



34TH SINGAPORE INTERNATIONAL FILM FESTIVAL

30 NOV – 10 DEC

@SGIFFEST
SGIFF.COM

20
23

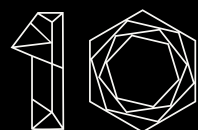
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30 NOV ————— 10 DEC 23

Step into a new era of creativity with the Singapore Media Festival hosted by the Infocomm Media Development Authority of Singapore (IMDA). Turn dreams into reality with the 10th edition of the festival featuring an exciting lineup of events joined by prominent industry leaders and up-and-coming talent from the region.

Unlock emerging opportunities with the Singapore International Film Festival (SGIFF), Asia TV Forum & Market (ATF), Singapore Comic Con (SGCC), and Nas Summit Asia.



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Over 100 films from 50 countries

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Refer to the pull-out guide for Festival Schedule and Ticketing Information

All information is correct at the time of print.
The organiser reserves the right to alter the programme and schedule.
Visit SGIFF.COM for updates.

ABBREVIATIONS

Venues

AAC	Aliwal Arts Centre, Multipurpose Studios A & B
FG2	Filmgarde Kallang, Hall 2
FG3	Filmgarde Kallang, Hall 3
GVxTP1	Golden Village x The Projector at Cineleisure, Hall 1
GVxTP2	Golden Village x The Projector at Cineleisure, Hall 2
GVxTP4	Golden Village x The Projector at Cineleisure, Yangtze Hall 4
LF	LASALLE College of the Arts, Flexispace
MBS	Marina Bay Sands, Roselle-Simpur Ballroom
NMS	National Museum of Singapore, Gallery Theatre
OT	Oldham Theatre
SL	Shaw Lido, Hall 1
TPG	The Projector, Golden Mile, Green Room
TPR	The Projector, Golden Mile, Redrum

Film Credits

D	Director
P	Producer
C	Cast

VENUES

Aliwal Arts Centre 28 Aliwal Street, Singapore 199918	National Museum of Singapore Gallery Theatre 93 Stamford Road Singapore 178897
Filmgarde Kallang Kallang Leisure Park 5 Stadium Walk, Level 3 Singapore 397693	Oldham Theatre 1 Canning Rise Singapore 179868
Golden Village x The Projector Cineleisure Level 5 & 6 8 Grange Road Singapore 239695	Shaw Theatres Lido Level 5 & 6 350 Orchard Road, Shaw House Singapore 238868
LASALLE College of the Arts Block F Level 1 #F102 McNally Campus (Main) 1 McNally Street Singapore 187940	The Projector, Golden Mile Golden Theatre 6001 Beach Road #05-00 Golden Mile Tower Singapore 199589
Marina Bay Sands Singapore Level 4 10 Bayfront Avenue Singapore 018956	

OTHER INFORMATION

Premiere Status All new films in the festival programme are screened in Singapore for the first time.	Ratings Please check film ratings on SGIFF.COM before purchasing tickets
Q&A with Filmmaker Indicates a live/hybrid post-screening discussion with the filmmaker(s). Check SGIFF.COM for the latest updates and guest list.	Language All films will be shown in their original language. Films with non-English dialogue will be screened with English subtitles.

Visit SGIFF.COM for venue details and the latest festival updates.

FEST' UP WITH SGIFF!

SGIFF is back with a bang! Get ready for a wild ride through groundbreaking Asian cinema from the region's best emerging filmmakers, international gems and enduring classics.

For Festival Schedule and Ticketing Information, please refer to the [pull-out guide](#).

Check [SGIFF.COM](#) for ticketing updates to verify the availability of tickets for each screening. Book early to avoid disappointment!

NAVIGATE SGIFF.COM

The best way to maximise your festival experience and secure your tickets is to sign up for an SGIFF ACCOUNT at SGIFF.COM



Create an SGIFF account with your email. Once done, click on **Festival Schedule** in the top navigation bar to access the film schedule.



Explore the films and shortlist your favourites! Click on the **bookmark** icon at the top right of each film screening to save it to your schedule.



Click on **My Schedule** to access your list of films. Finalise your selection and view your itinerary.



Add tickets to your cart by clicking on **Add To Cart**. Complete your purchase by clicking on the **shopping cart** icon at the top of the screen, and you're good to go!

YOUR OPINION MATTERS!

The SGIFF team is committed to delivering an outstanding festival experience. Tell us how we can do better.

The survey will take less than 10 minutes to complete, and selected participants will receive limited edition SGIFF merchandise.

Head to [SGIFF.com/survey](#) to give us your feedback!

GET SOCIAL @SGIFFest

Having a great time at SGIFF? Share your favourite screenings and tell your friends all about your festival experience using the hashtag #SGIFF34!

Check out our social media for the latest festival coverage.

@sginternationalfilmfest @sgiffest

Head to SGIFF.COM now to start planning your festival itinerary!

FEST LOUNGE

Have a couple hours to spare before your screening?

Make your way to our Fest Lounge! Relax, connect, socialise with other cinephiles, your home away from home!

Location

Objectifs
155 Middle Road
Singapore 188977

Hours

30 Nov (Thu): 12–3pm
1–2 Dec (Fri–Sat): 12–6pm
3 Dec (Sun): 12–3pm
4–9 Dec (Mon–Sat): 12–6pm
10 Dec (Sun): Closed

GENERAL ADMISSION TO SCREENINGS

[NEW!]

- No more reserved seating! All screenings will be free seating on a first-come, first-served basis.
- Doors open 10 minutes before the screening start time, so arrive early for the best seats!
- Our pre-rolls are under three minutes and the film will start punctually according to the stated start time.

ARRIVE EARLY – DON'T LOSE YOUR SEAT!

- Patrons with a Pass or Ticket will have a 10-minute grace period to enter the screening after the start time.
- If you haven't checked in at the screening after the grace period, your ticket will be forfeited and your seat will be offered to the Rush Queue. In order to catch the screening, you will have to join the **Rush Queue** (see below).

RUSH QUEUE

[NEW!]

- We're introducing a Rush Queue this year so that you can try your luck at a screening if tickets are sold out online.
- Ten minutes after a screening's start time, empty seats in the cinema will be counted and released to those in the Rush Queue on a first-come, first-served basis.
- We recommend arriving at the Rush Queue no earlier than 30 minutes prior to the screening.
- Each person in the queue will be entitled to one ticket only and entry is not guaranteed.

FORUM

Beyond film screenings, be sure to check out our Forum talks and panels to gain insights on filmmaking and the film industry. Turn to page 22 to find out more.

For more details and to register for free tickets, please visit [sgiff.com/forums-events](#)

Chairperson's Message



There's always something very special when SGIFF comes around near the end of the year—we get to disconnect from our devices and immerse ourselves in some of the year's finest films. It is even better that we can do it together in a darkened theatre as a community, connected by cinema.

SGIFF brings together global cinema with a special emphasis on Southeast Asian films, offering a platform for diverse voices and stories that mirror the world we live in. The festival isn't just about watching movies; it's a celebration of cinema that inspires, informs and transforms.

And we're not just about showcasing films; we're also committed to nurturing emerging talents in Southeast Asian cinema. SGIFF is a launchpad for the region's rising stars, helping their voices reach a global audience.

We can take immense pride in our achievements over the past year, having witnessed many filmmakers from the

region proudly presenting their works at some of the world's most prestigious festivals. Notably, most of these talented individuals are alumni of SGIFF who have either presented their short films in the Southeast Asian Short Film Competition or have honed their craft at the Southeast Asian Film Lab.

This year, many of their remarkable films grace our festival's lineup, and it feels like a homecoming for these accomplished filmmakers. We extend a warm welcome to each and every one of them, and we are proud of the role SGIFF has played in their journey.

I invite you all to immerse yourselves in the handpicked cinematic gems of this edition of SGIFF. Thank you for your continued support, and see you at the cinemas!

BOO Junfeng

Executive Director's Message



Welcome to the 34th edition of SGIFF! We are thrilled to have you join us in the cinemas once again for a lineup full of brilliant Singapore and Southeast Asian films, many of which have been recognised with awards from top-tier international film festivals. We invite you to explore some of the year's best independent films from the region and encounter imaginatively told stories that reflect the complexities of our society.

These diverse perspectives draw from intricate personal reflections, sociocultural milieus and histories, which collectively illuminate Southeast Asia's rich cultural tapestry. SGIFF's key visual for 2023 captures the wonderfully textured and intertwined nature of the region, encapsulated in the astounding diversity of experiences and voices that come together for us to experience through film. The motif of tapestry also represents the many strands that are woven together to form an

artwork, much like the teams of people who join hands to create a film with the potential to inspire and challenge.

We have designed the festival to offer a holistic experience beyond film viewing. There are programmes that aim to give you a deeper understanding of film, filmmakers as well as the inspirations that guide them. These include Q&As with directors and Forum's talks and panel discussions. Through SGIFF's Film Academy, we also present programmes focused on building capabilities for local and regional filmmaking communities.

With a lineup of more than 100 films and a slew of offscreen events, we hope to spread the love of film far and wide and celebrate the amazing talent we have right here in Southeast Asia. See you at the festival!

Emily J. HOE

Programme Director's Message



There is cause for optimism even as we see new turbulences rippling through the film industry over the past year. Artificial intelligence continues to create existential panic and labour disputes in the industry are shaking up established structures, while censorship tightens its grip on many national cinemas. In a time of global economic recovery, many large-scale international film festivals have been transitioning to adapt to these new realities. Yet, the art of film perseveres and even thrives in 2023 as you will see in our lineup this year.

We open the 34th SGIFF with Amanda Nell Eu's *Tiger Stripes*, a vivacious feature debut that invokes the monstrous-feminine to strike back at an exasperating world. We also welcome back two awards after a long hiatus. The Cinema Icon Award returns to celebrate the cinematic achievements of Chinese superstar Fan Bingbing, along with the inaugural Icon in Focus programme. And, in an effort to spotlight the role of film critics, we reintroduce the FIPRESCI Award after 17 years. Post-production work is given its due with the Outstanding Contribution to Southeast Asian Cinema Award conferred on White Light Post for their groundbreaking achievements, while restored classics re-

enter the spotlight in the Landmark section, a programme partnership with the Asian Film Archive.

This is an exceptionally strong year for Singapore's feature filmmaking. There are two Singapore co-productions and three Singaporean debuts nominated for the Asian Feature Film Competition, an unprecedented feat in SGIFF's history. This is accompanied by four local features making their world premieres at SGIFF, including the restored version of *The Road Less Travelled* (1997). In partnership with Singapore-based artist-collective Hothouse, we are also excited to present *Domain: Not Housed*, a transdisciplinary programme that maps Singapore's experimental filmmaking history.

With over 100 titles from 50 countries in the festival lineup, there is so much for everyone to discover. As my team and I put together the programme, we realised how fortunate we are to have so many incredible filmmakers working today. We hope you will feel similarly affirmed as you feast on the cinematic delights we have selected for you this year.

THONG Kay Wee

Silver Screen Awards

Introduced in 1991, Silver Screen Awards is the first international competition with a category dedicated to Asian cinema. The event spotlights filmmaking talents from across Asia, with a focus on Southeast Asia. Many of the awardees and nominees have since established themselves among the region's most prominent filmmakers.

Cinema Icon Award	Fan Bingbing	
Outstanding Contribution to Southeast Asian Cinema Award	White Light Post	PRESENTED BY MONTBLANC
Asian Feature Film Competition	Best Asian Feature Film	PRESENTED BY MOCHA CHAI LABORATORIES
	Best Director	PRESENTED BY FILMGARDE CINEPLEXES
	Best Performance	
	Best Screenplay	PRESENTED BY MONTBLANC
	FIPRESCI Award	
Southeast Asian Short Film Competition	Best Southeast Asian Short Film	PRESENTED BY FILMGARDE CINEPLEXES
	Best Singapore Short Film	PRESENTED BY MOCHA CHAI LABORATORIES AND SHOOTING GALLERY ASIA
	Best Director	
	Best Performance	PRESENTED BY FICTION SHORE
	Best Screenplay	PRESENTED BY MONTBLANC
Southeast Asian Film Lab	Most Promising Project	PRESENTED BY GIRAFFE PICTURES
	Fellowship Prize	PRESENTED BY PURPLE TREE CONTENT
Youth Critics Programme	Young Critic Award	

To find out more about Films in Competition, see pages 34–39.

Outstanding Contribution to Southeast Asian Cinema Award

The Outstanding Contribution to Southeast Asian Cinema Award recognises an individual's or organisation's special contribution to Southeast Asian cinema. Besides film production, the award takes into consideration achievements such as resource-building, heritage preservation and cultural promotion. Past recipients include the Southeast Asia Fiction Film Lab (2021) and In-Docs (2022).

This year's award selection committee consists of film programmer Donsaron Kovitvanitcha (Thailand), film critic Eric Sasono (Indonesia), film producer and curator Lorna Tee (Malaysia) and film producer Trần Thị Bích Ngọc (Vietnam).

White Light Post



From left: Max TERSCH, Umpornpol YUGALA, Sayombhu MUKDEEPROM, Chartchai KETNUST

Established in 2010 and based in Bangkok, White Light Post is known today as the foremost post-production house in the region. It has contributed immeasurably to the technical development of filmmaking in Southeast Asia with its excellence in post-production work. Over the past decade, White Light Post has been instrumental in realising critically acclaimed titles like *Call Me By Your Name* (2017), *Memoria* (2021) and *Before, Now & Then* (2022).

Besides post-production, White Light Post also provides crucial support for film restoration and localisation projects,

which are often overlooked but essential for the sustainability of a regional film community. Amid a multitude of initiatives encompassing mentorship and funding programmes, White Light Post has played a pivotal role in aiding esteemed regional organisations like the Southeast Asia Fiction Film Lab (SEAFIC), the Hong Kong-Asia Film Financing Forum and Purin Pictures. Their annual support, surpassing USD100,000, has benefited numerous film projects, contributing significantly to the development of Southeast Asian cinema.



+ Cinema Icon Award +

The SGIFF Cinema Icon Award recognises an Asian actor who has made an indelible mark as a creative force in film. It celebrates their outstanding achievements in bringing Asian stories to life onscreen. Previously known as the Cinema Legend Award, it has been presented to Michelle Yeoh (Malaysia), Simon Yam (Hong Kong), Koji Yakusho (Japan), Joan Chen (US/China) and Yao Chen (China). This year, the Festival proudly presents the award to Chinese superstar Fan Bingbing.

Fan Bingbing

Fan Bingbing is a Chinese actress and producer born in Qingdao, Shandong Province, China. One of her early films was the comedy-drama *Cell Phone* (2003) by Chinese director Feng Xiaogang, who also made *I Am Not Madame Bovary* (2016) in which Fan stars as the main protagonist. The latter role won her Best Actress at San Sebastián, Golden Rooster Awards and Asian Film Awards.

Fan has collaborated with Chinese filmmaker Li Yu on several films, notably *Lost in Beijing* (2007) and *Buddha Mountain* (2010). She was recognised for her stirring performance in *Buddha Mountain* with awards at Hundred Flowers, Golden Horse, Euro-Asia International Film Festival and Tokyo International Film Festival. Fan's filmography extends to Hollywood blockbusters such as *X-Men: Days of Future Past* (2014) and the spy thriller *The 355* (2022). Her latest film, Han Shuai's *Green Night* (2023), premiered in the Panorama section of the Berlinale.

In 2014, Fan produced and starred in an 82-episode Chinese TV series, *The Empress of China*. She has also served as a jury member for Cannes and San Sebastián, among other international festivals. In 2017, she was included in *Time* magazine's list of 100 most influential people.

In addition to Fan's acting career, she is also actively involved in philanthropy, particularly through her Heart Ali project, helping children with congenital heart disease in remote areas.

IN CONVERSATION: FAN BINGBING (P. 23)

Catch the star in person and discover her cross-cultural journey, consistent excellence in her work, and what to anticipate in the years ahead.

ICON IN FOCUS: FAN BINGBING (P. 30)

Catch a selection of three films including the Singapore Premiere of her latest film, *Green Night*.

Asian Feature Film Competition Jury



ZHANG Lu | Jury Head
CHINA

Zhang Lu is a third-generation Korean-Chinese filmmaker who began his career as a novelist and has since consistently made films about the lives of ethnic Koreans living in China. His first short *Eleven* (2001) premiered at Venice, and his feature film *Grain in Ear* (2005) won the ACID Award at Cannes and the New Currents Awards at Busan. His oeuvre includes works like *Desert Dream* (2007), *Dooman River* (2011), *Gyeongju* (2014) and *Fukuoka* (2019). His 2021 feature *Yanagawa* screened at the 32nd SGIFF. His latest film *The Shadowless Tower* (2023) premiered at Berlin in the main competition. For his contributions to East Asian cinema, he was recently awarded the Arts and Culture Prize of the Fukuoka Prize.



Bina PAUL
INDIA

An alumnus of the Film and Television Institute of India, Bina Paul is an award-winning film editor whose works have been presented at numerous international events. She has served as the artistic director of the International Film Festival of Kerala, shaping it into one of India's most important film events. She is presently the joint president of NETPAC (Network for the Promotion of Asia Pacific Cinema) and is a founding member of the Women in Cinema Collective, an organisation dedicated to creating equitable spaces for women in the film industry.



Janice KOH
SINGAPORE

Janice Koh is a celebrated Singaporean actress with over 30 years of theatre and acting experience. She has participated in international co-productions that toured worldwide, including festivals in Paris, Tokyo, Berlin and the UK. Koh is presently the co-chairman of the Wild Rice board of directors and a co-founder of Pasar Glamour, a nonprofit social enterprise that supports the arts and underprivileged children and women. In 2022, the French government honoured her with the title of Chevalier des Arts et des Lettres (Knight of the Arts and Letters) for her artistic contributions.



Ayşe POLAT
GERMANY

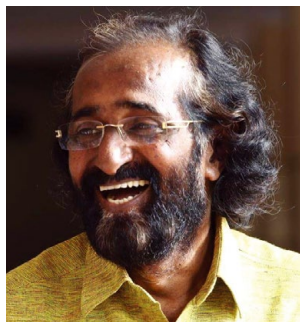
Ayşe Polat is an award-winning film director, screenwriter and producer who was born in Turkey and grew up in Germany. She has made a number of TV productions and award-winning short and feature films. Her second feature, *En Garde* (2004), won the Silver Leopard for Best Film and Best Actress at Locarno, among other international awards. Her new feature, *In the Blind Spot* (2023; p. 71), competed in the Berlinale, and won the Golden Tulip for Best Film, Best Editing and the FIPRESCI Award at the Istanbul Film Festival.



Kong RITHDEE
THAILAND

Kong Rithdee is a filmmaker and critic who has written prolifically about Thai and Southeast Asian cinema, with bylines in *The Bangkok Post*, *Variety* and *CinemaScope*, among others. He co-directed the documentaries *The Convert* (2008) and *Gaddafi* (2013), about the Thai Muslim minority group in his home country, which were screened internationally. Rithdee has served as a jury member for numerous international film festivals over the years, and is presently deputy director of the Thai Film Archive.

FIPRESCI Award Jury



V.K. JOSEPH
INDIA

V.K. Joseph is a film critic, poet and film activist. He is currently the president of the India Chapter of FIPRESCI. In 2007, he won the President of India's National Film Award for critic of the year. He has published eight books on cinema, winning the Kerala state government awards on two occasions. He was chief coordinator and vice-chairman of the International Film Festival of Kerala and is presently the secretary for the Federation of Film Societies of India, Kerala Region. He was honoured with the Lifetime Achievement Award from Jaffna International Film Festival Sri Lanka and served on the jury at the International Filmfestival Mannheim-Heidelberg, among others.



Müge TURAN
TURKEY

Müge Turan is working as the film curator at the Istanbul Museum of Modern Art (2008–present). As a member of FIPRESCI, she has served on film festival juries in Toronto, Dubai, Thessaloniki and Cannes. Turan is presently a PhD candidate in Cinema Studies at the University of Toronto, specialising in sound in cinema. Her work as a writer and editor has been published in magazines such as *Time Out Istanbul* and *Empire*.



Joyce YANG
HONG KONG

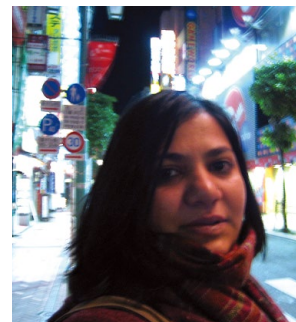
Joyce Yang is a film critic and a member of the Hong Kong Film Critics Society. She has served as a jury member for the FIPRESCI Prize at the Hong Kong International Film Festival, the Hong Kong Fresh Wave Awards, the Hong Kong ifva Awards and the CASCADIA International Women's Film Festival, among others. Recent volumes she has co-edited include *The Iconoclastic Classics: Chiu Kang Chien's Four Screenplays for Films by Stanley Kwan* (2018), *Rewriting the Classics: Chiu Kang Chien's Screenplays in His Later Years* (2021) and *Memoir of Hong Kong Film Production Managers from the 1980s* (2022).

Southeast Asian Short Film Competition Jury



CHO Hyun Jin
SOUTH KOREA/UK

Cho Hyun Jin is a film curator based in London. Since 2020 she has been a programmer for the BFI London Film Festival, focusing on artist moving image and nonfiction cinema. She previously worked for Curzon Artificial Eye and the London Korean Film Festival, and her curatorial projects have been presented at Tate, the Institute of Contemporary Arts, the Barbican and many others. She has taught at Birkbeck, University of London, the University of Westminster and The National Film and Television School. With a background in art and anthropology, her current research explores the intersection of postcolonial theory and the culture of cinema.



Shai HEREDIA
INDIA

Shai Heredia is a filmmaker, curator, and founding director of Experimenta, the moving image art biennial of India. She has curated film programmes and exhibitions worldwide including the Berlinale and the Tate Modern in London, and she was the programmer of the 65th Robert Flaherty Seminar. Heredia has co-directed *I Am Micro* (2012) and *An Old Dog's Diary* (2015), and both films have won awards including a National Film Award and a BFI London Film Festival award. Currently the co-curator of Berlinale Forum Expanded, she is also Associate Dean of the Graduate Program in Curatorial Practices at the Srishti Manipal Institute of Art, Design and Technology.



TAN Bee Thiam
SINGAPORE

Tan Bee Thiam is a Singaporean filmmaker and educator. He is an alumnus of Berlinale Talents, Rotterdam Lab and a founding member of 13 Little Pictures. He has produced internationally acclaimed films like *03-Flats* (2016) and *Demons* (2019), and his co-directed films, *Kopi Julia* (2013) and *Fundamentally Happy* (2015), have travelled internationally. His solo directorial feature debut, *Tiong Bahru Social Club*, opened the 31st SGIFF. The film earned a spot in critic Jonathan Rosenbaum's top 10 films of 2021 (*Sight and Sound*) and the Roger & Julie Corman Award for Intrepid Filmmaking.

Forum

Forum is a platform for filmmakers and industry visionaries to engage in dynamic discussions and a robust exchange of ideas.

With an open invitation to audiences, Forum aims to bring cinephiles and creators closer together, delving deep into evolving cinematic cultures and the artistry behind the silver screen.

In Conversation: Fan Bingbing



01 DEC, FRI | 7PM | 120MIN

MARINA BAY SANDS, ROSELLE-SIMPOR BALLROOM

TICKET PRICE: \$10

Having starred in over 100 roles across film and television, Fan Bingbing cuts an iconic figure onscreen, consistently delivering an electrifying performance. Whether they are films with arthouse excellence like *Lost in Beijing* (2007) and *I Am Not Madame Bovary* (2016), or blockbusters such as *X-Men: Days of Future Past* (2014) and *The 355* (2022), Fan dazzles with her versatility. Beyond acting, Fan is known as a fashion icon

and for her philanthropy, demonstrating a career that has been nothing short of inspiring. The premiere of her new film, *Green Night*, at this year's Berlinale signals a new era of her career.

Join Fan at this Forum spotlight to find out how she navigates working across diverse cultures, the secret to the magic she brings on screen, and what audiences can look forward to in the years to come.

* Conducted in English with Mandarin interpreters.

Not Housed: History of Experimental Cinema in Singapore

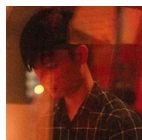
03 DEC, SUN | 2PM | 90MIN

MULTIPURPOSE
STUDIOS A & B,
ALIWAL ARTS CENTRE

Over the decades, many disparate experimental film practices have come and gone, yet most of them have fallen into obscurity. Presented in conjunction with *Domain: Not Housed* (p. 98), this panel discussion reconnects and revitalises fragments of Singapore's experimental film scene from the last few decades to the present, charting emerging trajectories that define the spirit of experimentation.

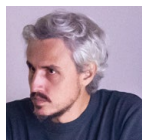
How can we begin to define 'experimental' film in Singapore? And how do we avoid a monolithic view of the past as we view the past from today's vantage point? Gathering film practitioners, researchers and artists, this open dialogue unpacks how questions of methodology and framing define our interpretation of experimental films. Join us as we delve into the unhoused repositories of Singapore film history.

MODERATOR

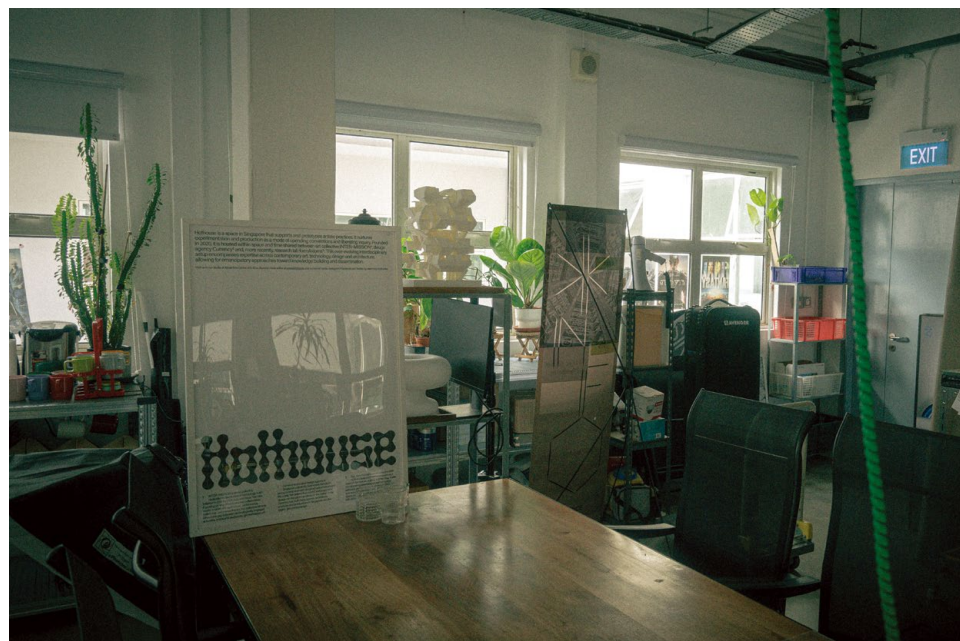


TEOW Yue Han | Singapore
Interdisciplinary artist; co-founder,
INTER-MISSION, Hothouse

CO-MODERATOR



Federico RUBERTO | Singapore
Writer and designer; co-founder,
formAxioms, Hothouse



Check SGIFF.COM for the list of speakers.

States and Stakes: A Close-up of Film Industries in Asia

06 DEC, WED | 7PM | 90MIN

LASALLE FLEXISPACE

Filmmaking hinges on a network of minds and bodies, with ideas and people coming together for a shared vision. States have increasingly been part of that matrix. National bodies have become more innovative and proactive in pushing out resources both domestically and regionally, bridging some of the gaps the film industry once faced. New schemes, policies and alliances have come about, especially in Asia, for filmmakers to get their projects off the ground and beyond borders.

Yet, how can one begin to benefit from these new initiatives? What are the challenges that the industry is still facing? And how do we grow and foster these (inter)national links to realise our visions? Join us in a dialogue between film industry professionals in and around Asia which aims to shape an awareness of new milestones and runways, roadblocks and possibilities, for filmmaking.

MODERATOR



Lorna TEE | Malaysia
Film producer and curator;
guest instructor, SGIFF
Asian Producers Network

PANELLISTS



Tirso CRUZ III | Philippines
Chairman and CEO,
Film Development Council
of the Philippines



Joey REYES | Philippines
Technical Consultant,
Film Development Council
of the Philippines



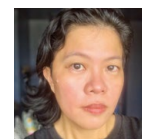
PARK Heeseong | South Korea
Manager, Korean Film Council;
guest instructor, SGIFF
Asian Producers Network



Chris TAN | Singapore
Director, Singapore Film
Commission, Infocomm
Media Development
Authority of Singapore



Jeremy CHUA | Singapore
Film producer and
screenwriter; founder, Pötocol



Monster JIMENEZ | Philippines
Filmmaker and screenwriter;
managing partner, THIS SIDE
UP; mentor, SGIFF Southeast
Asian Film Lab



Benjamin ILLOS | France
Writer, film programmer
and festival advisor;
mentor, SGIFF Southeast
Asian Film Lab

No Such Thing As ★★★★★

04 DEC, MON | 7PM | 90MIN

OLDHAM THEATRE

"Everyone's a critic!"—a cry of exasperation that has become a fitting adage of our times where it is easier than ever to express opinions on social media and news sites. For as long as films have been made, critics have always stood ready to level their charges.

In this discussion, we untangle the evolving role of the film critic today and the impact of film criticism in shaping how we view, talk and think about films. With the proliferation of different styles and formats of film criticism, how does a critic remain critically relevant? Join us for an evening of insightful conversations about whether we really are all critics.

MODERATOR



Phoebe PUA | Singapore
Mentor, Youth Critics
Programme

PANELLISTS



Mark PEREGRINO | Singapore
Creative producer and film
enthusiast



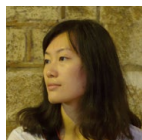
Sara MERICAN | Singapore
Film journalist, critic; member,
FIPRESCI



Eternality TAN | Singapore
Film critic, educator;
programming director,
Singapore Film Society



Müge TURAN | Turkey
Film writer, editor and film
curator; FIPRESCI Award Jury



Joyce YANG | Hong Kong
Film critic; member, Hong Kong
Film Critics Society; FIPRESCI
Award Jury

Singapore Panorama: Mildly Offensive, Sometimes Accurate

07 DEC, THU | 7PM | 120MIN

LASALLE FLEXISPACE

SGIFF's forum for snarky assumptions and inconvenient truths is back! This year we bring together six Singaporean directors making feature film comebacks or debuts at the festival for a double bill of panel and game. Prepare your controversial statements for the ones who have blazed paths and done all they could to bring a story to the silver screen. What have they learnt in their adventures in and out of Singapore? Would they do it again?

Uncover behind-the-scenes stories, the good times and the bad. Join us on the game floor and post your votes online in real-time as we confront more dilemmas about embarking on a career making pictures in Singapore.

MODERATOR



Haresh SHARMA
Playwright, *The Necessary*
Stage; board member, SGIFF

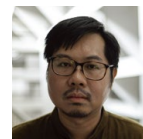
PANELLISTS



CHAI Yee Wei
Director of *Wonderland*
(p. 53)



Anthony CHEN
Director of *Drift*
(p. 70)



JOW Zhi Wei
Director and writer of
Tomorrow Is a Long Time
(p. 39)



Kelvin TONG
Director and writer of
A Year of No Significance
(p. 51)



Nicole Midori WOODFORD
Director and writer of
Last Shadow at First Light
(p. 36)



Nelson YEO
Director and writer of
Dreaming & Dying
(p. 35)

FESTIVAL OPENING

TIGER STRIPES

This is an unbridled animal that snarls, growls and meows as it tells the coming-of-age tale of an adolescent girl who learns to own her differences. Chilling and hilarious by turns, expect bodily fluids, toilet shenanigans, hysteria and TikTok dances.

[SINGAPORE PREMIERE]

MALAYSIA, TAIWAN, SINGAPORE, FRANCE, GERMANY, NETHERLANDS, INDONESIA, QATAR / 2023 / 95MIN / MALAY / PG13

30 NOV, THU | 8:15PM | SL
01 DEC, FRI | 4PM | Q&A | NMS |

Zaffan is a rebellious 12-year-old who attends a conservative, religious all-girls school in a rural part of Malaysia. Behind closed doors in the school toilet, Zaffan and her best friends Farah and Mariam indulge in schoolgirl shenanigans. But everything changes when Zaffan starts menstruating, the first to do so among her peers, and she begins noticing strange changes in her body that she has no control over.

As Zaffan confronts the wretchedness of her inexplicable transformation, she becomes the subject of bullying and is cruelly ostracised by her friends. Soon, supernatural sightings and occurrences begin taking place around her, and a particularly social media-savvy bomoh is hired to right things.

Tiger Stripes is the latest in the region's long lineage of filmic depictions of supernatural monstrous femininities, following in the footsteps of the *Pontianak* series of films by Shaw Brothers and *Cathay-Keris* in the 1950s. However, it distinguishes itself with a loose, contemporary sensibility that is unafraid to have fun while tackling serious themes of adolescence and the female body.

The film blends folklore, the abject, the uncanny and the impure in a potent witches' brew of transgression with a decidedly Southeast Asian flavour. Backed by an exuberant soundtrack by Indonesian experimental duo Gabber Modus Operandi, *Tiger Stripes* smashes through social taboos to return agency to the othered female body. FL



D Amanda Nell EU is a Malaysian filmmaker whose work explores the female body and identity. EU received her MA from London Film School and was part of Berlinale Talent Campus and Locarno Filmmakers Academy. In 2023, she became the first female Malaysian filmmaker to premiere at Cannes with her feature debut *Tiger Stripes*, which took home the prestigious Grand Jury Prize at Cannes' Critics' Week.

Her previous shorts include *Pasak* (2012), *Seesaw* (2015), *It's Easier to Raise Cattle* (2017), which received the special mention at Clermont-Ferrand International Short Film Festival, and *Vinegar Baths* (2019), which premiered at Venice.

P FOO Fei Ling, Fran BORGIA, Patrick Mao HUANG, Juliette LEPOUTRE, Pierre MENAHEM, Jonas WEYDEMANN, Ellen HAVENITH, Yulia Evina BHARA

C Zafreen Zairizal, Deena Ezral, Piqa

ICON IN FOCUS: Fan Bingbing



Curated by the actress herself, catch the recipient of our Cinema Icon Award, Chinese superstar Fan Bingbing, in these three filmic highlights of her award-winning acting career that showcase her virtuosity and magnetic screen presence.

GREEN NIGHT

After a chance encounter, two women find themselves in the underbelly of Seoul in this dark feminist tale of survival.

[SPECIAL PRESENTATION]
[SINGAPORE PREMIERE]

HONG KONG / 2023 / 92MIN / KOREAN, MANDARIN / R21

02 DEC, SAT | 4PM | SL



Chinese immigrant Xia works as an airport security staff in South Korea. When she catches a spunky, green-haired drug smuggler on the job, Xia is unexpectedly beguiled by the wayward girl. Seeking freedom from the abusive men in their lives, the duo embark on an arduous night in Seoul's drug underworld. But when blood spills, the women go on the run, with only each other to rely on.

From their shared predicament blooms a deep tenderness and solidarity, bound by the desire to escape oppression. *Green Night* adapts film noir's gritty masculinity to portray a female bond that is gentle yet unflinching in the will to survive. **DC**



D HAN Shuai is a filmmaker from China. Her feature debut, *Summer Blur* (2020), won the Grand Prix of the Berlinale's Generation Kplus International Jury for Best Film. Her works delve into the experiences of women as they navigate society. *Green Night*, her second feature, premiered in the Berlinale's Panorama section.

P LIU Ziyi, WANG Jing
C FAN Bingbing, LEE Joo Young

BUDDHA MOUNTAIN

观音山

Three wayward youths move in with a retired opera singer who is grappling with her own fresh grief.

CHINA / 2010 / 105MIN / MANDARIN / NC16

03 DEC, SUN | 6:30PM | OT

Disillusioned with their university entrance exams and circumstances, three friends—a singer, a runaway and his sidekick—decide to chart their own paths by renting a place together. Their landlady, Teacher Chang, is an overbearing former opera singer who is grieving the loss of a family member. Tensions between the trio and Teacher Chang arise due to conflicting ways of life, but young and old eventually form their own makeshift family as they love and learn from each other.

Filled with teenage angst and ennui, this coming-of-age film reflects the restless youths' existential anguish. Knitted together with an elder's perspective on loss, *Buddha Mountain* presents a moving ode to the impermanence of life. **DC**



D Coming from a documentary background, director **LI Yu**'s application of documentary style to narratives is unique in her portrayal of modern China. Her fourth narrative feature, *Buddha Mountain* (2010) won Best Asian Feature Film at the 24th SGIFF, and Best Artistic Contribution Award and Best Actress for Fan Bingbing in Tokyo. Fan stars in all four of her features.

P FANG Li
C FAN Bingbing, Sylvia CHANG, CHEN Bolin

DOUBLE XPOSURE

二次曝光

Uncovering her boyfriend and best friend's affair, a plastic surgeon enters a deranged state pursuing revenge and murder.

CHINA / 2012 / 105MIN / MANDARIN

02 DEC, SAT | 11AM | OT



D Coming from a documentary background, director **LI Yu**'s application of documentary style to narratives is unique in her portrayal of modern China. Her films include *Fish and Elephant* (2001) and *Dam Street* (2005), which have been awarded at the Berlinale and Venice respectively. *Double Xposure* (2012) is her fifth feature.

P FANG Li
C FAN Bingbing, FENG Shaofeng, HUO Siyan

Song Qi works as a plastic surgeon reconstructing faces to give her patients new lives. However, when she discovers an affair between her partner and best friend, she opts for extreme measures. As she delves deeper into the relationship, hidden truths about her existence surface, thwarting her reality and her relationships with her boyfriend, family and self. But a new life is born.

Weaving elements of psychological thriller and expressionism, the film underscores the complications of trauma in gripping yet sensitive ways. With a stirring performance by the director Li Yu's frequent collaborator, Fan Bingbing, the film's journey into the abyss of one's mind is at once epic and nuanced. **DC**

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Asian Feature Film Competition

A highlight of the Festival each year, the Asian Feature Film Competition is dedicated to uncovering exhilarating new cinematic visions by Asian directors making their first to third feature films.

This year's competition sees a selection of 12 films from this generation's most promising directors working in Asia, including six directorial debuts that herald a thrilling new wave of filmmaking talent. Through kaleidoscopic artistic approaches telling stories deeply rooted in the local, these films collectively represent the pulse of Asia's cultural landscape.

A JOURNEY IN SPRING

春行

After his wife's sudden passing, an old man grapples with strained family ties, regrets and memories evoked by the springtime rain.

[ASIAN PREMIERE]

TAIWAN / 2023 / 90MIN / TAIWANESE HOKKIEN, MANDARIN / M18

09 DEC, SAT | 6:30PM | GVxTP2

Khim-Hok is a gruff old man with a grudging affection for his wife even as he often berates her. The couple fill their days with errands and bickering, while tending to their rundown home nestled amid lush greenery and accessed via a steep hike.

When his wife dies suddenly one day, Khim-Hok places her remains in the freezer and seems to carry on as usual. But when their long-estranged child resurfaces with his new partner, father and son must not only face up to her death, but to the years of distance between them. Shot on 16mm film that captures the textures of Taiwan's spring foliage, *A Journey in Spring* is a raw and sensitive portrait of domestic life as well as its bittersweet and harsh truths. AS

Q&A WITH FILMMAKER



D Taiwanese filmmaker **WANG Ping-Wen** is an alumnus of Produceur au Sud Taipei Workshop and Talents Tokyo with three short films under her belt. **PENG Tzu-Hui** is a Taiwanese artist and filmmaker who has exhibited internationally. The feature debut for both, *A Journey in Spring* won the Silver Shell for Best Director at San Sebastián.

P WANG Ping-Wen

C Jason KING, YANG Kuei-Mei, LAN Wei-Hua

CRITICAL ZONE

MANTAGHEYE BOHRANI

In this delirious fantasia of after-dark Tehran, a drug dealer rendezvouses through the underworld to mend troubled souls.

[SOUTHEAST ASIAN PREMIERE]

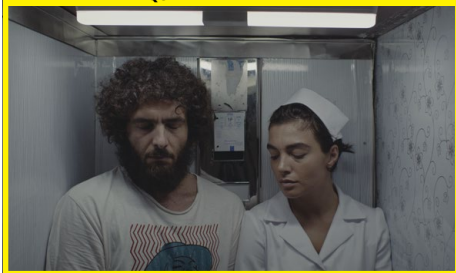
IRAN, GERMANY / 2023 / 98MIN / FARSI

07 DEC THU | 9PM | GVxTP2

The night has just begun for Amir when he collects his share of drugs from a covert tunnel passage. Upon reaching home, he falls into a familiar routine of repackaging cannabis and leisurely sampling its potency. Guided by the didactic voice of his GPS, Amir does the rounds through Tehran's nightscape. He deals drugs, reckons with his own woes, meets and soothes tormented souls, all while basking in glimmers of freedom before dawn.

A drama shot in secret without the permission of the regime, *Critical Zone* turns this precarity into a hallucinatory portrayal of the cross-currents in contemporary Iran. In this filmic world, social phenomena such as drug use resist easy judgements. DT

Q&A WITH FILMMAKER



D A Tehran native with formal training in music, **Ali AHMADZADEH** is a writer-director whose work typically spotlights alternative portraits of the younger generations of Iranians. In his home country, Ahmadzadeh is officially banned from making films. *Critical Zone* is his third publicly released feature and clinched Locarno's top prize, the Golden Leopard.

P Ali AHMADZADEH, Sina Ataiean DENA

C Amir POUSTI, Shirin ABEDINIRAD, Maryam SADEGHYAN

DREAMING & DYING

好久不见

A school reunion recalls repressed desires and entangled memories in an intoxicating blend of reality and the unconscious.

[SINGAPORE PREMIERE]

SINGAPORE, INDONESIA / 2023 / 77MIN / MANDARIN, ENGLISH / NC16

04 DEC, MON | 6:30PM | GVxTP4

An unhappily married couple reunite with their former schoolmate Heng at a seaside chalet after a long time. Latent romantic longings are quietly awakened and a love triangle ensues, though emotions lay deathly submerged. As the couple wend their way through a forest to release a fish in a karmic-cleansing ritual, the edges of reality start to fray. Unable to act on her feelings, the woman finds an outlet for her dreams through a romance novel she is reading which involves a merman.

Featuring mesmerising, sun-drenched cinematography, *Dreaming & Dying* is an idiosyncratic exploration of repressed desires and entangled memories. It reveals a world of alluring possibilities that offers respite from a gruelling reality. FL

Q&A WITH FILMMAKER



D Local filmmaker **Nelson YEO** is known for his short films *Here Is Not There* (2020) and *Plastic Sonata* (2022), both of which were screened at SGIFF, with the first winning Best Short Film at the festival. *Dreaming & Dying* (2023), his feature debut, premiered in Locarno's Cineasti del Presente section where it picked up the Golden Leopard and the Swatch First Feature Award.

P TAN Si En, Sophia SIM

C Doreen TOH, Peter YU, Kelvin HO

HESITATION WOUND

TEREDDÜT ÇİZGİSİ

In this tense courtroom drama, a criminal defence lawyer juggles difficult moral choices in her personal and professional life.

[SOUTHEAST ASIAN PREMIERE]

TURKEY, FRANCE, ROMANIA, SPAIN / 2023 / 84MIN / TURKISH / PG13

08 DEC, FRI | 6:30PM | GVxTP2

Canan is an overqualified attorney who has returned to the small city of Uşak to care for her comatose mother. While she debates withdrawing her mother's life support, she finds refuge in the courtroom defending her latest case: a factory worker facing life imprisonment. As new details come to light, Canan realises how closely the moral quandaries she faces in private and at work are intertwined.

Rising above the clichés of a courtroom drama, *Hesitation Wound* lays bare the crumbling Turkish legal system—its petty corruptions and provincial politics—with razor-sharp focus. In its gripping cross-examination of legal justice and power relations, the film pulsates with a palpable sense of moral urgency. KT



D **Selman NACAR** is a Turkish filmmaker and founder of the production company Kuyu Film. A Berlinalde Talents alumnus, his debut feature *Between Two Dawns* (2019) premiered at San Sebastián and won Best Film at Torino. *Hesitation Wound*, which competed in the Orizzonti section at Venice, is his second feature film.

P Burak ÇEVİK, Diloy GÜLÜN, Selman NACAR

C Tülin ÖZEN, Oğulcan Arman USLU, Gülçin Kültür ŞAHİN

INSIDE THE YELLOW COCOON SHELL

BÊN TRONG VỎ KÉN VÀNG

An absorbing treatise into spirituality and the discomfort of deciphering the divine makes its way into the canon of slow cinema.

[SINGAPORE PREMIERE]

VIETNAM, SINGAPORE, FRANCE, SPAIN / 2023 / 182MIN / VIETNAMESE / NC16

09 DEC, SAT | 11AM | NMS

A transplant to the city is forced to leave Saigon to bring his sister-in-law's body back to her hometown after an accident. Ill-prepared to be a guardian for his young nephew, Thien searches for his brother who vanished years ago.

This beguiling debut unfurls a gradual and purposeful exploration of theology and self-discovery across the rural hinterlands of Vietnam. "I cannot exist simultaneously in the light and in the dark," says a former lover who chooses to illuminate her place in the world by taking vows. Thien, on the other hand, drifts through the gauzy past, inexplicable dreams and mysterious Samaritans of the present to find analogies to the divine in this suggestive pilgrimage of an Everyman. vv



Q&A WITH FILMMAKER



D PHAM Thien An is a Vietnamese director. His work includes short films *The Mute* (2018) and *Stay Awake, Be Ready* (2019), which won the Illy Prize for short film at Cannes that year and screened at the 30th SGIFF. His first feature, *Inside the Yellow Cocoon Shell* premiered in Cannes' Directors' Fortnight section and took home the Caméra d'Or.

P TRAN Van Thi, Jeremy CHUA

C LE Phong Vu, NGUYEN Thi Truc Quynh, NGUYEN Thinh

LAST SHADOW AT FIRST LIGHT

Grief and gain are intimate doubles in this family mystery that leads a Singaporean-Japanese girl to her mother's hometown.

[SINGAPORE PREMIERE]

SINGAPORE, JAPAN, PHILIPPINES, SLOVENIA, INDONESIA / 2023 / 106MIN / JAPANESE, MANDARIN, ENGLISH

05 DEC, TUE | 7PM | GVxTP4



Q&A WITH FILMMAKER



D Nicole Midori WOODFORD is a Singaporean filmmaker and educator. Her short films include *For We Are Strangers* (2015) and *Waiting Room* (2018), which toured festivals such as Busan and Clermont-Ferrand. In 2020, she received the National Arts Council's Young Artist Award. *Last Shadow at First Light*, her feature debut, premiered in competition at San Sebastián.

P Jeremy CHUA, Shozo ICHIJAMA, Bostjan VIRIC, Tomohiko SEKI

C Masatoshi NAGASE, Mihaya SHIRATA, Peter YU

Ami has not seen her mother Satomi in years and is troubled by her mysterious disappearance. Now living with her father in Singapore, all she knows about Satomi is from voice clips on an inherited recorder, along with recurring visions of a spectral coast. Returning to Japan, Ami embarks on a trip with her mercurial uncle towards Satomi's last whereabouts.

Shot mostly in Rikuzentakata, a city almost wiped out by the 2011 tsunami, the film reckons with the lingering trauma in one's familial history. Tactile gestures feel like feats of reconstruction, and where words fail to soothe, there is promise in a brush of light. This sensitive drama pleads us to hold onto our worlds, even when all that's left are their ruins. RL

MONISME

Indonesia's active volcano Merapi is place, protagonist and centre of the universe all at once in this haunting eco-drama.

[ASIAN PREMIERE]

SEA-DOC GRANT

INDONESIA, QATAR / 2023 / 115MIN / BAHASA INDONESIA, JAVANESE / NC16

01 DEC, FRI | 9:30PM | FG2

08 DEC, FRI | 4PM | Q&A | NMS



Q&A WITH FILMMAKER



D Indonesian filmmaker **Riar RIZALDI** works to uncover the relationships between humans, technology and capital across Indonesia's history. His films have been shown at Locarno, Rotterdam and Cinéma du Réel, with *Tellurian Drama* (2020) awarded Best Southeast Asian Short Film at the 31st SGIFF. His feature debut, *Monisme* premiered at FIDMarseille.

P B.M. Anggana

C Rendra Bagus Pamungkas, Kidung Paramadita, Whani Darmawan, Puthut Juritno, Yulianto, Suparno

MORRISON

In this eerily haunting film, a man encounters his past in an abandoned hotel carrying scars of the Cold War.

[SOUTHEAST ASIAN PREMIERE]

THAILAND, FRANCE / 2023 / 106MIN / THAI, ENGLISH / PG13

08 DEC, FRI | 9:30PM | FG3

10 DEC, SUN | 2PM | FG2



D Phuttiphong AROONPHENG is a Thai director and cinematographer. His works include the short film *Ferris Wheel* (2015), which received the Special Mention at SGIFF, and *Manta Ray* (2018), which won Best Film in the Orizzonti section at Venice. His films tend to delve into the lives of marginalised individuals, accompanied by dream-like visuals.

P Charles GILLIBERT, Mai MEKSAWAN, Philippe AVRIL

C Hugo Chulachak CHAKRABONGSE, Chicha AMATAYAKUL, Joe CUMMINGS

Former popstar Jimmy is now an engineer whose latest project sees him returning to his hometown to renovate the mysterious Paradise Hotel. Once a thriving spot during the Vietnam War era, the hotel has since become a relic of a bygone era. He wanders between dream and fantasy through the maze of the narrow corridors to retrace his family's history.

The hotel today is composed of the remnants of a paradise, while the people who remain struggle with a life of hardship. Through the decaying hotel, *Morrison* presents a projection of the aftermath of American power during the Cold War, whose wounds still haunt Thai society decades later. WL

SNOW IN MIDSUMMER

五月雪

The historical trauma of Malaysia's '513' incident permeates the present in a series of haunting tableaux that compose this operatic drama.

[SOUTHEAST ASIAN PREMIERE]

MALAYSIA, SINGAPORE, TAIWAN / 2023 / 116MIN / MANDARIN, CANTONESE, HOKKIEN, MALAY / NC16

07 DEC, THU | 4PM | OT
10 DEC, SUN | 11AM | Q&A | NMS

13 May 1969: Ah Eng's life is forever altered by the deadly racial riots breaking out across Kuala Lumpur. 49 years after the fateful night when she sought shelter with migrants of *The Injustice to Dou E* Cantonese opera troupe, Ah Eng finds her life invariably intertwined with the heroine Dou E who is similarly unable to move on from the tragedy.

In expansive wide shots, *Snow in Midsummer* frames history in a proscenium and renders its characters as pawns in a political arena. Lamenting their helplessness, the film stages a reconciliation between past and present, forcing a nation to confront its failure to address a contentious episode in its history. SH

Q&A WITH FILMMAKER



D CHONG Keat Aun is a Malaysian writer-director whose work is rooted in stories of Malaysia's Chinese diaspora. His feature debut, *The Story of the Southern Islet* (2020), was awarded the FIPRESCI Prize at the Hong Kong International Film Festival and Best New Director at Golden Horse Awards. Premiered at Venice, *Snow in Midsummer* is his second feature.

P WONG Kew Soon, CHOW Wai Thong, Gene YAO, Jennifer JAO

C WAN Fang, Pearly CHUA, Peter YU

THE TENANTS

세입자

In this Kafkaesque reality, a soon-to-be-evicted tenant employs a bizarre subletting scheme that may be his solution.

[WORLD PREMIERE]

SOUTH KOREA / 2023 / 90MIN / KOREAN / PG13

09 DEC, SAT | 9PM | GVxTP2
10 DEC, SUN | 11AM | OT

In a dystopian South Korean city, an office worker endures the tedium of his job in hopes of gaining a transfer to 'Sphere 2', where a supposedly better reality awaits. Facing eviction by his adolescent landlord, he decides to complicate the process by renting his toilet out to an eccentric couple, but their strange behaviours soon become unbearable.

Director Yoon Eun-Kyung mixes science-fiction, horror and black comedy with a cast of off-kilter characters to deliver a biting critique on the ills of contemporary society. With its bold genre-mashing, *The Tenants* heralds a new, exciting voice in independent Korean cinema. DC

Q&A WITH FILMMAKER



D YOON Eun-Kyung is a director-screenwriter from South Korea who often uses the mystery and horror genres in her explorations of psychological extremes in neoliberal societies. *The Tenants* is her sophomore feature.

P AHN Mongsik

C KIM Dea-geon, HEO Dong-won, PARK So-hyun

TOMORROW IS A LONG TIME

明天比昨天长久

In this shapeshifting tale, a tenuous father-son relationship paves the way for a haunting coming-of-age journey with a metaphysical twist.

[SOUTHEAST ASIAN PREMIERE]

SINGAPORE, TAIWAN, FRANCE, PORTUGAL / 2023 / 106MIN / MANDARIN, ENGLISH / PG13

03 DEC, SUN | 4PM | GVxTP4

Widowed pest exterminator Chua and his son Meng eke out a precarious existence on the margins of society. Years of gruelling labour, coupled with an unexpected tragedy at work, take a toll on Chua. All this casts a long shadow upon Meng, who is pressured into bullying by a group of delinquents, perpetuating the cycle of violence. Forced to face repercussions for his actions, Meng has little choice but to enlist for military service.

In this boldly bifurcated narrative, we follow Meng on a military exercise into the depths of an unknown jungle. This sets in motion a quietly sublime odyssey that unfolds with parallels to the past, offering Meng a brief respite from his past actions and the possibility of a new beginning. KT

Q&A WITH FILMMAKER



D JOW Zhi Wei is a Singaporean writer-director whose work depicts people marginalised by society. His short films include *After the Winter* (2013), which was screened as part of Cannes' Cinéfondation selection, and *Waiting* (2010). *Tomorrow is a Long Time*, his directorial feature debut, premiered as part of the Berlinale's Generation 14plus competition.

P Fran BORGIA, Jeremy CHUA, Stefano CENTINI, Xavier ROCHER, Ico COSTA

C Leon DAI, Lekheraj SEKHAR, Edward TAN

VALLI

A religious devotee, trapped in an enforced gender identity, plots an escape from his oppressive village in this delicately layered examination of gender fluidity.

[WORLD PREMIERE]

INDIA / 2023 / 143MIN / MARATHI / NC16

09 DEC, SAT | 4PM | NMS

Every night Valli is sought after for his blessings as a *jogta*—presenting as a woman devotee bound to a Hindu goddess. Though he is spiritually revered, he is also ostracised by the villagers and routinely subject to their harassment and violence. Stifled by his life of servitude, he wishes to renounce his *jogta* identity and live as a man. To do so, he enlists the help of his only friend and fellow castaway, Tara.

With its intimate portrayal of the *jogappa* tradition in the rural regions of western Maharashtra, the film immerses us in Valli's world, capturing his difficult journey while bravely interrogating gender expectations and religious tradition without reaching for easy answers. KT

Q&A WITH FILMMAKER



D Manoj SHINDE is an Indian director, writer and producer. His previous Marathi-language films include two short films and the feature, *Medicine Lamps* (2019). *Valli* is his sophomore feature.

P Manoj SHINDE

C Deva GADEKAR, Varsha Sunil AJIT, Akshay KAKADE

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- Southeast Asian Short Film Competition
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Southeast Asian Short Film Competition

The Southeast Asian Short Film Competition highlights the best short cinematic gems from the region. This year's selection presents 18 films across four programmes.

The sheer depth and range showcased in these works attest to the abundance of creative talent in the region. Together, the crop of short films forms a vivid tableau of Southeast Asia that is as diverse as it is inspirational.

SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 1

07 DEC, THU | 6:30PM | 77MIN | OT | NC16

Q&A WITH FILMMAKERS

1 ALL THIS WASTED SPACE

[WORLD PREMIERE]

PHILIPPINES / 2023 / 15MIN / TAGALOG



After 11 years, Nica returns to her mother's abandoned home to retrieve an item for her mother's coffin. The neglected home greets her in an unsettling yet strangely liberating manner. QG



D Cris BRINGAS is a Manila-based filmmaker whose works have been presented at international festivals such as Locarno and DOK Leipzig. He is a fellow of the 2023 Lago Film Residency.

2 DID YOU SEE THE HOLE THAT MOM DIG?

หมอมสวรรณ

[WORLD PREMIERE]

THAILAND / 2023 / 26MIN / THAI



During Songkran, the director and his family reunite at Grandma's house where they share heartfelt conversations about their late Grandpa. One night, an enigmatic event unfolds during their sleep. QG



D Pobwarat MAPRASOB is a Bangkok-based filmmaker who makes experimental and avant-garde films critical of Thai society and history. His past works include the short film *Shadow of the Wind* (2021).

Unspooling the human experience, this programme delves into familial mysteries through the losses and hopes of the past, present and future. The expansion of physical space leads us into the interior of grief.

3 GOLDEN DRAGON

នាគមាស

[WORLD PREMIERE]

CAMBODIA / 2023 / 17MIN / KHMER



A nurse helps Vicheka make sense of his dreams after he returns to a transformed Sihanoukville to memorialise his father in this restrained film about the human cost of Chinese investment in Cambodia. SIS



D Boren CHHITH has worked as assistant director on several feature films in France and Cambodia. *Golden Dragon* is his writing and directorial debut.

4 THE RIVER THAT NEVER ENDS

[SOUTHEAST ASIAN PREMIERE]

PHILIPPINES / 2022 / 19MIN / TAGALOG, ENGLISH



Juggling their roles as a companion-for-hire and caregiver, Baby begins to feel trapped and stagnant as their peers start to disappear and the city undergoes significant development. QG



D Filipino filmmaker JT TRINIDAD's *As If Nothing Happened* (2022) competed at the London Short Film Festival, while their short documentary *Like People, They Change Too* (2022) was among CNN's Best Filipino Films that year.

SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 2

08 DEC, FRI | 6:30PM | 70MIN | OT | R21

Q&A WITH FILMMAKERS

1 ACID GREEN

[ASIAN PREMIERE]

USA, SINGAPORE / 2023 / 9MIN / NO DIALOGUE



A person brushes the teeth of a dog and turns into a bus.



D Elizabeth **XU Yuan Li (EXYL)** is an artist and animator from Singapore. Their previous short, *Conversations with a Koel Bird* (2022), screened at the 33rd SGIFF.

2 GOODNIGHT BABY NGŨ NGON EM YÊU

[WORLD PREMIERE]

VIETNAM / 2023 / 18MIN / VIETNAMESE



In her sleepless nights, Gia Gia watches online videos and finds out why she is afraid to fall asleep.



D Vietnamese filmmaker **LÊ Quỳnh Anh** is an alumnus of Locarno Filmmakers Academy and Rotterdam Lab, among others.

3 CROSS MY HEART AND HOPE TO DIE

[SINGAPORE PREMIERE]

PHILIPPINES / 2023 / 17MIN / TAGALOG



While Mila struggles with being unpaid at work, a love interest becomes a source of comfort through his constant phone calls, but a promise of hope may also lead to tragedy.



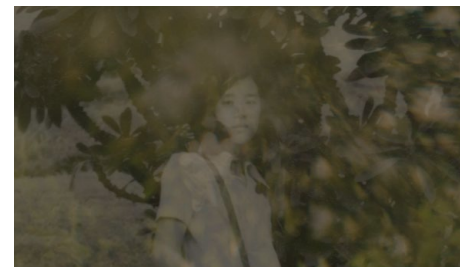
D Sam **MANACSA** is a filmmaker from the Philippines. Her short film, *If People Such As We Cease to Exist* (2016), was selected for Clermont-Ferrand, while *Cross My Heart and Hope To Die* premiered at Venice.

Material versus the symbolic, reason versus the irrational—this programme explores the intertwining relationship between existentialism and desire, as well as the construction and communication with oneself, conceptualising freedom within its constraints.

4 READING YOU

[WORLD PREMIERE]

MALAYSIA, BELGIUM / 2023 / 15MIN / ENGLISH, MANDARIN, HOKKIEN



A filmmaker attempts to piece together memories of her mother after the discovery of diaries she left behind 16 years ago.

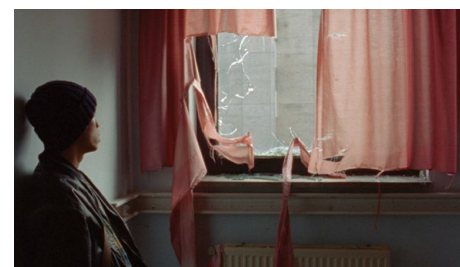


D Based in France, **Angeline TEH** is a Malaysian creative documentary filmmaker. She is currently developing her feature debut, *How to Stop Firecrackers from Burning*.

5 PORCUPINE NHÍM

[SINGAPORE PREMIERE]

BELGIUM, SINGAPORE, VIETNAM / 2023 / 13MIN / FRENCH, ENGLISH, VIETNAMESE



Strangers come and go while ghosts linger in an abandoned hospital amid floods of memories and data.



D Vietnamese filmmaker **TRƯỜNG MINH Quý** is known for his feature *The Tree House* (2019) and *The Men Who Wait* (2021), which won Best Southeast Asian Short Film at the 32nd SGIFF. Belgian filmmaker **Nicolas GRAUX**'s feature *Century of Smoke* (2019) premiered in competition at Visions du Réel.



SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 3

09 DEC, SAT | 2PM | 75MIN | OT | M18

Q&A WITH FILMMAKERS

1 ONCE UPON A TIME THERE WAS A MOM

မလေးဘယ်သို့သုံးပါးမယ်



[ASIAN PREMIERE]

SEA-SHORTS GRANT

MYANMAR / 2023 / 29MIN / BURMESE

Echoing the story of Vessantara Jātaka, the film depicts a man's post-widowhood transformation and Myanmar's complex past through a dysfunctional family.



D Lin Htet Aung is a self-taught filmmaker based in Myanmar. His works include *Estate* (2020), which won Best Director in the Southeast Asian Short Film Competition at the 31st SGIFF.

2 PRIMETIME MOTHER

[ASIAN PREMIERE]

PHILIPPINES, SINGAPORE / 2023 / 15MIN / TAGALOG



In an exploitative game show audition, mothers' fortitude and tenacity are tested, questioning and challenging their devotion to the maternal role. **QG**



D Manila-based Sonny CALVENTO's debut short *Excuse Me, Miss, Miss, Miss* (2019) was the first Filipino short film to premiere at Sundance. It also won the 2023 Locarno Shorts Weeks Audience Award.

3 WOW+

[WORLD PREMIERE]

MALAYSIA / 2023 / 11MIN / MALAY, ENGLISH, FARSI



A Muslim scholar appears on a talk show to promote his new book on the irrelevance of motherhood, strongly opposing tradition. A caller phones in, and a disruption ensues. **QG**



D Diffan Sina NORMAN is a Malaysian-Iranian filmmaker based in North America. His works include short films *Kekasih* (2014) and *Benevolent Ba* (2020), which premiered at Sundance.

The weight of authoritative voices can become almost overbearing, compelling us to comply, even against our will. This programme reminds us of the ongoing struggle to break free from entrenched authoritarian attitudes and behavioural patterns.

4 THE PARADE

[SOUTHEAST ASIAN PREMIERE]

SINGAPORE / 2023 / 6MIN / ENGLISH



In Singapore, politics is seen as a cautious dance. However, in this lively film, the city becomes a vibrant street parade filled with pop culture, karaoke and colour. **QG**



D Ryan Benjamin LEE is an artist-animator from Singapore whose films have been screened internationally.

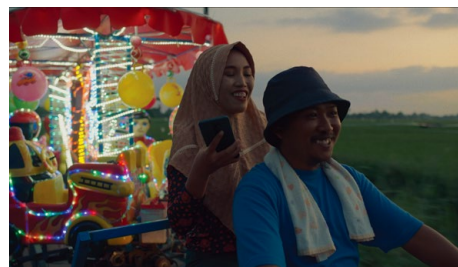
5 BASRI & SALMA IN A NEVER-ENDING COMEDY

BASRI & SALMA DALAM KOMEDI YANG TERUS BERPUTAR

[SINGAPORE PREMIERE]

SEA-SHORTS GRANT

INDONESIA / 2023 / 15MIN / BAHASA INDONESIA, MAKASSARESE



A married couple runs a mobile carnival, joyfully entertaining others' kids. Amid family meddling, doubts and a revelatory conflict, the reason for their childlessness emerges. **QG**



D Khozy RIZAL is a filmmaker based in Makassar. *Basri & Salma* is the first Indonesian film to compete for the Palme d'Or at Cannes. His debut, *Makassar Is a City for Football Fans* (2021), premiered at Sundance.

SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 4

09 DEC, SAT | 6:30PM | 74MIN | OT | PG

Q&A WITH FILMMAKERS

1 OF OTHER TOMORROWS NEVER KNOWN



[WORLD PREMIERE]

INDONESIA, GERMANY / 2023 / 15MIN / ENGLISH, BAHASA
INDONESIA, TONTEMBOAN

Guided by the Minahasa's influence, this speculative fiction of mystical belief interlaces care and ancestral dialogues, embracing a healing renewal across numinous, material and technological realms. Q&A



D Indonesia-based **Natasha TONTEY** is an interdisciplinary artist whose works have been shown internationally. Her 2021 short film *Wa'anak Witu Watu* screened in competition at the 32nd SGIFF.

2 THE ALTAR (DIRECTOR'S CUT) PHA-YAR-SIN



[SINGAPORE PREMIERE]

MYANMAR / 2023 / 10MIN / BURMESE

In Zen-like imagery, an adult contemplates accidentally ending an ant's life during childhood. The parable's murmured soliloquies and glitches echo cosmic repentance and spirituality. Q&A



D **Moe Myat May Zarchi** is a Burmese filmmaker whose upcoming work *Sad Diva Lands on the Moon* received the SGIFF Southeast Asia Short Film Grant in 2022. She founded cinema organisation 3-ACT.

Individuals seek to connect with ancestors in heartfelt rituals, aiming for transcendence and a brighter future. This programme invokes genetic memory as well as deep affection and healing ties to personal stories imbued with sensitivity and care.

3 I LOOK INTO THE MIRROR AND REPEAT TO MYSELF



[SINGAPORE PREMIERE]

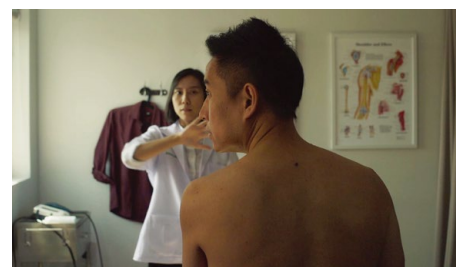
SINGAPORE / 2023 / 19MIN / ENGLISH, MANDARIN

In a tale of love, repression and sisterhood, a filmmaker unearths her family's history and a shared name, discovering her own sense of self. Q&A



D Singaporean filmmaker **Giselle LIN** is currently developing her feature debut, *Midnight Blue Spring*, which participated in SGIFF's 2021 Southeast Asian Film Lab and the 2022 Locarno Residency.

4 THE PHYSICAL REALM BHU MI GA YA



[ASIAN PREMIERE]

THAILAND / 2023 / 30MIN / THAI, ENGLISH

The suffering from past emotional turmoil becomes entwined with a man's current physical agony. Superstitions lead him to ruminate on an unborn child and the profound journey of the soul through existence. Q&A



D Thai filmmaker **Sompot CHIDGASORN PONGSE** is known for his feature documentary, *Railway Sleepers* (2016), which premiered at the Berlinale, and for his collaborations with Apichatpong Weerasethakul.

Singapore Panorama

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THE ROAD LESS TRAVELLED

轨道

A group of friends pursue their artistic ambitions in this coming-of-age story steeped in the innocence and dreaminess of *xinyao*.

[WORLD PREMIERE]

SINGAPORE / 1997 / 96MIN / MANDARIN / PG

02 DEC, SAT | 2PM | NMS
10 DEC, SUN | 4PM | OT

Fresh out of National Service, Ah Jie and his girlfriend Shi Yun regularly perform *xinyao* at a pub, dreaming of a musical career. But alongside other friends with similar artistic pursuits, they soon face the troubling reality of creative work in Singapore. Coupled with pressure from their dysfunctional families, the idealistic youths confront the unsustainability of passion and the disconcerting dismissal of works created by and for locals.

In a brand new 4K restoration by the Asian Film Archive, the film stages a homecoming at SGIFF, following its 1997 premiere. 26 years later, the struggle between idealism and pragmatism in the city-state and the alienation of pursuing paths less travelled remain as relevant as ever. SH

A YEAR OF NO SIGNIFICANCE

大风吹

This realist drama immortalises those who are about to be left behind as Singapore rushes towards economic growth in the late 1970s.

[WORLD PREMIERE]

SINGAPORE, MALAYSIA / 2023 / 88MIN / MANDARIN, HOKKIEN, ENGLISH

02 DEC, SAT | 5PM | NMS

Chinese-educated architect Lim is at a crossroads in 1970s Singapore where English is increasingly adopted in the workplace. Sidelined at work, he sees little hope of career advancement. Meanwhile, Lim also contends with a broken marriage and caring for an overbearing father. The winds of change are blowing fast and strong, but Lim will not go gently. Confronting his failure at work and as a husband and son, Lim does what it takes to survive, even as the fabric of his life and identity begins to fissure rapidly.

A Year of No Significance is an elegy to a Singapore in the throes of change. The film's measured direction presents a sensitive reclamation of a history that is often forgotten. VC

Q&A WITH FILMMAKER



D LIM Suat Yen is a producer, writer and director. Her producing credits include kids' telemovie *Spelling Armadillo* (2015) and sitcom *Fam!* (2019), both of which were nominated in the International Emmy Awards. Her directorial debut, *The Road Less Travelled* (1997) premiered in competition at the 10th SGIFF. Lim is a co-founder of Oak3 Films.

P Zahirat BANU, Jason LAI
C Robin GOH, CHUA Li Lian, Belinda LEE, CHONG Weichoon

Q&A WITH FILMMAKER



D Kelvin TONG is a writer, producer and director. His expansive filmography includes *Eating Air* (1999), now a classic of early local independent cinema, the genre-defying *The Maid* (2005) and *Love Story* (2006), which won Best Director at the 19th SGIFF. *A Year of No Significance* is Tong's 11th feature.

P Kat GOH, Leon TONG, Jasmine NG
C Peter YU, TAN Tiow Im, Mandy CHEN, Naomi YEO

MY ENDLESS NUMBERED DAYS

まだまだ

Traversing Singapore and Japan, a young woman reconnects with herself in this subdued uncovering of a wandering soul.

[WORLD PREMIERE]

JAPAN, SINGAPORE / 2023 / 77MIN / JAPANESE, ENGLISH / PG

06 DEC, WED | 9PM | OT

Mitsue returns to Japan after the disillusionment of a work opportunity in Singapore. Resuming her past life, she treads between friendships with a former lover and a new co-worker, while finding her footing despite being constantly on the move. A sense of alienation follows her from city to city as the young urbanite looks for novelty and adventure, but struggles to find a place to call home.

Through beautiful vignettes of Mitsue's encounters with familiar faces as well as strangers, this gentle drama invites us to dwell on the stops one makes in a journey of self-discovery. MC

Q&A WITH FILMMAKER



D Shaun NEO is a Singaporean filmmaker and cinematographer. Neo's directorial short debut *Happily Ever After* (2015) screened at the 26th SGIFF and was nominated for Best Screenplay at the National Youth Film Awards 2016. *My Endless Numbered Days* is Neo's feature debut.

P NISHIDA Miyuki, TETSUhide Mitsumine
C BANZAI Mitsue, YANAGI Elisa, TORITANI Hiroyuki

SUNDAY

Two young migrant workers in love find themselves in a quandary with life-altering repercussions in this poignant drama.

[WORLD PREMIERE]

SINGAPORE / 2023 / 94MIN / ENGLISH, TAGALOG, VIETNAMESE / NC16

06 DEC, WED | 7PM | GVxTP4

Q&A WITH FILMMAKER



D Sean NG is a local director and producer whose producing credits include the feature *André and His Olive Tree* (2020), which was Taiwan's highest-grossing documentary that year. *Sunday*, his directorial feature debut, was developed through TorinoFilmLab. Ng is the director and co-founder of AMOK, a film and video production house.

P Caleb QUEK
C Rhen ESCANO, HO Thanh Trung, Adrian PANG, Michelle SARAM

Lily is a Filipino domestic worker for the Lees, an affluent couple. Amid the humdrum of her daily routine and the turbulence in her employers' marriage, Lily finds solace in Minh, a Vietnamese busboy. With the house to herself, Lily starts to explore the limits of her connection with Minh, fostering a burgeoning romance. But their relationship takes a sharp turn when they are forced to make a difficult decision against their wishes.

Through a sensitive depiction of the lives of Lily and Minh juxtaposed with that of the Lees, *Sunday* paints a vivid picture of the haves and the have-nots in Singapore. Yet it also underlines the universal desire for human connection, which transcends all differences. NS

WONDERLAND

乐园

Two middle-aged fathers bond over their love for their daughters in this affecting dramedy about friendship in our golden years.

[ASIAN PREMIERE]

SINGAPORE / 2023 / 125MIN / HOKKIEN, MANDARIN, ENGLISH

04 DEC, MON | 9PM | GVxTP4

Q&A WITH FILMMAKER



D CHAI Yee-Wei is the founder of local post-production house Mocha Chai Laboratories. His past works include horror films *Blood Ties* (2009) and *Twisted* (2011) as well as *That Girl in Pinafore* (2013), which premiered at Shanghai International Film Festival.

P Michelle CHANG, CHIA Choong Kai
C Mark LEE, Peter YU, Xenia TAN

Loke and Tan live inverted lives: Loke owns a joss paper shop and lives with his daughter Eileen, while Tan is a lonely church pianist and recovering alcoholic-gambler. Their paths cross after Loke sells his house to fund Eileen's studies abroad and moves next to Tan. Filled with regrets over his own estranged daughter, Tan offers to translate and transcribe the illiterate Loke's correspondences with Eileen. When Tan is privy to news of a devastating tragedy, he constructs an elaborate lie to protect Loke from the truth.

Set in 1980s Singapore, *Wonderland* depicts the profound joy and companionship of friendship in one's silver years, highlighting the importance of community ties in an era of rapid change and progress. SH

D TAN Pin Pin is renowned for her reflexive documentaries surrounding Singapore history and memory, such as *Singapore Gaga* (2005), *Invisible City* (2007) and *In Time to Come* (2017).

SINGAPORE PANORAMA SHORT FILM PROGRAMME 2

02 DEC, SAT | 9PM | 80MIN | OT | NC16

Q&A WITH FILMMAKER

1 BAGASI

[SOUTHEAST ASIAN PREMIERE]

SINGAPORE, INDONESIA / 2023 / 15MIN / NO DIALOGUE



A woman lugs a hefty bag around with her, tending carefully to its contents. But she must let it go at some point. FL



D Local filmmaker **Nelson YEO**'s *Here Is Not There* (2020) won Best Singapore Short Film at the 31st SGIFF. *Dreaming & Dying* (2023), his feature debut, won the Golden Leopard Filmmakers of the Present award and Swatch First Feature Award at Locarno.

2 SPIRITED CITY

[WORLD PREMIERE]

SINGAPORE / 2023 / 11MIN / ENGLISH



Exhumed archives, sounds, footage and artefacts culminate in a visceral collage that mirrors the ongoing excavation of Bukit Brown Cemetery. RN



D Artist **ANG Siew Ching** uses video and photography to examine cultural, social and man-made relationships between man and animal. She holds an MA in Southeast Asian Studies.

3 BEYOND THE OTHER SHORE

波罗蜜

[ASIAN PREMIERE]

SINGAPORE / 2023 / 15MIN / MANDARIN



Following the unexpected demise of a stranger while at work, a repair technician spirals into facing the reality of his own mortality.



D **PEK Jia Hao** is a Singaporean filmmaker who joined production company Pötocol in 2020. **ANG Jia Jun** is a freelance script writer for Zhao Wei Films and Disney+.



Merging the spiritual with the corporeal, these short films bring us on a journey to murky streets, cemeteries, forests, mountains and archives, in discovery of elusive or forbidden knowledge.

4 MOUNTAIN LAND: A CELEBRATION

[SINGAPORE PREMIERE] SEA-SHORTS GRANT

SINGAPORE / 2022 / 21MIN / ENGLISH



In dreamy black and white, Southeast Asian histories are evoked and overturned to tell the mysterious tale of Mountain Land: an unconquerable island shaped like a human body. RN



D **Kris ONG** is a writer-director and co-founder of production house Momo Film Co. Her previous short films *Sunday* (2019) and *You Idiot* (2018) have been screened at over 30 international film festivals.

5 TIME PASS, YEARS PAST

时间影子

[SOUTHEAST ASIAN PREMIERE]

SINGAPORE, JAPAN / 2023 / 18MIN / MANDARIN, CANTONESE



Dancers from Frontier Danceland reimagine a piece from 1998 in this exploration of time and metamorphosis.



D Tokyo-based Singaporean filmmaker **LIAO Jiekai** is a founding member of local film collective 13 Little Pictures and Japanese production company Prism Pictures. His last feature *Faraway My Shadow Wandered* (2020) premiered at the 31st SGIFF.



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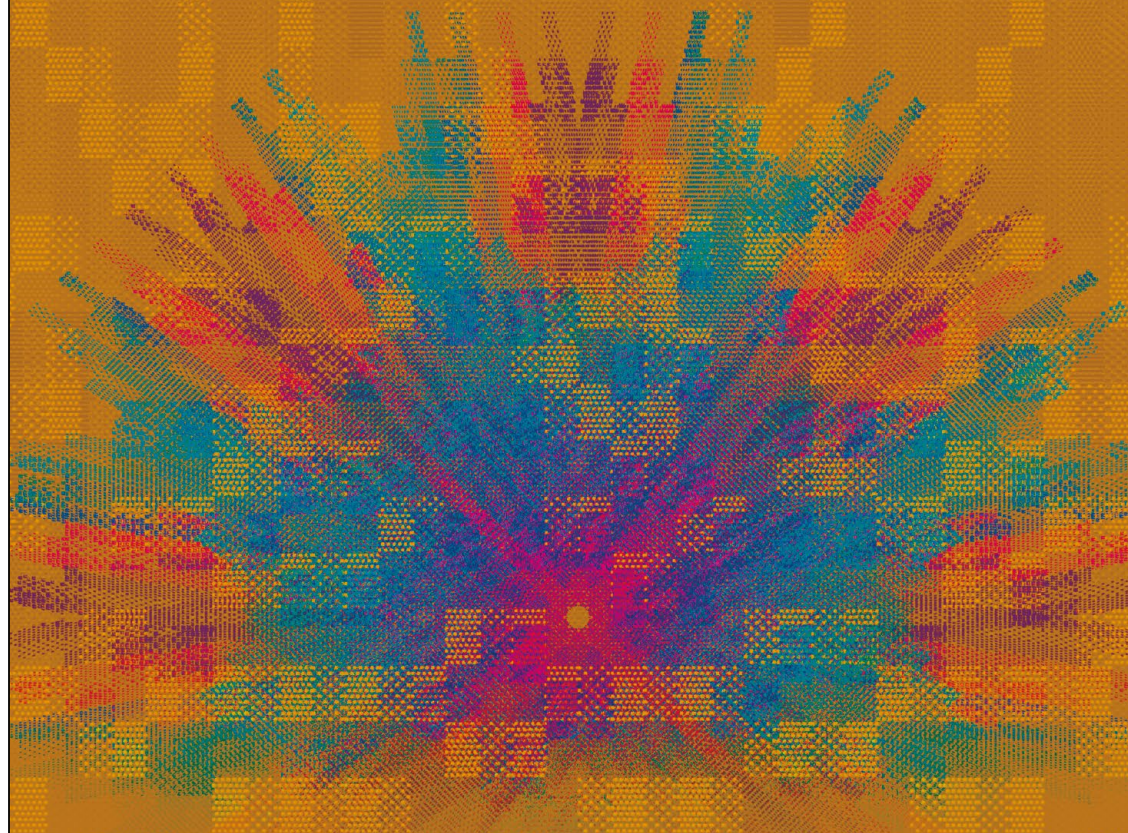
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Foreground



Within every frame, a distinct element invariably captures the viewer's attention. What are the latest cinematic marvels that have resonated with festival audiences?

Foreground presents six genre-driven works that have captivated the film festival circuit. Take in the thrills of genre conventions, while being reinvigorated and surprised by their playful subversions.

24 HOURS WITH GASPAR

24 JAM BERSAMA GASPAR

A tough but tortured hero has his heart in the right place but on the wrong side of his body in this genre-bending revenge story.

[SINGAPORE PREMIERE]

INDONESIA / 2023 / 96MIN / BAHASA INDONESIA / NC16

04 DEC, MON | 9PM | FG3



D **Yosep Anggi NOEN** is a director and producer from Indonesia. His previous features, *Peculiar Vacation* and *Other Illnesses* (2012) and *Solo, Solitude* (2016), premiered at Locarno, and *The Science of Fictions* (2019) received a Special Mention at the same festival. *24 Hours with Gaspar* premiered at Busan.

P Cristian IMMANUEL, Yulia Evina BHARA
C Reza RAHADIAN, Shenina CINNAMON, Laura BASUKI, Dewi IRAWAN

In a labyrinthine city seething with the anger of the disenfranchised, fight clubs mushroom in rundown towns. One of the fighters is Gaspar, a hardboiled detective who is scouring the underground for the truth behind a childhood friend's disappearance—a task made all the more urgent after news that his heart will give way in 24 hours. Assisted by Cortazar, a motorcycle possessed by a cheetah's spirit, Gaspar uncovers a criminal ring and enlists a motley crew for a collective vengeance.

Adapted from Sabda Armandio's novel, this joyride presents an immaculately controlled display of the dystopic, sci-fi, heist and thriller genres, while elevating the power of myth and faith in alleviating the burden of memory and guilt. **VV**

A NORMAL FAMILY

보통의 가족

In this gripping drama, tragedy strikes when two brothers have their morals tested upon discovering their children's dreadful secret.

[SOUTHEAST ASIAN PREMIERE]

SOUTH KOREA / 2023 / 116MIN / KOREAN / NC16

03 DEC, SUN | 2PM | NMS



D South Korean director **HUR Jin-ho's** films have travelled the world. He is known for *Christmas in August* (1998), which premiered at Cannes and competed at SGIFF, *One Fine Spring Day* (2001), which premiered at Rotterdam, and *Dangerous Liaisons* (2012), which screened at Cannes. *A Normal Family* premiered at Toronto.

P KIM Won-kuk
C SUL Kyung-gu, JANG Dong-gun, KIM Hee-ae, Claudia KIM

Brothers Jae-wan and Jae-gyu hold clashing values. One is a successful criminal lawyer who has no qualms defending murderers, and the other, a compassionate and loving surgeon. When they discover a dreadful secret of their two teenage children, their values are profoundly challenged. To what lengths will parents go to protect their children?

Based on Herman Koch's international bestseller, *The Dinner*, Hur Jin-ho's *A Normal Family* complicates the dichotomies of good and bad, inherited values and individual choice, while tackling themes of class, privilege and nepotism. With arresting performances and a gripping pace, this drama of moral quandaries questions our stances on the things we love. **MB**

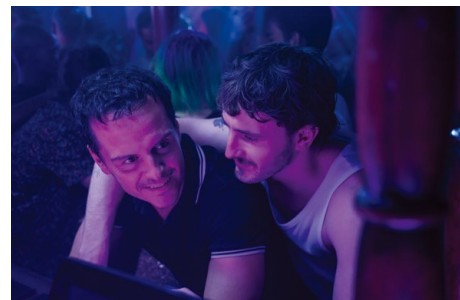
ALL OF US STRANGERS

An ethereal ghost story of love and loss centred on a gay man's struggle to heal from a childhood tragedy.

[SINGAPORE PREMIERE]

UNITED KINGDOM / 2023 / 105MIN / ENGLISH / R21

09 DEC, SAT | 7PM | TPG



D **Andrew HAIGH** is a British filmmaker best known for the romantic drama *45 Years* (2015), which won the Silver Bear for both Best Actor and Best Actress at the Berlinale. His comedy-drama works such as *Greek Pete* (2009), *Weekend* (2011) and *Looking* (2014–2016) often delve into the lives of gay men. *All of Us Strangers* premiered at Telluride.

P Graham BROADBENT, Pete CZERNIN, Sarah HARVEY
C Andrew SCOTT, Paul MESCAL, Jamie BELL, Claire FOY

Haunted by his parents' death three decades ago, Adam returns to his childhood home and finds their apparitions living like normal, never having aged a day. He visits them frequently, reflecting upon his difficult childhood growing up as a closeted gay boy. Meanwhile, romantic advances from Adam's charismatic neighbour Harry begins to coax him out of his shell, nudging him onto a crossroads of his past trauma and present life.

All of Us Strangers portrays the continued loneliness of long-lasting queer and mental health trauma, despite increasing destigmatisation in our era. In fluid strokes, the film paints a life woven by equal parts love and hurt, where moving on is agonising but cathartic. **RN**

ART COLLEGE 1994

艺术学院1994

A defining zeitgeist of artists working on the brink of significant change in 1990s China.

[SOUTHEAST ASIAN PREMIERE]

CHINA / 2023 / 118MIN / MANDARIN

03 DEC, SUN | 5PM | NMS



D **LIU Jian** is a Chinese filmmaker and animator. Formally trained as a landscape painter, he has since developed a multi-disciplinary practice across numerous mediums. His previous film, *Have a Nice Day* (2017), won Best Animation at the Golden Horse Awards. *Art College 1994*, his third feature, premiered at the Berlinale.

P YANG Cheng
C DONG Zijian, ZHOU Dongyu, Papi JIANG, HUANG Bo, Renke, WANG Hongwei, JIA Zhangke, BI Gan, Kevin TSAI

1990s, China. A motley gang of Chinese art students fill their languid days with inchoate musings about aesthetics, philosophy and the promised 'good' life after graduation. Amidst idle moments and flashes of artistic inspiration, Xiaojun epitomises the quintessential romantic, fashioning himself in the image of grunge idol Kurt Cobain. His partner-in-crime, Rabbit, provides a stabilising anchor with his unfiltered wit, grounding their collective aspirations.

With a strikingly distinctive animation style, heightened by the resonant voiceovers of Bi Gan and Jia Zhangke, the film serves as a captivating lens through which we glimpse the inherent contradictions in a country presciently anticipating the imminent turn of the globalised millennium. **GG**

LA CHIMERA

An architect allies himself with a bunch of grave robbers while searching for his late lover in this charming fantasy.

[SINGAPORE PREMIERE]

ITALY, FRANCE, SWITZERLAND / 2023 / 133MIN / ITALIAN, ENGLISH / PG13

01 DEC, FRI | 7PM | GVxTP4

After some time in jail, rugged English architect Arthur returns to Italy in search of a gate to the underworld as he hopes to reunite with his late lover. Arthur finds himself tangled up with a ragtag crew of grave robbers, who keep him close as he wields a secret ability to locate Etruscan graves buried deep underground. In a perpetual state of limbo, Arthur straddles reality and the great beyond, chasing a chimera to hunt for something deeper in the here and now.

Rohrwacher blends the magical into a Greek tragedy that slowly unfolds in a transcendental 1980s Italy. *La Chimera* is a symphony of mythology and meaning-making, unafraid to question the illusion of all things grand and treasured. vc



D Alice **ROHRWACHER** is an Italian director, editor and screenwriter. Her feature debut *Heavenly Body* (2011) premiered in Cannes' Directors' Fortnight. This was followed by *The Wonders* (2014) and *Happy as Lazzaro* (2018), both of which premiered in competition at the same festival, winning the Grand Prix and Best Screenplay respectively.

P Carlo Cresto **DINA**

C Josh O'CONNOR, Carol DUARTE, Vincenzo NEMOLATO, Alba ROHRWACHER, Isabella ROSSELLINI

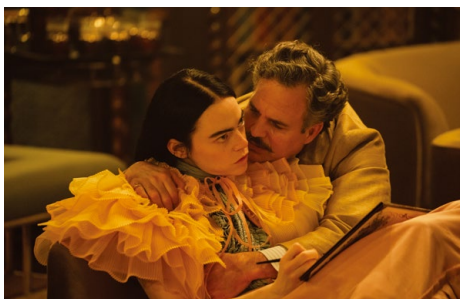
POOR THINGS

A clandestine young woman embarks on an odyssey of self-discovery in Yorgos Lanthimos's bold and hypnotic examination of human nature.

[SINGAPORE PREMIERE]

USA, UK, IRELAND / 2023 / 140MIN / ENGLISH / R21

02 DEC, SAT | 6:30PM | GVxTP1
10 DEC, SUN | 2PM | FG3



D Yorgos **LANTHIMOS** is a Greek filmmaker who gained international recognition after his sophomore feature, *Dogtooth* (2009), which won Cannes' Un Certain Regard Prize. *The Killing of a Sacred Deer* (2017) screened at the 28th SGIFF, and *The Favourite* (2018) received 10 Academy Award nominations. *Poor Things* premiered at Venice where it took home the Golden Lion top prize.

P Ed GUINEY, Andrew LOWE, Yorgos LANTHIMOS, Emma STONE

C Emma STONE, Mark RUFFALO, Willem DAFOE

In a surreal futuristic world, Bella Baxter lives with her unconventional father, Godwin Baxter, who shields her from the harshness that lies outside their door. Upon discovering pleasure, Bella absconds with the sweet-talking sycophant Danny Wedderburn, romping the world in a series of escalating sexcapades. Through her adventures, she confronts the farce of polite society and the unpleasantness of man, solidifying her own agency against a decaying humanity.

Emma Stone's triumphant performance of innocence is a whirlwind of feminine rage. A stylistic departure for Lanthimos, *Poor Things* is a riot of humorous rebellion, welcoming obscenity as a confrontation for the traditional bildungsroman. vc

Altitude

Among the countless filmmakers in the annals of history, few have consistently elevated the art form with each passing era, leaving an indelible mark. These cinematic luminaries, with their extraordinary bodies of work, stand as beacons of inspiration for generations to come.

Altitude presents eight new works from the vanguard of contemporary filmmaking. These films exemplify excellence in the art of filmmaking; formally rigorous yet astounding in their emotional depth, such extraordinary visual storytelling reminds us why we fell in love with cinema.

ABOUT DRY GRASSES

KURU OTLAR ÜSTÜNE

In eastern Anatolia, an insecure teacher longing to escape its extreme climate and politics is drawn into an absorbing web of accusations, desire and shame.

[SOUTHEAST ASIAN PREMIERE]

TURKEY, FRANCE, GERMANY / 2023 / 197MIN / TURKISH / NC16

09 DEC, SAT | 4PM | GVxTP1



Art teacher Samet believes his potential is limited by his compulsory placement in a conservative school of a remote village. He dreams of transferring to Istanbul, where he could supposedly be liberated to become his best self. While wrestling with his existential crisis, he battles accusations of inappropriate behaviour by a student. Meanwhile, charismatic activist and teacher Nuray may be the much-needed wakeup call to his solipsism.

About Dry Grasses is a novelistic voyage into the expansiveness of the human condition. The film unfolds in a series of panoramic reveries and conversations that are as much about the misuse of power as it is about the unbearable awareness of not living up to one's ideals. **SH**



D Celebrated Turkish filmmaker **Nuri Bilge CEYLAN** is best known for his Palme d'Or-winning *Winter Sleep* (2014) and the Provincial trilogy, *The Small Town* (1997), *Clouds of May* (1999) and *Uzak* (2002). *About Dry Grasses* won Merve Dizdar Best Actress at Cannes, where it premiered in the main competition.

P Nuri Bilge CEYLAN

C Merve DIZDAR, Deniz CELILOGLU, Musab EKICI

AFIRE

ROTER HIMMEL

A painfully self-serious young writer obsesses over work while life slips him by in this German twist on the summer film.

[SINGAPORE PREMIERE]

GERMANY / 2023 / 102MIN / GERMAN / M18

03 DEC, SUN | 7PM | FG3
10 DEC, SUN | 6:30PM | FG2



D A key figure of the Berlin School, **Christian PETZOLD** is known for *Barbara* (2012), which won Best Director at the Berlinale, and *Phoenix* (2014), which picked up the FIPRESCI Prize at San Sebastián. His last feature *Undine* (2020) bagged Best Actress and the FIPRESCI Prize at the Berlinale, while *Afire* won the Silver Bear at the same festival.

P Florian Koerner VON GUSTORF, Michael WEBER, Anton KAISER

C Thomas SCHUBERT, Paula BEER, Langston UIBEL

Leon retreats to a summerhouse by the Baltic coast to immerse himself in work—or so he claims. While spurning the frivolities of vacation with his friends, Leon also becomes increasingly frustrated at his unproductivity. Neither is he able to act on his attraction to the incandescent Nadja, a seasonal worker, whose type of work he disparages.

Afire plays out the conceit, insecurities and pretensions of a young artist with comedy and stunning pathos. But as the summer flits by and the miserable writer continues to seethe with dissatisfaction, forest fires raging in the distance signal an impending catastrophe that may just snap him out of his self-absorption. **SH**

ESSENTIAL TRUTHS OF THE LAKE

Lav Diaz continues his signature darkness, despair and desolation in his latest exploring the suffering of the human mind in a dictatorship.

[SINGAPORE PREMIERE]

PHILIPPINES, FRANCE, PORTUGAL, ITALY, SWITZERLAND, UK, SINGAPORE / 2023 / 209MIN / TAGALOG, ENGLISH

02 DEC, SAT | 2PM | FG2



D One of the most important contemporary Southeast Asian filmmakers, **Lav DIAZ** is known for his black-and-white films such as *Evolution of a Filipino Family* (2004), *From What Is Before* (2015) and *The Woman Who Left* (2016), consistently immersing viewers in the profound darkness of Philippine history spanning centuries.

P Bradley LIEW, Bianca BALBUENA, Jean Christophe SIMON, Joaquim SAPINHO, Stefano CENTINI, Jeremiah R. OH

C John Lloyd CRUZ, Shaina MAGDAYAO, Hazel ORENCO

EVIL DOES NOT EXIST

悪は存在しない

Nestled away from the bustle of urban Tokyo, an ecological dreamland teeters on the brink of tourism encroachment in this haunting eco-thriller.

[SINGAPORE PREMIERE]

JAPAN / 2023 / 106MIN / JAPANESE / PG

1 DEC, FRI | 9:30PM | FG3
10 DEC, SUN | 4:30PM | NMS



D Renowned for his Oscar-winning *Drive My Car* (2021), Japanese filmmaker **Ryusuke HAMAGUCHI** is celebrated for his sensitivity to the depths of human relations. Featuring collaborator Eiko Ishibashi's menacing tunes in this latest foray into the ecological, *Evil Does Not Exist* premiered at Venice where it won the FIPRESCI Prize and Grand Jury Prize.

P Satoshi TAKATA

C Hitoshi OMIKA, Ryo NISHIKAWA, Ruyiji KOSAKA, Ayaka SHIBUTANI

Dwelling in a cabin deep in the woods of the mountainous Mizubiki Village close to Tokyo, single parent Takami and his eight-year-old daughter Hana revel in a life entwined with nature. Takami's day entails juggling odd jobs and impromptu tasks: chopping wood, collecting water from an upstream rivulet, gathering natural finds in a forest roamed by pheasants and deer.

But the tranquil wilderness has its days numbered as a business announces plans to build a glamping site for city tourists, threatening to upset the ecological harmony. The company's insincere efforts to safeguard involved parties' interests presage vicious responses by humans and nature alike. **DT**

FALLEN LEAVES

KUOLLEET LEHDET

The Finnish deadpan master returns with a deft comedy of two lonely souls who might make first love work between them.

[SINGAPORE PREMIERE]

FINLAND / 2023 / 81MIN / FINNISH / PG13

04 DEC, MON | 4PM | OT
10 DEC, SUN | 6:30PM | OT

By day, Ansa is an exploited retail worker. Her nights are no better: she comes home to a radio that brings only news of the Ukraine invasion. Things start to look up when she meets sincere metalworker Holappa, though his stubborn alcoholism proves to be an obstacle.

In Kaurismäki's signature wry style, this world still holds its working class in laughably minor regard, cities are frosty, and interactions bone-dry as always. But beneath the ice is a longing for meaningful connections to beat the isolation. Filled with the charm of foot-tapping music, cinematic echoes and gentle affection, *Fallen Leaves* is most precious when it becomes a force of solidarity: even if it may not start a revolution, it could move a dormant heart. RL



D Finnish director **Aki KAURISMÄKI** is renowned for his humanistic films, along with a singularly droll and unromantic view of Helsinki. His films are a frequent mainstay at festivals like Cannes, where he won the Grand Prix for *The Man Without a Past* (2002). *Fallen Leaves* (2023), his 20th feature, took home the FIPRESCI Grand Prix at the same festival.

P Aki KAURISMÄKI, Misha JAARI, Mark LWOFF
C Alma PÖYSTI, Jussi VATANEN

MUSIC

A young man experiences a series of unlikely encounters with uncanny characters in a tale of innocence unburdened by knowledge.

[SOUTHEAST ASIAN PREMIERE]

GERMANY, FRANCE, SERBIA / 2023 / 108MIN / GREEK, ENGLISH / M18

06 DEC, WED | 6:30PM | OT



D **Angela SCHANELEC** is a writer and director commonly associated with the Berlin School of filmmakers. Her previous film, *I Was at Home, But* (2019), won the Silver Bear for Best Director at the Berlinale. *Music*, her latest outing, also premiered at the Berlinale, taking home the Silver Bear for Best Screenplay.

P Kirill KRASOVSKI
C Aliocha SCHNEIDER, Agathe BONITZER

Abandoned at birth on a stormy night, Jon is adopted by a couple. He receives an unlikely upbringing and gets drawn into juvenile mischief. As a young adult, Jon accidentally kills a man and is incarcerated, where he finds himself in love with the female prison warden.

A loose retelling of Oedipal mishaps and misplaced desires, *Music* teases our senses with the timely—or untimely—rhythms of playful storytelling. German auteur Angela Schanelec returns with precision and levity, guiding us through the film's syncopated structure that defies easy 'listening'. Aided by Baroque virtuosos like Bach and Monteverdi, *Music* soothes into its own rhythmic ellipses, offering tableaux that gesture towards an eventual quiet sublime. GG

THE SHADOWLESS TOWER

白塔之光

Nostalgia, longing and absence are gently brought to the fore in this endearing dramedy of change and continuities.

[SINGAPORE PREMIERE]

CHINA / 2023 / 144MIN / MANDARIN / PG13

02 DEC, SAT | 10:30AM | NMS

Middle-aged divorcee Gu Wentong is polite to the point of passivity. However, the poet-turned-food reviewer's life of stasis seems to take a fresh turn when he meets his younger photographer collaborator, the effervescent Ouyang Wenhui. One day, Gu sets off to locate his estranged father, who now lives in a coastal town where Ouyang was born.

As the pair contend with the burden of their childhood pasts and negotiate their present lives while ambling through the streets of Beijing, the titular tower—a 13th-century white Tibetan Buddhist stupa—stands unchanging and stolid without ever casting a shadow. Driven by a lilting screenplay, *The Shadowless Tower* is a charmer that packs an entire universe in an intimate scale. FL



D **ZHANG Lu** is a Korean-Chinese novelist-turned-filmmaker. His early films focused on minority ethnic Koreans in China, such as *Grain in Ear* (2006), *Desert Dream* (2007), *Dooman River* (2011) and *Gyeongju* (2014). His 2021 feature *Yanagawa* screened at the 32nd SGIFF. *The Shadowless Tower* premiered in the main competition at the Berlinale.

P XU Jiahn
C XIN Baiqing, HUANG Yao, TIAN Zhuangzhuang

YOUTH (SPRING)

青春

An expansive portrayal of youths with differing ambitions and life stories who both blossom and crumble in the sewing room.

[SINGAPORE PREMIERE]

FRANCE, LUXEMBOURG, NETHERLANDS / 2023 / 212MIN / CHINESE REGIONAL DIALECTS / NC16

03 DEC, SUN | 2PM | OT



D One of the most important documentary filmmakers today, **WANG Bing** is known for *West of the Tracks* (2003), *Fengming, a Chinese Memoir* (2007) and *Dead Souls* (2018). These documentaries offer a profound perspective on the contemporary condition of China amidst significant transformations.

P Vincent WANG, Sonia BUCHMAN, Nicolas R. DE LA MOTHE, MAO Hui
C —

This documentary follows young textile workers in an industrial zone. They spend their days sewing fabric in windowless rooms, where one cannot tell night from day. But in these same rooms individual stories unfold. They befriend each other, fall in love, fight and break up, while relationships also become strained as they negotiate wages and bargain with employers.

Youth reclaims the idea of youth in 21st-century Chinese society. While they are part of a faceless workforce producing consumer goods, they are also rebellious individuals with their own ambitions and life stories, coming together or unravelling in the sewing room. The constant hum of sewing machines becomes the soundtrack of their generation. WL

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ARRIVE EARLY – DON'T LOSE YOUR SEAT!

- Patrons with a Pass or Ticket will have a 10-minute grace period to enter the screening after the start time.
- If you haven't checked in at the screening after the grace period, your ticket will be forfeited and your seat will be offered to the Rush Queue. In order to catch the screening, you will have to join the **Rush Queue** (see below).

RUSH QUEUE

[NEW!]

- We're introducing a Rush Queue this year so that you can try your luck at a screening if tickets are sold out online.
- Ten minutes after a screening's start time, empty seats in the cinema will be counted and released to those in the Rush Queue on a first-come, first-served basis.
- We recommend arriving at the Rush Queue no earlier than 30 minutes prior to the screening.
- Each person in the queue will be entitled to one ticket only and entry is not guaranteed.

Horizon

Cinema can transport us to many places,
broadening our knowledge and experience.
Possibilities are endless if we just wander
beyond the horizon.

This section highlights 11 strong festival
discoveries that present eclectic perspectives.
Bring copious amounts of curiosity and
empathy as you're in for an emotional ride.

DRIFT

This intimate rendering of a refugee's journey to reclaim a life from the shadows of survivor's guilt unfolds with delicate grace.

[SINGAPORE PREMIERE]

FRANCE, UK, GREECE / 2023 / 93MIN / ENGLISH, GREEK / NC16

05 DEC, TUE | 9PM | GVxTP2
10 DEC, SUN | 2PM | NMS

On a paradisiacal Greek isle, Jacqueline, a penniless refugee from Liberia, roams among rich beach vacationers. She evades any overture of assistance until a resonant encounter with a gregarious American tour guide. Unmoored but bound by bereavement and tragedy, the women begin to reach out to each other tentatively.

An affecting adaptation of Alexander Maksik's 2013 novel *A Marker to Measure Drift*, the film explores refugee displacement and its complexities with a humanist touch, upholding connection and solidarity as a salve to lives fractured by grief. As the haunted Jacqueline, Cynthia Erivo delivers a masterful portrayal of the struggle to articulate the unspeakable horrors of war and trauma. vv



Q&A WITH FILMMAKER



D A key figure in Singapore cinema, **Anthony CHEN** made his feature debut with *Ilo Ilo* (2013), which was awarded the Camera d'Or at Cannes. His films include *Wet Season* (2019) and *The Breaking Ice* (2023), which premiered in Cannes' Un Certain Regard section. Premiered at Sundance, *Drift* marks his first English-language feature.

P Peter SPEARS, Emilie GEORGES, Naima ABED, Anthony CHEN, Cynthia ERIVO, Solome WILLIAMS

C Cynthia ERIVO, Alia SHAWKAT, Ibrahim BA, Honor SWINTON BYRNE

GOODBYE JULIA

وداعا جوليا

Amid social upheaval, two women's disparate lives become unexpectedly entangled in tragedy, friendship and lies in this moving tale.

[SOUTHEAST ASIAN PREMIERE]

SUDAN, EGYPT, GERMANY, FRANCE, SAUDI ARABIA, SWEDEN / 2023 / 120MIN / ARABIC / PG

03 DEC, SUN | 11AM | NMS



D **Mohamed KORDOFANI** is a Sudanese director, producer and screenwriter. His works include the award-winning short film *Nyerukuk* (2016) and pro-revolution documentary *A Tour in Love Republic* (2020). *Goodbye Julia* is his feature debut and the first film from Sudan presented at Cannes, where it screened in Un Certain Regard and won the Freedom Award.

P Amjad ABU ALALA, Mohammed ALOMDA
C Eiman YOUSIF, Siran RIAK, Nazar GOMAA, Ger DUANY

Julia's and Mona's lives are starkly different. Julia leads a precarious existence with an otherwise happy son and husband, while Mona is childless with a controlling spouse, albeit enjoying relative luxury. As social unrest breaks out, heightened racial prejudices shatter Julia's life. She comes to be hired as Mona's domestic worker, but even as their relationship deepens into that of confidantes, what hidden guilt and secret dreams threaten to surface and unravel?

Set in Khartoum during the years prior to South Sudan's independence and beautifully shot with a soft warmth and authenticity, *Goodbye Julia* deftly weaves the personal into complex sociopolitical contexts, delivering a thoughtful drama at once tender and tense. gk

HOURS OF OURS

ROR WAN

This compact debut of a family in political limbo navigates notions of home and identity that slip past bureaucracy and borders.

[ASIAN PREMIERE]

SEA-DOC GRANT

THAILAND / 2023 / 85MIN / THAI, ARABIC, ENGLISH / PG

02 DEC, SAT | 6:30PM | OT



Q&A WITH FILMMAKER



D Bangkok-based **Komtouch NAPATTALOONG** directed the short film *Motherland* (2015) and produced the feature *Soil Without Land* (2019). He was formerly Lab Manager for Southeast Asia Fiction Film Lab (SEAFIC). *Hours of Ours* was awarded the Tan Ean Kiam Foundation-SGIFF Southeast Asian Documentary Grant, and premiered in competition at Visions du Réel.

P Noorahaya LAHTEE, Komtouch NAPATTALOONG

C -

IN THE BLIND SPOT

IM TOTEN WINKEL

Forced disappearances, secrets, and many, many cameras add up in this political thriller that gets the better of our truth-starved habits.

[SOUTHEAST ASIAN PREMIERE]

GERMANY / 2023 / 117MIN / ENGLISH, GERMAN, TURKISH, KURDISH / NC16

07 DEC, THU | 6:30PM | FG2
09 DEC, SAT | 9PM | Q&A | OT



Q&A WITH FILMMAKER



D **Ayşe POLAT** is a Turkish-Kurdish director, scriptwriter and producer based in Germany. Her second feature, *En Garde* (2004), clinched Best Actress and the Silver Leopard at Locarno. Premiered in the Encounters section at the Berlinale, *In the Blind Spot* is her sixth feature.

P Mehmet AKTAŞ
C Ahmet VARLI, Çağla YURGA, Nihan OKUTUCU

In a Turkish village, a German film crew begins shooting a documentary on the forced disappearances of young Kurdish men. As the crew navigate the tense air, their story takes sinister turns. Meanwhile, their translator tutors a child with an uncanny vision, and whose father also feels a threat over his shoulder.

A conspiracy unfolds in three chapters, each shot with a distinct lens. The tension, far from unmasking the web of violence, lingers as doubts about our very own vision: documentary is hard to tell apart from surveillance or psychism. This precisely calculated thriller arrives at a moment where information is a unique terror, speaking to the paranoids in us—but even paranoids have enemies. RL

NOWHERE NEAR

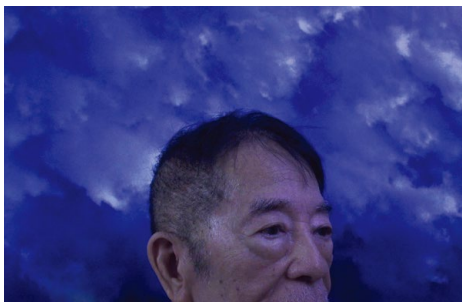
A profound rumination on the burden of history and the need for roots.

[SINGAPORE PREMIERE]

PHILIPPINES, MEXICO / 2023 / 96MIN / ENGLISH, TAGALOG / NC16
03 DEC, SUN | 6:30PM | FG2

Miko Revereza superimposes collaged filmic fragments with frank conversations with his mother, revealing uncertainty over his residency status—a precarity exacerbated by post-9/11 immigration policies. Disillusioned by the ‘American Dream’, Revereza sets forth on a psychogeographical journey that begins with his departure from the United States to his ancestral home of Pangasinan in the Philippines and eventually to Oaxaca in Mexico.

Threading together geopolitical legacies of war, colonialism and migration, personal histories come to the fore as stories of displacement repeat themselves across generations. With refreshing honesty, Revereza pens a diaristic elegy to belonging and home. GG



D Born in the Philippines and raised in the United States, **Miko REVEREZA**'s films reflect his personal experiences living as an undocumented immigrant. He has made the feature documentaries *No Data Plan* (2019), which won the Art Doc Award at Sheffield, and *The Still Side* (2021), which premiered at Yamagata. *Nowhere Near* is his third feature.

P Shireen SENO
C –

OMEN

AUGURE

An unlikely homecoming foretells magical events that soon bind the fate of alleged sorcerers.

[SOUTHEAST ASIAN PREMIERE]

DEMOCRATIC REPUBLIC OF THE CONGO, NETHERLANDS, FRANCE, BELGIUM, GERMANY, SOUTH AFRICA / 2023 / 90MIN / FRENCH, ENGLISH, SWAHILI, LINGALA / NC16
04 DEC, MON | 7PM | FG2



D **Baloji** is an award-winning Congolese-Belgian artist, musician and filmmaker. Celebrated for his fusion of funk and ragga, Baloji's first solo album *Hotel Impala* (2008) received widespread acclaim. *Omen*, his feature debut, premiered at Cannes, winning Un Certain Regard's New Voice Prize.

P Benoît ROLAND
C Eliane UMHIRE, Marc ZINGA, Lucie DEBAY

Exiled for his ominous birthmark, Belgium-based Koffi returns to Congo with his pregnant fiancée, seeking reconciliation and acceptance. However, a series of faux pas reaffirms suspicions of his spiritual malevolence. Koffi's story is one of four featured in *Omen*, including that of his sister Tshala, who is caught between her liberal outlook and spiritual affinities. And drug-slinging gang leader Paco, whose sister's death triggers explorations into the ethereal nether realms.

Featuring iconic Congolese music including the great Franco Luambo, Baloji's unapologetic vision of cinema is a psychedelic whirlpool that is bound to endure long after the credits roll. GG

SLOW

TU MAN NIEKO NEPRIMENI

A meet-cute between a dancer and a sign-language interpreter blossoms into a tender bond that challenges conventional expectations of relationships.

[SINGAPORE PREMIERE]

LITHUANIA, SPAIN, SWEDEN / 2023 / 104MIN / LITHUANIAN, ENGLISH / M18
09 DEC, SAT | 9:30PM | FG2



D Lithuanian filmmaker **Marija KAVTARADZE**'s works include her feature debut, *Summer Survivors* (2018), which premiered at Toronto. Kavtaradze was recognised with the esteemed Directing Award (World Cinema – Dramatic) at Sundance for her sophomore feature, *Slow*.

P Marija RAZGUTĖ, Luisa ROMEO, Anna-Maria KANTARIUS
C Greta GRINEVIČIŪTĖ, Kęstutis CICĖNAS

STOLEN

After a baby is kidnapped at a rural train station, two brothers become embroiled in the investigation.

[SOUTHEAST ASIAN PREMIERE]

INDIA / 2023 / 93MIN / HINDI, ENGLISH, MARWARI, SANTALI
08 DEC, FRI | 6:30PM | FG2



D **Karan TEJPAL** is a director and screenwriter with two decades of experience in the Indian film industry. He cut his teeth working on large-scale Bollywood films as an assistant director before finding his niche in independent cinema. His feature debut, *Stolen* won the Audience Award in the Orizzonti Extra section at Venice.

P Gaurav DHINGRA
C Abhishek BANERJEE, Shubham, Mia MAELZER

In the dead of night, a mysterious passerby steals an infant from the arms of her mother, Jhumpa. A witness, Raman, offers his assistance, but his wealthy cynical brother insists otherwise. Pressure from the authorities drive the trio onto a journey through unknown hinterlands, while fending off a growing mob who mistakes the brothers for the abductors.

Their perilous expedition uncovers personal histories while bringing to light a series of corruption plaguing the region. Humanity and modernity are pitted against each other in this dramatic tale of overturned truths and morals, with the trio confronting fanaticism, classism and violence in search of lost innocence. MB

THE DELINQUENTS

LOS DELINCUENTES

Tired of corporate drudgery, a bank clerk robs his workplace and implicates his colleague, setting off a revelatory journey to discover freedom.

[SOUTHEAST ASIAN PREMIERE]

ARGENTINA, BRAZIL, CHILE, LUXEMBOURG / 2023 / 189MIN / SPANISH / M18

09 DEC, SAT | 11AM | FG2

Weary bank clerk Morán robs his workplace and foists the stolen amount onto his colleague Román for safekeeping, before turning himself in to the police. His plan: do time for the crime, and then live off the money. Meanwhile, an anxious Román finds his unremarkable life upended both professionally and domestically.

As Román retraces Morán's steps to bury some of the cash in the countryside, he embarks on a journey of self-discovery and romance with a trio of locals who are making a film. Combining Rohmeresque charm with sharp social commentary, *The Delinquents* takes the scenic route to arrive at small revelations about what makes a meaningful life. AS



D Rodrigo MORENO is an Argentinian director, screenwriter and producer known for his 2006 feature *El custodio*, which clinched the Alfred Bauer Prize at the Berlinale. *The Delinquents* premiered in Cannes' Un Certain Regard and won the Grand Prix at Poland's New Horizons Film Festival.

P Ezequiel BOROVINSKY
C Daniel ELÍAS, Esteban BIGLIARDI, Margarita MOLFINO

THE FEELING THAT THE TIME FOR DOING SOMETHING HAS PASSED

A raw, comedic portrait of a woman navigating sexual and family relationships in her seemingly mundane life as a low-level corporate employee.

[SOUTHEAST ASIAN PREMIERE]

USA / 2023 / 88MIN / ENGLISH / R21

08 DEC, FRI | 9PM | OT



D Joanna ARNOW is a filmmaker-actor from Brooklyn, New York, whose works are largely based on her own life. Her 2015 short film, *Bad at Dancing*, won the Berlinale's Silver Bear Jury Prize. Premiered at Cannes, *The Feeling* is Arnow's narrative directorial feature debut.

P Graham SWON, Pierce VAROUS, Joanna ARNOW
C Joanna ARNOW, Scott COHEN, Babak TAFTI

Stuck in unfulfilling casual BDSM relationships, a low-level corporate job threatening her relevance, and a petulant Jewish family demanding her attention, Ann is the portrait of a sullen millennial in New York City. Despite attempts to communicate her needs and boundaries, Ann struggles to find satisfaction. As she embarks on an expedition for a more meaningful relationship, Ann redefines her idea of what it means to love and be loved.

This mosaic-style comedy is an autofiction borrowing from director Joanna Arnow's own experiences and curiosity to portray the absurd in everyday life. With deadpan humor and an uninhibited performance, Arnow delivers the slice-of-life genre with unapologetic authenticity. MC

TÓTEM

A tender, lived-in portrait of a family preparing for grief and loss over the course of a day, as seen through a young girl's eyes.

[SOUTHEAST ASIAN PREMIERE]

MEXICO, DENMARK, FRANCE / 2023 / 95MIN / SPANISH / PG13

02 DEC, SAT | 4PM | FG3



D Lila AVILÉS is a Mexican director, screenwriter, actress and producer. Her directorial feature debut, *The Chambermaid* (2018), screened at the 29th SGIFF. *Tótem* won the Ecumenical Jury Prize for Best Film at the Berlinale. Both her features were selected as Mexico's entry for Best International Feature Film at the Academy Awards.

P Tatiana GRAULLERA, Lila AVILÉS, Louise RIOUSSE
C Naïma SENTÍES, Montserrat MARAÑÓN, Marisol GASÉ

Seven-year-old Sol spends the day at her grandfather's home, preparing for a birthday party for her terminally ill father, Tona, whose frail figure portends his imminent fate. While Sol waits to see him, she is left alone to navigate prickly questions about mortality, alongside simmering tensions that emerge within a family in crisis.

With its chorus of sensitive, naturalistic performances by a nonprofessional cast, *Tótem* wears its emotions on its sleeve, infusing its immersive family drama with heartfelt documentary-style intimacy. Against a looming sense of grief and loss, the film teems with vital signs of life, marking the celebratory farewell with the undeniable joys and hopes of being alive. KT

FESTIVAL INSIDER TIP #2

AUDIENCE CHOICE AWARD

Take part in the discovery of talents and let your inner critic shine by voting for your favourite film! The winning film will enjoy an encore screening after the festival.

1. Scan the QR code or visit sgiff.com/audience-choice-award-form
2. Vote for your favourite film after its first screening*



* Only one vote per film will be valid. Voting period begins from the end of the first screening to 6am the next day. Voting excludes the Festival Opening film.

ENCORE SCREENINGS

Catch the Best of Fest! We are rescreening winning films of the Silver Screen Awards and the Audience Choice Award.

Winners will be announced on Monday, 11 December, 10am on SGIFF.COM and SGIFF social media.

16 DEC, SAT | 1PM | TPR

Best Southeast Asian Short Film Award winner
Best Asian Feature Film Award winner

16 DEC, SAT | 4PM | TPR

Best Singapore Short Film Award winner
Audience Choice Award winner

For ticketing details, please refer to the pull-out guide.

Standpoint

In an era saturated with media, the art of film stands tall with its unparalleled power to captivate, and perhaps make a difference in the way we think and act.

Standpoint is a showcase of seven films tackling themes of the personal alongside the social and the political in their own uncompromising ways. Come with an open mind and leave invigorated by impactful storytelling.

GHOSTS OF KALANTIAW

Delving into figures like the pseudohistorical Kalantiaw and President Bongbong Marcos, this documentary is a deep exploration of the post-truth era.

[WORLD PREMIERE]

SEA-DOC GRANT

PHILIPPINES / 2023 / 60MIN / ENGLISH, TAGALOG

02 DEC, SAT | 9:30PM | FG3

This keenly relevant documentary invokes the spectre of the pseudohistorical Datu Kalantiaw, who was once credited with creating the first legal code in the Philippines, known as the Code of Kalantiaw. Despite the debunking of this historical claim, the code's absurd laws and the figure of Datu continue to hold a revered status among the island's inhabitants.

The film explores the complex interplay between truth and the post-truth era. Taking viewers on a journey from the realm of fabricated history to the present time, Chuck Escasa emphasises the perils of neglecting the past. *Ghosts of Kalantiaw* is a warning against the manipulation of historical narratives for contemporary gain. WL

Q&A WITH FILMMAKER



D **Chuck ESCASA** is a filmmaker from Manila. His past works include the short film *The Last Typewriter* (1997), the feature documentary *Jingle Lang Ang Pahina* (2012) and *Skylab* (2021), which won the NETPAC Jury Prize at Q Cinema International Film Festival.

P Aimee APOSTOL-ESCALA, Chuck ESCASA
C –

MARYAM

MARYAM PAGI KE MALAM

This sharp-tongued drama follows a long day in the life of an unmarried Muslim woman with a modest but inconvenient wish.

[ASIAN PREMIERE]

MALAYSIA / 2023 / 107MIN / MALAY / R21

01 DEC, FRI | 7PM | TPR

50-year-old Maryam seems to have it all: born into aristocratic blood and a tycoon's wealth, she now runs an art gallery in Kuala Lumpur. But her plans to wed a much younger man from Sierra Leone are met with fierce resistance—beginning with her father, whose blessings she must obtain under Islamic law.

Maryam's wishes take her through various institutions where she pleads her case before officials, while her resolve is tested in conversations shot through with absurdity. The film is unsparring in its indictment of an agonisingly polite society that wields anything, from bureaucracies to scripture and unusual metaphors, as cover for its hypocrisy and racism. What will it take for Maryam to flourish and desire on her own terms? RL

Q&A WITH FILMMAKER



D The work of Malaysian filmmaker **Badrul Hisham Ismail** addresses Malaysian society and its fissures. His films include *Voyage to Terengganu* (2016), co-directed with Amir Muhammad and screened at the 27th SGIFF. Co-written by acclaimed author Faisal Tehrani, *Maryam* premiered at Rotterdam.

P Kye Syed Fariz, Fairul Nizam Ablah, Eddy Wan Shahidi
C Sofia Jane, Omar Abdullah, Susan LANKESTER

OUR BODY

NOTRE CORPS

A sensitive and profound meditation on the female body, as seen through varied experiences at a French gynaecology ward.

[SOUTHEAST ASIAN PREMIERE]

FRANCE / 2023 / 168MIN / FRENCH / M18

03 DEC, SUN | 11AM | FG3

At a public Parisian hospital, women's bodies—young and old, cisgender and trans—move through the transient realm of its gynaecology wing. With its intimate yet unflinching gaze, the film stitches together scenes of patients and medical staff in the midst of birth and death, absorbing every detail and finding profound drama in the experiences it bears witness to. But a devastating revelation midway forces the filmmaker to turn the camera on herself, weaving her own story into the ever-expanding tapestry.

A vital study of women in fraught spaces of care, *Our Body* takes us into the communal experience of owning a female body and invites a deeper understanding of ourselves and our shared humanity. KT



D **Claire SIMON** is a French filmmaker whose work explores the limits of documentary and fiction. Her previous films have been screened in the Directors' Fortnight section at Cannes. *Our Body* premiered in the Berlinale's Forum section.

P Kristina LARSEN
C –

ROSINHA AND OTHER WILD ANIMALS

ROSINHA E OUTROS BICHOS DO MATO

Excavating the archive with reflexive inquiry, this provocative documentary confronts the lasting racist and sexist legacies of colonialism.

[ASIAN PREMIERE]

PORTUGAL / 2023 / 102MIN / PORTUGUESE / NC16

07 DEC, THU | 9PM | FG2

"Portugal is not a racist country"—the film opens; its narrators stumble, introducing a dialogical and self-critical approach as they delve into the country's colonial archives and ambitions. Focus lands on the 1934 Portuguese Colonial Exhibition and its human zoos, highlighting disturbing images, documents and ideas that have survived. Among the colonised peoples gathered there was a Guinean woman named Rosinha, posed and photographed nude.

Who's looking and who's looked at? What does looking do? Rosinha's presence and absence spark questions about the colonial, patriarchal gaze, while reconstructions and interviews take aim at 'soft racism' and other celebrated myths of the national imaginary that still persist. GK



D **Marta PESSOA** is a director and cinematographer known for her documentaries. Her films include *The Lurking Fear* (2015), about the violence and repression of the Salazar regime, which won the Amnesty International Award at IndieLisboa. *Rosinha and Other Wild Animals* received the Árvore da Vida Award for Best Portuguese Film at IndieLisboa.

P Marta PESSOA, Rita PALMA, João Pinto NOGUEIRA
C –

TEDIOUS DAYS AND NIGHTS

混乱与细雨

A poet's return to his decrepit hometown turns into a carnival of absurdity with equal parts filth, irreverence and melancholy.

[WORLD PREMIERE]

CHINA / 2023 / 110MIN / MANDARIN, CHINESE DIALECTS / R21

04 DEC, MON | 9PM | OT

Poet Zeng Dekuang returns to the former industrial town of Coal Dam after 30 years of wandering to find the place in disrepair—much like the promise of his youth that has dimmed in middle age. Rather than resist time's decay, Zeng and his old friends drift into it with abandon and return to their basest of impulses, sometimes with comedic failure, but mostly in drunkenness. Poetry punctuates the tedium of aimlessness and melancholic recollections.

In *Tedious Days and Nights*, the Tiananmen Square massacre continues to haunt a lost generation of Chinese artists. As the men frolic about ruins, this documentary enacts a passive resistance equivalent to the *tang ping* (lying flat) movement of Chinese youths today. SH

Q&A WITH FILMMAKER



D **GUO Zhenming** is an artist and filmmaker. He studied literature at Hunan Normal University and completed his MA in art history at the Fine Arts Department of Yunpan University. *Tedious Days and Nights* is his first feature.

P GUO Zhenming

C ZENG Dekuang, HE Lu, GUAN Dangsheng

TEN YEARS MYANMAR

ဆယ်နှစ် အကြာ မြန်မာ

Five filmmakers from Myanmar envision the country's future a decade from now, contemplating justice and restoration in this omnibus project.

[SOUTHEAST ASIAN PREMIERE]

MYANMAR / 2023 / 104MIN / BURMESE / NC16

06 DEC, WED | 9PM | FG3



D **Thaiddhi** is a filmmaker, programmer and producer with Third Floor Film Production. **Nay Wunn Ni** is a self-taught writer and director. **Myo Thar Khin** is a filmmaker and producer who runs production house Only One But Rat. **Aung Min's** oeuvre spans novels, film scripts and films. **Lamin Oo** makes films about Myanmar with Tagu Films.

P Thu Thu Shein, Thaiddhi

C Wutt Yee Kyaw, Tharki, Min Htet Khant, Shwe Yee Oo, Kyaw Zeya

THE MOTHER OF ALL LIES

KADIB ABYAD

Using figurines in a handmade set that recreates her neighbourhood, a Moroccan director explores her family's and country's secrets.

[SOUTHEAST ASIAN PREMIERE]

MOROCCO, EGYPT, SAUDI ARABIA, QATAR / 2023 / 96MIN / ARABIC / NC16

05 DEC, TUE | 9PM | OT



D **Asmae EL MOUDIR** is a Moroccan director, screenwriter and producer who has made award-winning documentaries for broadcast. Her feature debut, *The Postcard* (2020), premiered at International Documentary Film Festival Amsterdam. *The Mother of All Lies* won Cannes' Golden Eye for best documentary and Best Director in Un Certain Regard.

P Asmae EL MOUDIR, Mark LOTFY

C -

As Moroccan filmmaker Asmae El Moudir helps her parents vacate her childhood home in Casablanca, she realises the depth and complexity of her family's secrets. Why is there only one photograph of her as a young girl—except it isn't even her in the picture?

Together with her parents, she builds a diorama of their old neighbourhood and gathers their relatives, using the model and figurines to provoke suppressed memories. As painful recollections rise to the surface through reenactment, Asmae starts to make sense of not only the reasons for her grandmother's combative attitude, but also her country's attempts to bury its violent past. AS

FESTIVAL INSIDER TIP #3

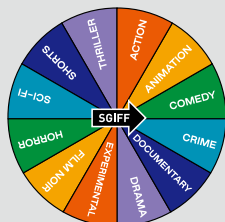
SGIFF x CRUMPLER

To commemorate our 34th edition this year, we have collaborated with Crumpler for a special Flop bag. Made from 100% recycled fabric, these colourful, utilitarian bags echo cinema's spirit of experimentation, and align with Crumpler's design principles. Plus, they are built to last, just like films!



SGIFF x PINDEMIC

Slide it or spin it! Calling all film enthusiasts to grab these cute exclusive enamel pins in collaboration with PINDEMIC. Wear your love for cinema proudly like a badge of honour!



SGIFF T-SHIRTS

Introducing the SGIFF Black Staple Tee, an embroidered festival essential. Make a subtle statement with our minimalist tee, a timeless memento to take home the festival with you!



The Crumpler x SGIFF flop bag (SGD48), t-shirt (SGD16) and pins (SGD12) can be purchased via SGIFF.COM and collected at our Festival Lounge at Objectifs.*

Take home a piece of the festival with you today—while stocks last!

* Details will be provided at the time of purchase.

Undercurrent

An undercurrent is a hidden force that forges its own distinct course, entering uncharted territories and awaiting discovery.

With five double bills, one short film programme and a feature, Undercurrent spotlights audacious works within contemporary cinema. It's an invitation to explore the unknown, to embrace the diversity of cinematic expression, and to soak in a world of limitless possibilities.

UNDERCURRENT SHORT FILM PROGRAMME

05 DEC, TUE | 6:30PM | 96MIN | FG2 | PG13

Q&A WITH FILMMAKERS

1 24 CINEMATIC POINTS OF VIEW OF A FACTORY GATE IN CHINA

[ASIAN PREMIERE]

SINGAPORE, SPAIN / 2023 / 25MIN / ENGLISH



A filmmaker investigates surveillance footage of workers leaving Chinese factories from a 'cinematic point of view', alongside evolving depiction of workers in Euro-American and Chinese cinema spanning a century.



D HO Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. In 2019, he was awarded the International Film Critics' (FIPRESCI) Prize at the International Short Film Festival Oberhausen.

2 DELIVERY DANCER'S SPHERE

딜리버리 댄서의 구

[SINGAPORE PREMIERE]

SOUTH KOREA / 2023 / 25MIN / KOREAN



A delivery rider in labyrinthine Seoul contends with the sudden appearance of her alter ego amid the gamified realities of gig work. **GG**



D KIM Ayoung is an artist-filmmaker whose work explores speculative futures enabled by technology. Kim has exhibited at the Venice Biennale, Berlinale and Sharjah Biennial, among others. *Delivery Dancer's Sphere* premiered at Rotterdam.

A journey into various techniques of image production that shape our perception of the contemporary world. Against the atomised experience of cinematic time filtered through the logic of productivity and efficiency, these films demonstrate the potential for cinema to inspire collective imaginations of freedom.

3 PATTERNS AGAINST WORKERS

[WORLD PREMIERE]

AUSTRIA / 2023 / 34MIN / ENGLISH



Exploring patterns of weave codes, datasets, and orchestrated gestures, this essay film reveals the entanglements of economic, political and engineering forces that manifest in exploitative labour conditions today.

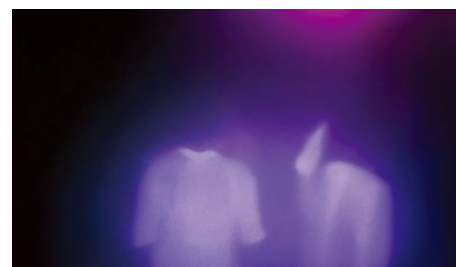


D Olena NEWKRYTA is an artist-filmmaker and cultural worker whose work explores how historical narratives and technological infrastructures shape social collectivity.

4 NEW CENTURIES ARE RARE

[SOUTHEAST ASIAN PREMIERE]

SWEDEN / 2023 / 12MIN / SWEDISH



The former industrial town of Norberg, once the restive heart of the miners' labour movement in the 1890s, becomes a post-industrial rave paradise more than a century later. **GG**



D coyote is a Danish-Swedish multidisciplinary artist collective that makes site-specific and moving-image installations. *New Centuries Are Rare* premiered at CPH:DOX.

DOUBLE BILL

03 DEC, SUN | 4PM | 137MIN | FG3 | M18

ESREVER

에스레베르

Set in a public park in Seoul, this hypnotising film pulls audiences into the rotating eye of the artist's camera.



[SINGAPORE PREMIERE]

SOUTH KOREA / 2023 / 16MIN / NO DIALOGUE / PG

Set in Seoul Forest, this film was shot with a self-rotating machine constructed by Kwon. The audience is pulled into the eye of the camera, experiencing the varying speed and rhythm of its revolutions; people and objects transform into afterimages of light and colour, and vice versa. A boy kicking a ball, a group taking wedding photos, an elderly person strolling and other individuals recur, suggesting the continual succession of human life.

The sound composition was based on the orbiting tempo of the images, layering in the machine's mechanical vibrations and the park's ambient sounds. This hypnotising work presents multiple ways of perceiving time and space through the recursive and cyclical mobility of sound and image. SIS



D KWON HeeSue is an audiovisual and performance artist who experiments with optical media devices, sonic machines and their kinaesthetic relationship to the body's sensory system. Her films, video installations and live performances have been shown in festivals and exhibitions in Korea and New York, London and Jakarta.

P KWON HeeSue

C -

THE HUMAN SURGE 3

EL AUGE DEL HUMANO 3

Shot with a 360° panoramic camera but edited into 2D, this film follows three groups of friends as they walk and talk in Peru, Sri Lanka and Taiwan.



[ASIAN PREMIERE]

ARGENTINA, PORTUGAL, BRAZIL, NETHERLANDS, TAIWAN, HONG KONG, SRI LANKA, PERU / 2023 / 121MIN / SPANISH, TAMIL, MANDARIN, ENGLISH, SINHALA / M18

Three disparate groups of friends traverse landscapes in Peru, Sri Lanka and Taiwan, eventually converging on a mysterious mountaintop. Their multilingual conversations reveal their routines, fears and desires, and reflect their fragmented yet connected existences in a contemporary global age. The landscapes they move in convey a strong sense of place, but become more indecipherable as the characters cross into each other's spaces.

Filming with a panoramic 360° camera fitted with eight lenses, Williams edited the footage to fit a regular screen. The camera angles, glitches, vertiginous distortions and contextual wide views create a cinematic experience that rewards the careful viewer with quietly astonishing moments. SIS



D Eduardo WILLIAMS is an Argentinian filmmaker who freely experiments with camera and digital technologies while challenging narrative conventions. His shorts *Could See a Puma* (2011) and *That I'm Falling?* (2013) premiered at Cannes, and his first feature *The Human Surge* (2016) won the Golden Leopard – Filmmakers of the Present at Locarno. *The Human Surge 3* is his second feature.

P Un Puma, Oublaum Filmes, Revolver, Rediance, Estudio Giz, Volos Films

C Meera NADARASA, Sharika NAVAMANI, Livia SILVANO, Abel NAVARRO, YANG Ri Ri, HSU Bo-Kai

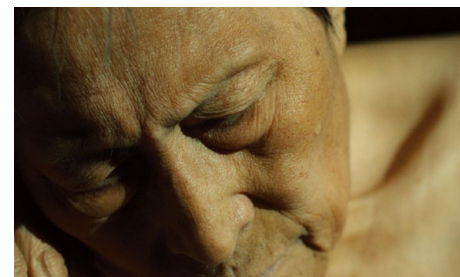
DOUBLE BILL

02 DEC, SAT | 6:30PM | 125MIN | FG2

MAN IN BLACK

黑衣人

Dissident Chinese composer Wang Xilin bares his body and soul as he relates experiences of persecution during the Cultural Revolution.



[SOUTHEAST ASIAN PREMIERE]

FRANCE, USA, UK / 2023 / 60MIN / MANDARIN

Wang Xilin, 86, is one of China's foremost modern classical composers, known for his dramatic and subversive works. During the Cultural Revolution, he was persecuted and tortured for 14 years for publicly critiquing the Communist Party's cultural policies. In an empty theatre, he recounts his life, performs actions and plays the piano, the marks of a lifetime of experience and suffering starkly visible on his bare body.

Music from his symphonies form a counterpoint to his voice, weaving in and out, and sometimes swelling over his verbal testimony. Wang's film is a bold and compassionate portrayal of an artist and dissident whose work unflinchingly addresses the darkest aspects of China's history from 1949 to the 1990s. SIS



D WANG Bing is known for his uncompromising and ambitious documentary films and video installations about the history and contemporary realities of China, including *West of the Tracks* (2002), *Mrs Fang* (2017) and *Dead Souls* (2018). His works have been shown and awarded at multiple international film festivals, and exhibited and collected by museums in Asia and Europe.

P K. LIHONG, Sonia BUCHMAN, Nicolas R. DE LA MOTHE

C WANG Xilin

THE SECOND INTERROGATION

第二次审问

After an event about a seminal 1989 Chinese exhibition, an artist and a censor discuss the purpose of art in an authoritarian society.



[SOUTHEAST ASIAN PREMIERE]

CHINA / 2023 / 65MIN / MANDARIN

At an exhibition talk, an artist and a censor debate the systems undergirding contemporary art and cultural expression in China. Their dialogue is framed by the 1989 exhibition *China/Avant-Garde*, a pivotal moment in the history of Chinese contemporary art that was shut down by the authorities.

Privately, the censor is drawn to the quintessence of art, while the artist admits to himself his gradual dependence on the establishment. Their public and personal positions waver, clash and meld over a series of increasingly intense encounters. As the artist's restaging of the seven performances of *China/Avant-Garde* progresses, a final intervention awaits. This challenging film examines the legacies and possible futures of the nation. SIS



D WANG Tuo's deeply researched films, videos and mixed-media installations revisit forgotten and suppressed histories and traumas. They borrow from performance, literature, architecture and theatre practices. He has exhibited extensively around the world. *The Second Interrogation*, a follow-up to *The Interrogation* (2017), was first shown as a multichannel video installation.

P Blindspot Gallery Hong Kong, White Space Beijing

C SUN Yan, XU Yang, LI Zhen

09 DEC, SAT | 2PM | 100MIN | FG3 | PG13

P Ana APONTES, Rodrigo GUERRERO
C Eva BIANCO, Ramiro SONZINI

DOUBLE BILL

03 DEC, SUN | 9PM | 67MIN | FG2

WARM DECEMBERS

Beatrix tries to break from her troubled history and express her creative selfhood in this experimental adaptation of an Eve Sedgwick poem.

[ASIAN PREMIERE]

GERMANY / 2022 / 27MIN / ENGLISH

Coming of age in a disordered family, Beatrix negotiates between the inside and outside world, her burgeoning sense of self, and desire for creative expression while coping with a shameful bladder condition. Beech adapted lines, characters and themes from Eve Sedgwick's little-known verse novella of the same title, framing them with co-writer Cassie Westwood's narration.

Amidst a crisis in writing, Sedgwick took nine years to finish the poem, as societal change led her to imagine a different future for her characters. Her sometimes-repellent source text and notes intersect with Beech's film and interest in the generative potential of waste, and show different types of narrative that film, poetry and theory can accommodate. SIS



D Artist filmmaker **Lucy BEECH**'s work revolves around research, writing, directing, choreography, editing and collaboration. Their work has been exhibited extensively in Europe, and *Warm Decembers* is part of an ongoing project about waste and transformation. Beech is a guest professor at Konrad Wolf Film University of Babelsberg and fellow at Max Planck Institute for the History of Science.

P Lucy BEECH

C Angel HAFERMAAS, Beatrice MURMANN, Kamil SZNAJDER

MANGOSTEEN

Earth returns home to join his sister Ink's mangosteen processing factory in this playful film that experiments with the possibilities of narrative.

[SINGAPORE PREMIERE]

THAILAND / 2022 / 40MIN / THAI, GERMAN



D **Tulapop SAENJAROEN**'s practice spans film, video art and installation and performance. His work engages with the relationships between image production and subjectivity as well as questions of freedom and control in a late-capitalist era. His films have toured internationally, including the Berlinale, New York, Rotterdam and Oberhausen.

P Nattaphan YAMKHAEKHAI

C Saksit KHUNKITTI, Prae PUPITYASTAPORN, Sathit SATTARASART

Earth joins the family's mangosteen juice factory run by his sister Ink. When they differ on their views about the fluidity of the future in relation to the past, he departs on a journey and takes up writing. Ink starts to behave and speak uncharacteristically as she is drawn into a narrative that she struggles to understand, yet also compose.

Framed by a self-aware narrator and shot with the obsolete Digital8 camcorder, the film dwells on the fleshy details of fruit processing, factory work routines and the idiosyncratic landscapes of Rayong. Storylines and visual non-sequiturs multiply as characters escape their creators to find their own ways of being, capriciously stretching the boundaries of the narrative universe. SIS

RETURN TO REASON

LE RETOUR À LA RAISON

Four astonishing films by Surrealist artist Man Ray are restored in 4K with an original experimental soundtrack by director Jim Jarmusch's band SQÜRL.

[SOUTHEAST ASIAN PREMIERE]

FRANCE / 2023 / 70MIN / NO DIALOGUE

06 DEC, WED | 9PM | 70 MINS | FG2



D **Man Ray** was a prominent Dada and Surrealist photographer and painter. Born in America but based in Paris, his groundbreaking image experiments included 'cameraless' pictures or photograms (rayographs) and solarisation techniques. An interdisciplinary artist, he also made avant-garde films, sculptures and readymade objects.

P Julie VIEZ

C Alice PRIN

Celebrated for his photographic innovations, Man Ray's influence on avant-garde cinema is lesser known. *Return to Reason* (1923), *Emak Bakia* (1926), *The Starfish* (1928) and *The Mysteries of the Chateau of Dice* (1929) show his fascination with the tactility and chemistry of the film apparatus, and a masterful play of light, shadow and movement.

Defying narrative logic, these dream-like films incorporate poetry, sculpture, visual collage and modernist architecture, as well as feature bohemian performer Alice Prin (Kiki de Montparnasse) and Surrealist poet Robert Desnos. On the 100th anniversary of their making, director Jim Jarmusch and producer Carter Logan's band SQÜRL have improvised a hallucinatory score, creating a new viewing experience. SIS



The Second Interrogation (p. 87)

Landmark

To encounter the moving image is to brush against its legacies—histories and memories in conversation with each other across time and space.

Co-presented with the Asian Film Archive, Landmark is a new programme of international classics. The selection spotlights five canonical works from Senegal, India, Iran, the US and Hungary—cult hits and arthouse gems from the late 1960s to the early 2000s that have been carefully restored for your viewing pleasure.

ISHANOU

Departing the life she once knew, a woman journeys into priesthood in this classic work of Manipuri cinema.

[SOUTHEAST ASIAN PREMIERE]

INDIA / 1991 / 91MIN / MANIPURI / PG

05 DEC, TUE | 6:30PM | OT



In the northeastern Indian state of Manipur, Tampha lives a peaceful existence in the countryside with her family. But after experiencing transcendental interventions, Tampha inexorably takes the path of divinity—becoming a Maibi, a female priestess of the Sanamahi faith—from which she cannot return.

The first Manipuri film to be restored, *Ishanou* is but one example from a region whose cinema remains largely unknown both domestically and internationally. Featuring traditional rituals, dance and music, *Ishanou* is a cultural document of the unique specificities of a place and its peoples—defying the unified nation-state narrative of the richly plural Indian subcontinent. vk



D Director and composer **Aribam SYAM SHARMA** is among the most prolific and acclaimed filmmakers of Northeast India. His sixth directorial work, *Ishanou* screened in Cannes' Un Certain Regard section in 1991, and the 4th SGIFF's Asian Feature Film Competition.

P Aribam SYAM SHARMA

C Anoubam KIRANMALA, Kangabam TOMBA, Baby MOLLY, Manbi, Soraisam DHIREN, Baby PREMITA

MANDABI

A social satire about a jobless man in Senegal who receives an unexpected windfall that invites more trouble than he can manage.

[SINGAPORE PREMIERE]

SENEGAL / 1968 / 91MIN / WOLOF / NC16

07 DEC, THU | 9PM | OT



D **Ousmane SEMBÈNE** was a pioneering Senegalese director, producer and novelist. *Mandabi* won the Grand Jury Prize at Venice, following *Black Girl* (1966), which clinched the Jean Vigo Prize, while his final film *Moolaadé* (2003) won Cannes' Prix Un Certain Regard. Sembène died in 2007.

P Robert DE NESLE

C Makhourédia GUËYE, Younouss N'DIAYE, Isseu NIANG, Serigne N'DIAYE, Moustapha TOURÉ

Ibrahima is an unemployed man in Dakar with a large family. When he receives a money order for 25,000 francs from his Paris-based nephew, what seems to be a gift turns into a poisoned chalice as he becomes mired in a melange of bureaucratic hurdles, needy neighbours and thieving crooks.

Based on filmmaker Ousmane Sembène's novella *Le Mandat* (1966), *Mandabi* is a caustically comedic tale, whose simple narrative belies a layered critique on structural inequality and systemic corruption in postcolonial Senegal. The film is also notable for being the first made in the Wolof language. vk

THE STRANGER AND THE FOG

GHARIBEH VA MEH

Myth, dreams and political allegory coalesce in this visionary and rare classic from pre-revolutionary Iran.

[SOUTHEAST ASIAN PREMIERE]

IRAN / 1974 / 140MIN / FARSI

09 DEC, SAT | 11AM | OT



D **Bahram BEYZAIE** is a filmmaker, playwright and scholar who has directed close to 30 plays and films. Considered a key figure of Iranian New Wave cinema, his notable works include *Downpour* (1972), *Ballad of Tara* (1979) and *Bashu, the Little Stranger* (1989).

P Mohammad Taghi SHOKRAYI

C Parvaneh MASSOUMI, Khosrow SHOJAZADEH, Manuchehr FARID

On the coast of the Persian Gulf, Ayat, the titular stranger, drifts ashore on a boat—bloodied, bruised and amnesiac. As he recuperates in an isolated fishing village, he marries a local widow despite resistance from the community. Years later, a group of armed men emerge from the fog in search of Ayat.

Oneiric and mystifying, the haunting imagery is said to have come from director Bahram Beyzaie's own nightmares—presaging the violent and regressive Iranian Revolution that would take place five years later. Deemed 'incomprehensible' and 'anti-religious' by domestic critics upon its release, *The Stranger and the Fog* was banned by the state and not seen for decades until recent restoration efforts. vk

Restored by The Film Foundation's World Cinema Project and Cineteca di Bologna in collaboration with Bahram Beyzaie. Funding provided by the Hobson/Lucas Family Foundation.



WORLD CINEMA PROJECT

TWIN PEAKS: FIRE WALK WITH ME

This psychological horror and surrealist work reveals the week leading up to the murder of a hedonistic high school student.

[SINGAPORE PREMIERE]

USA / 1992 / 134MIN / ENGLISH / M18

03 DEC, SUN | 9PM | OT
10 DEC, SUN | 9PM | OT



D Filmmaker and artist **David LYNCH** is known for his surrealist films that are today considered cinematic icons, such as *Eraserhead* (1977), *Blue Velvet* (1986) and *Mulholland Drive* (2001). Together with Mark Frost, he created the inimitable *Twin Peaks* mystery television series (1990–1991, 2017) that has since become a cult classic.

P Gregg FIENBERG

C Sheryl LEE, Moira KELLY, David BOWIE, Chris ISAAK, Harry Dean STANTON, Ray WISE, Kyle MACLACHLAN

Laura Palmer, a popular homecoming queen, belongs to a respected family of the suburban town of Twin Peaks. Yet, their respectability and propriety are threatened when long-held secrets unravel the Palmers' seemingly idyllic lives, while the carefully constructed facade gives way to the influence of crime, drugs and sex.

With its distinctive brand of surrealism, melodrama and eccentricity, *Twin Peaks* has enjoyed a cult following since its release in the 1990s. *Fire Walk With Me*, its prequel, is an exploration of the mundanity and pervasiveness of evil, delving into the darkest corners of the human psyche in a singular, haunting and unforgettable experience. dc

WERCKMEISTER HARMONIES
WERCKMEISTER HARMÓNIAK

An unnamed town in communist-era Hungary comes undone in the presence of a mysterious travelling circus in this slow-cinema masterpiece.

[SOUTHEAST ASIAN PREMIERE]

HUNGARY, FRANCE, GERMANY, ITALY / 2000 / 145MIN /
HUNGARIAN / M18

02 DEC, SAT | 2PM | OT

A strange circus arrives in a small Hungarian town, with a preserved dead whale and an enigmatic entity known as 'The Prince' as its star attractions. While timid newspaper deliveryman János is drawn to this spectacle, the circus begins to have an incendiary effect on the rest of the townsfolk, unleashing a slow-burning psychological contagion that escalates into mass hysteria.

An apocalyptic parable of society collapsing under the weight of history and faceless demagogues, *Werckmeister Harmonies* is adapted from László Krasznahorkai's 1989 novel, *The Melancholy of Resistance*. Composed of 39 languid black-and-white shots, the film's formal rigour and affective intensity unfurl like viscous paint on an expansive canvas. vk



- D** Hungarian auteur **Béla TARR** has co-directed three films, including *Werckmeister Harmonies*, with **Ágnes HRANITZKY**, who has also edited a majority of Tarr's films. Their last film, *The Turin Horse* (2011), premiered at the Berlinale, where it won the Silver Bear.
- P** Franz GOËSS, Paul SAADOUN, Miklós SZITA, Joachim VIN VIETINGHOFF
- C** Lars RUDOLPH, Peter FITZ, Hanna SCHYGULLA

Domain

Domain focuses on a sphere of activity and knowledge in cinema. For this edition, artist-collective Hothouse takes on the role as guest programmer to present *Domain: Not Housed*, a transdisciplinary programme that maps out the milestones in Singapore's experimental filmmaking history through exhibitionary and digital interventions.

DOMAIN: NOT HOUSED

Exhibition

PHYSICAL INTERACTIVE ARCHIVE

Hothouse, #02-10 Aliwal Arts Centre

Opening hours: 11am–6pm daily

DIGITAL ARCHIVE

h0t.house/nothoused

FORUM (P.24)

Not Housed: History of Experimental Cinema in Singapore

3 Dec, Aliwal Arts Centre,
Multipurpose Studios A & B,
2–3:30pm

Singapore's experimental film scene is constantly negotiating its position in relation to dominant modes of production. *Not Housed* examines how the afterlife of filmic experiments—whether remembered or forgotten—is contingent on the manifold ways film practitioners use different contexts and spaces. By facilitating an open archive through physical and digital interventions, this programme serves as a platform for the critical discussion and expansion of cinematic practices that have remained homeless.

The archive aims to consolidate and connect the different aspects of cultural production relating to experimental film—such as education, filmic works, practitioners, screening venues and festivals—housing the data in an interactive 3D visual archive that is publicly accessible and continually updated.



Film Academy

SGIFF's Film Academy is a pioneering film training programme that aims to nurture the next wave of industry trailblazers in Asia and Southeast Asia. Besides being an incubator for creativity, the Film Academy also promotes developmental projects and collaborations.

Nestled within this pedagogical framework is a series of initiatives that cultivate, empower and inspire up-and-coming filmmakers and critics. These include the Asian Producers Network, the Southeast Asian Film Lab, the Youth Critics Programme, the National Arts Council — Arts Education Programme and the Film Immersion Programme. With the Film Academy, we ensure that the region's cinematic landscape will continue brimming with film talents and professionals.

The Southeast Asian Film Lab provides a nurturing and collaborative space for Southeast Asian filmmakers who are embarking on their first feature-length film project. During the Film Lab, participants will receive personal feedback from three mentors and hear from fellow filmmakers as they share their experiences and insight. The programme will end with the filmmakers pitching to a panel of industry experts. Two participants will be awarded Most Promising Project and the Fellowship Prize at the Silver Screen Awards.

Projects that have emerged from the Southeast Asian Film Lab have gone on to thrive in other prestigious workshops and markets such as Busan's Asian Project Market, Cannes' L'Atelier, Locarno's Open Doors and TorinoFilmLab.

MENTORS



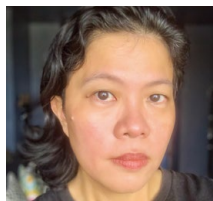
Benjamin ILLOS | France

Benjamin Illos is a programme adviser for the Fribourg International Film Festival and the Jecheon International Music & Film Festival. After a decade promoting major films and filmmakers, he joined Cannes' Directors' Fortnight as a programmer where he contributes to the emergence and reassessment of a number of acclaimed directors, particularly from Asia. He is also involved in a variety of projects spanning writing, editing and subtitling.



Chaitanya TAMHANE | India

Chaitanya Tamhane is an award-winning independent filmmaker from Mumbai. His feature debut, *Court* (2014), won Best Film in the Orizzonti section and the Lion of the Future Award at Venice, along with over 40 other wins worldwide including Best Film and Best Director at the 25th SGIFF. His second feature, *The Disciple* (2020), was awarded Best Screenplay and the FIPRESCI Prize at Venice, and the Amplify Voices Award at Toronto.



Monster JIMENEZ | Philippines

Monster Jimenez is a filmmaker and a founding member of FilDocs, an organisation that champions documentaries in the Philippines. Her producing credits include *Respeto* (2017), *Apocalypse Child* (2015) and *Kano: An American and His Harem* (2010), all of which have sold and travelled worldwide. She produced the award-winning *Leonor Will Never Die* (2022) and has a slate of films in development as a managing partner of THIS SIDE UP, a content creation house.

PARTICIPANTS



Adriano Firmanza RUDIMAN | Indonesia

Dissection of a Headless Swine
Luh Sri, a 17-year-old West Balinese dance student, suspects that her uncle has something to do with her father's disappearance and possible murder. Along the way, she finds out a dark family secret, that her grandfather was an executioner in the 1965 anticommunist killings in Bali.



Bo NAWACHAREE | Thailand

How Many Lies Are There in the Universe

A lying game backfires during a reunion trip between friends and a pair of ex-lovers in Luang Prabang. As old wounds are reopened, whether healing begins will depend on themselves.



Hsu Pan Naing | Myanmar

Tie Dye

A filmmaker endeavours to capture her family through moments unfolding over the humming of time, exploring alternative philosophies following the loss of beloved souls in their lives.



Mikael JOAQUIN | Philippines

Midnight Crisis

Three lonely men have brief encounters in various public transits in Manila. Each finds solace in transient situations as their lives intertwine in the city's intersections.



Seth CHEONG | Singapore

Blue Buildings

Having received a grant from the local art council, a couple embark on their first-ever exhibition together as an artist duo—a photographic presentation of blue buildings in Singapore.



VU Minh Nghia | Vietnam

Bubble Era

A young filmmaker returns to his hometown for a class reunion. On the way back, he has strange encounters with unemployed filmmakers who used to work in a state-owned company, and the ghosts of old films.



Arjanmar H. REBETA | Philippines

Pinya Milagrosa

On an isolated island in the Philippines, a single mother's curse transformed her daughter into a pineapple that the locals begin to worship. Now, she sets forth on a quest to break the enchantment and bring her child back to life.



Caloy Limjap SOLIONGCO | Philippines

Day Tripper

1966. The Beatles are in Manila for what will be their most infamous concert. Butch, a big Beatles fan and hotel valet, is going to miss it but finds himself getting more than he wished for when one of them sneaks out of the tour.



Lin Htet AUNG | Myanmar

Making a Sea

The mayor of a small town in Myanmar is due to welcome three engineers tasked with creating a sea to boost tourism. When they arrive in town, everyone realises that they have the same faces as three wanted criminals.



Ninndi RARAS | Indonesia

Frame of Sally

When she was a child, Sally was abandoned by her mother. Now, Sally is a widow who has to raise her daughter on her own. One day, her mother returns to her life and becomes a better caregiver for her child.



Shelby KHO | Indonesia / Singapore

Terbakar

After her sister's death, a 16-year-old confronts the abuse and denials in her family. She also notices a parallel in the village's indulgence in similar evils of the heart through black magic, violence and war. Her ability to manipulate fire becomes either a gift or a curse to end it all.



YOENG Kuok Hong | Malaysia

Return to Malaya

The Uncle, presumed dead for many years, suddenly returns home and realises that he has drifted far apart from his family. He leaves again to avoid causing more trouble to them.

A platform to deepen dialogue and discover opportunities for collaboration, the Asian Producers Network invites emerging producers from the region to share their wealth of knowledge and ideas with one another.

The week-long programme comprises closed-door roundtable discussions, masterclasses, case studies and individual meetings. Participants will address a range of pertinent topics relating to project development, content production within the region, and support within the international film festival circuit and granting bodies.

PROGRAMME SPECIALIST



Fran BORGIA | Spain/Singapore

Fran Borgia is the founder and producer of Akanga Film Asia. Born in Spain, he has been based in Singapore since 2004 and has produced critically acclaimed films such as *A Land Imagined* (2018), which won the Golden Leopard at Locarno. His recent producing credits include *Tomorrow Is a Long Time* and *Tiger Stripes*, both of which were released this year and are screening at the festival.

GUEST INSTRUCTORS



Lorna TEE | Malaysia

Lorna Tee is a film producer and curator who works with Malaysian producing house Paperheart and Amsterdam-based An Original Picture, focusing on films made for an international audience. She currently curates film incubation lab, mylab, and is the consultant for Barunson E&A (South Korea). She also works with various Asian film agencies to foster greater collaboration through the Asian Film Alliance Network.



PARK Heeseong | South Korea

Park Heeseong is the manager of International Relations at the Korean Film Council, an adjunct professor in the Department of Theater and Film at Hanyang University and an academic director of the Korean Cinema Association. Based in South Korea, Park studied Chinese language and literature at Pusan National University and received her master's and doctoral degrees in film from Dongguk University.

PARTICIPANTS



Annisa ADJAM
Indonesia



Bambby CHEUK
Singapore



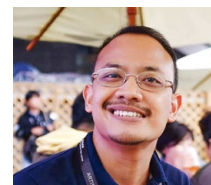
CHOO Mun Bel
Malaysia



Tanveer HOSSAIN
Bangladesh



Rahul AIJAZ
Pakistan



Kissada KAMYOUNG
Thailand



James Arthur KHOO
Singapore



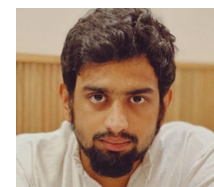
Kristine DE LEON
Philippines



May Moe Thu
Myanmar



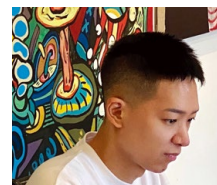
Hiranya PERERA
Sri Lanka



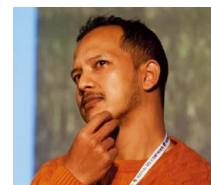
Sriram RAJA
India



Sreyashii SENGUPTA
Singapore



SHAN Zuolong
China



Sushant SHRESTHA
Nepal

The Youth Critics Programme provides mentorship and encourages writing in response to the festival programme. It aims to nurture a new generation of film writers who can contribute to Asian and Southeast Asian film discourse. Invited industry experts will also share what it means to think and write about cinema.

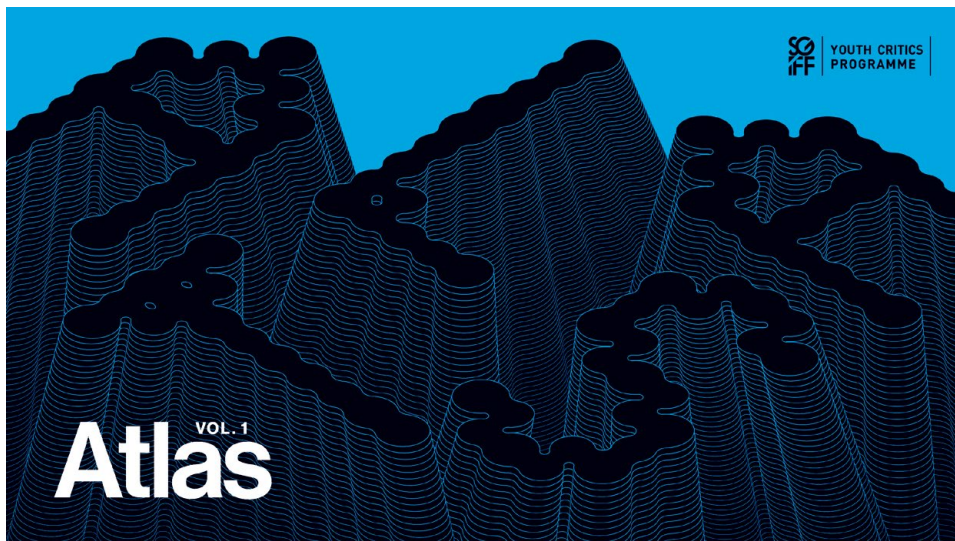
Participants will be tasked to contribute to writings in the course of the programme and work towards the release of SGIFF's post-festival publication, *Atlas*. One of the participants will receive the Young Critic Award for originality of writing and for contributing to cinematic discussions in the region.

MENTOR



Phoebe PUA | Singapore

Phoebe Pua is a recovering academic and an independent film programmer specialising in Southeast Asia. Her academic writing has been published in journals such as *Feminist Media Studies*, *Language in Society*, and *Discourse, Context, and Media*. She recently worked, and has forthcoming collaborations, with the Museum of Contemporary Art Busan in South Korea and the Objectifs Centre for Film and Photography in Singapore. She served as Mentor of the Youth Critics Programme at the 2022 Singapore International Film Festival and Editor of its inaugural post-festival publication, *Atlas*.



PARTICIPANTS



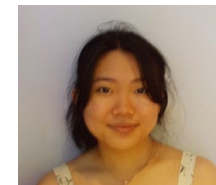
Rhea CHALAK
Singapore



Ace CHU
Singapore



Marianne CHUA
Singapore



HONG Wan Jing
Singapore



Michelle LEE
Singapore



Saksham MEHROTRA
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Latasha SEOW
Singapore



Shariffah Ili Hamraa
Singapore



Maximilian SIN
Singapore



Crystal YEO
Singapore

SGIFF
FILM
FUND

SGIFF offers two grants for Southeast Asian film projects, supporting filmmakers with compelling stories to tell across both fiction and nonfiction genres.

Submissions will open in December 2023. For details, visit sgiff.com/sgiff-film-fund

CATCH PAST GRANT RECIPIENTS AT THE FESTIVAL!

Monisme by Riar Rizaldi (Indonesia) (p. 37)
Basri and Salma in a Never-Ending Comedy by Khozy Rizal (Indonesia) (p. 47)
Once Upon a Time There Was a Mom by Lin Htet Aung (Myanmar) (p. 46)
Mountain Land: A Celebration by Kris Ong (Singapore) (p. 57)
Hours of Ours by Komtouch Napattaloong (Thailand) (p. 71)
Ghosts of Kalantiaw by Chuck Escasa (Philippines) (p. 78)



The Tan Ean Kiam Foundation–SGIFF Southeast Asian Documentary (SEA-DOC) Grant supports the production and post-production of documentaries in Southeast Asia capturing stories that are unique to the region. This year, the grant is awarded to three production projects, with each recipient receiving SGD30,000 in cash, and one post-production project, with the recipient receiving SGD20,000 in cash.

2023 GRANT RECIPIENTS

Production Grant

- *The Itinerant* by Ukrit Sa-Nguanhai (Thailand)
- *Invisible Labor* by Joanne Cesario (Philippines)
- *Baby Jackfruit Baby Guava* by Nong Nhat Quang (Vietnam)

Post-production Grant

Under the Moonlight by Tonny Trimarsanto (Indonesia)



The SGIFF Southeast Asian Short Film (SEA-SHORTS) Grant aims to serve as a kickstarter for the brightest upcoming names in filmmaking from the region. The grant supports four short films annually, each with a cash amount of SGD4,000 and post-production support worth SGD4,000.

2023 GRANT RECIPIENTS

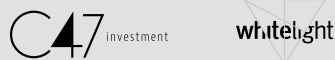
Production Grant

- *Vox Humana* by Don Josephus Raphael Ebalahan (Philippines)
- *Termite Life* by Chonchanok Thanatteepong (Thailand)
- *Children's Day* by Giselle Lin (Singapore)
- *The Storytellers* by Taufiqurrahman Kifu (Indonesia)

THE SEA-DOC GRANT IS SUPPORTED BY

陳延謙基金
TAN EAN KIAM FOUNDATION

THE SEA-SHORTS GRANT IS SUPPORTED BY



FILM EDUCATION PROGRAMMES

The Singapore International Film Festival has long been a passionate advocate for film literacy and appreciation among Singapore's youth. The Festival now proudly runs two key outreach programmes that are designed to develop in students a deeper understanding of the art of film and provide exposure to alternative film-watching experiences.

We use local and Southeast Asian films to connect students with their community, and broaden their worldviews by presenting myriad perspectives and stories. Beyond developing practical skills in critical analysis and communication, our programmes spark a love for cinema and foster a deeper understanding of both Singapore and global film culture among young audiences.

FILM IMMERSION PROGRAMME

The Film Immersion Programme is a platform for youth to explore diverse cinematic experiences and engage in meaningful discussions. Participants enjoy a selection of short film screenings, facilitated Q&As, and a chance to encounter the workings of a film festival through volunteering.

Find out more at
sgiff.com/film-immersion-programme

NATIONAL ARTS COUNCIL (NAC) –
ARTS EDUCATION PROGRAMME

Through the NAC's Arts Education Programme, students can now learn about film and its diverse narrative approaches, which stimulates critical thinking and personal expression. In partnership with participating schools, SGIFF hosts a screening showcasing Singapore and Southeast Asian short films as well as a variety of technology-driven initiatives that prompt students to reflect on the films and engage in discussions on the sociocultural themes.

Find out more at
sgiff.com/nac-arts-education-programme





MAKE A DIFFERENCE IN CINEMA DONATE TO SGIFF TODAY

SGIFF is a charity committed to championing and nurturing visual storytelling in Asia. Make a difference in cinema by making a donation today!



SUPPORT THE FESTIVAL, BE AN SGIFFRIEND!

SGIFF relies on the generosity and support from individual donors to continue our mission of nurturing and championing homegrown talents, and to make new discoveries in the art of filmmaking.

With a donation of SGD100 and above, you become part of SGIFFriends! Be the first to hear about our latest projects, receive tax benefits for eligible donations, gain early access and discounted tickets to the festival, festival merchandise and much more!

BENEFITS AS AN SGIFFRIEND

- 250% tax deduction on your donation, less the commercial value of benefits in each tier
- Early bird Festival ticket sales (24 hours prior to public sales)
- Complimentary tickets (valid for the upcoming edition of the Festival)
- 10% discount on any additional Festival tickets purchased
- Unique merchandise pack
- Invitations to exclusive SGIFF events (if any)



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WE SUPPORT THE INDUSTRY
WE CREATE ACCESS**



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Whether you choose a one-time or monthly contribution, every bit counts! Eligible donations are matched dollar-for-dollar through the Cultural Matching Fund. A 250% tax deduction is available for eligible donations above SGD50.



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COMMUNITY EVENTS BEYOND THE FESTIVAL

SGIFF Family Film Day at Our Tampines Hub

The Festival held its first-ever SGIFF Family Film Day at Our Tampines Hub on 15 July 2023 with a special lineup of films for the public to enjoy with their loved ones. We presented three films: *On Happiness Road*, a heartwarming anthology of local short films, and a double bill featuring the magical *Petite Maman* and *Every Floor Looks the Same* which explores themes of intergenerational connection.

Complimentary events such as this allow the Festival to bring the joy of cinema to the community, where young and old can all partake in the delight of being transported to different worlds.



SGIFF Fundraiser 2023: Special Screening of *Asteroid City*

For our fundraiser this year, the Festival presented an exclusive sneak preview of *Asteroid City*—the latest, much-anticipated masterpiece by Wes Anderson. Held on 5 August 2023 at Golden Village Vivocity, the one-night-only screening drew a vibrant crowd of film enthusiasts and longtime supporters of SGIFF. The unforgettable evening included a photobooth, a Wes Anderson dress-up competition and a trivia challenge.



About the Festival

Stepping into its 34th edition, the Singapore International Film Festival is an illustrious cornerstone of the nation's annual cultural calendar.

It celebrates stories and artistry, bringing the magic of cinema to film communities in Singapore and Southeast Asia.

ABOUT THE FESTIVAL

The Singapore International Film Festival (SGIFF) was established in 1987. With its focus on groundbreaking Asian cinema, SGIFF has become known for its dynamic programming and commitment to the development of a vibrant local and regional film culture.

More than three decades on, the festival remains steadfast in its mission to nurture and champion homegrown talents, and to be a platform for new voices. By providing a diverse film experience and deepening the public's appreciation of independent film, SGIFF aims to inspire through the transformational power of cinema.

- | | |
|---|--|
| <p>1987 Showcasing the best of international cinema, the very first edition opens with <i>The Name of the Rose</i> by Jean-Jacques ANNAUD (France).</p> <p>1991 Launch of the Silver Screen Awards to recognise the best of Asian feature films and Singapore short films.</p> <p>1992 The festival opens with an Asian film for the first time with <i>Raise the Red Lantern</i> by ZHANG Yimou (China).</p> <p>1997 Eric KHOO's <i>12 Storeys</i> wins the NETPAC-FIPRESCI Critics Prize at SGIFF, and later becomes the first Singapore-made film to be screened at Cannes Film Festival.</p> <p>2008 Launch of the Singapore Panorama section to celebrate local films.</p> <p>2014 SGIFF commemorates its 25th anniversary with a new logo and opens with local film <i>Unlucky Plaza</i> by Ken KWEK.</p> <p>The inaugural Honorary Award is presented to IM Kwon-taek (South Korea).</p> <p>Launch of Southeast Asian Film Lab and Youth Jury & Critics Programme to nurture budding filmmakers and critics from the region.</p> <p>2016 SGIFF commissions its first Singapore short film, <i>The Pursuit of a Happy Human Life</i> by Gladys NG.</p> <p>2017 Introduction of the Southeast Asian Producers Network.</p> <p>Ana URUSHADZE (Georgia) receives the inaugural Inspiring Woman in Film Award presented by Swarovski.</p> | <p>2018 Launch of SGIFF Film Fund to support Southeast Asian documentaries and short films.</p> <p>The inaugural Lesley Ho Asian Film Talent Award is presented to YEO Siew Hua (Singapore).</p> <p>SGIFF holds its first edition of Moonlight Cinema, an outdoor screening event.</p> <p>Introduction of the Film Immersion Programme for youths.</p> <p>2019 On the occasion of its 30th anniversary, SGIFF presents three commissioned short films by Southeast Asian filmmakers, Mouly SURYA (Indonesia), Anucha BOONYAWATANA (Thailand) and YEO Siew Hua (Singapore).</p> <p>Launch of SGIFF Film Academy, the region's first holistic film training initiative for Southeast Asian talents.</p> <p>2020 SGIFF goes hybrid during the Covid-19 pandemic, offering virtual screenings and live-streams.</p> <p>2021 The inaugural Outstanding Contribution to Southeast Asian Cinema Award is presented to Southeast Asia Fiction Film Lab (SEAFIC).</p> <p>2022 SGIFF returns to a full in-person event, featuring <i>Assault</i> by Kazakh director Adil Khan YERZHANOV for the Festival Opening, a first for a Central Asian film.</p> <p>The edition features a special Double-Bill Fundraiser with the screening of <i>Baby Queen</i> by LEI Yuan Bin (Singapore) and a live drag performance by Opera Tang and her fellow Queens.</p> |
|---|--|

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| Project Coordinator
Jessica HENG
| Project Coordinator
Daryl CHEONG
| Project Assistant

FESTIVAL TEAM



Back row (from left) THONG Kay Wee, Daryl CHEONG, Gabriel GOH, Renee NG, Vess CHUA, LOOI Ping, Yusri "Shaggy" SAPARI, Deirdre CHANG, Emily J. HOE, Shariffah Ili Hamraa, Shona RAJAMOHAN

Middle row (from left) Mabelyn OW, Amelia PEI, GAO Wenxin, Shining GOH, Erny Melissa, Nicolette KOH, Shazlyn Anisah, Sharmin NORMAN

Front row (from left) Muhammad BAHAJAJ, Molly LEONG, Jannah Monjiat, Deena Azman, Caitlin LEONG

ACKNOWLEDGEMENTS

ASIAN FILM ARCHIVE

Karen CHAN, CHEW Tee Pao, Natalie KHOO, Viknesh KOBINATHAN, Michelle POON

CHUN-KIE FILMHOUSE

Ying En CHAN, Rafy ELIO, Mayle KOR, Phoebe LIEW, Ryan WONG

CROP.SG

Zachary CHAN, NAI Iyn Huii, Felicia WINARSA, WONG Chun Sing

CRUMPLER

Sopi N, David ROPER, Lillian TAN

CRUST

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KOO Chia Meng, XU Xin'en

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NANYANG TECHNOLOGICAL UNIVERSITY WEE KIM WEE SCHOOL OF COMMUNICATION AND INFORMATION

Nikki DRAPER

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*SCAPE

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