin University and the Beijing Film Academy's directing programme, Lee has shown widely in film festivals worldwide. He has won the Golden Harvest Prize, presented by the Taiwan Film Institute, four times.



P Chen Li-wen, Wu Jia-hui, Quan Guo-wei
CI Taiwan Docs Promotion Center (Jessie Yang)
jessieyyang.tidf@gmail.com

TURNING 18

只要我长大

Two indigenous Taiwanese girls—one a sex abuse survivor, the other a teenage mother—are the focus of this documentary.

1 DEC, SAT | 2.00PM | FG6

TAIWAN / 2018 / 87MIN / MANDARIN

Growing up in a broken household with an alcoholic mother, Hui-chen takes comfort in practising taekwondo at school whilst dreaming of a better future out in the city. In a similar situation is Pei-yi, who stays with her boyfriend to escape the abuse she suffers at home. When they meet at a vocational training programme, the lives of the two girls, both on the cusp of turning 18, start to change.

Sensitive but not saccharine, *Turning 18* is an unflinching examination of girlhood with occasional bouts of tenderness. As a sharp-eyed commentary on the issue of rural poverty in Taiwan, the film confronts issues ranging from the casual racism faced by the country's indigenous community, to the sexual abuse of minors, to LGBTQ rights, all wrapped in a universal tale of coming of age.



FILMMAKER IN ATTENDANCE

D **Ho Chao-ti** is an independent filmmaker and the production director of CNEX Taipei, a non-profit platform for Chinese documentary-making. Ho worked as a reporter for the *Independence Evening Post* and PTS News before trying her hand at documentary filmmaking. She is the first Taiwanese director to receive a Sundance Institute grant.



P Liao Ching-song, Ho Chao-ti
CI Taiwan Docs Promotion Center (Jessie Yang)
jessieyyang.tidf@gmail.com

Each year, the winners of the Asian Feature Film Competition and the Southeast Asian Short Film Competition are re-screened on the last day of the Festival. The results will be announced at 23:59 hrs on 8 Dec 2018. Join us as we wrap up the 29th SGIFF with Encore Screenings.



Asian Feature Film Competition Winner

Catch this year's Best Asian Feature Film, together with a screening of the Best Southeast Asian Short Film

9 DEC, SUN | 2.00PM | NMS

Be among the first to watch the future of Asian Cinema at this screening of our 2018 winners. For over 20 years, SGIFF's Silver Screen Awards has provided a platform for the newest works from Asia. Winners include now-prolific names such as Im Kwon-taek for *Sopyonje* (1994), Tsai Ming-liang for *Vive l'Amour* (1995), Nuri Bilge Ceylan for *Uzak* (2004) and Brillante Mendoza for *Slingshot* (2008), as well as local filmmakers Eric Khoo for *Pain* (1994), Jack Neo for *Replacement Killers* (1998), Abdul Nizam for *Datura* (1999), Royston Tan for *Sons* (2000) and Boo Junfeng for *A Family Portrait* (2005).

In recent years, the Best Asian Feature Film went to Chaitanya Tamhane for *Court* (2014), India's official entry to the 2016 Academy Awards; Gurvinder Singh for *The Fourth Direction* (2015); Deepak Rauniyar for *White Sun* (2016), Nepal's entry to the Academy Awards; and Iranian filmmaker Ali Asgari for his debut feature, *Disappearance* (2017).

The Short Film winners were Kirsten Tan, Lucky Kuswandi, Wregas Bhannuteja and Carlo Francisco Manatad.

Audience Choice Award Winner

Treat yourself to a surprise screening of what you, our audience, have rated as your favourite feature film of the 29th SGIFF

9 DEC, SUN | 4.30PM | NMS

Be sure to cast your vote after every Feature Film screening at the Festival, to give your favourite film a chance to win the Audience Choice Award. The winner—to be announced at 23:59 hrs on 8 December 2018—will be the most popular film rated by audiences across the different sections of the Festival: Festival Opening & Special Presentation, Asian Feature Film Competition, Singapore Panorama, Asian Vision, Cinema Today, Classics, Midnight Mayhem and Focus.

First introduced in 2015, the Audience Choice Award gives an insight to what inspires us and reveals the stories that spark our collective interests. Films that won the popular vote in 2015, 2016 and 2017 are, respectively, *Sailing a Sinking Sea* by Olivia Wyatt, *Absent Without Leave* by Lau Kek-Huat and Luca Guadagnino's *Call Me By Your Name*.

Will this year's voters follow in the same vein? Find out on the last day of the Festival as we cap the festivities with this closing screening.

This October, SGIFF partners with Gardens by the Bay to host two free outdoor screenings in the lead up to the film festival, as part of our commitment to celebrate storytelling through cinema.

The inaugural Moonlight Cinema series begins with *My Girl* (USA, 1991) and *My Girl* (Thailand, 2003) – two coming-of-age films set in the time of childhood with the blossoming of first crushes. The films' soundtracks have also gained popularity and become part of the cultural fabric of their times.

SGIFF's Southeast Asian Film Lab Head Mentor Yongyoot Thongkongtoon shares both producing and screenwriting credit for Thailand's *My Girl*. During the festival, Thongkongtoon will be the focus of an In Conversation session, where he will share his experiences with the public.

Moonlight Cinema is brought to you with the support of U.S. Embassy Singapore.

MY GIRL

A pre-teen hypochondriac with an unusual fascination with death navigates the perils of growing up.

26 OCT, FRI | 9.00PM | GARDENS BY THE BAY

USA / 1991 / 102MIN / ENGLISH

A coming-of-age comedy starring Dan Aykroyd, Jamie Lee Curtis, Macaulay Culkin (*Home Alone*) and newcomer Anna Chlumsky, *My Girl* is an irresistible story of first love and loss. Chlumsky makes an extraordinary acting debut as Vada Sultenfuss, a precocious 11-year-old tomboy obsessed with death. Dan Aykroyd is her widowed father, the town mortician, and Jamie Lee Curtis is the sexy cosmetician he employs. Macaulay Culkin, in another endearing performance, is Thomas J., the boy next door who idolizes Vada. Their summer adventures from first kiss to last farewell which introduce Vada to the world of adolescence. The perfect film for parents to share with their children, *My Girl* is a motion picture to cherish.

D **Howard Zieff** was a celebrated commercial director and advertisement photographer throughout the 1960s and '70s. His most notable feature film, the Goldie Hawn-starring *Private Benjamin*, is included in the American Film Institute's '100 Years... 100 Laughs' list. *My Girl* and its sequel, *My Girl 2*, were his last two features.



P Brian Grazer
S Laurice Elehwany
C Anna Chlumsky, Dan Ackroyd, Macaulay Culkin, Jamie Lee Curtis
CI Filmbankmedia / Janesl.Lee@filmbankmedia.com

MY GIRL

แฟนฉัน

A young man en route to the wedding of his first love reminisces about his childhood in 1980s Thailand.

27 OCT, SAT | 9.00PM | GARDENS BY THE BAY

THAILAND / 2003 / 110MIN / THAI

As the children of rival barbers, Jeab (Charlie Trairat) and Noi-Naa (Focus Jirakul) grow up next to each other in small-town Thailand. After a traumatic accident keeps Jeab from venturing too far from home, he and Noi-Naa occupy themselves playing house with girls from the neighbourhood. As Jeab grows older, he longs for more masculine companionship. He makes friends with a ragtag group of boys who demand he sever his ties with Noi-Naa to join them. Fast forward many years, and now Noi-Naa is getting married...

The debut feature of a group of six Thai filmmakers who met in university, *My Girl* was the top domestic film at Thailand's box office in 2003, grossing over 140 million baht. It is regarded as a cult hit, as is its soundtrack, which featured 1980s Thai pop music.



D **Vitcha Gojiew, Songyos Sugmakanan, Nithiwat Tharathorn, Witthaya Thongyooyong, Anusorn Trisirikasem and Komgrit Triwimol** are screenwriter-directors from Thailand. *My Girl* was their debut feature.



P Jira Maligool, Prasert Vivattanapanpong, Yongyoot Thongkongtoon
S Vitcha Gojiew, Songyos Sugmakanan, Nithiwat Tharathorn, Witthaya Thongyooyong, Anusorn Trisirikasem, Komgrit Triwimol, Aummaraporn Phandintong, Yongyoot Thongkongtoon
C Charlie Trairat, Focus Jirakul, Charwin Jitsomboon
CI GDH 559 Co., Ltd. / dd@gdh559.co.th

DEVELOPMENT PROGRAMMES

As part of the Festival's ambition to build filmmaking in Singapore and Southeast Asia, two educational initiatives were launched in 2014.

The Southeast Asian Film Lab is a story development workshop for first-time feature filmmakers, focusing on stories exploring Southeast Asian identity. The Youth Jury & Critics Programme seeks to nurture a new generation of critical writers on the significance of Southeast Asian cinema.

In 2017, we introduced the Southeast Asian Producers Network, a platform for regional producers to share their experience and knowledge. This year, we launch the SGIFF Film Fund.



SOUTHEAST ASIAN PRODUCERS NETWORK

The Southeast Asian Producers Network brings together producers from the region to share their wealth of knowledge and information with one another in an open exchange of ideas. Created as a platform for lasting friendships and opportunities for collaboration, the two-day programme includes select dialogue sessions open to the public, talks between regional financiers and producers, case studies examining successful production models and strategies, discussions of pertinent issues relating to producing in Southeast Asia, and ample networking opportunities.

FINANCIERS



(L-R) Sangchul Lee / Chayamporn Taeratanachai / Nathan Gunawan / Natalie Balakrishnan

Sangchul Lee | Singapore/South Korea
Sangchul Lee is COO of C47 Investment, a content investment company based in Singapore and South Korea. Besides investments, C47 Investment is focused on acquiring and developing intellectual properties. It is preparing to launch a content investment fund, of which a portion will be dedicated to content outside Korea.

Chayamporn Taeratanachai | Thailand
Chayamporn Taeratanachai is executive producer at Cinema22, which has served as a catalyst for supporting promising Thai filmmakers targeting both domestic and international audiences. Key investments include works by renowned filmmakers such as *Samui Song* by Pen-ek Ratanaruang and *Dao Khanong* by Anocha Suwichakornpong.

Nathan Gunawan and Natalie Balakrishnan | Singapore/Indonesia
Nathan Gunawan is CEO and Natalie Balakrishnan is co-founder of Phoenix Films, a motion picture financing and production company with offices in Singapore and Indonesia. Phoenix invests, develops and produces content in a slate of quality-driven commercial and prestige films in Southeast Asia with potential regional and/or international appeal.

PARTICIPANTS



Shanty Harmayn | Indonesia
Huang Junxiang | Singapore
Low Ser En | Singapore
Amir Muhammad | Malaysia
John Torres | Philippines
Soros Sukhum | Thailand

(L-R) Shanty Harmayn / Huang Junxiang / Low Ser En / Amir Muhammad / John Torres / Soros Sukhum

The Southeast Asian Film Lab provides an intimate and collaborative setting for Southeast Asian filmmakers embarking on their first feature-length film. It's as much about providing feedback as it is about forming a tight-knit community. Over the course of seven days, filmmakers will receive personal feedback from the three mentors, and also get to hear from established industry guests sharing their experiences and insights. The programme will end with a pitch in front of an industry panel for a development prize—the Most Promising Project—that will be awarded at the Silver Screen Awards.

Southeast Asian Film Lab projects have gone on to thrive in other prestigious workshops and markets, such as SEAFIC, TorinoFilmLab, Cannes L'Atelier and the Asian Project Market.



(L-R) Yongyoot Thongkongtoon / Raya Martin / Trần Thị Bích Ngọc

HEAD MENTOR

Yongyoot Thongkongtoon | Thailand

Yongyoot Thongkongtoon is the co-founder and Senior Director of Marketing Communications and International Business Department at GDH 559 Co., Ltd. He was former president of the Thai Film Directors' Association. Thongkongtoon's directorial debut, *The Iron Ladies*, was the highest-grossing film in Thailand in 2000, highly acclaimed both domestically and internationally. His knack for creating lovable characters continued with *The Iron Ladies 2*, *Maid* and *Metrosexual*. As producer, he has made several renowned films including *Mekhong Full Moon Party* and *My Girl*. Besides comedies, Thongkongtoon has also embraced horror with *4bia*, a horror omnibus, and romance with *Best of Times*.

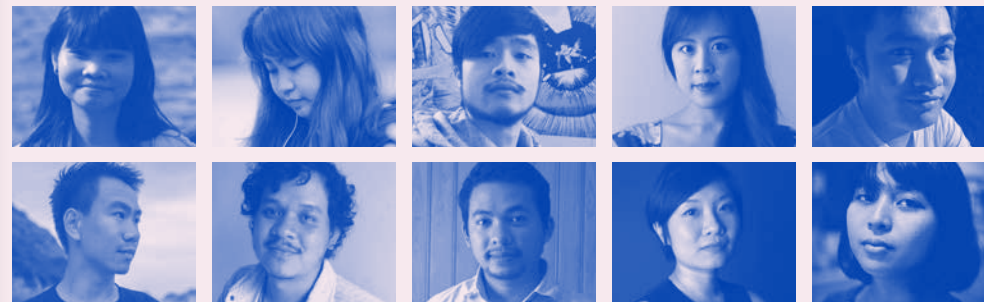
MENTORS

Raya Martin | Philippines

Named one of the 50 Best Filmmakers Under 50 by *Cinema Scope*, Raya Martin's films have screened in Cannes, Toronto, Locarno and New York. His breakthrough feature *Independencia*, hailed as a singular mix of Filipino history and Hollywood fantasy, screened in Un Certain Regard at the Cannes Film Festival in 2009. *Manila* also screened at Cannes the same year as a Special Screening, marking the first time a Filipino director had two films in the festival. A programme of his works was featured in DOCUMENTA (13), and at Centre Pompidou, Museum of Modern Art and Museum of the Moving Image.

Trần Thị Bích Ngọc | Vietnam

Trần Thị Bích Ngọc is co-founder of Autumn Meeting, a non-profit cinema organisation that supports young filmmakers in Vietnam and the region. Her key producing credits include *Big Father*, *Small Father* and *Other Stories* by Phan Dang Di, the first Vietnamese film to be selected for Official Competition at the Berlin International Film Festival, and *The Third Wife* by Ash Mayfair, which won the HAF Award for non-Hong Kong project at the Hong Kong Asia Film Financing Forum in 2015. Along with producing art-house films, Ngọc is also known for producing highly successful commercial works with director Victor Vu.



(First row) Dao Thi Minh Trang / Phyllis Grae Grande / Roger Liew / Nelicia Low / Diego Batara Mahameru
(Second row) Nguyen Le Hoang Viet / Angkasa Ramadhan / Sai Naw Kham / Grace Swee / Jean Cheryl Tagyamom

PARTICIPANTS

Dao Thi Minh Trang | Vietnam

NEVER BEEN KISSED

A 28-year-old girl—who can't seem to figure out what men want—goes from date to date to find her other half before her days expire.

Phyllis Grae Grande | Philippines

EVERYBODY LEAVES

A Japanese-Filipina exchange student in Japan spends her last semester cleaning the houses of people who died lonely deaths, while also searching for her estranged Japanese father.

Roger Liew | Malaysia

A STROLL IN THE PARK

After a frustrating night of trying to find parking, a young couple find themselves in a labyrinth of a carpark, which forces them to face their greatest nemeses: each other.

Nelicia Low | Singapore

GOD SISTER

Hui, a lonely and insecure woman who lives with her handsome autistic brother on Matsu Island, has her world shaken up when her ex-boyfriend Jun returns... and a murder occurs in town.

Diego Batara Mahameru | Indonesia

MAYFLIES IN THE MAYHEM

The devastating aftermath of a bombing unfolds through the eyes of a middle-class conservative Muslim family in Jakarta.

Nguyen Le Hoang Viet | Vietnam

TILL THE CAVE FILLS

Struggling to have a baby, Thao feels like she's failing her husband and family. She escapes to Phong Nha and finds her faithfulness challenged when she meets a mysterious man in a cave.

Angkasa Ramadhan | Indonesia

BUTAN INTAN (THE SCARLET SNOOKER)

After he finds a red Mustika (a rare mystical stone) worth a trillion dollars, the life of an obnoxious bachelor, and the peace of his village, are interrupted dramatically.

Sai Naw Kham | Myanmar

MANGOES ARE TASTY THERE

Tigerman witnesses tragedy striking an indigenous mother and her rebel-soldier son in the Shan highlands of Myanmar, where the civil war has washed away the dreams of the people.

Grace Swee | Singapore

THE BABYBOX

A kind pastor builds a dropbox to take in unwanted babies anonymously. This controversial act, however, forces him to face both inner demons and public pressure in order to keep his family together.

Jean Cheryl Tagyamom | Philippines

JUDY FREE

A father who has been working abroad for eight years intrudes upon his young daughter when he comes home to the Philippines as an animated doodle figure.

The Youth Jury & Critics Programme was created to provide mentorship, a developmental platform and a voice to a new generation of young writers on cinema from the region. In its lead-up and during the Festival, the young critics' articles and video essays will be published in the Festival's film journal, *Youth Meets Film*. The programme will culminate in the young jurors awarding the Youth Jury Prize to one of the films competing in the Southeast Asian Short Film Competition during the Silver Screen Awards. One of the young critics will also receive the Young Critic Award, chosen by the mentor and awarded for originality of writing and for their contribution to cinematic discussions in the region.

MENTOR

Victor Fan | Senior Lecturer,
King's College London,
Department of Film Studies



Victor Fan is Senior Lecturer at the Department of Film Studies, King's College London, and Film Consultant for London's Chinese Visual Festival. Fan graduated with a Ph.D. from the Film Studies Program and the Comparative Literature Department of Yale University, and an M.F.A. in Film and Television Productions at School of Cinema-Television, University of Southern California. He is the author of *Cinema Approaching Reality: Locating Chinese Film Theory*, University of Minnesota Press. His articles have been published in peer-review journals including *World Picture Journal*, *Camera Obscura*, *Journal of Chinese Cinemas*, *Screen*, *Film History: An International Journal* and *CLCWeb: Comparative Literature and Culture*.

SPEAKERS

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Mocha Chai Laboratories



Alfonse Chiu
Creative Director,
SINdie



Pamela Ho
Writer/Journalist



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Assistant Professor,
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of Communication and
Information



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Objectifs Centre for
Photography and Film



Kelly Leow
Writer/Editor,
Former Deputy Editor
MovieMaker Magazine



John Lui
Senior Correspondent,
The Straits Times



Vincent Quek
Founder/CEO,
Anticipate Pictures



Jeremy Sing
Director/Founder,
SINdie



Sharon Tan
General Manager,
The Projector



Thong Kay Wee
Outreach Officer,
Asian Film Archive



Toh Hun Ping
Visual Artist/
Film Researcher



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SGIFF Film Fund

As part of the Festival's ongoing efforts to champion the independent film industry in Singapore and Southeast Asia, SGIFF will be launching two new grants, the Tan Ean Kiam Foundation-SGIF SEA-DOC Grant and the SGIF SEA-SHORTS Grant, dedicated to supporting filmmakers with compelling stories to tell across both fiction and non-fiction genres.

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SOUTHEAST ASIAN
DOCUMENTARY
GRANT

The Tan Ean Kiam Foundation-SGIF Southeast Asian-Documents Grant (SEA-DOC) aims to support the development and production of compelling stories told through the art of documentary in Southeast Asia. SEA-DOC will support four mid-length or feature projects annually, with a cash amount of S\$25,000 each.

The Tan Ean Kiam-SGIF SEA-DOC Grant is supported by

TAN EAN KIAM
FOUNDATION

Deadline for Application: 31 Jan 2019
For details, visit sgiff.com

SGIFF

SOUTHEAST
ASIAN SHORT
FILM GRANT

The SGIF Southeast Asian-Short Film Grant (SEA-SHORTS) aims to be the launch pad for the brightest upcoming names in filmmaking from the region. SEA-SHORTS will support two short films annually, with a cash amount of S\$4,000 and post-production support worth S\$4,000 each. Applications are open for all genres including drama, animation and experimental short films.

The SGIF SEA-SHORTS Grant is supported by

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Deadline for Application: 31 Jan 2019
For details, visit sgiff.com

SGIFF Celebrates Philippine Cinema

As part of Singapore Media Festival's Country of Focus initiative, the 29th Singapore International Film Festival turns its spotlight onto the Philippines.

Fresh off a New Wave that began in the 2000s, Philippine cinema has since matured into a thriving industry with rich stories and diverse talents. To celebrate One Hundred Years of Philippine Cinema, we are proud to present a selection of films and filmmakers across our programmes.

SILVER SCREEN AWARDS

Southeast Asian Short Film Competition

- *The Imminent Immanent* by Carlo Francisco Manatad
- *Judgement* by Raymund Ribay Guterrez
- *Manila is Full of Men Named Boy* by Andrew Stephen Lee
- *Please Stop Talking* by Josef Gacutan

OFFICIAL SELECTION

- *Alpha, The Right To Kill* by Brillante Mendoza
- *The Ashes and Ghosts of Tayug 1931* by Christopher Gozum
- *Eerie* by Mikhail Red
- *Nervous Translation* by Shireen Seno
- *Season of the Devil* by Lav Diaz

ABOUT THE FESTIVAL

"All films tell a story. Sometimes it's what we finally see on screen, and other times it's the stories behind the scenes that fascinate us. Festivals are all about showcasing these stories and talking about them, but festivals have stories too."

– Wahyuni A. Hadi,
Executive Director of SGIFF

The Singapore International Film Festival (SGIFF), established 1987, is the largest and longest-running film event in Singapore. Now into its 29th edition, the Festival would not have been possible without our audience, patrons and supporters, and the devoted film communities in Singapore and around the region.

Over the years, SGIFF has been an integral contributor to and catalyst of the independent film industry in Singapore and the region. It has always been a mission for SGIFF to nurture and champion homegrown talents and to make new discoveries in the art of filmmaking. Bringing a vibrant film experience and deeper appreciation for cinematic culture, SGIFF aims to inspire the widest public interest in the arts, and to give thousands of film lovers around the region direct access to a wide range of World and Asian Cinema.

KEY MILESTONES

1987

The first edition showcases the best of international cinema

1991

Introduction of the Silver Screen Awards to recognise the best of Asian Feature Films and Singapore Short Films

1993

Best Singapore Short Film is awarded to Eric Khoo

1994

Special Jury Prize is awarded to Tsai Ming-liang

1996

Special Achievement Award is presented to Hou Hsiao-hsien

1997

Eric Khoo's *12 Storeys* catches the eye of a Cannes Film Festival programmer; later becomes the first Singapore-made film to be shown at Cannes

2000

Best Short Film goes to *Sons* by Royston Tan

2001

Young Cinema Award is presented to Jia Zhangke

2002

Young Cinema Award is presented to Riri Riza

2005

Best Short Film goes to *A Family Portrait* by Boo Junfeng

2008

Launch of Singapore Panorama section celebrating local films

2014

- 25th anniversary commemorated with the 'SGIFF' rebrand to better reflect 'Singapore (SG)' in the Festival brand

- Introduction of the Honorary Award, first presented to Im Kwon-taek

- Launch of new initiatives to recognise and nurture new talent from the region:

- Southeast Asian Short Film Competition, first won by Kirsten Tan
- Southeast Asian Film Lab
- Youth Jury & Critics Programme

2015

Introduction of the Cinema Legend Award, first presented to Michelle Yeoh

2016

Introduction of the Festival Commission to showcase up-and-coming Singapore filmmakers, first presented to Gladys Ng

2017

Introduction of Southeast Asian Producers Network

2018

- Launched SGIFF Film Fund

- Held inaugural Moonlight Cinema



About the Festival | Festival Team

BOARD OF DIRECTORS

Chairman

• Sebastian Tan

Board Members

• Boo Junfeng
• Han Minli
• Winifred Loh
• Jean Low
• Alan Seah
• Haresh Sharma
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• Royston Tan

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• Jimmy Yim, Drew & Napier
• Samuel Seow Law Corporation

FESTIVAL TEAM

Executive Director

• Wahyuni A. Hadi

Programme Director

• Pimpaka Towira

General Manager

• Ang Hwee Sim

Programming

• Lai Weijie | Snr. Manager
• Aishah Abu Bakar | Manager
• Leong Puiyee | Manager
• Olivia Tay | Executive
• Sanchai Chotirosseeranee | Guest Programmer
• Tan Si En | Co-ordinator
• Tulika Ahuja | Assistant
• Sarah How | Intern

Programme Consultants

• Kuo Ming-jung
• Kong Rithdee
• Anderson Le

Silver Screen Awards

Advisory Panel

• Anthony Chen
• Samuel Jamier
• Winnie Tsang

Business Development

• Renee Tan | Director
• Jolyn Wu | Manager
• Tang Sookyi | Co-ordinator
• Sophia Sim | Co-ordinator

Marketing & Partnerships

• Nicole Ong | Director
• Gwend Lim | Snr. Executive
• Joshua Ng | Co-ordinator
• Evangeline Lee | Intern

Hospitality & Office

• Mabelyn Ow | Snr. Manager
• Selena Tan | Co-ordinator
• Aishah Abu Bakar | Festival Lounge Co-ordinator
• Neo Kim Seng | Artiste Co-ordinator

• Yusri Shaggy Sapari | Transport Co-ordinator
• Annabelle Lim | Hospitality Assistant
• Ong Shao Bin | Festival Assistant

Ticketing & Front of House Manager

• Debbie Ng

Gala Events Manager

• Shining Goh

Venue Managers

• Anand Balan
• Chew Keng Kiat
• Jane Chia
• Pamela Lai
• Emilia Lew

EDITORIAL TEAM

Editors

• Kelly Leow
• Pimpaka Towira

Writers

• Aishah Abu Bakar
• Alfonse Chiu
• Chelsea Chua
• Sarah How
• Viknesh Kobinathan
• Lai Weijie
• Leong Puiyee
• Low Zu Boon
• Joshua Ng
• Kong Rithdee
• Tan Si En
• Olivia Tay

Design

• MAKE Design

29th SGIFF Festival Team



FRONT ROW (L-R):

Olivia Tay, Pimpaka Towira, Joshua Ng, Tan Si En, Yuni Hadi, Debbie Ng, Gwend Lim, Jolyn Wu

BACK ROW (L-R):

Aishah Abu Bakar, Shining Goh, Evangeline Lee, Mabelyn Ow, Leong Puiyee, Lai Weijie, Neo Kim Seng, Sarah How, Tang Sookyi, Selena Tan, Renee Tan, Ong Shao Bin, Nicole Ong, Ang Hwee Sim

Photo by Jean Paolo Ty



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The Festival would not have been possible without the support of our dear patrons and film communities. Get involved through our various support programmes.

Giving through Partnership

The Festival offers a variety of opportunities for corporate sponsors to reach out to specific target groups. Our sponsorship packages are tailored to meet your business needs.

Giving through SGIFFriends

Our membership programme offers special benefits that enhance your festival experience, and foster a closer connection to the Festival.

Giving through Donations

A little goes a long way! SGIFF is a registered charity with Institution of Public Character (IPC) status; we welcome any donation amount. All cash donations for SGIFF qualify for 250% tax rebate.

When you give to SGIFF, you are supporting an organisation that believes in original voices and the need to tell our stories.

To learn more, visit sgiff.com/support-us

The SGIFF is organised by Singapore International Film Festival Ltd, a non-profit organisation with Institution of Public Character status (Registration No 199404067).

Join SGIFFriends and get an insider's view of the Festival.



With invitations to our Gala events and priority access to the Festival's screenings and events, the SGIFFriends membership provides opportunities to rub shoulders with industry professionals and it's our way of saying a huge THANK YOU to supporters, just like you!

Every donation makes a huge difference in helping us highlight new perspectives and cement ourselves as a platform for both established and aspiring filmmakers to showcase their films.

Be part of **SGIFFriends** and help us make the Festival one to remember!

Visit us at sgiff.com/sgiffriends or email us at partnerships@sgiff.com



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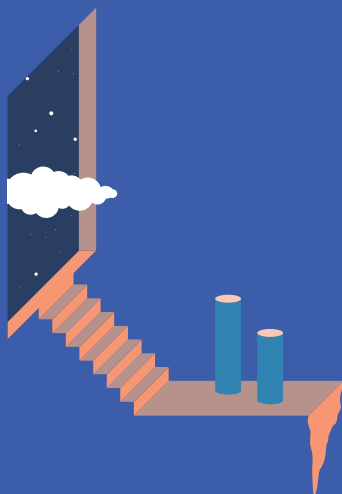
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