



# 27th Singapore International Film Festival

23 Nov —→ 4 Dec 2016

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OUR STORIES

Screenings  
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## 27th Singapore International Film Festival

23 Nov —→ 4 Dec 2016

### LEGEND

- D** Director
- P** Producer
- S** Screenwriter
- C** Cast
- CI** Contact Information

### IN ATTENDANCE

Denotes filmmaker and/or cast will be in attendance at the screening for a short introduction and/or post-screening Q&A. Refer to website for most updated schedule.

### VENUES

- Marina Bay Sands (MBS)
- ArtScience Museum (ASM)
- The Arts House (TAH)
- Capitol Theatre (CAP)
- Filmgarde Bugis+ (FG)
- National Gallery Singapore (GA)
- National Museum of Singapore (NMS)
- Objectifs Centre for Photography and Film (OBJ)
- \*SCAPE (SCA)
- Shaw Theatres Lido – Hall 4 (SL4)

### TICKETS & REGISTRATION

**All Festival Events**  
[sgiff.com/festival-2016](http://sgiff.com/festival-2016)

**Film Tickets**  
[sistic.com.sg](http://sistic.com.sg)

(Opening Film, *Interchange*, and Special Presentation, *The Road to Mandalay*, also available at [marinabaysands.com/ticketing](http://marinabaysands.com/ticketing) and the Marina Bay Sands MasterCard Theatres Box Office)

**Masterclasses & Talks**  
[sgiff2016.peatix.com](http://sgiff2016.peatix.com)

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**Ticketing & Venue Information** Refer to pull-out guide & map

All information is correct at time of print. The festival organiser reserves the right to alter or change the programme and schedule. Please visit [sgiff.com](http://sgiff.com) for updates.

## Welcome to the 27th SGIFF

When we first decided to bring back the Singapore International Film Festival (SGIFF) for its 25th anniversary in 2014, we knew it would be hard work. Thanks to the team and the support of the filmmaking community, we were able to do what we meant to do. That is, to be the promoting platform for the best in independent cinema and engage the Southeast Asian filmmakers through our developmental programmes.

Being in Singapore, we are in a wonderful geographical position to be the centre of Southeast Asian cinema. Once again, we have taken great care to curate over a hundred films from all over the world. Our aim is to bridge the connection between our audience and the filmmakers.

It is with pleasure that we present the 27th SGIFF this year.

**Mike Wiluan**  
Chairman  
Singapore International Film Festival Ltd

## Executive Director's Message

The stories we tell reflect our past and will become the legacy we leave behind. This year's Festival opens with Dain Iskandar Said's *Interchange*, a supernatural thriller that weaves Southeast Asian folklore into a classic detective yarn. The film invites us to believe in two worlds, the past and the present.

Throughout the following two weeks, we present over 100 films and a varied slate of panels and masterclasses with renowned filmmakers and industry experts. In Future of Cinema, the discussions will focus on the rapidly changing landscape of international content creation. At the same time, the commitment to our own film community remains stronger than ever with our Southeast Asian Short Film Competition, Southeast Asian Film Lab and Youth Jury & Critics Programme. Finally, the new SG Originals is a series of talks showcasing the current developments of our local Singapore film industry.

As part of our Silver Screen Awards, we will be celebrating two industry veterans. Fruit Chan, this year's Honorary Award recipient, is a filmmaker who has always charted his own course. His stories come from the heart, and through his work, he has woven a tapestry with the everyday lives of Hong Kong people.

Photo Credit: Crispian Chan

With a career spanning nearly 40 years, Simon Yam, our Cinema Legend Award recipient, is an actor who gives himself unconditionally to the roles he inhabits. This year, he headlines one of our Special Presentation films, *Mrs K* by Malaysian filmmaker Ho Yuhang.

We also welcome this year's jury members. Naomi Kawase, Herman Yau, Jocelyn Saab and Sunny Pang will decide the Asian Feature Film Competition, while Mira Lesmana, Bertrand Lee and Anderson Le will decide the Southeast Asian Short Film Competition. We congratulate all the nominees and look forward to presenting your films to the Singapore audience.

It is no secret that cinema is facing a great upheaval, affecting the way we watch and make films. But no matter the shape or size, it will always be the stories that keep us engaged. Here's to hoping that all we need is a little bit of dreaming. May that always be what connects our future back to our past.

**Yuni Hadi**  
Executive Director  
Singapore International Film Festival Ltd

## Films

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

# Festival Opening + Special Presentation

The Festival opens its 27th edition with the Asian Premiere of Dain Iskandar Said's supernatural thriller, *Interchange* – a multi-genre film noir that challenges the way we tell our stories and myths in urban Southeast Asia. Accompanying the Opening Film is the first Festival Commission, *The Pursuit of a Happy Human Life*, by SGIFF 2015 Best Singapore Short Film recipient, Gladys Ng.

Across the 12-day Festival, the Special Presentation section brings a gala showcase of some of the most anticipated films from today's leading and upcoming directors: Malaysian veteran Ho Yuhang's latest work *Mrs K*, headlined by Hong Kong's top actors Kara Wai and Simon Yam; award-winning Nia Dinata's *Three Sassy Sisters*, inspired by the 1956 Indonesian classic *Tiga Dara*; and rising auteur Midi Z's *The Road to Mandalay*, starring Taiwanese favourites Kai Ko and Wu Ke-xi. These screenings will be presented by their directors and cast in attendance.

## INTERCHANGE

The supernatural and the subterranean collide in the heart of a mysterious Malaysian metropolis.

23 NOV, WED | 7.15PM | MBS | ASIAN PREMIERE |

MALAYSIA / 2016 / 103MIN / MALAY, ENGLISH / PG13: Some disturbing scenes

### FILMMAKERS AND CAST IN ATTENDANCE



Making its Asian premiere in Singapore, *Interchange* delves into a subterranean underworld fusing various film genres into a visionary neo-noir steeped in the shamanistic myths of Southeast Asia.

From a steamy underground antiques market, to dark alleys lined up with streetwalkers, drag nightclubs and faceless facades of residential towers – *Interchange* conjures a fantastical and shadowy world set in an unnamed metropolis in Malaysia, brought to life with leading actors from Malaysia and Indonesia.

Troubled by disturbing visions and recovering from a psychotic breakdown from a previous case, forensics photographer Adam (Iledil Putra) keeps away from work; locking himself in his room at a high-rise as he obsesses over taking voyeuristic photos of his neighbours at the opposite block. As a series of macabre murders are discovered within the city, detective Man (Shaheizy Sam, who expertly plays up the tropes of the hardboiled investigator) enlists Adam's help, just as the latter is drawn to Iva (Prisia Nasution), the mysterious femme fatale whom he had previously photographed.

Troubled by the inexplicable sights of corpses drained of blood, hanging from ceilings with littered feathers and shattered glass negatives, these murders hint of a much darker ritualistic purpose. As they delve deeper into the mystery, Adam gets closer to Iva, whom he discovers is embroiled in these strange happenings that involve an ancient tribe from Borneo, as well as a man with unusual physiology and powers (the award-winning Nicholas Saputra).

With *Interchange*, director Dain Iskandar Said continues to exert his bold artistic vision - confidently conjuring a world of magical shape-shifting shamans and mystical beings within the urban landscape. As he amplifies the anxiety of the supernatural intruding into our rational society, the film also presents a parable about the entrance of modernity and its curse upon our secular world and its tribal past.

***Interchange* will be screened together with *The Pursuit of a Happy Human Life*.**

**D** Dain Iskandar Said studied film and photography at the University of Westminster in London before embarking on a versatile directing career in Malaysia. In 2009, he co-founded the production company Apparatus with Nandita Solomon and released the feature *Bunohan* (2012), Malaysia's official entry for the Academy Awards. It took home eight out of 13 awards at the 25th Malaysian Film Festival. *Interchange* is his second feature directed and produced through Apparatus.



**P** Nandita Solomon  
Co-producers: Adeleena Lim, Fauzan Zidni & Rama Adi  
**S** Dain Iskandar Said, Nandita Solomon, June Tan, Redza Minhat  
**C** Shaheizy Sam, Nicholas Saputra, Prisia Nasution, Iledil Putra, Nadiya Nisaa, Alvin Wong, Chew Kin Wah  
**CI** Malaysia: GSC Movies (Stephanie Lee) / stephanie.lee@gsc.com.my  
Indonesia: Cinesurya [Fauzan] / fauzan@cinesurya.com

# THE PURSUIT OF A HAPPY HUMAN LIFE

Unspoken affection and awkward conversations fill the last day two best friends spend together.

23 NOV, WED | 7.15PM | MBS | WORLD PREMIERE |

SINGAPORE / 2016 / 11MIN / ENGLISH / PG

FILMMAKER AND CAST IN ATTENDANCE



Steph is leaving Singapore and her best friend Yokes is trying to come to terms with this news. Both friends know that this day is probably the last day they will spend time together before Steph leaves. They attempt to go through the day with their usual banter albeit awkward moments but tension rises when Yokes is unable to deal with her emotions of Steph leaving.

Since her film *Ying & Summer* (2011), director Gladys Ng continues to explore the intricate yet complex relationships between female friends. In *The Pursuit of a Happy Human Life*, she captures the youthful exuberance of two girls struggling to make sense of their uncertainties for the future and unexpressed emotions. Her gentle observations lure the viewer into the subtle nuances of adolescent relationships.

This year sees the introduction of a new initiative by SGIFF to showcase up-and-coming Singapore filmmakers. *The Pursuit of a Happy Human Life* is a commissioned short film by Gladys Ng, winner of the Best Singapore Short Film at the SGIFF 2015 Silver Screen Awards, Southeast Asian Short Film Competition. The first film to be commissioned under this initiative, it will have its world premiere on the Opening Night.

**D** Gladys Ng's recent short film, *My Father after Dinner*, was awarded the Best Singapore Short Film at the 26th Singapore International Film Festival. She was trained in writing and directing at the Victorian College of the Arts, Melbourne, Australia, and in 2012, participated in FLY ASEAN-ROK in South Korea. She developed her new short film earlier this year during a film residency under Objectifs.



- P** Gladys Ng
- S** Gladys Ng
- C** Lam Li Shuen, Zoea Tania
- CI** Gladys Ng / donna.gladys@icloud.com

# MRS K

A violent past returns with a vengeance in Ho Yuhang's exquisite urban western, buoyed by breakthrough performances from an iconic ensemble cast.

IN CONVERSATION: 27 NOV, SUN | 3.00PM | 60MIN | ASM  
SCREENING: 27 NOV, SUN | 7.15PM | CAP

MALAYSIA, HONG KONG / 2016 / 97MIN / CANTONESE, MANDARIN, ENGLISH

FILMMAKERS AND CAST IN ATTENDANCE



All seems well on the domestic front for Mrs K (iconic Hong Kong actress Kara Wai), an upper middle class housewife living in a gated property in Malaysia with her husband (Taiwanese rocker Wu Bai) and their daughter (newcomer Li Xuan Siow).

During a house gathering, an unwanted guest (martial arts legend Lau Wing) from her past appears demanding a ransom. In the meantime, Mrs K's motley crew of old acquaintances (starring directors Fruit Chan, Dain Iskander Said and Kirk Wong Chi Keung) are being hunted down by a mysterious man (Simon Yam) and his sidekick (Malaysian actor Faizal Hussein) who creep their way towards a confrontation with Mrs K. As old rivals turn up in the city, Mrs K has to react, through sheer will and instinct, to protect her family who have become collateral for her past deeds. These events escalate like wild fire, dragging back Mrs K's veiled past and survivalist skills into action. Surprisingly, her family turns out to be a force to be reckoned with.

Mrs K sees the Malaysian New Wave director Ho Yuhang reuniting with Kara Wai after their past collaboration in *At the End of Daybreak*, a film which led to a revival of Wai's acting career. This time round, Ho crafts a narrative that is revealing of the cultural diversity and connectivity of Asia and the Southeast Asian archipelago. He gathers an ensemble of iconic actors from the region

together for what has to be one of the most unique genre films to have emerged from Asia, informed by Ho's trajectory as a cineaste and his love for cinema.

With a deep appreciation and sensibility for the canon of Hollywood and Italian Westerns, Ho fuses its most universal and endearing motifs and combines them with the attractions of a *Wu Xia* (martial arts) epic, transposing a pugilistic universe within the noir-ish cityscape of Malaysia. Skillfully crafted with literary dexterity, *Mrs K* unfolds through guns, fists and words of profound mythical gravitas. Ho generously lends a composed empathy for all its characters, imbuing them with charisma and psychological depth that cuts through the veneer of good and evil, and of heroes and villains, in this tale of vengeance and redemption.

**D** Ho Yuhang, born in Malaysia in 1971, was a pioneer of the Malaysian New Wave that emerged in the 90s. His feature films include *Min* (2003), *Sanctuary* (2004), *Rain Dogs* (2006), the first Malaysian film to be invited to compete at the Venice Film Festival, and *At the End of Daybreak* (2009).



- P** Lina Tan, Albert Lee, Lorna Tee, Ho Yuhang
- S** Ho Yuhang, Chan Wai Keung
- C** Kara Wai, Simon Yam, Wu Bai, Faizal Hussein, Li Xuan Siow

## THREE SASSY SISTERS INI KISAH TIGA DARA

Girl power clashes with traditional family values in this fun and vibrant musical, inspired by Usmar Ismail's classic from 1956.

28 NOV, MON | 9.30PM | SL4

INDONESIA / 2016 / 124MIN / BAHASA INDONESIA, ENGLISH, SIKKA

### FILMMAKERS AND CAST IN ATTENDANCE



Three siblings help run their family's boutique hotel on a beach in Maumere. Eldest sister Gendis (played by renowned singer Shanty Paredes) is the resident chef who is far too caught up with work to have a social life. Middle child Ella (model/actress Tara Basro), the hotel's public relations manager, is a spotlight stealer. The youngest, Bebe (newcomer Tatyana Akman), is an English-language tutor who is always ready to lend a hand when not busy in the arms of her beau. With successful careers, the trio has no inclination to settle down, much to the dismay of their grandmother Oma. Things get complicated when Gendis has a chance encounter with a dashing gentleman who happens to be a hotel guest. Spurred by this turn of events, Oma tries to get Gendis hitched in an effort to launch the sisters down the aisle.

Nia Dinata's latest opus is an homage to *Tiga Dara*, the musical classic by legendary Indonesian director Usmar Ismail. Written, produced and directed by Dinata, *Three Sassy Sisters* updates the timeless tale to the modern age whilst retaining its heart. In a fresh twist, Dinata focuses on female empowerment, reimagining the lead characters from housewives into career-oriented professionals. As Gendis, Ella and Bebe struggle to maintain their individuality as modern women within the confines of traditional family values, Dinata highlights their strengths with grace and candour through charming performances and catchy musical numbers.

What makes *Three Sassy Sisters* even more appealing is the pairing of some of Indonesia's rising stars with cinema and television veterans. The ensemble cast includes actor/singer Rio Dewanto; actor and rockstar from the band Channel, Reuben Elishama; Indonesian acting heavyweight Ray Sahetapy; and most notably, singing and songwriting legend Titiek Puspa, returning on screen after a 30-year absence. With a star studded cast, an exotic seaside locale and rousing musical numbers, the film is a stylised contemporary romantic comedy that is set to delight audiences, young and old alike.

**D** Nia Dinata was born in Jakarta, Indonesia, in 1970. Her critically-acclaimed second feature film, *The Gathering* (2003), was the first Indonesian film featuring homosexual themes. It won all six major awards at the Indonesian Film Festival, including Best Picture, Best Director and Best Actor. She has since written, produced and directed 15 films, including *The Courtesan* (2002) and *Love For Share* (2006), both of which were submitted to the Oscars under the Best Foreign Language Film category.

**P** Nia Dinata  
**S** Nia Dinata, Lucky Kuswandi  
**C** Shanty Paredes, Tatyana Akman, Tara Basro, Rio Dewanto, Reuben Elishama, Titiek Puspa, Richard Kyle  
**CI** SA Films (Alex Sihar) / alex.sihar@gmail.com



## THE ROAD TO MANDALAY 再见瓦城

The will to survive overrides the most basic human desires in this uncompromising portrait of two illegal Burmese migrants.

IN CONVERSATION: 1 DEC, THU | 3.00PM | 60MIN | ASM  
 SCREENING: 1 DEC, THU | 7.15PM | MBS

TAIWAN, FRANCE, GERMANY, MYANMAR / 2016 / 108MIN / ENGLISH, CHINESE, THAI, BURMESE

### FILMMAKERS AND CAST IN ATTENDANCE



Beginning with the procedure of illegal border crossing into Thailand and jumping straight into the precarious living conditions of a garment factory, Midi Z's new film takes on a frantic tone of anxiety that plagues the working community of illegal Burmese migrants striving to carve a space for themselves in a foreign land.

Headstrong and hardworking Liangqing (played by Wu Ke-Xi, a regular in Midi Z's films) strongly believes that life abroad promises a bright future. She relentlessly works to save up her earnings for a work permit, a process that takes her and others through a Kafkaesque labyrinth of provincial bureaucracy existing within the shadows. Guo (in a breakthrough role by Kai Ko, known for his roles in *You Are the Apple of My Eye* and *Tiny Times*) on the other hand plans to work in Thailand temporarily to bring his earnings back for a better life in Myanmar.

An unrequited love blossoms between Liangqing and Guo when they meet sharing the same transport into Thailand. While both share similar circumstances abroad, the difference between their aspirations thwarts the development of their relationship. Guo's attempts to get closer to Liangqing are met with her total conviction to channel all her energy and entire being to get the papers she needs so desperately. In a world where there is no time for love, repressed desires find its monstrous outlet.

In *The Road to Mandalay*, Midi Z continues to explore the psyche and living conditions of the working

class diaspora which he has touched on in his fiction and documentary features. He reveals the exploitative conditions of migrant workers and the commodification of their lives, harrowing in its depictions but threaded with a strong sense of humanism for his characters.

Tightly woven and unfolding in a pace that expertly escalates the narrative, effectively interspersed with brief tender moments and unforeseen encounters that seep into surrealistic terror, the film is a confidently mounted masterpiece that positions Midi Z as one of the most important filmmakers in Asia.

**D** Midi Z was born in Myanmar in 1982, before he moved to Taiwan at the age of 16. His debut feature, *Return to Burma* (2011), was nominated for the Busan New Currents Competition and Rotterdam Tiger Competition. His third film, *Ice Poison* (2014) won Best International Film at the Edinburgh Film Festival and represented Taiwan for Best Foreign Language Film at the Oscars.



**P** Patrick Mao Huang, Midi Z  
**S** Midi Z  
**C** Kai Ko, Wu Ke-Xi  
**CI** Urban Distribution International (Patrick Mao Huang) / patrick@ffe.com.tw

# Silver Screen Awards

The Silver Screen Awards aims to create awareness of the rich filmmaking talents throughout Asia and Southeast Asia, and pave the way for a Singapore film industry. First introduced in 1991, the Silver Screen Awards was the first such international competition with a specific Asian film category; thus charting the rise of Asian Cinema and recognising the talents of new and upcoming filmmakers, many of whom were to become some of the most prominent filmmakers of our time.

The films in competition are previewed by an international jury and screened to the public throughout the Festival period, which culminates in the Silver Screen Awards presentation. There, the results for the Asian Feature Film Competition and Southeast Asian Short Film Competition are announced. Participants of the Youth Jury & Critics Programme will give the Youth Jury Prize for their selected Southeast Asian short film; while **The Most Promising Project** of the Southeast Asian Film Lab will also be awarded.

The Festival also presents the **Honorary Award** to individuals who have made exceptional and enduring contributions to Asian Cinema. This year, the Honorary Award is presented to Hong Kong film director **Fruit Chan**, whose films are presented in our Tribute section. In 2015, the Festival introduced two new awards which will continue to be presented this year: the **Cinema Legend Award** and the **Audience Choice Award**.

The awards presentation will be held on **3 December 2016** at the Grand Theatre of Marina Bay Sands, followed by a special re-screening of the winning films on the last day of the Festival, **4 December 2016**, at the National Museum of Singapore.

## ASIAN FEATURE FILM COMPETITION

### Films in competition

- A YELLOW BIRD** | K Rajagopal
- BY THE TIME IT GETS DARK** | Anocha Suwichakornpong
- LIVE FROM DHAKA** | Abdulla Mohammed Saad
- NOKAS** | Manuel Alberto Maia
- TOWN IN A LAKE** | Jet Leyco
- TURAH** | Wicaksono Wisnu Legowo
- VERGE** | Ayhan Salar, Erkan Tahhuşoğlu
- WANDERING** | Boonsong Nakphoo
- WHITE ANT** | Chu Hsien-Che
- WHITE SUN** | Deepak Rauniyar



**JURY** (clockwise from top left): Naomi Kawase, Herman Yau, Sunny Pang, Jocelyne Saab

**JURY PANEL** This year, the jury panel of the Asian Feature Film Competition will be led by Japanese director and Cannes Film Festival regular **Naomi Kawase**, with support from veteran Hong Kong director of the well-received film *Ip Man*, **Herman Yau**; Lebanese director and the organiser of the Cultural Resistance International Film Festival, **Jocelyne Saab**; and versatile Singaporean actor **Sunny Pang**. They will be judging four categories – Best Film, Best Director, Best Performance and Special Mention.

**Naomi Kawase** was born in 1969 in Nara, Japan. She graduated in 1989 from the Osaka School of Photography and stayed to teach for a further four years at the institution. One of her earliest films, *Embracing*, cemented her autobiographical style of directing, focusing on her family history, drawn from the rural landscape she grew up in. In 1997, Kawase became the youngest winner of the Best New Director award at the Cannes Film Festival for her debut feature *Suzaku*. She has made more than 30 films since, including various critically acclaimed documentaries and fiction works. Amongst her accolades are the FIPRESCI prize for *Hotaru* (2000), Grand Prix at Cannes for *The Mourning Forest* (2007) and the Chevalier Ordre des Art des Lettres of France in 2015.

**Herman Yau** is a Hong Kong director, scriptwriter and cinematographer. He studied film at the Department of Communications, Hong Kong Baptist University from 1981 to 1984. To date, he has written, shot and directed over 100 films, which include *Ebola Syndrome*, *From the Queen to the Chief Executive*, *Master Q 2001*, *The Legend is Born: Ip Man* and *Ip Man: The Final Fight*. His films have been shown at various festivals in Hong Kong, Europe and the United States. *The Untold Story* and *Ebola Syndrome* were praised as “cult classics”, while *From the Queen to the Chief Executive* was awarded the Golden Torch Award by the International Catholic Organization for Cinema and Audiovisual.

**Jocelyne Saab** was born in 1948 in Beirut, Lebanon, and began exploring the world of the moving image as a journalist and war reporter in the 70s. She moved into fiction film in the 80s and has completed four features and 30 documentaries. Most of her documentaries have been screened in Europe, and on Canadian and Japanese television. Her films, *A Suspended Life* and *Dunia*, were selected for the Cannes Quinzainnes des Réalisateurs and Sundance Film Festival, respectively. She founded the Cultural Resistance Association and has, since 2013, organised and curated the Cultural Resistance International Film Festival – the first film festival in Lebanon to focus on Asian and Mediterranean cinema.

**Sunny Pang** is an accomplished actor and fight choreographer based in Singapore. Having appeared in numerous TV serials, short films and feature films, Pang has become one of the most versatile and recognised actors in Singapore and Southeast Asian cinema. He is a main player of the Ronin Action Group, a collective of stunt actors that aims to improve the quality of action films within the region. His film credits include *The Maid* (2005), *One Last Dance* (2006), *Call If You Need Me* (2009), *Perth* (2004), *Petaling Street Warrior* (2012), *The Collector* (2012), *Hantu Di Vietnam* (2013), *Ranh Gióí Trắng Đen* (Black & White) (2014), *Pukulan Maut* (2014), *Re:solve* (2014), *Siew Lup* (2016) and *Headshot* (2016). He was nominated for Best Performance at the 2009 Singapore Film Awards for his leading role in the omnibus feature film *Lucky 7* (2009).

## A YELLOW BIRD

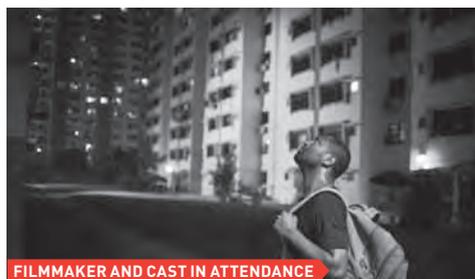
An uncompromising portrait of Singapore's lumpenproletariat through the eyes of one man searching for salvation in a city that never forgives.

1 DEC, THU | 9.30PM | NMS

SINGAPORE, FRANCE / 2016 / 110MIN / TAMIL, MANDARIN, ENGLISH, HOKKIEN

After serving eight years in jail, Siva (in a breakthrough role by veteran TV actor Sivakumar Palakrishnan) is released back into a world outside bars. He has to grapple with his minority status and the fractures he created within his family. With a mother (legendary actress Seema Biswa) who rejects him, and a society that offers no respite, Siva roams the streets as a vagabond. He befriends Chen Chen (Huang Lu), a Chinese prostitute who connects with him through their shared desperation. When Siva discovers a terrible truth, he plunges into a liminal zone between death and redemption.

*A Yellow Bird* is a film with precise cinematography that becomes a vessel for Siva's alienation, a subtle soundtrack of resounded effect and director K. Rajagopal's own focused psychological interrogation into his own place in Singaporean society.



FILMMAKER AND CAST IN ATTENDANCE

**D** **K Rajagopal** worked in theatre and is a veteran of Singapore's film community where he directs both TV productions and personal projects. His shorts include *I Can't Sleep Tonight* (1995), *The Glare* (1996) and *Absence* (1997) - consecutive winners of the SGIFF's Special Jury Prize. He also directed *Brother* (1999), *The New World* (2008) and segments in the omnibus features *Lucky 7* (2008) and *7 Letters* (2015). *A Yellow Bird* is his debut feature.



**P** Fran Borgia, Claire Lajoumard, Jeremy Chua  
**S** K Rajagopal, Jeremy Chua  
**C** Sivakumar Palakrishnan, Huang Lu, Seema Biswas  
**CI** Alpha Violet (Keiko Funato) / keiko@alphaviolet.com

## BY THE TIME IT GETS DARK DAO KHANONG

The stories of several characters blend into a dreamlike meditation on time, memory and history.

1 DEC, THU | 7.00PM | NMS

THAILAND, FRANCE, NETHERLANDS, QATAR / 2016 / 105MIN / THAI

A filmmaker interviews her subject, a former political activist during the time of the 1976 Thammasat University massacre. In another setting, a waitress jumps from one job to another, while a third segment brings a pair of former lovers together.

As the narrative thread fragments and fold back into itself, it tantalisingly reveals the layers of complexities and elusiveness that harks back to the true nature of our lives, memories and sense of history. Haunted by the spectre of the past, the film has an unsettling resonance with the current reality of life in Thailand.



FILMMAKER AND CAST IN ATTENDANCE

**D** **Anocha Suwichakornpong** graduated and received the Hollywood Foreign Press Association Fellowship from Columbia University, New York. Her thesis film, *Graceland* (2006), was the first Thai short in the Official Selection at Cannes Film Festival. Her first feature, *Mundane History* (2010), has screened at film festivals worldwide and won the Tiger Award in Rotterdam and Best Director in Mumbai.



**P** Soros Sukhum, Benjawan Somsin, Lee Chatametiko, Anocha Suwichakornpong  
**S** Anocha Suwichakornpong  
**C** Arak Amornsupasiri, Atchara Suwan, Visra Vichit-Vadakan  
**CI** Luxbox Films (Anne Sophie Trintignac) / festivals@luxboxfilms.com

## LIVE FROM DHAKA

In a series of vignettes, a partially handicapped man lives his days in anguish as he tries to find a way to leave Dhaka.

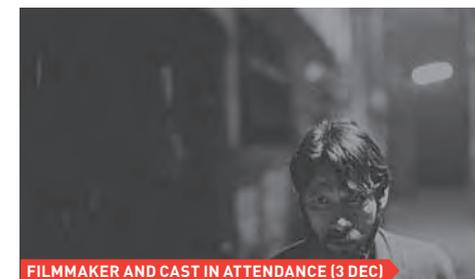
WORLD PREMIERE

2 DEC, FRI | 4.30PM | TAH  
 3 DEC, SAT | 2.00PM | FG

BANGLADESH / 2016 / 94MIN / BENGALI

Within the pressure-cooker reality of living and surviving in Dhaka, physically handicapped Sazzad has just lost all his money in a recent stock market crash. Struggling to survive and hounded by loan sharks, he no longer knows how to deal with his girlfriend Rehana, and his drug-addicted brother, Michael. As the pressure mounts, Sazzad becomes increasingly desperate to find any means to escape from Dhaka and his troubles, sinking deeper into the darkness of his soul.

Shot in grainy black and white, and featuring a powerful performance by actor Mostafa Monwar in the role of Sazzad, first-time feature film director Abdullah Mohammad Saad paints a riveting and complex portrait of a man pushed to his very extreme and his struggle between morality and the instinct for self-preservation.



FILMMAKER AND CAST IN ATTENDANCE (3 DEC)

**D** **Abdullah Mohammad Saad** was born 1985 in Chittagong, Bangladesh. He graduated with a degree in Education and Research from the University of Dhaka before he started making short films and founded his own production company. *Live From Dhaka* is his debut feature film.



**P** Shamsur Rahman Alvy  
**S** Abdullah Mohammad Saad  
**C** Mostafa Monwar, Tasnova Tamanna  
**CI** Khelna Chobi (Adnan Habib) / adnanhabib18@gmail.com

## NOKAS

A simple union between a young man and his beloved becomes complicated when age-old traditions hinder their development.

INTERNATIONAL PREMIERE

29 NOV, TUE | 4.30PM | TAH  
 2 DEC, FRI | 7.00PM | FG

INDONESIA / 2016 / 76MIN / BAHASA INDONESIA, HELONG

Nokas wants nothing more than to marry Ci, a Timorese girl who works in a slaughterhouse in Kupang. In traditional Timorese practice, the groom is required to pay a dowry before the couple is able to marry. Poor working conditions and a less than favourable wage makes this a tough undertaking for Nokas. He has to rally his extended family, in the hopes that they will help him ease his monetary woes, to marry the love of his life.

This captivating and touching documentary manages to capture a community's state of affairs that is quite often only heard of, but never fully known. As his first feature, Manuel Alberto Maia demonstrates his strong and naturalistic command in documentary filmmaking that strikes the right balance between keen observation and affection for his subjects.



FILMMAKER AND CAST IN ATTENDANCE (2 DEC)

**D** **Manuel Alberto Maia**, born in 1989 in Balibo, Timor Leste, finished his Bachelor degree at the Faculty of Education of Nusa Cendana University in Kupang. He founded the Kupang Film Community in 2011. He has made a few short documentaries including *Kaos Kupang* (2012) and *Kabar dari Medan* (2014). *Nokas* is his first feature-length documentary.



**P** Shalahuddin Siregar  
**C** Norwaci Taklale-Hanas, Zelaital Nokas Taklale  
**CI** Raketti Films (Damar Ardi) / rakettilmail@gmail.com

## TOWN IN A LAKE

### MATANGTUBIG

A violent crime shakes the quiet and idyllic town of Matangtubig, bringing a once concealed evil to life.

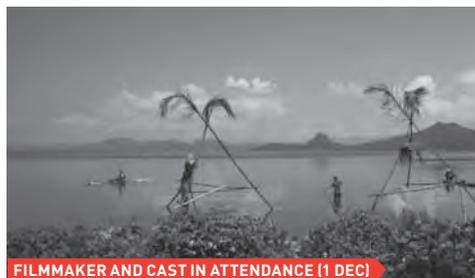
#### INTERNATIONAL PREMIERE

25 NOV, FRI | 4.30PM | TAH  
1 DEC, THU | 7.00PM | FG

PHILIPPINES / 2015 / 84MIN / TAGALOG

When a schoolgirl is murdered and her companion goes missing, the entire town of Matangtubig is rocked to its core and a search for the perpetrators begins. Amidst the chaos of media frenzy and memorial vigils, there is a witness to the crime. To tell the truth however, would mean changing the lives of everyone in the town, and the consequences may be worse than the perpetrated act itself.

*Town In A Lake* is an intriguing tale of how a small community deals with tragedy under political corruption and journalistic scrutiny. Director Jet Leyco artfully combines colours with lighting, revealing the wicked nature of the night, where all forms of immoral sins come to play. In between the ominous dread, lies a sardonic commentary on media sensationalism and an examination into the heart of darkness.



FILMMAKER AND CAST IN ATTENDANCE (1 DEC)

**D** **Jet Leyco** is an independent filmmaker, cinematographer and editor. Having worked under renowned Filipino directors like Lav Diaz and Khavn De La Cruz, he gained recognition when his thesis feature, *Ex Press*, was selected to screen at international festivals in 2011. *Town In A Lake* is his third feature film.



- P** Fernando Ortigas, E A Rocha, Ting Nebrida, Jet Leyco, QCinema International Film Festival  
**S** Brian Benedict Gonzales  
**C** Amante Pulido, Dylan Talon, Miles Kanapi, Joel Saracho  
**CI** Kerberus Kinorama Klassiks  
 [Jet Leyco] / jetbleyco@gmail.com

## TURAH

Mortality turns fragile when light sparks of dissent arising from a village community reveals the face of their oppressors.

#### WORLD PREMIERE

28 NOV, MON | 4.30PM | TAH  
1 DEC, THU | 9.30PM | FG

INDONESIA / 2016 / 79MIN / JAVANESE,  
BAHASA INDONESIA

The residents of Kampung Tirang live in dilapidated shacks, earning just enough for their next meal. The hardworking and reliable Turah has been appointed by the cooperative leader to tend to complaints or settle conflicts that arise in the village. Peace in the settlement is disrupted when the alcoholic Jadag starts questioning the governance of the village. His accusations towards the leaders soon land both Turah and the whole village into further trouble.

Director Wicaksono Wisnu Legowo's debut is inspired by the lives of the inhabitants from the same village in Tegal, Central Java. Featuring a host of theatre and community actors, and in its native language, *Turah* paints an authentic picture of the struggles of the lower class amidst corruption and indifference from the privileged upper class.



FILMMAKER AND CAST IN ATTENDANCE (1 DEC)

**D** **Wicaksono Wisnu Legowo**, born in 1983, is an Indonesian filmmaker from Tegal, Central Java. He studied film at the Jakarta Institute of Arts. His first short film *Tobong* (2006) won a special award at the Indonesian Film Festival. *Turah* is his first feature film.



- P** Ifa Isfanyah  
**S** Wicaksono Wisnu Legowo  
**C** Ubaidillah, Slamet Ambari, Yono Daryono  
**CI** Fourcolours Films (Narina Saraswati) / publicist@fourcoloursfilms.com

## VERGE EŞİK

Loneliness plunges a widow into a ghostly netherworld of memories.

30 NOV, WED | 4.30PM | TAH  
2 DEC, FRI | 9.30PM | FG

TURKEY / 2016 / 83MIN / TURKISH, ARABIC

Newly married Fikret is a young housewife who often eagerly awaits the homecoming of her husband Halil, a travelling businessman. Living within an apartment beside a highway, tuned in to the specific sound of Halil's automobile, Fikret is filled with joy every time she hears her husband's arrival. However, after a departure, days of waiting turns to weeks and months, leading to the realisation that he might not ever return.

Debut filmmakers Ayhan Salar and Erkan Tahhuşoğlu expertly craft a seamless narrative of prolonged waiting, tracking a road towards acceptance and recovery that offers no catharsis. As time moves on, time itself slows down and stretches into a form of timelessness – *Verge* is a ghostly meditation on life and love, a chamber drama where one grows old with the dead.



FILMMAKERS AND CAST IN ATTENDANCE (2 DEC)

**D** **Ayhan Salar** is based in Germany and studied Social and Cultural Sciences, Philosophy and Film at the University of Bremen. He is the founder of Salarfilm, a film production company. Based in Istanbul, **Erkan Tahhuşoğlu** is an advertising art director who founded Siyara Film Production. *Verge* is their debut feature film.



- P** Erkan Tahhuşoğlu, Ayhan Salar  
**S** Erkan Tahhuşoğlu, Ayhan Salar  
**C** Senem Çelikkol, Bedia Yaman, Mine Özener  
**CI** Salarfilm (Ayhan Salar) / mail@salarfilm.de

## WANDERING THUDONGKAWAT

A drunkard treads the path of the Buddha in this remarkably simple and direct journey through asceticism.

1 DEC, THU | 4.30PM | TAH  
3 DEC, SAT | 11.00AM | FG

THAILAND / 2016 / 121MIN / THAI

Boonsong Nakphoo's *Wandering* transposes the calmness and clarity of a meditative state into a narrative about an aging man's unlikely journey into monkhood. Mourning the disappearance of his wife and the death of his son, the man turns to the bottle to drown his sorrows, wandering aimlessly in a constant inebriated state. Upon an encounter with a solitary monk, the man begins a transformative journey where he is confronted with his desires and emotional baggage.

*Wandering* exudes a profound simplicity and purity. It perceives subtle acts of compassion through the simplest forms of dialogue and gestures. It illuminates the potential of enlightenment even with one's deep failings, showing how resentful solitary wanderings in life can be transfigured into a process of contemplation, a pilgrimage of the mind that one can only embark alone.



FILMMAKER AND CAST IN ATTENDANCE (3 DEC)

**D** **Boonsong Nakphoo** graduated with a degree in Dramatic Arts from Chulalongkorn University. Previously working with commercial film studios, Nakphoo turned to independent filmmaking with *Poor People the Great* (2010), *Four Stations* (2012) and *Village of Hope* (2014). *Wandering* is his fourth feature.



- P** Boonsong Nakphoo  
**S** Boonsong Nakphoo  
**C** Yasaka Chaisorn, Pra Kammatthan Pawattano, Anchalee Chobtrong  
**CI** Plapen Film Studio (Boonsong Nakphoo) / suebfilmaker@gmail.com

**WHITE ANT** 白蚁

The threat of public exposure drives a closeted fetishist's life into peril, setting a catalyst that will change the lives of those around him.

2 DEC, FRI | 9.30PM | NMS

TAIWAN / 2016 / 95MIN / MANDARIN

White Ant is a quiet bookstore clerk - socially inept and unable to fit into normal society because of a dark secret he harbours. A traumatic past event leaves him with an uncontrollable fetish for women's underwear. As his only form of sexual gratification, he steals female lingerie from the neighbourhood. When he receives a video recording of himself caught in the act, his world begins to unravel.

This debut fiction feature by documentary filmmaker Chu Hsien-Che is a poignant and sensitive portrait on the perversion of desire. It provides an exposition on the nature of perversion itself, its genesis and transference through encounters. Ultimately, it shows how one deals with trauma and what it takes for one to desire freely again.



FILMMAKER AND CAST IN ATTENDANCE

**D** Chu Hsien-Che worked as a documentary filmmaker for more than two decades. His works include *West Island* (2000), which screened at the Yamagata International Film Festival, *Pick of the Litter-Stray Dogs in Taiwan* (2001), which won Best Documentary at the Golden Horse Film Festival, and *An Exposure of Affected Hospital* (2007). *White Ant* is his debut fiction feature film.



**P** Mark Chen, Lai Meng-Hsui, Kao Chun-Ting  
**S** Chu Hsien-Che  
**C** Wu Kang-Jen, Aviiis Zhong, Yu Tai-Yan  
**CI** Ablaze Image / info@ablazeimage.com

**WHITE SUN** SETO SURYA

The discord in Nepal's civil war finds an expressive outlet when a Maoist returns home to bury his father.

2 DEC, FRI | 7.00PM | NMS

NEPAL, USA, QATAR, NETHERLANDS / 2016 / 89MIN / NEPALI

Strife between supporters of the monarchy and the Maoist faction is explored as a microcosm within a village shortly after the civil war, when peace talks are being instituted for governmental reforms. Hearing of the death of his father, the chief of a Nepali village, Agni journeys back home to assist in the burial rights after many years away fighting with the Maoists. He strives to reconcile with Durga, his wife who is plotting to leave the village with her daughter Pooja, but is confronted with the anti-Maoist sentiments of the villagers and his estranged brother.

*White Sun* trots through the scars that remain from the civil war with dramatic tension and surprising moments of absurdist comedy, all the while churning the wheels towards reconciliation through the eyes of the young and innocent.



FILMMAKER AND CAST IN ATTENDANCE

**D** Deepak Rauniyar is born and based in Nepal. He is an alumni of both the Berlinale Talent Campus and the Toronto International Film Festival Talent Lab. His first feature *Highway* (2012) was screened widely at international film festivals, paving the way for a gradual resurgence of filmmaking in Nepal. *White Sun* is his second feature.



**P** Deepak Rauniyar, Joslyn Barnes, Tsering Rhitar Sherpa, Michel Merkt  
**S** Deepak Rauniyar, David Barker  
**C** Dayahang Rai, Asha Magrati, Rabindra Singh Baniya  
**CI** The Match Factory / info@matchfactory.de

**SOUTHEAST ASIAN SHORT FILM COMPETITION**

JURY (L-R):  
 Mira Lesmana, Anderson Le, Bertrand Lee

**Films in competition**

**500,000 YEARS** | Chai Siris  
**A LITTLE TIGER** | Nutthapon Rakkatham  
**ANCHORAGE PROHIBITED** | Chiang Wei Liang  
**ANOTHER CITY** | Pham Ngoc Lan  
**ARNIE** | Rina B Tsou  
**DEMOS** | Danaya Chulphuthiphong  
**FREEZE** | Nelicia Low  
**GRANDMA LOLENG** | Che Tagyamon

**JURY PANEL** Indonesian producer Mira Lesmana who revitalised the country's film industry in the early 2000s will lead the Southeast Asian Short Film Competition jury panel this year. She will be joined by Programming Director of the Hawaii International Film Festival, Anderson Le and Singapore filmmaker, Bertrand Lee in judging four categories – Best Southeast Asian Short Film, Best Singapore Short Film, Best Director and Special Mention. Complementary to these awards, the Youth Jury Prize will be decided by participants of the SGIFF Youth Jury & Critics Programme.

**Mira Lesmana** was born in Jakarta, Indonesia in 1964, and was the first Film Producing graduate from the Jakarta Art Institute. Labelled "unpredictable" by film critics, Mira produces box office successes and critically-acclaimed work, as well as small budget features and big epic productions. Her passion for reviving Indonesian Cinema was first noted when, together with filmmakers Riri Riza, Nan Achnas and Rizal Mantovani, she wrote, directed and produced *KULDESAK* (1989). Released during the film industry crisis, *KULDESAK* took three years to complete and broke rules under the New Order regime in Indonesia. She continued to shake industry pessimism when she produced Sherina's *Adventure* (2000) and *What's With Love* (2002) - both box office hits that brought the youth back to the cinemas. Her commercially successful *The Rainbow Troops* (2008) went on to the Berlin Film Festival and remains the highest box office success in Indonesia today, despite featuring non-actors. She released the sequel *What's With Love 2* in 2016, amidst an industry where films could no longer reach 2 million viewers. The film is now sitting at the No. 1 box office list with over 3.6 million audiences, reviving cinema audiences all across Indonesia once again.

**IN THE YEAR OF MONKEY** | Wregas Bhanuteja  
**LOST WONDERS** | Loeloe Hendra  
**THE MIST** | Liao Jiekai  
**ON THE ORIGIN OF FEAR** | Bayu Prihantoro Filemon  
**PRELUDE TO THE GENERAL** | Pimpaka Towira  
**STILL** | PR Patindol  
**SUGAR & SPICE** | Mi Mi Lwin  
**TASTE** | Le Bao

**Anderson Le**, who splits his time between Los Angeles and Honolulu, has worked diligently in the global promotion of independent and world cinema as director of programming for the Hawaii International Film Festival (HIFF), which is now heading into its 36th year. In addition to his duties at HIFF, Le also serves as artistic director for the Los Angeles Asian Pacific Film Festival and a program consultant for the Far East Film Festival in Udine, Italy. He is a co-founder with Hollywood director Justin Lin of YOMYOMF.com, an Asian American pop culture blog and digital media company, where he has curated short films and is in development of several digital projects for various SVOD and OTT platforms.

**Bertrand Lee** studied film directing at the prestigious Escolar Superior de Cinema i Audiovisuales de Catalunya in Spain. His work typically displays compelling storytelling, strong characters and a diverse visual style that takes guidance from the script to determine the imagery. Lee's preference for cinematic wide frames and handheld spontaneous movement is exhibited in his promotional films and brand campaigns for a wide range of clients including BreadTalk, Singtel, Youth and Paralympic Games, Coca-Cola and Canon. His most recent work includes a stylised single-take promotional film for ciNE65 featuring a hyper-realistic war scenario, a dreamy campaign for Gardens by the Bay from the perspective of two female best friends, and an energetic film for New Balance centred around track running. He also directed a highly successful social experiment campaign for Prudential, which garnered 12 million views and counting.

## PROGRAMME 1: 89 min

2 DEC, FRI | 7.00PM | GA

ANOTHER CITY  
THANH PHO KHACVIETNAM / 2016 / 25MIN  
VIETNAMESE

FILMMAKER IN ATTENDANCE

The predicaments of the characters within the urban landscape are woven seamlessly by a familiar Asian refrain.

**D Pham Ngoc Lan** studied urban planning at Hanoi Architectural University. His photographic and video work focuses on the influence of cityscapes on human relationships. *Another City* had its world premiere at the 66th Berlinale Shorts Competition.



## 1 THE MIST

WORLD PREMIERE

SINGAPORE / 2016 / 12MIN  
ENGLISH

FILMMAKER IN ATTENDANCE

Two women recollect the sounds and images from places in their collective memories in this evocative dance-inspired film.

**D A filmmaker and artist, Liao Jiekai's** films have travelled to various film festivals. He was conferred the Young Artist Award by the National Arts Council of Singapore in 2012. He is also a founding member of the film collective 13 Little Pictures.



3

## 500,000 YEARS

THAILAND / 2016 / 17MIN  
THAI

An outdoor cinema truck travels to an abandoned archeological site that has been used for spiritual activity. While screening a film as an offer to an ancient ghost, something unexpected happens.

**D Chai Siris** is a rising star in experimental cinema in Thailand and collaborates regularly with Apichatpong Weerasethakul. His works have been featured at Documenta 13 and Venice International Film Festival.



4

## A LITTLE TIGER

THAILAND / 2016 / 22MIN  
THAI

FILMMAKER IN ATTENDANCE

The film centers on a group of people reconnecting at a particular high school, where the statue of King Rama VIII is known for answering the prayers of students wanting to get into university.

**D Nutthapon Rakkatham's** films have been featured in Thailand and Indonesia. He recently worked as an assistant director on the film *Bangkok Stories*. *A Little Tiger* is his second short film.



2

## ON THE ORIGIN OF FEAR

INDONESIA / 2016 / 13MIN  
BAHASA INDONESIA

FILMMAKER IN ATTENDANCE

Set entirely in an audio recording studio, a director pushes a soldier to the limit as he takes on the roles of both victim and aggressor in a scripted anti-communist propaganda campaign recording.

**D A self-taught filmmaker and alumnus of Asian Film Academy, Bayu Prihantoro Filemon** works primarily as a cinematographer. *On the Origin of Fear* is his directorial debut.



5

## PROGRAMME 2: 83 min

2 DEC, FRI | 9.30PM | GA

PRELUDE TO THE  
GENERAL NIMIT LUANGTHAILAND / 2016 / 12MIN  
THAI

FILMMAKER IN ATTENDANCE

The spaces between two worlds are blurred as two women try to navigate them amidst a sense of political foreboding.

**D Pimpaka Towira** is a pioneer in the Thai independent film scene. She has worked as a producer, writer, video artist and lecturer. She is currently working on her next feature film *The General's Secret*.



## 1 ARNIE 阿尼

PHILIPPINES, TAIWAN / 2016 / 24MIN  
TAGALOG, ENGLISH, MANDARIN, TAIWANESE

FILMMAKER IN ATTENDANCE

Filipino seaman Arnie buys a ring to propose to his girlfriend back home over the Internet. Things take a turn when he finds out that she is pregnant and he is not the father of the child.

**D Rina B Tsou** has used her unique Taiwanese-Filipina roots to investigate subject matters relating to East Asia and Southeast Asia in her works.



## 3

ANCHORAGE  
PROHIBITED 禁止下锚SINGAPORE, TAIWAN / 2015 / 17MIN  
MANDARIN, VIETNAMESE

Two migrant workers with no money and a child seek employment opportunities on an island where anchorage is prohibited.

**D** Born in Singapore, **Chiang Wei Liang** was an alumnus of the Golden Horse Film Academy, mentored by director Hou Hsiao-Hsien. *Anchorage Prohibited* won Best Short Film at the Taipei Film Awards and the Audi Short Film Award at the 66th Berlinale.



## 2

IN THE YEAR OF MONKEY 4  
PRENJAKINDONESIA / 2016 / 13MIN  
JAVANESE

FILMMAKER IN ATTENDANCE

Needing money urgently, Diah offers a match to Jarwo for 10,000 rupiahs. In return, he gets to see her genitals.

**D Wregas Bhanuteja** went to the Jakarta Institute of Arts, majoring in Film Directing. His films have been screened at festivals like the Berlin International Film Festival.



## TASTE VI

VIETNAM / 2016 / 17MIN  
VIETNAMESE, ENGLISH

FILMMAKER IN ATTENDANCE

Bassley is a Nigerian football player in the Vietnamese football league. After he breaks his leg, he is let go and finds work in a sex parlour to provide for his wife and son back home.

**D** Born in Saigon, **Le Bao** began his filmmaking career when he borrowed an old camera from a friend to shoot his first short film.



## 5

## PROGRAMME 3: 83 min

3 DEC, SAT | 11.00AM | GA

### 1 LOST WONDERS ILALANG INGIN HILANG WAKTU SIANG

INTERNATIONAL PREMIERE

INDONESIA / 2015 / 15MIN  
BAHASA INDONESIA



FILMMAKER IN ATTENDANCE

Ilalang leaves home every night to search for his father who disappeared after looking for wealth through *pesugihan* (black magic). Based on a myth that spread through villages during the 1997 Asian financial crisis.

D A graduate of the Institute of the Arts, Jogjakarta, **Loeloe Hendra** has directed five short films including *Onomastika*, which screened at the 65th Berlinale and 25th Singapore International Film Festival.



### 3 GRANDMA LOLENG LOLA LOLENG

WORLD PREMIERE

PHILIPPINES / 2016 / 9MIN  
TAGALOG



FILMMAKER IN ATTENDANCE

Grandma Loleng does not remember her beloved granddaughter due to dementia. This affectionate animation details the emotions of her granddaughter as she tries to deal with the change.

D **Che Tagyamon** is a 21-year-old filmmaker and animator from the Philippines. Her short film *Mumu (Ghost)* was awarded Best Picture in the Metro Manila Film Festival in 2015.



### 2 FREEZE 冻

SINGAPORE, TAIWAN / 2015 / 15MIN  
MANDARIN



FILMMAKER IN ATTENDANCE

Lonely and insecure, Hui will do anything to feel loved. When her distant husband cannot give her the love she desires, she seeks comfort from her autistic brother.

D **Nelicia Low** represented Singapore as a National Fencer before retiring in 2010 to focus on filmmaking. Her films center around people trying to contain their madness to fit into society.



### 4 DEMOS

INTERNATIONAL PREMIERE

THAILAND / 2016 / 13MIN  
NO DIALOGUE



FILMMAKER IN ATTENDANCE

Images of animals held in captivity are juxtaposed with building sites under construction in this observational assemblage of oppression and surreal reality.

D **Danaya Chulphuthiphong** began her career as a documentary photographer. Her first short film, *Night Watch*, was selected for the 61st International Short Film Festival Oberhausen and the 26th Singapore International Film Festival.



### 5 STILL HILOM

INTERNATIONAL PREMIERE

PHILIPPINES / 2016 / 15MIN  
BISAYA



FILMMAKER IN ATTENDANCE

*Hilom* follows the journey of a pair of twin brothers as they find healing against the harsh landscapes of an island which is also trying to recover.

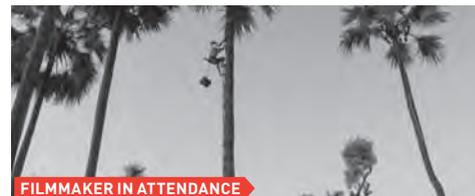
D **PR Patindol** is a filmmaker based in Manila. He has worked on various independent films like *Nino* by Loy Arcenas. *Hilom* is his first short film.



### 6 SUGAR & SPICE

ASIAN PREMIERE

MYANMAR / 2015 / 16MIN  
BURMESE



FILMMAKER IN ATTENDANCE

This documentary follows the lives of a couple making a living selling sugar balls. Amidst the bantering and ease of their communication, the film weaves in social problems faced by the country.

D **Mi Mi Lwin** is from Nyaung Oo in Mandalay. Her short film *Sugar & Spice*, about the lives of her parents, was a joint recipient of the 2015 Goethe-Institut Ruby Award.



## Cinema Legend Award

# Simon Yam

IN CONVERSATION: 4 DEC, SUN | 11.00AM | 60MIN | ASM

One of the most recognisable faces of Asian cinema, Simon Yam is an internationally acclaimed Hong Kong actor.

Born in Hong Kong, Yam started from humble beginnings and worked his way up the industry. He started his career as a model before finding his calling as an actor in the 1970s when he signed with Hong Kong television network TVB. Yam became a household name with popular television series such as *Return of the Condor Heroes* (1983) and *New Heavenly Sword and Dragon Sabre* (1986). He entered the film industry in 1987 and has since appeared in over 200 movies, becoming one of the most respected, charismatic and sought-after leading actors. From the late 80s till now, Yam's career became synonymous with the best of Hong Kong cinema.

Together with his contemporaries such as Chow Yun Fat and Andy Lau, Simon Yam is a true icon of Hong Kong cinema whose work has an indelible impact on popular culture around the world. A meticulous and hardworking actor devoted to his craft, Yam proved to be one of Asia's most versatile actors who participates in both blockbusters as well as independent arthouse cinema. He has a long working relationship with some of Hong Kong's most acclaimed directors such as Ringo Lam, Johnnie To and Ann Hui. Some of his performances in films such as *Bullet in the Head* (1991), *Full Contact* (1993), *The Mission*

(1999), *PTU* (2003), *Election* (2005), *Exodus* (2007) and *Night and Fog* (2009) have become classics of Hong Kong cinema. In 2012, he acted, produced and directed *Stolen Things*, a segment from the omnibus horror feature *Tales from the Dark*. Most recently he starred in Malaysian director Ho Yuhang's *Mrs K*, opposite martial arts legend Kara Wai.

Simon Yam is also an avid photographer and oil painter, and he actively participates in charity events and public services. Yam has received many awards and tributes for his work in cinema. He was awarded Best Actor at the Golden Bauhinia Awards (organised by the Hong Kong Film Critics Association) in 2004 and 2006. He received the Best Actor award for his role in *Echoes of the Rainbow* (2010) at the 29th Hong Kong Film Awards, and Best Actor at the 6th Macau International Movie Festival for his role in Herman Yau's *Sara* (2015). In 2015, he was honoured with a retrospective at the Bucheon Fantastic Film Festival and received the Honorary Maria Award at the Sitges Film Festival. In 2016, a retrospective of his works was presented at the 3rd Dragon Film Festival in Florence, Italy, where he received a lifetime achievement award.

In recognition of his lifelong dedication to acting and the arts, and his vital contribution to Asian cinema, the Singapore International Film Festival is proud to confer this year's Cinema Legend Award to Simon Yam.

## Audience Choice Award

The Festival recognises and exists for its audience – one that embraces new discoveries and shared stories from Southeast Asia and around the world. Whether you're a first-time visitor or an avid cinephile, the festival values your opinion and vote for the SGIFF Audience Choice Award.

The Audience Choice Award was launched at the 26th edition of SGIFF, where *Sailing the Sinking Sea*, a hypnotic documentary about the Mokens (a stateless seafaring community situated between Thailand and Myanmar) by American filmmaker Olivia Wyatt, won the award.

The Award is open to all feature films screened at the festival – from the Opening Film and Special Presentations, to the Silver Screen Awards Asian Feature Film Competition, Singapore Panorama, Asian Vision, Cinema Today, Imagine, Classics, Focuses and Tribute sections.

Audiences will be invited to cast their vote at the end of each screening by filling up a ballot and dropping it off at our poll box at the front-of-house.

The winner of the Audience Choice Award will be announced on **Saturday 3 December**, and the winning film will be re-screened on the last day as a conclusion to the Festival.

# Singapore Panorama

Singapore Panorama is one of the most anticipated and talked about sections of the Festival, enjoying sold-out screenings and extended post-show discussions with the directors in attendance. Introduced in 2008 as a platform for the newest local films, Singapore Panorama has its finger on the pulse of the latest and most exciting developments in Singapore Cinema.

## 4 LOVE 爱在小红点

An ardent collection of tales chronicling the journey of love, featuring a stellar lineup of local newcomers.

### WORLD PREMIERE

26 NOV, SAT | 7.00PM | NMS

SINGAPORE / 2016 / 99MIN / MANDARIN, ENGLISH

A book forms the catalyst for an intimate connection between two young adults (Maxi Lim and Cheryl Wee). Weng (Terence Then) prepares a surprise proposal to his longtime girlfriend (Silver Ang). Unhappy wife Ye Lin (Oon Shu An) faces the consequences of her infidelity to husband Jin Hao (Louis Wu). A husband and wife (Joshua Tan and Hayley Woo) facing impending divorce has a chance encounter with an elderly couple.

Helmed by four up-and-coming Singaporean directors M Raihan Halim, Gilbert Chan, Sam Loh and Daniel Yam, this omnibus film earnestly presents tales of love across various stages of life, diving deep into the emotions and tribulations that confront the characters. Each tale is told with a distinctively keen eye - the dramatic yet complex narratives coalesce into an overall moving portrayal of love in all its many splendours.

## ARIEL & OLIVIA

A charming feature that incisively channels the awkward fumbblings of teenagers attempting to find their direction in life.

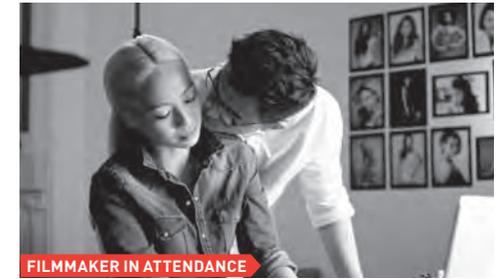
### WORLD PREMIERE

24 NOV, THU | 9.30PM | NMS

SINGAPORE / 2016 / 71MIN / MANDARIN, ENGLISH

Best friends Ariel and Olivia's getaway to Johor Bahru takes a turn when Olivia's boyfriend Jiawei decides to tag along. As the trio explore the city with Ariel's young cousin Bob, their emotions come to the fore, and they are forced to grapple with the magnitude of their decisions.

*Ariel & Olivia* charts teenage love, relationships and aspirations over the duration of a single weekend. Faced with an uncertain future, their honest dialogue captures the vulnerability of their emotions in a time of transition. Filmmaker Kan Lume's clear eyed direction cuts a swath through the teenage bravado to surface their deepest insecurities, recollecting a time where every decision seems monumental. With an intuitive sense of self-reflexivity, he parlays their generational struggles into a universality that resonates with sincerity and compassion.



FILMMAKER IN ATTENDANCE



**D** **M Raihan Halim** is a writer-filmmaker (*Banting*, 2014) and the creative director of Papahan Films. **Sam Loh** is a film and TV director, with feature films including *Lang Tong* (2014). **Gilbert Chan** is the director of films including *23:59* (2011) and *Ghost Child* (2013). **Daniel Yam** has directed short films including *Gift* (2013) and *Promise* (2014), and is the founder of Stories Worth Telling.

**P** Toong Soo Wei, Gary Koh

**S** M Raihan Halim, Gilbert Chan, Sam Loh, Yan Ning, Daniel Yam, Link Sng

**C** Maxi Lim, Cheryl Wee, Terence Then, Silver Ang, Jonathan Cheok, Oon Shu An, Louis Wu, Joshua Tan, Hayley Wu

**CI** mm2 Entertainment Pte Ltd (Sim Wee Boon) / simweeboon@mm2entertainment.com



FILMMAKER IN ATTENDANCE

**D** **Kan Lume's** first feature *The Art of Flirting* won Best ASEAN Feature at the Malaysian Video Awards in 2006. His next two films have since travelled to festivals and won awards in Torino and South Korea. A two-time NETPAC Award winner, Lume is one of Singapore's most prolific independent filmmakers.

**P** Kan Lume

**S** Kan Lume

**C** Koh Jiayi, Mae Chu, Sean Lee

**CI** (Chapter Free) Kan Lume / kanlume@gmail.com



## I'M COMING UP

An immersive look inside an HDB block experienced in a single take.

**WORLD PREMIERE**

**28 NOV, MON | 7.00PM | NMS**

SINGAPORE / 2016 / 89MIN / NO DIALOGUE  
(WITH LIVE SOUND ACCOMPANIMENT BY BALBALAB)

Min-Wei Ting's first feature is a monumental documentation of an HDB flat in Jurong by way of its entrails. The film seamlessly scales the flat from the ground to top, traversing every available "public" space in its ascent.

*I'm Coming Up* is a new addition to the canon of Singapore films set in HDBs (after *12 Storeys* and *03-Flats*) that offers the most intensive look at the space itself. Shot just before sunset where there are few inhabitants to be seen, the film becomes solely occupied with the interplay between the camera and architecture: the shifting tones, lights and shapes that emerge from movement.

The film will be presented with sound accompaniment by BALBALAB, based on field recordings newly mined from the same HDB block that will be cut up, processed, and reassembled through live sound improvisation.



FILMMAKER IN ATTENDANCE

A collective of experimental musicians from Singapore, BALBALAB comprises Shark Fung, Dennis Tan, Zai Tang and Wu Jun Han. They explore strategies towards electroacoustic improvisation, DIY instrumentation and combining sound with moving image.

**D** **Min-Wei Ting** has an undergraduate degree in Electrical and Computer Engineering and completed the General Studies in Photography Program at the International Center of Photography in New York before receiving an MFA in Fine Art at Goldsmiths, London in 2009. His films include *You're Dead to Me* (2014) and *Coming Attractions* (2015).



**P** Min-Wei Ting  
**S** Min-Wei Ting  
**CI** Min-Wei Ting / contact@mwting.com

## SIEW LUP 烧腊

The second film in Sam Loh's femme fatale trilogy is a steamy concoction of backstabbing intrigue and murderous delights.

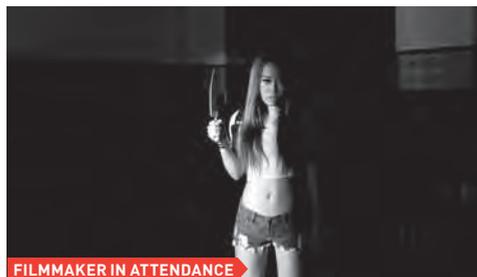
**WORLD PREMIERE**

**25 NOV, FRI | 11.45PM | NMS**

SINGAPORE / 2016 / 87MIN / MANDARIN, ENGLISH

Mia, an ex-prostitute, is trapped in a loveless marriage with the abusive Quan (Sunny Pang, who also stars in *Headshot* in this year's Festival lineup), a butcher who runs a roast meat shop. When she meets sensitive funeral director Wu, their passion for one another escalates into an affair. But the path to true love is fraught with jealousy, forcing someone to make a deadly move.

*Siew Lup* is a lascivious revenge thriller from director Sam Loh, who served up the deliciously twisted *Lang Tong* in 2014. Drawing inspiration from Asian genre films including the works of Takashi Miike, and the lineage of Hong Kong Cat III exploitation films, Loh daringly taps into the vein of femme fatale anti-heroines to craft a lurid tale of embittered love. He proves to have a taste for the darkest impulses of the human psyche, tantalising audiences with a stylish film that will linger on the palate long after the final twist is dished out.



FILMMAKER IN ATTENDANCE

**D** **Sam Loh** is a director with more than 15 years of film and TV experience, with credits including *Code of Law* and *In Cold Blood*. In addition to his two feature films *Outsiders* (2004) and *Lang Tong* (2014), Loh has directed the short films *Satyre* (2004), *Malice* (2005) and *Vivid* (2008).



**P** Toong Soo Wei, Gary Goh  
**S** Sam Loh  
**C** Rebecca Chen, Melody Low, Sunny Pang, Louis Wu  
**CI** mm2 Entertainment Pte Ltd (Sim Wee Boon) / simweeboon@mm2entertainment.com

## SINGAPORE PANORAMA SHORTS: 60 min

30 NOV, WED | 7.00PM | NMS

### BUILDERS KATTUMAANAR

**WORLD PREMIERE**

SINGAPORE / 2016 / 10MIN / TAMIL



FILMMAKER IN ATTENDANCE

An Indian migrant worker finds a wallet filled with cash on the floor and is conflicted about whether he should keep it or return the wallet to its owner.

**D** A graduate of Chapman University Singapore, **Eysham Ali**'s first short film, *Rumahku, Syurgaku* (*My Home, My Heaven*), was awarded the Special Achievement Award at the 2008 Singapore International Film Festival.



### 1 DURIAN-PICKING

**WORLD PREMIERE**

SINGAPORE / 2016 / 17MIN / MANDARIN, ENGLISH



FILMMAKER IN ATTENDANCE

A lover of the fruit, Kray accompanies his father in the wee hours of the morning to hunt for wild durians in the forest.

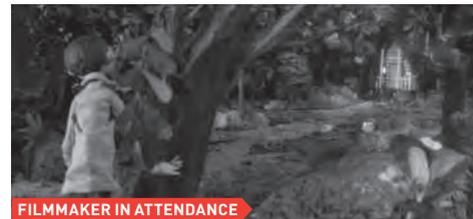
**D** **Kray Chen** is a visual artist based in Singapore. His works deal largely with lived experience and corporeality, reflecting on the psyche of a place caught between traditions and modernisation.



### ECLIPSE

2

SINGAPORE / 2016 / 6MIN / NO DIALOGUE



FILMMAKER IN ATTENDANCE

On the day of an impending solar eclipse, a cosmic significance occurs between a father and son, bringing about an emotional revelation for the both of them.

**D** Director/Animator **Jerrold Chong** graduated in 2016 with a BFA in Animation at the California Institute of the Arts (CalArts). His films have screened at numerous international film festivals.



## MAO SHAN WANG

4

WORLD PREMIERE

SINGAPORE / 2016 / 9MIN / MALAY



Tender recollections of the memories of a man's wife are told over a journey of durian picking.

**D Khym Fong** is a recent graduate from the School of the Arts (SOTA), specialising in Film under the Specialised Arts Curriculum.



## DINOSAUR RIDER

5

SINGAPORE / 2015 / 18MIN / MANDARIN



The unrequited love story of Xuan, an 18-year-old Beijing punk guitarist who fearlessly plunges through life with his unruly yet loyal bandmates.

**D Tingerine Liu** is a Singaporean filmmaker whose works traverse across genres and continents. Her works often feature characters living off the beaten path. She is currently developing a feature film that takes place in Beijing, China.



# Asian Vision

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

## A DRAGON ARRIVES!

EJHDEHA VARED MISHAVAD!

Expect only the unexpected in Mani Haghighi's mystifying and audacious stew of genres.

27 NOV, SUN | 4.30PM | SL4

IRAN / 2016 / 108MIN / FARSI

Mani Haghighi discovers a hidden chest belonging to his late grandfather, Ebrahim Golestan, a pioneer of the Iranian New Wave. It contains puzzling materials related to a bizarre event that unfolded in a secluded cabin next to a cemetery in the ancient island of Qeshm, where Golestan's sound engineer, a geologist and a police agent once investigated a political prisoner's suicide. The cabin is riddled with symbols and cryptic writings, and clues point toward a mysterious shark hunter and the strange occurrence of earthquakes every time a person is buried in the cemetery.

Mani Haghighi weaves in documentary style interviews and a vividly shot narrative akin to Hollywood epics, as close to Indiana Jones as to a film noir unfolding in the desert. Truly a work of confident experimentation, *A Dragon Arrives!* will shock and baffle in a most enthralling manner.



**D** Mani Haghighi, born in 1969, Tehran, Iran, studied Philosophy and Cultural Studies in Canada, and is a director, screenwriter and actor. He was a co-scriptwriter for Asghar Farhadi's *Fireworks Wednesday* (2006), and his features include *Men at Work* (2006) and *Modest Reception* (2012), the latter which won the NETPAC Prize for Best Asian Film at the Berlin Film Festival in 2012.



**P** Mani Haghighi  
**S** Mani Haghighi  
**C** Amir Jadidi, Homayoun Ghanizadeh, Ehsan Goudarzi  
**CI** The Match Factory / info@matchfactory.de

## A WOMAN FROM JAVA NYAI

Award-winning Indonesian director Garin Nugroho returns with this historical drama set in Indonesia's Dutch colonial period, told in real time.

25 NOV, FRI | 7.00PM | GA

INDONESIA / 2016 / 95MIN / BAHASA INDONESIA

The year is 1927. Nyai is welcoming the many visitors to her abode during her aged and sickly Dutch husband's birthday. Stern and collected, the young Nyai deals with everyone that comes her way - from untrustworthy accountants to political activists, musicians and religious leaders. As the events of the day unfold, Nyai's own tragic past and story is revealed, and her struggles to reaffirm her own identity is brought to light.

Shot in one-take, director Garin Nugroho's latest blends theatre and dance within the setting of a traditional Indonesian house. Here, Nyai's life cycle is revealed as she enters and exits through doors, resembling that of the stage. Rich in cultural and historical context, *A Woman From Java* is a poetic portrayal of a woman's efforts in maintaining her dignity, even when deserted by her own country.



**D** Garin Nugroho made his directorial debut with *Love in a Slice of Bread* (1991), which garnered six Citra Award nominations at the Indonesian Film Festival. His filmography includes *Letter to an Angel* (1994), the FIPRESCI-winner *...And The Moon Dances* (1995) and *Leaf on a Pillow* (1998), which was screened in the Un Certain Regard section at the Cannes Film Festival.



**P** Garin Nugroho, Gita Fara, Andhy Pulung, Retno Rath Damayanti  
**S** Garin Nugroho  
**C** Annisa Hertami, Rudi Corens, Gunawan Maryanto  
**CI** Treewater Production (Gita Fara) / gitafarapraditya@gmail.com

## ABSENT WITHOUT LEAVE

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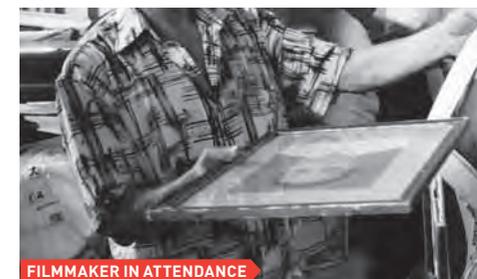
The murky waters of Malaya's history of Communism are mapped onto the filmmaker's memoirs of his martyred grandfather.

27 NOV, SUN | 2.00PM | GA

TAIWAN, MALAYSIA / 2016 / 83MIN / MANDARIN, FUZHOU, MALAY

The tracing of personal anecdotes becomes an act of mining collective history in Lau Kek-Huat's debut feature documentary in which he attempts to reconnect with his absent father. What follows is the gradual unraveling of his grandfather's forgotten story: an absent father to the filmmaker's own absent father, but also a guerrilla Communist soldier, a protector, a martyr of Malaya during WWII.

Intensely heartfelt without being overly sentimental, *Absent Without Leave* navigates the murky waters of Malayan history that appears far removed from the present. It reminds us not only of Malaya's tragic past, but also our collective amnesia, of how quickly and seamlessly these narratives are thrown into physical and psychological exile. In this journey into forgotten consciousness, we are offered a glimpse of reconciliation and a possible redemption for those who have been absent.



FILMMAKER IN ATTENDANCE

**D** Lau Kek-Huat, born in Malaysia, worked as a primary school teacher in Singapore for four years. He enrolled at the National Taiwan University in 2006. He was awarded the Best Short Film Award twice (2009 and 2013) as well as the Best Director Award (2009) by the Taiwan Golden Harvest Festival. He has directed a few short films and is currently developing his first feature film.



**P** Stefano Centini  
**S** Lau Kek Huat  
**C** Lau Soon-Chin, Hoo Mook-Keow, Laiu Mee Ling  
**CI** Hummingbird Production Co Ltd (Stefano Centini) / stefano.cn267@gmail.com

## ART THROUGH OUR EYES

Art and film coalesce in this anthology of shorts by five heavyweights of Southeast Asia.

24 NOV, THU | 7.00PM | GA

SINGAPORE, MALAYSIA, INDONESIA, THAILAND, PHILIPPINES / 2016 / 30MIN (PLUS 60MIN DIALOGUE SESSION) / ENGLISH, BAHASA INDONESIA, JAVANESE, THAI, TAGALOG

Commissioned by the National Gallery Singapore, five award-winning directors band together in this first ever milestone collaboration inspired by the Gallery's collection of Southeast Asian art. Joko Anwar, Ho Yuhang, Brillante Mendoza, Apichatpong Weerasethakul and Eric Khoo bring five different interpretations as imaginative and vibrant as the painted 19th and 20th century masterpieces themselves.

Featuring a melancholic movement piece, a Western-style noir, a bittersweet realist drama, a shadow play silent film and a quirky retro comedy, this anthology of shorts had its world premiere at the 21st Busan International Film Festival this year. A thought-provoking celebration of historic art and contemporary Southeast Asian cinema that is not to be missed.



FILMMAKERS IN ATTENDANCE



**D** Joko Anwar, Ho Yuhang, Brillante Mendoza, Apichatpong Weerasethakul and Eric Khoo are some of Southeast Asia's most acclaimed contemporary directors.

**P** Tan Fong Cheng, Carlo Valenzona, Tia Hasibuan  
**S** Joko Anwar, Ho Yuhang, Troy Espiritu, Apichatpong Weerasethakul, Eric Khoo  
**C** Lawrence Wong, Banlop Lomnoi, Sharonizam Bin Noor

There will be a dialogue session with the directors as part of the screening. The total event duration is 90 minutes.

## BANGKOK NITES

A portrait of Bangkok working ladies and their Japanese clientele that hits the dusty road with the frantic energy of the beat generation.

27 NOV, SUN | 7.00PM | GA

JAPAN, FRANCE, THAILAND, LAOS / 2016 / 183MIN  
/ JAPANESE, THAI, ISAN, ENGLISH, LAOTIAN,  
TAGALOG, FRENCH



Frenziedly shot from Bangkok to Northern Thailand and Laos, *Bangkok Nites* is a gonzo meandering epic of many faces. Luck is a popular escort in Bangkok, who encounters Ozawa (director Katsuya Tomita), an old client she is in love with. An outsider in his own right, Ozawa lives on the fringes on a meagre budget. They set off on a road trip to Luck's hometown of Northern Thailand, where Ozawa experiences the spectral presence of the country's past.

*Bangkok Nites* is a unique co-production that portrays with breezy authenticity the dealings of its motley crew of characters: the enclave of Japanese immigrants and expats, and the working ladies of Thaniya Road who serve them. It playfully depicts stereotypes of slumming Yakuza rejects and travellers who have overstayed their welcome, revelling its intimate observations of life in the tropics.

**D** Katsuya Tomita, born 1972 in Kofu, Japan, worked as a construction worker and truck driver after high school to accumulate funds for his first film *Above the Clouds* (2003). He continued to direct *Off Highway 20* (2007) and *Saudade* (2011) which screened at the Locarno Film Festival and many other festivals. *Bangkok Nites* is his fourth feature.



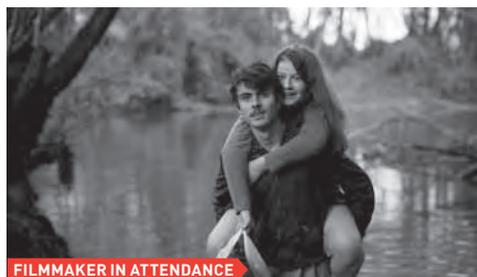
**P** Atsuko Ohno, Ryohei Tsutsui, Philippe Avril Apicha Saranchol, Douangmany Soliphanh, Mattie Do  
**S** Toranosuke Aizawa, Katsuya Tomita  
**C** Subenja Pongkorn, Sunun Phuwiset, Chutlpha Promplang, Tanyarat Kongphu, Sarinya Yongsawat  
**CI** Flying Pillow Films (Atsuko Ohno) / ohno@flyingpillow-films.com

## BIG BIG WORLD KOCA DÜNYA

The bond between orphaned siblings is put to the test as they flee the horrors of the city into the isolation of nature.

3 DEC, SAT | 11.00AM | NMS

TURKEY / 2016 / 101MIN / TURKISH



**D** Reha Erdem is a Turkish director, writer and editor. His second feature, *A Run For Money* (1999), was selected as the official submission for Turkey at the 73rd Academy Awards for Best Foreign Language Film. He has since won multiple prizes at home in Turkey as well as awards in other international festivals for his films.



**P** Ömer Atay  
**S** Reha Erdem  
**C** Ecem Uzun, Berke Karaer, Melisa Akman  
**CI** Picture Tree International GmbH (Yuan Yuan Sui) / yuan@picturetree-international.com

Ali and Zuhai are separated when Ali moves out of the orphanage and Zuhai gets adopted by a foster family. Upon discovery of the stepfather's dubious motive towards his sister, Ali is forced to take matters into his own hands, committing a violent crime. Escaping with his sister, the pair lives in exile in the dense wilderness. The comforts of nature soon turn into a nightmare of paranoia and unexplainable sightings, unraveling their lives and the idyllic refuge they originally built.

*Big Big World* is a touching portrait of the unbreakable bond between orphaned siblings and the desperation in seeking safety. Peppered with surreal moments amidst the striking scenery of the woods and aided by a haunting score, Reha Erdem's eighth feature premiered in Venice, where it won the Special Jury Prize this year.

## BITCOIN HEIST SIÊU TRỘM

Vietnam's answer to *Ocean's Eleven* with a cool virtual twist.

29 NOV, TUE | 7.00PM | GA

VIETNAM / 2016 / 110MIN / VIETNAMESE, ENGLISH



FILMMAKER IN ATTENDANCE

Special agent Dada gathers a magician, a hacker, a burglar, an accountant and a gamer; forming a magnificent team to execute the ultimate heist - stealing evidence needed to arrest the murderous and corrupt crime boss, dubbed "The Ghost".

Billed as the world's first narrative film about Bitcoin, this action-comedy opens the door to the dark web of virtual crimes and cryptocurrency, and is Vietnam's exuberant take on *Ocean's Eleven*. The concept of the booty being virtual is perhaps the most original and intriguing aspect of *Bitcoin Heist*, reinforcing the idea that money is merely proxy. With quick-fire editing and glossy cinematography, the actioner reflects director Ham Tran's blockbuster sensibility, declaring its intention to catch up to fellow Asian blockbuster powerhouses like Korea and China.

**D** Ham Tran is based in Ho Chi Minh City. He is most famous for his UCLA short *The Anniversary*, which was shortlisted for the Academy Award for Live Action Short Film. His first feature *Journey from the Fall* premiered at the 2006 Sundance Film Festival. In *Bitcoin Heist*, the multititled Ham Tran is not only the director, but also wrote, produced and edited the film.



**P** Anderson Le, Mai The Hiep, Ham Tran  
**S** Ham Tran  
**C** Thanh Pham, Su Boi, Teo Yoo  
**CI** Old Photo Films (Anderson Le) / ale808@gmail.org

## YAMATO (CALIFORNIA)

The historical backdrop of American presence in Japan and its cultural disjuncture in hybridity is explored through a girl's musical journey as a rapper.

ASIAN PREMIERE

30 NOV, WED | 9.30PM | TAH

JAPAN / 2016 / 119MIN / JAPANESE



FILMMAKER IN ATTENDANCE

Sakura is a temperamental teenager living in a Japanese town with a US military base. She feels disconnected from her family and culture, and pursues her dream of being a rapper - a seemingly lonely craft in this part of Japan. Her musical journey is plagued by her insecurities. That begins to change when one day Rei, her mother's Californian boyfriend's daughter, decides to visit. Sakura's admiration for American rap culture meets Rei's Japanese-American identity, and they find out they have more in common than they admit.

What transpires is a story of friendship and reconciliation through music. The two girls represent two halves of a complicated relationship allegorical to the politics between Japan and America. But the focus is Sakura, as she discovers her own voice in a place that she has always felt alienated in.

**D** Daisuke Miyazaki was born in 1980 in Yokohama, Kanagawa. He started making films when he was studying at Waseda University. He was one of the directors of the omnibus feature film *5 to 9* (2015), which was screened at the 26th edition of SIGIFF. He has worked for many respected contemporary Japanese directors such as Kiyoshi Kurosawa and Kunitoshi Manda.



**P** Kotaro Date  
**S** Daisuke Miyazaki  
**C** Hanae Kan, Reiko Kataoka, Nina Endo  
**CI** Deep End Pictures Inc. (Daisuke Miyazaki) / daisuke.miyazaki@deependpictures.com

## THE CITY OF MIRRORS: A FICTIONAL BIOGRAPHY

THANH PHO NHUNG TAM GUONG:  
MOT TIEU SU HU CAU

A hallucinatory portrait of familial relations, set amidst the naturalistic backdrop of Vietnam.

29 NOV, TUE | 9.30PM | TAH

VIETNAM / 2016 / 87MIN / VIETNAMESE

*The City of Mirrors* is a fictionalised autobiography of the romance between a son's parents. Time becomes a transient narrative as the film dips between then and now, bookmarking coloured memories with black and white reality. The film contains footage from distinct eras: during the monsoon season in 2015; before the son leaves Vietnam in 2045; and his return in 2048, when the country is submerged in water. A melancholic track contrasts with the bare soundscape, signalling watershed moments in a hypnotic experience.

This emotional drama is helmed by the director and his family, blurring the lines between real-life and fiction, an introspective connection between the urban and natural environments, as well as a meta-evaluation of identity.



FILMMAKER IN ATTENDANCE

**D** **Truong Minh Quy** is born in 1990 in Buon Ma Thuot, Vietnam. He is an alumni of the Asian Film Academy and Berlinale Talents. His short film *Mars in the Well* (2014) competed at the 25th edition of this festival. An extension of his short film of the same name, *The City of Mirrors: a fictional biography* is his debut feature.



**P** Son Pham, Vu Quynh Ha, Freddy Nadolny Poustochkine  
**S** Truong Min Quy  
**C** Trang Thi Nguyen, Tuan Minh Truong, En Thi Nguyen  
**CI** Truong Minh Quy / minhquytruong@gmail.com

## DEAREST SISTER NONG HAK

Lao's only female and horror director returns with an exquisite chiller that holds a mirror towards the neuroses of contemporary Laotian society.

ASIAN PREMIERE

28 NOV, MON | 7.00PM | GA

LAOS, FRANCE, ESTONIA / 2016 / 101MIN / LAO,  
ESTONIAN, ENGLISH, THAI

Nok is a simple-minded village girl who moves to Vientiane to take care of her wealthy cousin Ana, the latter who is confined in her mansion due to a strange disease that is leaving her blind. Uncanny events start to unfold in the household when Nok realises Ana's dreadful ability to communicate with the dead. Nok finds an opportunity to get rich through Ana's affliction – a Faustian pact riddled with fear and possession that leads to a monstrous transformation.

Director Mattie Do's incisive observation of the new incarnations of colonialism and the leer of capitalism influencing the aspirations of Laotian folk are distilled through a female-centric lens. She mounts a critique through a hefty dose of the macabre that blends local folklore and classical genre tropes into her own potent Laotian brew.



FILMMAKER IN ATTENDANCE

**D** **Mattie Do** was born in Los Angeles, California, after her parents left Laos during the communist revolution. Returning to Laos in 2010, she now lives with her husband Chris Larsen (scriptwriter for *Dearest Sister*), and her two dogs Mango and Pocky. Her debut feature *Chanthaly* (2012) was the first Laotian film to have travelled film festival circuits. *Dearest Sister* is her second feature.



**P** Douangmany Soliphanh, Mattie Do, Christopher Larsen  
**S** Christopher Larsen  
**C** Amphaihun Phommapunya, Vilouna Phetmany, Tambet Tuisk  
**CI** Screen Division (Annick Mahnert) / annick@screen-division.com

## DIAMOND ISLAND

Youthful naiveté and bitter reality is presented in vibrant kaleidoscopic vision, within the settings of present day, rapidly-progressing Cambodia.

24 NOV, THU | 9.30PM | GA

CAMBODIA, FRANCE, GERMANY, THAILAND, QATAR /  
2016 / 101MIN / KHER

Touted as the future of Cambodia, *Diamond Island* is a housing estate that promises luxury and privilege, unlike the workers who are building it. For 18-year-old Bora and his adolescent friends, days are spent hard at work, while the night brings the spoils of youth, as they hang out at carnivals or flirt with the ladies. Bora is unexpectedly reunited with his brother Solei, who sells him the idea of better prospects. Will Bora follow his brother's footsteps, even if it means abandoning his mother and friends?

Davy Chou's debut narrative feature presents an identifiable story of the tough choices a young person has to make transitioning into adulthood. Aided by a cast of non-professional actors and reveling in beautiful cinematography, *Diamond Island* is an endearing coming-of-age tale told with sweetness and understated sincerity.



FILMMAKER IN ATTENDANCE

**D** **Davy Chou** is a Cambodian-French filmmaker. His first feature documentary, *Golden Slumbers* (2011), was selected by more than 40 international festivals, including the Berlinale Forum and the Busan International Film Festival. His fiction short, *Cambodia 2099* (2014), has been selected for Cannes's Directors' Fortnight and won among others, the Grand prize of Curtas Vila do Conde.



**P** Sébastien Lepinay  
**S** Davy Chou, Claire Maugendre  
**C** Sobon Nuon, Cheanick Nov, Madeza Chhem  
**CI** Films du Losange (Lise Zipci) / l.zipci@filmsdulosange.fr

Co-organised with the support of Unifrance.

## DON'T LOOK AT ME THAT WAY

SCHA MICH NICHT SO AN

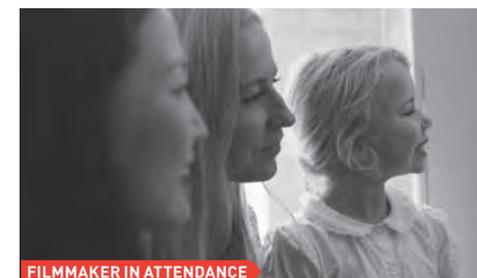
A raw and forceful feminist debut fueled by cultural excess.

26 NOV, SAT | 7.00PM | GA

GERMANY, MONGOLIA / 2015 / 88MIN / GERMAN,  
MONGOLIAN

Iva is a single mother living with her five-year-old daughter. Her mysterious neighbor Hedi (Uisenma Borchu) forms a relationship with her daughter and ultimately Iva falls madly in love with her. Like a mirror that reflects Iva's shortcomings and repressive nature, the headstrong Hedi leads her life fiercely and anarchistically – turning over the tables of a presumed liberal German society. When Iva's father re-emerges, a power struggle ensues with explosive emotions, and Hedi receives the retribution from the all too human will to classify and control.

Director Uisenma Borchu directs and stars in her unclassifiable debut feature of intense cultural frustration and personal politics. Surprisingly and effectively linking up Hedi's heroic hedonism with her Mongolian roots, Borchu harnesses an exotic cultural identity that is perhaps too avant garde even for modern society.



FILMMAKER IN ATTENDANCE

**D** Mongolian-born filmmaker **Uisenma Borchu** moved to East Germany in 1989, where she played competitive volleyball and studied Documentary Filmmaking and Journalism at the University of Television and Film Munich. *Don't Look at Me That Way* is her debut feature which won an array of awards including the Grand Prize at the Taipei Film Festival.



**P** Martin Kosok, Alexander Fritzemeyer, Julian Anselmino  
**S** Uisenma Borchu  
**C** Uisenma Borchu, Catrina Stemmer, Josef Bierbichler  
**CI** DREIFILM (Martin Kosok) / martin@dsreifilm.de

Organised with the support of Goethe-Institut Singapur.

## HEADSHOT

An adrenaline-fuelled actioner that promises plenty of stylised fight scenes starring Indonesia's very own martial arts expert Iko Uwais.

25 NOV, FRI | 9.30PM | SL4

INDONESIA / 2016 / 118MIN / BAHASA INDONESIA, ENGLISH

A young man wakes up from a coma in a hospital with no recollection of his past except a gunshot wound to the head. His only friend is the student-doctor Ailin, who nursed him back to recovery, renaming him Ishmael. Ishmael's new existence is soon shaken up when a vicious gang starts hunting him down along with the people around him. He realises that to save his future, he must bring back the dark memories from his past.

Director duo Timo Tjahjanto and Kimo Stambael step away from their previous horror offerings with this visceral thriller, but still featuring their trademark style, using plenty of gore, amidst the well-choreographed violence. Singapore's Sunny Pang stars alongside Iko Uwais in a milestone role as evil gang leader Lee. *Headshot* recently premiered at the Toronto International Film Festival to rave reviews.



CAST IN ATTENDANCE

**D** The Mo Brothers is the stage name for directing and producing duo, **Timo Tjahjanto** and **Kimo Stambael**. They made their debut with the horror short *Alone* in 2003, and have since directed three other films including *Killers* (2014), which marks the first collaboration in the thriller genre between Japan and Indonesia.



**P** Mike Wiluan, Sukhdev Singh, Wicky V. Olindo, Shinoiro Nishimura

**S** Timo Tjahjanto

**C** Iko Uwais, Chelsea Islan, Sunny Pang

**CI** Nikkatsu (Mami Furukawa) / m.furukawa@nikkatsu.co.jp

## HEMA HEMA: SING ME A SONG WHILE I WAIT

In the deep forest of Bhutan lies a sanctuary where masks shroud the primal underpinnings of human society.

26 NOV, SAT | 4.30PM | GA

BHUTAN / 2016 / 95MIN / DZONGKHA AND OTHER DIALECTS OF BHUTAN

A man joins a mysterious mask-wearing commune that meets every 12 years in the forests of eastern Bhutan. His motive for joining the community is unknown, as with the others. They follow the general principle that anonymity grants one great power and must be guarded. Still, regulations and judgments are enforced to deter a great many crimes and violence that are also easily performed under the guise of anonymity.

After a long break in filmmaking, Bhutan's renowned filmmaker Khyentse Norbu returns with an unconventional tale of redemption – a meditation on how human actions are less driven by moral consciousness than they are by desire and self-preservation. *Hema Hema* features a rich array of masks, hypnotic dance rituals and picturesque vistas, but delve not too deeply into them, for one too many have been caught in its snares.



FILMMAKER IN ATTENDANCE

**D** **Khyentse Norbu** is a filmmaker and Buddhist teacher. He is famous for his critically acclaimed films, *The Cup* (1999), *Travellers and Magicians* (2003) and *Vara: A Blessing* (2013). Funded by Kickstarter, *Hema Hema* (2016) is his fourth feature.



**P** Pawo Choyning Dorji, Sara Chen

**S** Khyentse Norbu

**C** Tshering Dorji, Sadon Lhamo, Thinley Dorji

**CI** Pawo Choyning Dorji / pawo.choyning@qq.com

## HOOLY BIBLE II 神经2

A stoic observation of everyday street conversations that cuts deep into the roots of apathy in China.

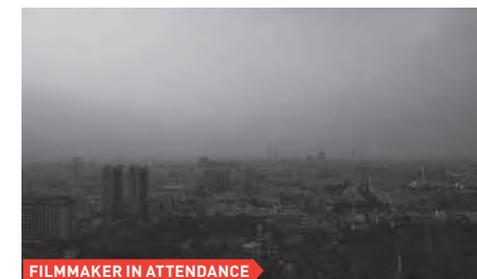
WORLD PREMIERE

26 NOV, SAT | 9.30PM | GA

CHINA / 2016 / 84MIN / MANDARIN

Bookended by a traumatic event captured on CCTV which sparked a media firestorm, *Hooly Bible II* consists of a series of street scenes, shot from a distance, observing conversations and actions that take place along a city square in China. As daily life unfolds through mundane banter and dramatic moments, the state of societal relations within Chinese society is laid bare as daily life unfolds in front of our eyes.

Director Li Hongqi's documentary defies categorisation, experimental both in its rigid gridlock structure and the associations it makes with appropriated and recorded footage. Strictly observational and seemingly indifferent in the way it presents captured events, *Hooly Bible II* combats apathy with apathy, forcing us to form our own judgements.



FILMMAKER IN ATTENDANCE

**D** **Li Hongqi**, born in 1976 in Shandong Province, China, is a poet, novelist and filmmaker. His first feature *So Much Rice* (2005) won the NETPAC award at the 58th Locarno International Film Festival. His feature films include *Routine Holiday* (2008), *Winter Vacation* (2010) and documentaries *Are We Really So Far of the Mad House* (2001), *Hooly Bible* (2013) and *Stranded in Canton* (2014), the latter which he co-directed with Måns Månsson.



**P** Zhang Jun, Wu Jingbo

**S** Li Hongqi

**CI** China Independent Film Archive (CIFA) / Zimu Zhang / cifarchive@gmail.com

## KHUN PAN

Guns don't matter when Sak Yant tattoos and magic comes into the picture in Kongkiat Khomsiri's accomplished Thai western epic.

INTERNATIONAL PREMIERE

28 NOV, MON | 9.30PM | GA

THAILAND / 2016 / 110MIN / THAI, YAWI

In a time when corrupt officials make and break their own rules at whim, police officer Khun Pan was one of the last good men, fighting injustice with his magical prowess. When a gang of bandits, led by the powerful Alhawee Yalu, begins to wreak havoc in the rural areas of Southern Thailand, Khun Pan steps up to maintain the peace of the land.

Loosely based on the life of a famous detective of the same name during World War II, *Khun Pan* is a classic tale of good versus evil that highlights the desperate measures taken by great men in making their own legacies. With plenty of action, this first time pairing of two of Thailand's renowned leading men, Ananda Everingham and Krisada Sukosol Clapp, makes *Khun Pan* an exhilarating adventure of epic proportions.



FILMMAKER AND CAST IN ATTENDANCE

**D** **Kongkiat Khomesiri** is a Thai film director, screenwriter and actor. He graduated from the Faculty of Mass Communications at Bangkok University before working at Five Star Productions. He made his directorial debut with *Art of the Devil 2* in 2005, as part of Ronin Team, a collective of seven directors. *Khun Pan* is his eighth feature.



**P** Prachya Pinkaew, Sukanya Vongsthapat

**S** Kongkiat Komesiri

**C** Ananda Everingham, Krisada Sukosol Clapp, Karnpicha Ketmanee

**CI** Sahamongkolfilm International (Panu Aree) / panu@sahamongkolfilm.com

## MA' ROSA

Filipino auteur Brillante Mendoza returns with another gritty study on political corruption and social injustice in modern day Philippines.

25 NOV, FRI | 9.30PM | GA

PHILIPPINES / 2016 / 110MIN / TAGALOG

Ma' Rosa runs a small convenient store in a poor neighbourhood in Manila. To make ends meet and to support her family, she resorts to selling narcotics on the side along with her husband. They are captured one day when a raid was conducted at their store. However, they discover that the law wants something more from them and the raid is neither coincidental nor driven by the pursuit of justice.

An urgent film by any means in light of the current war on drugs in the Philippines, Brillante Mendoza does what he does best - portraying the underprivileged under a microscope and magnifying their daily struggles for survival. Aided by strong performances, particularly for the resilient Ma' Rosa, lead actress Jaclyn Jose nabbed the Best Actress Award when the film screened in competition at the 2016 Cannes Film Festival.



FILMMAKER IN ATTENDANCE

**D** Brillante Mendoza is one of the leading auteurs of Filipino cinema. He is the first Filipino director to have competed and won in three major international film festivals in Europe. Mendoza continues to make films and documentaries that depict the lives of the Filipinos and the marginalised sectors of society, that screen in festivals around the world.



**P** Loreto Larry Castillo  
**S** Troy Espiritu  
**C** Jaclyn Jose, Julio Diaz  
**CI** Films Distribution / info@filmsdistribution.com

## THE MOBFATHERS 选老顶

Blood and mayhem collide with social consciousness in Herman Yau's eccentric take on Hong Kong's gangster genre.

29 NOV, TUE | 9.30PM | SL4

HONG KONG / 2016 / 93MIN / CANTONESE

Director Herman Yau's latest film stars comedian Chapman To as Chuck, a lifelong member of the Jing Hing Triads, and Anthony Wong as the titular *dailou* (Big Boss) of the organisation. Upon his release from prison after a gang fight, Chuck gets thrown into an election in a bid to become the triad's successor. In the meantime, he tries to reintegrate with his family, who have gotten used to life without him.

Combining swashbuckling action with To's signature humour, *The Mobfathers* leads us into the underbelly of Hong Kong's socio-political fabric by amplifying the triad genre's tropes to outlandishly comedic proportions. Still, Yau's trademark is evident throughout - balancing commercial entertainment with political commentary, providing a thinly disguised allegory of Hong Kong's relationship with China, as well as dreams of democracy.



FILMMAKER IN ATTENDANCE

**D** Herman Yau is one of Hong Kong's most prominent filmmakers. He has directed and produced over 70 films, including cult classics such as *The Untold Story* (1993) and *Ebola Syndrome* (1996). His films have been extensively shown in commercial cinemas in Asia and at international film festivals.



**P** Chapman To  
**S** Erica Li  
**C** Chapman To, Anthony Wong, Gregory Wong  
**CI** Golden Scene Co Ltd (Felix Tsang) / felix@goldenscene.com

## THE PLAGUE AT THE KARATAS VILLAGE

CHUMA V AULE KARATAS

A new mayor discovers the macabre secret of a rural village in this absurdist black comedy.

3 DEC, SAT | 7.00PM | TAH

KAZAKHSTAN / 2016 / 86MIN / KAZAKH, RUSSIAN

A young mayor arrives at Karatas, hoping to salvage what is left of the crumbling remote village. He soon discovers that it is struggling with a plague epidemic, which the local authorities are determined to conceal as flu. Soon, the infected drop like flies but the remaining inhabitants continue to dance, maintaining their absurd sunny disposition amidst their dark world, baffling the idealistic newcomer.

An uncanny blend of expressionist horror, Brechtian theatre and film noir, the comic disorder at Karatas is accentuated by dim lighting, smoke and shadows, aided by an ominous and minimalistic score, lending to the peculiar atmospherics of the village. Director Adilkhan Yerzhanov's *The Plague at The Karatas Village* presents us with a surrealist and satirical image of political corruption, prevalent in present-day Kazakhstan.



**D** Adilkhan Yerzhanov graduated from Kazakhstan's National Academy of Arts. His film, *The Owners* (2014), premiered at Cannes and won awards at the Warsaw International Film Festival and Chicago International Film Festival. His latest feature, *The Plague at Karatas Village* (2016), won the NETPAC Award at its world premiere at the International Film Festival Rotterdam 2016.



**P** Olga Khlasheva, Serik Abishev  
**S** Adilkhan Yerzhanov  
**C** Aibek Kudabayev, Nurbek Mukushev, Tolganai Talgat, Konstantin Kozlov, Ademoka  
**CI** Short Brothers (Olga Khlasheva) / kinostudia\_kaz@mail.ru

## PSYCHO RAMAN

RAMAN RAGHAV 2.0

The demented psyches of a serial killer and a drug addicted cop catalyse into an explosive dirge through blood and splatter.

2 DEC, FRI | 11.45PM | FG

INDIA / 2016 / 128MIN / HINDI

Ramanna finds his calling in life through the sacred art of murder as inspired by Raman Raghav, a real serial killer from the 60s. Totally comfortable with his delusions, and informed by his warped philosophy, Ramanna slaughters with conviction. Raghavan is a corrupt cop with one too many issues, indulging in cocaine, MDMA and other countless stimulants in his hunt for Ramanna. Little does he know that Ramanna is obsessed with him, and his many encounters with the killer dictated by Ramanna's own schemes. As they get closer, expect a transformative coupling that leads to a cathartic release of their malevolent desires.

Once again, cult director Anurag Kashyap breaks the expectations of Hindi cinema through stylistic techniques and narrative devices in *Psycho Raman*, a serial killer thriller unlike others, backed by intense performances and hysterics that never settle.



FILMMAKER IN ATTENDANCE

**D** Anurag Kashyap (born 1972, in Gorakhpur, India) is one of India's most prominent filmmakers known for his uncompromising films recognised both commercially and in festival circuits. His debut feature *Paanah* (2003) was never released due to censorship issues. His films include *Black Friday* (2004), *No Smoking* (2007) and *Gangs of Wasseypur* (2012), which brought him worldwide acclaim. *Psycho Raman* is his 12th feature.



**P** Vikas Bahl, Vikramaditya Motwane, Madhu Mantena  
**S** Vasan Bala, Anurag Kashyap  
**C** Nawazuddin Siddiqui, Vicky Kaushal, Sobhita Dhulipala  
**CI** Stray Dogs (Laura Nacher) / laura@stray-dogs.com

## SINGING IN GRAVEYARDS

Filipino rock legend Pepe Smith acts as his own impersonator in a mirroring of imagination and reality.

1 DEC, THU | 9.30PM | GA

PHILIPPINES, MALAYSIA / 2016 / 142MIN / TAGALOG, ENGLISH

Sixty eight-year-old Filipino musician Pepe Smith is one of the most famous rock stars from his home country, also once the vocalist for the infamous psychedelic rock band Speed, Glue & Shinki from 1970s Japan.

In his debut feature, Bradley Liew explores the legend's psyche in a cryptically creative way. Drawing from the existence of rock star impersonators, Bradley doubles the protagonist, with Pepe Smith acting as his own impersonator, as well as the real rock star who is named Joey Smith in the film. (Pepe) Smith eagerly prepares for his next big break, writing and performing a song for the upcoming Joey Smith comeback concert. But old age, demands of an unforgiving music industry and an existential crisis that stems from his disconnect with family and his own real self, starts to engulf him.



FILMMAKER IN ATTENDANCE

**D** **Bradley Liew** is a filmmaker working in Malaysia and Philippines. *Singing in Graveyards* (2016) is Liew's debut feature that had its world premiere at the 31st Venice International Film Critics' Week. It was the recipient of the Vision Sud Est Production Support Fund and the Most Promising Project Award at the SGIFF Southeast Asian Film Lab in 2014.



**P** Bianca Balbuena, Bradley Liew  
**S** Bradley Liew, Bianca Balbuena  
**C** Pepe Smith, Mercedes Cabral, Lav Diaz  
**CI** m-appeal (Torsten Schulze) / films@m-appeal.com

## VOYAGE TO TERENGGANU

KISAH PELAYARAN KE TERENGGANU

Malaysian New Wave director Amir Muhammad returns with this collaborative work on Terengganu based on the writings of Munshi Abdullah.

INTERNATIONAL PREMIERE

1 DEC, THU | 7.00PM | GA

MALAYSIA / 2016 / 62MIN / MALAY

Munshi Abdullah was a Malay scholar who was the language tutor for Sir Stamford Raffles. Drawing from Munshi Abdullah's travel writings on Terengganu in *Voyage to Kelantan* (1838), directors Amir Muhammad and Badrul Hisham Ismail embark on a journey through the Eastern state of Malaysia, tracing the imprints left by the scholar through a series of impressionistic portraits and interviews with the natives of Terengganu.

The juxtaposition of old writings about Terengganu with new dialogue on film bridges the past and present, where attitudes are surprisingly similar and endearing. The culture and attitudes within the state seem to transcend the claws of modernity. Rural superstitions, honourable beliefs and lackadaisical attitudes towards money are revealed through the directors' frank and humanistic approach - a vision that links the words of the 19th century to the present community.



FILMMAKERS IN ATTENDANCE

**D** **Amir Muhammad** is a writer and independent filmmaker based in Kuala Lumpur, Malaysia. He is one of the pioneering filmmakers of the Malaysian New Wave. **Badrul Hisham Ismail** is a filmmaker from Malaysia, currently based in New York. He previously made a short film called *The Conformist* (2011).



**P** Foo Fei Ling, Tan Chui Mui, Amir Muhammad, Iddin Shah  
**CI** Da Huang Pictures Sdn Bhd (Foo Fei Ling) / foofeilng@gmail.com

## WALKING STREET

Three Korean misfits find themselves in Pattaya in search of a home within a ruthless world.

WORLD PREMIERE

25 NOV, FRI | 7.00PM | SL4

KOREA / 2016 / 88MIN / KOREAN

After Tae-gi brashly commits a crime, his mute brother Teae-sung (Korean heart throb Baek Sung-hyun) escapes with him to Pattaya, a foreign land where they live moment by moment. They stumble upon Jee-na, a Korean prostitute exploited by her own mother, stuck in a land where every business transaction is against her will. The brothers fall in love with her, leading to a love triangle that will threaten the bond between them.

*Walking Street* marks a new development in director Lee Sang-woo's oeuvre, exploring the tensions and tenderness of familial bonds and romance with a raw, yet impressionistic cinematic quality. In *Walking Street*, Pattaya is not just a physical space but a liminal zone, a dreamland where his characters tragically search for their salvation.



FILMMAKER AND CAST IN ATTENDANCE

**D** **Lee Sang-woo** graduated from UC Berkeley, majoring in film. His debut, *Tropical Manila* (2008), was invited to the International Film Festival Rotterdam, and his second feature, *Mother is a Whore* (2009), gained attention at the Hong Kong International Film Festival. His feature *Dirty Romance* (2015) competed at SGIFF's Silver Screen Awards.



**P** Na Yong-kuk  
**S** Lee Sang-woo  
**C** Baek Sung-hyun, Lee Si-kang, Lee Song-lee, Yoo Ji-sun  
**CI** Lee Sang-woo / daysofhell@naver.com

## WET WOMAN IN THE WIND

KAZE NI NURETA ONNA

A sexually-liberated temptress latches onto a recluse in this audacious pink comedy.

27 NOV, SUN | 11.00AM | SL4

3 DEC, SAT | 9.30PM | TAH

JAPAN / 2016 / 78MIN / JAPANESE

Shiori, the "stray dog" with an insatiable sex drive, rides into Kosuke's quiet life with a splash. She pursues the washed-up playwright aggressively, relentless in her erratic teasing despite his vow of solitude and celibacy. The film then snowballs into raunchy exuberance, externalising emotions with fervent sexual provocation.

Commissioned by Nikkatsu Corporation, *Wet Woman in the Wind* is an off-the-wall comedy reboot of their long-dormant Roman Porno genre. Modelled after its predecessors, it was filmed in a week under a shoestring budget. Hidetoshi Shinomiya's exquisite cinematography is set to Shunsuke Kida's playfully suggestive score, creating a titillating synergy with director Akihiko Shiota's unquenchable script and direction. Lead actors Yuki Mamiya and Tasuku Nagaoka share an intoxicating chemistry, their vivid performances adding affection to the absurdity. The film premiered at Locarno Film Festival's Golden Leopard competition.



**D** **Akihiko Shiota** is a Japanese film director and screenwriter born in Kyoto in 1961. Alongside Shinji Aoyama and Kiyoshi Kurosawa, he made films while studying at Rikkyo University. He learnt screenwriting under Atsushi Yamatoya thereafter. He often uses sexual intimacy as a microcosm of society. *Moonlight Whispers* (1999), *Harmful Insect* (2001) and *Dororo* (2007) have all been awarded internationally.



**P** Naoko Komuro, Shinichiro Masuda, Masahiko Takahashi  
**S** Akihiko Shiota  
**C** Yuki Mamiya, Tasuku Nagaoka, Ryushin Tei, Michiko Suzuki  
**CI** Nikkatsu (Mami Furukawa) / m.furukawa@nikkatsu.co.jp

## WHAT'S WITH LOVE 2 ADA APA DENGAN CINTA 2

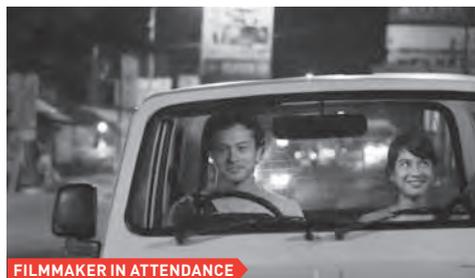
The sequel to the popular modern cult romance in Indonesia finds the former lovers, Rangga and Cinta, together again serendipitously.

30 NOV, WED | 9.30PM | GA

INDONESIA / 2016 / 125MIN / BAHASA INDONESIA

It has been 10 years since Rangga and Cinta have parted, leaving each other with mere memories of their romance. Cinta now owns a mini pop art café in Jakarta, while Rangga is the co-owner of a coffee shop in New York. A situation arises, forcing Rangga to return to Jogjakarta, where coincidentally Cinta is vacationing. Upon discovering Rangga's whereabouts, Cinta decides to meet him. Sparks are reignited, but with their new lives on track, can Rangga and Cinta afford to rekindle their love?

Picking up from director Rudy Soedjarwo's original, *What's With Love 2* hits all the right notes from its predecessor with its charming love story, tales of friendship and heartwarming drama. Riri Riza's script, combined with strong performances from the returning actors, Dian Sastrowardoyo and Nicholas Saputra, makes this sequel another modern Indonesian classic.



FILMMAKER IN ATTENDANCE

**D** **Riri Riza** is an Indonesian director, producer and screenwriter. His most successful film to date, *Rainbow Troops* (2008), broke the record for being Indonesia's biggest box-office film. Till now, he is considered one of the leading film directors of post reform Indonesian cinema, for his ability to straddle both arthouse and commercial success.



**P** Mira Lesmana

**S** Mira Lesmana, Prima Rusdi

**C** Dian Sastrowardoyo, Nicholas Saputra, Adinia Wirasti

**CI** Miles Films (Andanari Yogaswarli) / milespublicist@yahoo.com

## WOLF AND SHEEP

In the dusty depths of central Afghanistan, idle shepherd children live vicariously through folklore, gossip and imagination.

27 NOV, SUN | 4.30PM | GA

DENMARK, FRANCE, AFGHANISTAN, SWEDEN / 2016 / 84MIN / HAZARAGI

Nestled between the mountains in isolation, shepherd children tell stories to pass the time. The girls envision wedding scenes while the boys play with their slings, and the two sexes never mix. The story of the Kashmiri Wolf, a green fairy who attacks the cruel and the rich under her wolf skin, is recounted repeatedly. A friendship forms between Sediqa, the outcast amongst the girls, and Qodrat, a boy who recently lost his stepfather, whilst the Kashmiri Wolf silently prowls the night.

The muted colours of village life collide with stark reality in this loose coming-of-age narrative. An enchanting realist tale where the mundane takes on a life of its own, intertwined with dreamy mysticism, director Shahrbanoo Sadat's promising debut earned her the Art Cinema Award at the Director's Fortnight section at the Cannes Film Festival 2016.



**D** **Shahrbanoo Sadat** is Afghanistan's first female feature director. Trained in documentary filmmaking, she founded Wolf Pictures in 2013. Her short film *Vice Versa One* (2011) was selected for the Director's Fortnight at Cannes Film Festival in 2011. *Wolf and Sheep* (2016) was developed during her Cannes Cinefondation Residency; she was the youngest ever selected for the programme.



**P** Katja Adomeit

**S** Shahrbanoo Sadat

**C** Sediqa Rasuli, Qodratollah Qadiri, Amina Musavi, Masuma Hussaini, Sahar Karimi

**CI** Alpha Violet (Keiko Funato) / keiko@alphaviolet.com

## THE WOMAN WHO LEFT ANG BABAENG HUMAYO

Lav Diaz returns with this powerful Golden Lion winner that ruminates on social disparity in pre-millennial Philippines.

ASIAN PREMIERE

3 DEC, SAT | 2.00PM | TAH

PHILIPPINES / 2016 / 228MIN / TAGALOG

Horacia Somoroostro has just been released from prison after being wrongly convicted for a crime. Upon learning that her ex-boyfriend was the one who framed her, she sets off for home after 30 years, only to find her husband deceased and her son missing. When she discovers that her ex is now living the high life, she devises a plan to exact revenge on the one who has done her wrong.

Inspired by the short story *God Sees the Truth, But Waits* by Leo Tolstoy, Lav Diaz's latest opus sees him writing, directing and editing once again. Featuring lead actress Charo Santos-Carcio in her first acting role in 17 years after her stint as CEO of entertainment conglomerate, ABS-CBN Corporation. *The Woman Who Left* recently took home the Golden Lion at the 73rd Venice Film Festival.



CAST IN ATTENDANCE

**D** **Lav Diaz** is one of Philippines' most acclaimed independent filmmakers. He has won several international awards throughout his career, including Best Picture at the Singapore International Film Festival for *Batang West Side* (2001), Grand Jury Prize at the Cinemanila International Film Festival for *Century of Birthing* (2011), and Un Certain Regard at the Cannes Film Festival for *Norte, the End of History* (2013).



**P** Ronald Arguelles

**S** Lav Diaz

**C** Charo Santos-Concio, Nonie Buencamino, Shamaine Buencamino

**CI** Films Boutique (Giorgia Hülsse) / giorgia@filmsboutique.com

## YOURSELF AND YOURS DANGSINJASINGWA DANGSINUI GEOT

Female doppelgangers cause panic and confusion in Hong Sang-soo's surrealist take on male desire and relationships.

26 NOV, SAT | 2.00PM | SL4

KOREA / 2016 / 86MIN / KOREAN

Young-soo, a down on his luck painter breaks up with his girlfriend, Minjung, after hearing that she has gone back on their pact to give up alcohol. After their separation, Minjung disappears. However, another girl bearing Minjung's likeness starts appearing at bars, engaging in random encounters with an array of men. Soon it becomes hard to tell if Minjung is one or two, and this sends the men around Minjung into riotous confusion and anxiety.

Director Hong Sang-soo's offering this year is perhaps his most surrealist yet, drawing parallels to Luis Bunuel's *The Obscure Object of Desire* (1977) within his unique portrait of Korean bohemia. Using dreamlike imagery, *Yourself and Yours* (2016) confuses in the most playful manner, while providing a light observation on relationships through Hong's unmistakable brand of existentialist comedy.



**D** **Hong Sang-soo** is one of the most prolific proponents of Korean cinema. Ever since his debut feature *The Day a Pig Fell into the Well* (1996), he has been delighting audiences with a steady output of films immediately recognisable with his casually effective cinematic direction and candid tales of coincidences. *Yourself and Yours* (2016) is his 18th feature film.



**P** N/A

**S** Hong Sang-soo

**C** Kim Joohyuck, Lee Youyoung, Kwon Haeyo

**CI** Finecut / cineinfo@finecut.co.kr

Organised with the support of the Embassy of the Republic of Korea.

## Nepali Short Films: Post-Conflict Cinema: 83 min

26 NOV, SAT | 2.00PM | GA



The 2000s marked a revival in Nepali cinema, championing of a new kind of filmmaking that sought to address the social and political upheavals of previous decades. These works - received with acclaim both at home and internationally - reflected the transition of the country and the move away from the previously Bollywood-inspired aesthetics of past films. This programme of short films provides a glimpse into this new approach, and will be presented by celebrated Nepali filmmaker Min Bahadur Bham.

### YEAR OF THE BIRD JHA LO 1

NEPAL / 2016 / 15MIN  
NEPALESE



Paljor's second retreat is complicated when he is forced to take the rebellious Tashi with him, a child recovering from a mother's death. Paljor attempts to teach him responsibility by making him take care of an injured bird.

**D Shenang Gyamjo Tamang** is a Buddhist monk and teacher at the Shechen Monastery. *Year of the Bird* is his fiction directorial debut.



### THE FLUTE BANSULLI 2

NEPAL / 2012 / 15MIN  
NEPALESE



Amidst political transition and the national elections, the life of Bijuli, a 12-year-old girl in the remote west of Nepal, will change forever.

**D Min Bahadur Bham** has a Masters in Buddhist Philosophy and Political Science. His debut feature film, *The Black Hen*, the first Nepali feature presented at the Venice Film Festival, was awarded Best Film in Critics' Week.



### THE SHAME LAAZ 3

NEPAL / 2015 / 20MIN  
NEPALESE



Against the backdrop of the government's decision to abolish bonded labour and warring local political parties, Bhagwaray struggles to adjust to his newfound freedom and find fabric to sew his underwear.

**D Sushan Prajapati** began his career as a cinematographer after graduating from College of Film Studies in Nepal with a degree in Motion Picture Photography. *Laz* is his directorial debut.



### CHANDRA 5

NEPAL / 2015 / 15MIN  
NEPALESE



Seven-year-old Chandra is excited to visit his mother and newborn sibling but to his grandfather, it's a different story as they journey on foot through earthquake-hit Kathmandu.

**D Asmita Shrish and Fateme Ahmadi** both hold an MA in Graphic Arts at the University of Gloucestershire. They are the founders of Dhaulagiri Films Ltd, a production company.



### PLEDGE SANKALPA 4

NEPAL / 2015 / 18MIN  
NEPALESE



Lachhmi Prasad made a promise to the villagers not to remarry after his wife's death. But he is in a dilemma now as he needs someone to take care of his sons while he works.

**D Born** in 1990 and a graduate of physics, **Santosh Dahal** quit the sciences in 2011 to become a filmmaker.



# Cinema Today

Featuring new films by both established and upcoming international filmmakers, Cinema Today looks at the fast-changing perspectives of World Cinema today. Highlights include *LoveTrue* and *All These Sleepless Nights*, two audacious hybrid-documentaries that redefine the genre; the Cristal and Audience Award-winning animation from Ancey, *My Life as a Courgette*, by Claude Barras; and a special spotlight on *The Unpredictable World of Estonian Animation*, showcasing distinctive works from the 1970s to the present. Look out for new discoveries from a number of countries such as the Slovak Republic, Colombia, Egypt and Australia.

## ALL THESE SLEEPLESS NIGHTS WSZYSTKIE NIEPRZESPANE NOCE

A languid portrait of post-college ennui that dances dreamily on the line between documentary and fiction.

### ASIAN PREMIERE

27 NOV, SUN | 9.30PM | FG

POLAND, UK / 2016 / 100MIN / POLISH

Krzysztof and Michal are living in curious times. As post-war Warsaw children, they have nary a worry with regards to life; where raves and electronic music are endless, and satisfaction is achieved by a bountiful supply of cigarettes and late-night musings. But when Michal's ex-girlfriend Eva makes an appearance, their friendship is thrown into perspective.

Sundance-winning director Michal Marczak gambles daringly with a hypnotic blend of documentary and fiction. Constantly pushing and pulling at the threads of Krzysztof and Michal's lives, he carefully constructs the loose and seemingly endless period that is one's early 20s, made even more lyrical through his free-wheeling camera and fluid sense of time. As the fireworks and neon lights burn brightly outside, these Polish youth banter superfluously about happiness and gratification, driven by a restless desire to be truly alive.

## ALL WE HAD

Katie Holmes' first feature is an intimate and endearing coming-of-age story of a struggling mother and daughter pair.

### ASIAN PREMIERE

3 DEC, SAT | 11.00AM | SL4

USA / 2016 / 105MIN / ENGLISH

Ruthie and her mother Rita have been running for as long as they can remember. Between bad boyfriends, alcohol addiction and the liquor stores they steal from, their lives are anything but stable. When their scrappy old car finally dies in front of a diner they had just stolen food from, Ruthie and Rita are forced to settle down in a small town which just might hold the key to a better life.

Actress-turned-filmmaker Katie Holmes marks her directorial debut with a presence as strong as her character's. Her handling of the material, adapted from a novel by Annie Weatherwax, is assured and anchored by heartfelt performances, not least of all, her own. With its simple yet well-executed story, *All We Had* is an actress-driven vehicle with sincerity and a lack of pretentiousness.



**D** **Michal Marczak** is a Polish cinematographer and director born in 1982. He studied film at the California Institute of the Arts and has won numerous awards, including the HBO Emerging Artist Award, for his past documentaries *At The Edge of Russia* (2010) and *Fuck For Forest* (2012). *All These Sleepless Nights* is his third documentary, which won him the Best Director Award at the 2016 Sundance Film Festival.



**P** Thomas Benski, Marta Golba, Julia Nottingham  
**S** Michał Marczak, Katarzyna Szczerba  
**C** Michal Huszcza, Krzysztof Baginski, Eva Lebuef



**D** **Katie Holmes** is an American actress best known for her work in *Dawson's Creek* (1998-2003), *Pieces of April* (2003), *Batman Begins* (2005) and *The Ice Storm* (1997). After a brief hiatus, Holmes resurfaced in a series of supporting roles preceding her leading role in the indie feature *Miss Meadows* in 2014, before making her turn to directing.



**P** Jane Rosenthal, Katie Mustard, Berry Welsh  
**S** Josh Boon, Jill Killington  
**C** Katie Holmes, Luke Wilson, Stefania Owen  
**CI** ICM Partners (Jessica Lacy) / jlacy@icmpartners.com

Organised with the support of the US Embassy Singapore.

## BADEN BADEN

Rachel Lang's incisive and witty debut tells of a quarter life crisis of a young, rambunctious Ana.

30 NOV, WED | 7.00PM | FG

BELGIUM, FRANCE / 2016 / 96MIN / FRENCH, ENGLISH

Unable to send a client to work on time or even return a rental car, 26-year-old Ana is struggling day-to-day. After a painful telling-off by yet another boss, she returns home to take care of her grandmother, and takes it upon herself to renovate her grandmother's bathroom in a quietly desperate bid to restore some semblance of purpose to her aimless life.

A powerful opening scene immediately reveals *Baden Baden*'s emotional core, evincing the sense of haplessness that follows Ana. Rachel Lang effuses the free-spirited Ana with a warm dose of sentimentality and affection that underscores a sense of truthfulness. She blends comedy and drama with dry humour and a Buster Keaton-like silliness in Ana's friendship with a bemused handyman that bleeds of unexpected emotion.



**D Rachel Lang** is a French writer and director born in 1984. Her first three short films have won awards at the Locarno International Film Festival and Hamburg International Short Film Festival. *Baden Baden* had its world premiere at the Berlinale earlier this year. It is Lang's first feature film.



**P** Jérémy Forni, Joseph Rouschop

**S** Rachel Lang

**C** Salomé Richard, Claude Gensac, Swann Arlaud

**CI** Jour2Fête (Clémence Michalon) / sales@jour2fete.com

Organised with the support of the US Embassy Singapore.

## CERTAIN WOMEN

A contemplative and sensitive triptych that explores the complexity and universality of female experience, starring an all-star cast including Kristen Stewart and Michelle Williams.

26 NOV, SAT | 11.00AM | SL4

USA / 2016 / 107MIN / ENGLISH

A lawyer has to deal with an increasingly agitated client; a mother sources raw materials to build her new family home; and a horse rancher comes to terms with her developing feelings for an out-of-towner in this film anthology based on the short stories of Maile Meloy.

Leading US independent auteur Kelly Reichardt returns with yet another understated and deeply engaging work. Her knack of infusing the wild expanse of the little-seen US state of Montana provides a remarkable backdrop in telling these intimate stories. This quietly moving and sensitive film is a love letter to the kind of strength and resilience displayed by women in navigating their day-to-day lives. The resulting portrait is a work of sublime resonance, an edifying testament to the femininity in all of humanity.



**D Kelly Reichardt** is an American screenwriter and director. Her films include *Old Joy* (2006), *Wendy and Lucy* (2008), *Meek's Cutoff* (2010) and *Night Moves* (2013). She has been awarded the Guggenheim Fellowship for Creative Arts; a Tiger Award at the Rotterdam Film Festival and is frequently cited as one of the leading filmmakers working in American independent cinema today.



**P** Neil Kopp, Vincent Savino, Anish Savjani

**S** Kelly Reichardt

**C** Laura Dern, Kristen Stewart, Michelle Williams

**CI** Susan Senk / susan.i.senk@gmail.com

Organised with the support of the US Embassy Singapore.

## THE DARKNESS LAS TINIEBLAS

Gripping and insidious, the darkest sides of human and earthly nature coalesce in this slow burning Mexican horror.

ASIAN PREMIERE

28 NOV, MON | 9.30PM | FG

MEXICO, FRANCE / 2016 / 94MIN / SPANISH

The Earth has stopped spinning. Time is at a standstill. As eternal twilight beckons, a ravenous beast stalks through the forest enveloped in a thick, toxic fog. In the forest stands a cabin, where young Argel has spent all his life locked in the basement with his two siblings. When Argel's older brother Marcos disappears, he sets off on a quest that will break with all of the realities that he knows.

Director Daniel Castro Zimbrón hauntingly conjures up a tale about the myths we construct to make sense of the world. As he unravels Argel's sinuous familial relationships, terrifying secrets come to the fore, making us question exactly how much we know about the people closest to us. With claustrophobic camerawork and an oppressive atmospheric tension, Zimbrón draws us further and further into the shadows of the apocalyptic world.



FILMMAKER IN ATTENDANCE

**D Daniel Castro Zimbrón** is a Mexican filmmaker. His debut feature *Táu* (2012) was in the 1-2 Competition at the Warsaw International Film Festival. *The Darkness* is the second part of a thematic *Trilogy of Light* that includes *Táu* and his planned third feature *Sombra*. The film was invited to several co-production forums, including the L'Atelier in Cannes in 2014.



**P** Pablo Zimbrón Alva

**S** Daniel Castro Zimbrón, Denis Languérand, David Pablos

**C** Brontis Jodorowsky, Aliocha Sotnikoff Ramos, Camila Robertson Glennie

Organised with the support of the Embassy of Mexico.

## ETERNITY ÉTERNITÉ

A hypnotic tone poem of three generations of women, as they weather the joys of birth and the tragedies of death across a hundred years.

24 NOV, THU | 9.30PM | SL4

FRANCE, BELGIUM / 2016 / 115MIN / FRENCH

At the end of the 19th century, young Valentine is betrothed to her beloved husband Jules. From that moment on, Valentine and her clan are buoyed by the currents of time through the cycles of life, birth and death, love and heartbreak.

Filmmaker Tran Anh Hung lovingly adapts the novel *The Elegance of Widows* by Alice Ferney into a beautiful portrait of motherly and familial love spanning generations. He preserves the rich tone of the literary work, weaving a flowing voiceover into the narrative as the camera glides over each character (courtesy of frequent Hou Hsiao-Hsien cinematographer Mark Lee Ping Bing), bringing them to life in a painterly tableau of sun drenched scenes. Starring a triumvirate of French actresses Audrey Tatou, Mélanie Laurent and Bérénice Bejo, *Eternity* is perhaps Tran's most ambitious work yet.



FILMMAKER IN ATTENDANCE

**D Tran Anh Hung** is a Vietnamese-born French filmmaker. His debut feature, *The Scent of Green Papaya* (1993), won the Camera d'Or at the 46th Cannes Film Festival and was the closing film at the 7th Singapore International Film Festival. His second feature, *Cyclo* (1995), won the Golden Lion at the 52nd Venice Film Festival. *Eternity* is his sixth feature film.



**P** Philip Boëffard, Christophe Rossignon

**S** Tran Anh Hung, Alice Ferney

**C** Audrey Tautou, Mélanie Laurent, Bérénice Bejo

## GIRL ASLEEP

A fantasy-comedy by way of Wes Anderson that dives deep into the absurd, terrifying and beautiful space of the teenage mind.

29 NOV, TUE | 7.00PM | FG

AUSTRALIA / 2015 / 77MIN / ENGLISH

On the cusp of turning 15, Greta Driscoll finds herself alone and awkward in a new school. She drifts in a bubble of loserdom with dorky Elliot, attracting the bewildering attentions of the resident mean girl, Jade. When her overeager but well-meaning parents decide to throw her a surprise party, Greta is hurled into a mystifying fantasy parallel world which is equal parts nightmarish and bizarre - a place where she simultaneously loses and finds herself.

Rosemary Myers' debut feature inhabits a world of 1970s quirk, brought to life with sharp lines, bright colours and on-the-nose references in all its kitschy glory. Stylistically, it recollects the best of Wes Anderson, but layers upon it a unique blend of Australian droll and heartfelt teenage existentialism.



**D** **Rosemary Myers** is the Artistic Director of the Adelaide-based Windmill Theatre and has helmed multiple internationally award-winning productions such as *Pinocchio* and *The Wizard of Oz*. In 2006, she was a Creative Director for the Melbourne Commonwealth Games Opening Ceremony. *Girl Asleep* is Myers' feature film debut.



**P** Jo Dyer

**S** Matthew Whittet

**C** Bethany Whitmore, Harrison Feldman, Matthew Whittet, Amber McMahon

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

## HOW TO BUILD A TIME MACHINE

A charming and cerebral film that weaves childhood memories with science fiction, intertwining the past and the future, with time as its conquest.

ASIAN PREMIERE

24 NOV, THU | 7.00PM | FG

CANADA / 2016 / 84MIN / ENGLISH

Stop-motion animator Rob Niosi devotes 13 years of his life obsessively replicating the time machine from the 1960s film adaptation of H.G. Wells' *The Time Machine*. Meanwhile, theoretical physics professor Ron Mallett is working on a time machine with which he plans to save his father's life.

Jay Cheel's breakout documentary showcases the artistry and life lessons of his subjects with an Errol Morris flair, combined with exquisite cinematography and a heady dose of philosophy. He captures the thrill of success and the abjection of failure, as Niosi and Mallett fight to recapture their innocence with the utmost perfectionism. Juxtaposed against wickedly jovial archival footage and smart meta references, *How To Build A Time Machine* takes us on a cinematic journey through personal histories and imagined futures, charting a path of magic and catharsis.



**D** **Jay Cheel** is a documentary filmmaker from Canada born in 1979. His debut documentary feature *Beauty Day* (2011) premiered at the Museum of Modern Art in New York City and was screened at the Hot Docs International Film Festival. He is also the founder of The Documentary Blog and the co-host of the Film Junk podcast.



**P** Michael McMahon, Kristina McLaughlin, Kevin McMahon

**S** Jay Cheel

**C** Rob Niosi, Ron Mallett

## I, DANIEL BLAKE

A drama about two people caught in the flaws of the British welfare system, Ken Loach's Palme d'Or winner moves with piercing verity.

27 NOV, SUN | 2.00PM | SL4

3 DEC, SAT | 9.30PM | FG

UK, FRANCE, BELGIUM / 2016 / 100MIN / ENGLISH



Daniel Blake (a brilliant Dave Johns) is a widowed joiner caught in a welfare quandary. Due to discrepancies in his medical evaluations, he is forced to apply for jobs he cannot accept, to remain in the benefits system. He befriends Katie, a single mother with two children in a similar predicament.

Uncompromising reality is the strength of this dark-humoured polemic. Robbie Ryan's muted cinematography features an understated sobriety that observes the characters' downward spiral with a quiet dignity. As affecting vessels condemned by procedural indifference and social prejudice, Johns and newcomer Hayley Squires add a humanitarian urgency to Loach's didactic yet disarmingly simple narrative. Ten years after his first win with *The Wind that Shakes the Barley* (2006), director Ken Loach continues his acclaimed streak with this humanistic Palme d'Or winner at the 2016 Cannes Film Festival.

**D** Born in 1936 in Nuneaton, England, **Ken**

**Loach** studied law at Oxford before a brief stint in theatre. His trenchant film oeuvre in social realism was launched by his BBC television play on homelessness, *Cathy Come Home* (1966). He is the ninth director in the world to receive the top prize twice at the Cannes Film Festival.



**P** Rebecca O'Brien

**S** Paul Laverty

**C** Dave Johns, Hayley Squires, Sharon Percy

**CI** Wild Bunch (Esther Devos) / edevos@wildbunch.eu

## ILLEGITIMATE ILEGITIM

One of Romania's most anticipated newcomers shines in this shocking and subversive family drama on forbidden relations.

27 NOV, SUN | 7.00PM | FG

ROMANIA, POLAND, FRANCE / 2016 / 89MIN / ROMANIAN



A tranquil family dinner is broken when widowed doctor Victor is confronted by his adult children about his role in denouncing abortions in 1989. He startlingly reveals that the twins, Romeo and Sasha, would never have been born had he not opposed their mother's abortion plans. But his convictions are thrown into further relief when Sasha announces her pregnancy soon afterwards.

*Illegitimate* is a gripping and powerful film that sneaks under your skin before throwing open a can of worms. Where director Adrian Sitaru diverges from his Romanian New Wave contemporaries is a fearless undertaking that goes beyond observational camerawork - a constant searching and investigation both within the frame and dialogue. Tackling taboo topics with a compassionate sensibility on human relationships, this unscripted drama had its world premiere at the 2016 Berlin International Film Festival.

**D** **Adrian Sitaru** is a Romanian director, producer

and actor. One of his earlier short films, *Waves* (2007) won the Golden Leopard at the Locarno Film Festival. Another short, *The Cage* (2009), won the DAAD Short Film Award at the 60th Berlin Film Festival. *Illegitimate*, his fourth feature, has received numerous awards including the C.I.C.A.E. Award at the 2016 Berlinale.



**P** Anamaria Antoci, Stanistaw Dziedzic, Klaudia Śmieja, Yohann Cornu

**S** Alina Grigore, Adrian Sitaru

**C** Adrian Titieni, Bogdan Albulescu, Alina Grigore, Robi Urs

**CI** Versatile (Alexandre Moreau) / amoreau@versatile-films.com

## KICKS

A gritty coming-of-age drama which oozes swag and style, set against an inner city backdrop and a pulsating hip hop soundtrack.

### ASIAN PREMIERE

26 NOV, SAT | 7.00PM | FG

USA / 2016 / 87MIN / ENGLISH

Pint-sized Brandon is convinced that a pair of Air Jordan shoes will finally win him the respect of girls and his buddies. He manages to buy one at an unbelievable deal, but they are ripped away in a run-in with notorious gangster Flaco. Brandon recklessly takes off after him into one of the most dangerous cities in the US – but how much is he willing to put on the line for those sweet kicks?

Winner of the Best Cinematography Award at the Tribeca Film Festival this year, *Kicks* is a visceral odyssey that is as gripping as it is poetic. Visually breathtaking, it is an unpatronising yet sentimental look at growing up in tough inner-city neighbourhoods – where raw machismo fuelled by guns means that life or death is just a trigger away.



FILMMAKER IN ATTENDANCE

**D Justin Tipping** is a screenwriter and director based in Oakland, California. He holds a MFA in Directing from the American Film Institute Conservatory, and has won numerous awards for his short film *Nani* (2011), including a Student Academy Award. *Kicks* is his first feature film.



- P** David Kaplan, Adele Romanski, Mike Covino, Joshua Astrachan, Geoffrey Quan, Erik Rommesmo
- S** Justin Tipping
- C** Jahking Guillory, Christopher Jordan Wallace, Christopher Meyer
- CI** Visit Films (Ryan Kampel) / info@visitfilms.com

Organised with the support of the US Embassy Singapore.

## LOVETRUE

A hypnotic exploration of love lost, found and forgiven, set to new music by Flying Lotus.

27 NOV, SUN | 4.30PM | FG

USA / 2016 / 82MIN / ENGLISH

Tribeca-winning filmmaker Alma Har'el has a distinct preference for using cinema as more than just a medium for telling compelling stories. In Har'el's vision, Alaskans Blake and Joel, Coconut Willie and singer/songwriter Victory describe their personal fears and past experiences as they are forced to reevaluate their long-standing notions of conventional love. Under Har'el's watchful camera, they come face-to-face with their past – using their memories as a vessel towards possible rehabilitation.

*LoveTrue* demonstrates why the documentary genre is witnessing one of its most invigorating phases in recent time. With its artful direction and even-handed look at its subjects, Har'el succeeds in eliciting fresh perspectives into one of cinema's most common preoccupations – love. Against a soundtrack by acclaimed music producer Flying Lotus, the result is utterly spellbinding, making *LoveTrue* one of this year's most singular and unforgettable documentary experiences.



**D** New York-based **Alma Har'el** is an Israeli-American music video, film director and documentarian. Her first film *Bombay Beach* won the top documentary prize at the 2011 Tribeca Film Festival. *LoveTrue* is her second feature film, which premiered at this year's Tribeca Film Festival and won the Grand Prix Best Documentary Award at the Karlovy Vary International Film Festival.



- P** Alma Har'el, Christopher Leggett, Rafael Marmor, Rhea Scott, Shia LaBeouf
- S** Alma Har'el
- C** Blake Gurtler, Joel Sturm, Will Hunt a.k.a Coconut Willie, Victory Boyd and the Boyd family
- CI** Dogwoof (Ana Vincente) / ana@dogwoof.com

Organised with the support of the US Embassy Singapore.

## MY LIFE AS A COURGETTE MA VIE DE COURGETTE

Through gorgeously rendered stop-motion animation, Claude Barras' debut feature masterfully expresses the deep emotional worlds of youngsters.

26 NOV, SAT | 4.30PM | SL4

3 DEC, SAT | 7.00PM | FG

SWITZERLAND, FRANCE / 2016 / 66MIN / FRENCH



When nine-year-old Courgette's mother meets with an unfortunate accident, he is orphaned and taken to a foster home. There, he meets other young orphans, all dealing with the scars of their difficult childhoods. At first, Courgette struggles to find his place and identity. But together, he and his new friends discover the beauty in life, and learn to love and trust again.

Based on French novelist Gilles Paris' *Autobiography of a Courgette*, Barras and screenwriter Céline Sciamma (*Tomboy, Girlhood*) inject a dimensionality to each character in the film, paying particular attention to how their lives are shaped by experience and adversity. Tackling the tough social-realist issues that affect children, humanizing their struggles with painstaking honesty and refreshing clarity, *My Life as a Courgette* is not only a triumph of stop-motion animation, but a wonderfully resonant story for the ages.

**D Claude Barras** is a Swiss illustrator and director. Co-founder of stop-motion studio Helium Films, *My Life as a Courgette* is Barras' first feature, and premiered at the Directors' Fortnight in Cannes. The film won top prizes at the Annecy International Animated Film Festival, and is Switzerland's submission for Best Foreign Language Film at the Oscars.



- P** Max Karli, Pauline Gygax
- S** Céline Sciamma
- C** Gaspard Schlatter, Sixtine Murat, Paulin Jaccoud, Michel Vuillemoz
- CI** Indie Sales (Clémentine Hugot) / sales@indiesales.eu

Organised with the support of the Embassy of Switzerland in Singapore.

## NOTES ON BLINDNESS

A mesmerizing and meditative reflection about going blind, as recounted by a man forced to come to terms with his new reality.

### ASIAN PREMIERE

27 NOV, SUN | 11.00AM | FG

UK / 2016 / 90MIN / ENGLISH



Relying entirely on the audio diaries of John Hull, an English-based academic and professor, *Notes On Blindness* is a recreation of his experiences going blind over those initial three years. Aided by the extraordinary work of actors Dan Skinner and Simone Kirby, who lip-synced to the exact recordings on-screen, Hull's journey through frustration and paranoia belie his humane and compassionate nature.

Through his observations on life, nostalgia and acceptance, directors Peter Middleton and James Spinney paint a moving picture of Hull's brimming wisdom. Replete with visually arresting shots and coupled with a remarkable sound design, the film is a deeply insightful and ethereally poetic documentary. It is breathtakingly cinematic, rendering blindness as truthfully as can be on an ostensibly visual medium.

**D Peter Middleton** and **James Spinney** are multi-platform filmmakers, working together for the past six years with John Hull's diary material. Their previous works include *Rainfall*, which won Best Short Documentary Award at Hot Docs 2013. *Notes On Blindness* is their first feature, adapted from a similarly-titled short film of the same name which won an Emmy Award.



- P** Mike Brett, Jo-Jo Ellison, Steve Jamison, Peter Middleton, James Spinney, Alex Osborne
- S** Peter Middleton, James Spinney
- C** Dan Skinner, Simone Kirby
- CI** Cinephil (Philippa Kowarsky) / info@cinephil.com

Organised with the support of the British Council Singapore.

## OSCURO ANIMAL

A powerfully wordless treatise on the struggle for survival and refuge as experienced by women subjugated by men of war.

29 NOV, TUE | 9.30PM | FG

COLOMBIA, ARGENTINA, NETHERLANDS, GERMANY, GREECE / 2016 / 107MIN / SPANISH

Three separate women flee the scene of civil unrest in rural Colombia. Constantly on the move from the guerrillas, they plough through the deep jungle hoping for safety. But no matter where they go, the savage face of war follows them like the titular dark animal. These are women whose identities have been erased and voices silenced by violence and oppression. They each dwell in their own silences, a respite from the ceaseless massacres and sexual abuse they have endured.

Filmed entirely without dialogue, *Oscuro Animal* presents an eloquent and gripping portrait of the women survivors of war. Their silence conveys moments of fear and despair, while pain is uttered only through groans and sobs. Though their plight is often unseen and unreported, director Felipe Guerrero makes sure that the three protagonists' being and despair are profoundly felt.



**D** Felipe Guerrero is a Colombian filmmaker and founder of the production and distribution company, Mutokino. His debut feature, *Oscuro Animal* (2016), was funded by the Hubert Bals Fund and premiered at Rotterdam Film Festival's Hivos Tiger Awards Competition. It has won several awards, including Best Film at the Lima Latin American Film Festival and Best Iberico-American Director at the Guadalajara Film Festival.



**P** Gema Juárez Allen

**S** Felipe Guerrero

**C** Marleyda Soto, Jocelyn Meneses, Luisa Vides, Verónica Carvajal

## STILL LIFE GORGE CŒUR VENTRE

An impressionistic, visceral journey into the underbelly of a slaughterhouse, and the terrifying nightmare of death seen through the eyes of a dog.

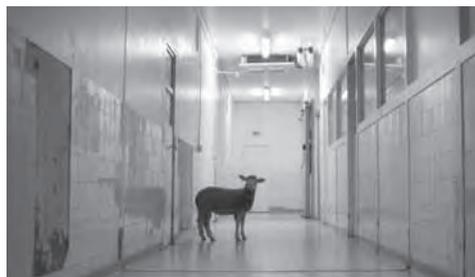
ASIAN PREMIERE

30 NOV, WED | 9.30PM | FG

FRANCE / 2016 / 82MIN / FRENCH

"No animal gets out of here alive." Every night, Virgile leads beasts to their death. They are trapped by unflinching cold metal, helpless against the gruesome demise that awaits. Amidst all this violence, his dog, Boston, observes everything: not only the nightly cries, but also the fleeting, tender moments shared between Virgile and the animals. But even the dog's eyes start to realize something: he is living in a world where the terror is unending.

*Still Life* is uncompromisingly authentic in its depiction of brutality. The violence depicted on screen is not simply for its own sake; it augurs the loss of humanity and a questioning of our relationship with all things living. Maud Alpi's film is deeply humanistic despite its savage imagery, especially in its most fantastical scenes. Hers is a camera that does not flinch – neither should you.



**D** Maud Alpi is a French screenwriter and filmmaker. She has made a number of award-winning short films, which include *Lucas sur terre* (2007), *Nice* (2009), *Courier* (2011) and *Drakkar* (2015). *Still Life* (2016) is her debut feature which won the Swatch Art Peace Hotel Award at the 2016 Locarno International Film Festival.



**P** Mathieu Bompain

**S** Maud Alpi, Baptiste Boulba

**C** Boston, Virgile Hanrot, Dimitri Buchenet

**CI** MPM Film (Ricardo Monastier) / sales@mpmfilm.com

## THE STUDENT UCHENIK

A brilliant satire on Russia's current political climate, calling into question religious fundamentalism, free speech and authoritarianism.

25 NOV, FRI | 9.30PM | FG

RUSSIA / 2016 / 119MIN / RUSSIAN

It is no coincidence that in Russian, the word for student, *uchenik*, is so close to the word for martyr, *muchenik*. In director Kirill Serebrennikov's wildly kinetic masterpiece, both roles become blurred in the figure of Venya, a high school student who becomes obsessed with Christian doctrine. Empowered by his newfound faith, Venya embarks on a right-wing crusade to reform his school, challenging everything from bikinis to evolution to the industrial revolution.

Adapted from Marius von Mayenburg's play, Serebrennikov serves up a pointed satire of Russia's tight-fisted control through the omnipotence of religion. As tensions between Venya and his skeptics grow thicker, the film's artful cinematography draws a tighter orbit around him through long takes and a sparse colour palette. Like its relentless protagonist, *The Student* slams head-on into the issues of the day with a merciless energy that never abates.



**D** Kirill Serebrennikov is a film and theatre director who strives to push boundaries with every production. His film *Yuri's Day* (2008) competed for the Golden Leopard at the Locarno Film Festival, and screened at the 22nd Singapore International Film Festival. *The Student* won the François Chalais Prize at the Cannes Film Festival in 2016.



**P** Ilya Stewart, Diana Safarova, Yury Kozyrev

**S** Kirill Serebrennikov

**C** Pyotr Skvortsov, Victoria Isakova, Julia Aug

**CI** Wide Management (Diane Ferrandez) / infos@widemanagement.com

## SUNTAN

A coming-of-middle-age film doused with a streak of debauchery and psychological head trips.

ASIAN PREMIERE

28 NOV, MON | 7.00PM | FG

GREECE, GERMANY / 2016 / 104MIN / ENGLISH, GREEK

Kostis is a lonely doctor in his 40s who has missed many boats in life. During his stint as the island doctor on the touristic Greek island of Antiparos, a group of teenagers enter with hedonistic summer vibrations, sending Kostis mixed messages and drawing him out of his refuge into gradual abasement.

Makis Papadimitriou's impeccable portrayal of Kostis' unassuming behavior says it all, displaying in his character a sympathetic presence, left standing under the magnifying glass of youth's ageist nature. His descent into darkness is filled with drunkenness and a chilling lack of self-awareness. Drawing comparisons to Greek Weird Wave films like *Dogtooth* (2009) and *Attenberg* (2010), the film is a moussaka of sunshine, sweat and sexual humiliation, making it an impolitic but delicious subversion of the commonly romanticised image of a holiday in paradise.



**D** In 2008, director Argyris Papadimitropoulos became the youngest Greek filmmaker to direct a box-office hit and bagged the First-Time Director Award at the Hellenic Film Academy Awards. *Suntan* premiered at the Rotterdam International Film Festival and won Best International Feature at the Edinburgh International Film Festival. Devoted to filmmaking, Papadimitropoulos claims to have no hobbies whatsoever.



**P** Phaedra Vokali, Argyris Papadimitropoulos

**S** Argyris Papadimitropoulos, Syllas Tzoumerkas

**C** Makis Papadimitriou, Elli Tringou, Milou Van Groessen

**CI** Visit Films (Ryan Kampe) / info@visitfilms.com

## THE TEACHER UČITEL'KA

A sharply crafted Czechoslovakian political satire about corruption, served with a side of ironic humour and visual panache.

26 NOV, SAT | 11.00AM | FG

SLOVAK REPUBLIC, CZECH REPUBLIC / 2016 / 102MIN / SLOVAK, CZECH



When allegations surface that new teacher Maria Drazdechova is using her status to leverage the students' grades for parental favours, an emergency parents meeting is called. But her Communist ties loom large overhead, and as stomach churning revelations emerge, the quandary remains - will they be brave enough to defy her, or will they remain silent?

Sardonic wit and incisive storytelling characterize Jan Hřebejk's adroit Communist-era drama, sharply digging into the wounds of the socialist system. With frequent collaborator Petr Jarchovský, he has crafted a milieu that jumps to life onscreen with rich dialogue, visual flair and characters bursting with emotion. Communism may be gone, but *The Teacher* remains a devastatingly blazing reminder of the ever-present dangers of human hubris.

**D** Jan Hřebejk is a Czech film director, poet and dramatist. His fourth feature, *Divided We Fall* (2000), was selected as the Czech Republic's entry for the Best Foreign Language Film at the Oscars. *The Teacher* is his 15th film, which premiered in Karlovy Vary, where it won the Best Actress award for Zuzana Mauréry.



**P** Tibor Búza, Zuzana Mistríková, Lubica Orechovská  
**S** Petr Jarchovský  
**C** Zuzana Mauréry, Peter Bebjak, Zuzana Konečná  
**CI** LevelK (Niklas Teng) / niklas@levelk.dk

## TICKLED

An innocent probe into an online tickling sub-cultural sport unravels a deep conspiracy that plays out like a real-world psycho-thriller.

26 NOV, SAT | 4.30PM | FG

NEW ZEALAND / 2016 / 92MIN / ENGLISH



Entertainment reporter David Farrier chases down bizarre stories for a living. When he comes across an ad online for "Competitive Endurance Tickling", wherein young men were paid to be bound and tickled, he thought he struck gold. What started out as research for a light-hearted interest piece takes a sudden turn when the company he reaches out to lashes out maliciously.

An investigative docu-thriller down the "tickling wormhole", this well-captured exposition is an unexpected tale pitting a regular David and a demented Goliath. As the directors' probe deeper and deeper, an online underworld is revealed. The dangers of the web have never been more real or convincing, nor has tickling been made so harrowing. *Tickled* was nominated for a Grand Jury Prize at this year's Sundance Film Festival.

**D** Both from New Zealand, **David Farrier** and **Dylan Reeve** are social media friends who teamed up after receiving abusive messages from Jane O'Brien Media. Farrier is an entertainment and culture journalist who worked extensively with New Zealand's TV3 network, while Reeve is an Internet expert and post-production editor working mostly in TV. *Tickled* is their first collaboration and debut feature.



**P** Carthew Neal  
**CI** Magnolia Pictures (Lorna-Lee Sagebiel Torres) / LSagebiel@magpictures.com

## WILD

Stepping into the jaws of the wolf has never looked this alluring, where boundaries are crossed and carnal desires indulged.

26 NOV, SAT | 9.30PM | FG

GERMANY / 2016 / 90MIN / ENGLISH



Lost in a world of her own, Ania is a socially awkward young woman on the brink of disconnection. But a mysterious encounter with a wolf leaves her enchanted. Unable to resist, she begins to shed the skin of her past self, ripping herself from the confines of civilisation with an anarchistic hunger, and plunging headfirst into a life without inhibitions.

Director Nicolette Krebitz weaves a dark and magical fable of urban decay and deep rooted animalism that cuts at the very heart of modern society. By drawing out atmospheric tensions, Krebitz conjures a stunningly visceral scene of carnal surrender in tones of gold and concrete. She serves up a delicious dance between beauty and the beast that not only intrigues and captivates, but most of all, empowers.

**D** Nicolette Krebitz is a German actress and director born and raised in Berlin. Her second feature, *The Heart Is A Dark Forest* (2007), screened at the Berlin International Film Festival and won the Special Award at the German Film Critics Association Awards. *Wild* made its premiere in the World Cinema Dramatic Competition at the 2016 Sundance Film Festival.



**P** Bettina Brokemper  
**S** Nicolette Krebitz  
**C** Lilith Stangenberg, Georg Friedrich, Silke Bodenbender  
**CI** Match Factory (Sergi Steegmann) / sergi.steegmann@matchfactory.de

Organised with the support of the Goethe-Institut Singapur.

## WITHERED GREEN

AKHDAR YABES

A quietly engrossing portrait of a woman navigating day-to-day traditions and patriarchy in Egypt.

ASIAN PREMIERE

3 DEC, SAT | 4.30PM | FG

EGYPT / 2016 / 73MIN / ARABIC



*Withered Green* is a rare glimpse into the life of Iman, a dutiful middle-aged Egyptian woman grappling with the minutiae of everyday life. When her sister is faced with a marriage proposal, she is forced to ask her uncles for a favour to meet the groom's family, as to fulfill the customary male presence for the marriage agreement.

Director Mohammed Hammad eschews large dramatic tensions in favour of small moments that depict the typical struggles faced by women in the face of strong patriarchal forces. The life of Iman unfolds with remarkable depth through Mohammed El Sharqawi's subtle and understated cinematography. The cumulative effect is more than the sum of its parts - of incredible restraint and empathy - for an individual who finds beauty in her strength amidst a rigid social structure.

**D** Mohammed Hammad is one of Egypt's burgeoning circle of independent filmmakers. He got his start working as an assistant director on many films, and his last two short films - *Central* (2008) and *Ahmar Bahet* (2010) - were critically acclaimed. *Withered Green* (2016) is his debut feature, which had its world premiere at the 69th Locarno International Film Festival.



**P** Mohammed Hammad, Kholoud Saad, Mohammed El Sharqawi  
**S** Mohammed Hammad  
**C** Heba Ali, Asmaa Fawzi, John Ekram Hanna  
**CI** 11 Productions (Kholoud Saab) / Kholoudsaad81@gmail.com

## ESTONIAN ANIMATION 1970s to 1990s: 78 min

26 NOV, SAT | 2.00PM | FG

### The Unpredictable World of Estonian Animation

The history of Estonian animation dates back to 1931, where *The Adventures of Juku the Dog* is known as the first Estonian animated short film. The studios behind some of the most prominent animated films are Nukufilm and Eesti Joonisfilm. These studios were simultaneously linked to the history of Estonian animation and they produced puppet animation and traditional cell animation respectively. Since the Soviet Union era till the present, the diversity of Estonian animation brings forth a colourful and sometimes abstract take on life. The unique characteristics of Estonian animation often consist of strange and unexpected elements and dark humour.

This programme aims to introduce an overview of the history of Estonian animation, pre- and post-independence. The distinctive world of these stories will bring forth a surreal and unexpected experience. Both sessions will be presented by filmmaker and lecturer, Ülo Pikkov.

### THE SOUVENIR SUVENIIR 1

ESTONIA / 1977 / 9MIN / NO DIALOGUE



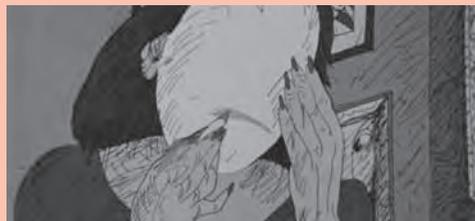
A critique of the consequences of imperialism, a war hero returns home with a souvenir to celebrate their victory. As he basks in the festivities, the conquered retaliate.

**D** Considered the father of Estonian animation, **Elbert Tuganov** began his career in Germany before returning to establish Nukufilm. He has made 38 animated films and won numerous international awards for his works.



### BREAKFAST ON THE GRASS EINE MURUL 2

ESTONIA / 1987 / 15MIN / ESTONIAN



Four friends prepare to meet for a party and find themselves entangled in the political system they live under. A creative re-imagining of the circumstances behind Manet's 1863 painting *Le déjeuner sur l'herbe*.

**D** **Priit Pärn** worked as a plant ecologist before becoming Estonia's most famous animator. He has received over 80 awards in his career, including four Life Achievement Awards.



### PAPA CARLO'S THEATRE 3

ESTONIA / 1988 / 10MIN / NO DIALOGUE



Serving as an allegory for society at the time, a chaotic puppet theatre performance descends into extreme violence as the puppets try to escape the strings that control them.

**D** A protege of Estonian animation legend Priit Pärn, **Rao Heidmets** began working in animation in 1982 when he joined Nukufilm. Prior to being an animator, Heidmets was trained as an engineer.



### LEGENDS OF TALLINN 4

ESTONIA / 1995 / 14MIN / ESTONIAN



A magical folktale about the odd circumstances and mysterious builder of the Oleviste Church in Tallinn.

**D** **Leo Lätti** is an animator best known for his works *Legends of Tallinn*, *Tom & Fluffy*, and *Winter Day*. **Heiki Ernits** is a member of the ESTTRANSSÜRR art group. He has made numerous commercials, illustrated book covers, company trademarks and numerous publications.



### 1895 5

ESTONIA / 1995 / 30MIN / ENGLISH



The lives of the Lumiere brothers is played out in this fictionalized account of the birth of cinema.

**D** **Priit Pärn** worked as a plant ecologist before becoming Estonia's most famous animator. He has received over 80 awards in his career, including four Life Achievement Awards. A writer of four children's books, **Janno Pöldma** has worked in Nukufilm Studio since 1973.



## ESTONIAN ANIMATION 2000s: 67 min

27 NOV, SUN | 2.00PM | FG

### MARATHON MARATON

1

### PIANO

3

ESTONIA / 2006 / 15MIN / NO DIALOGUE



A small town is gripped with excitement in anticipation of the annual marathon. A chain of events is set off and nobody can guess how it will end.

**D Kaspar Jancis** studied animation under the guidance of established animator Priit Pärn at the Turku Arts and Media School in Finland. His debut film *Romance* was shown at several international film festivals.



ESTONIA / 2015 / 11MIN / NO DIALOGUE



Various kooky characters in the same apartment building go about achieving what they want to do as ordinarily as they can. Yet something dramatic always seems to happen.

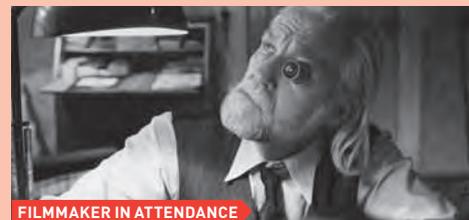
**D Kaspar Jancis** studied animation under the guidance of established animator Priit Pärn at the Turku Arts and Media School in Finland. His debut film *Romance* was shown at several international film festivals.



### TICK TACK TIK TAK

4

ESTONIA / 2015 / 10MIN / NO DIALOGUE



FILMMAKER IN ATTENDANCE

*Tick Tack* visualises the essence of time and its fatal yet ephemeral nature.

**D Ülo Pikkov's** films have travelled to various international film festivals. He is an associate professor at the Estonian Academy of Arts.



### ADA + OTTO

2

ESTONIA / 2013 / 21MIN / NO DIALOGUE



FILMMAKER IN ATTENDANCE

Ada the crow falls in love with Otto the architect. Ada spares no expense in looking beautiful and soon they get married. Ada starts questioning if looking beautiful is the only way to achieve happiness.

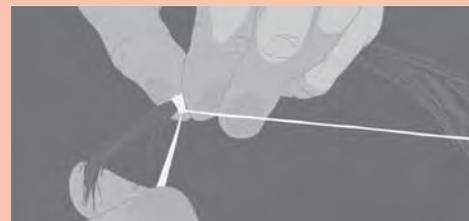
**D Ülo Pikkov's** films have travelled to various international film festivals. He is an associate professor at the Estonian Academy of Arts.



### OUT OF THE INTERNAL WORLDS SISEILMADEST VÄLJAS

5

ESTONIA / 2016 / 10MIN / NO DIALOGUE



The world within the minds of a man and a woman balance precariously with the outside world they see through their eyes.

**D Helen Unt** completed her Masters in Animation under the tutelage of established filmmaker Priit Pärn at the Estonian Academy of Arts. *Out of Internal Worlds* is her debut film.



# Imagine

Dedicated to enunciations that affirm the possibilities of cinema, Imagine showcases film practices that harbour singular intentions and ways of expression, giving rise to new pathways and sensations that illuminate a subterranean realm of cinema existing within the periphery. Imagine will be held at Objectifs' Chapel Gallery this year.

Highlights in this year's programme include a showcase of pioneering Vietnamese filmmaker Trinh Minh-ha, which includes her latest film *Forgetting Vietnam*, and a special focus on under-the-radar Singaporean video artist and researcher Toh Hun Ping.

## DEAD SLOW AHEAD

Science fiction and horror collide in this non-fiction film, set within a massive ship against the backdrop of an unforgiving ocean.

26 NOV, SAT | 9.30PM | OBJ

FRANCE / 2015 / 76MIN / TAGALOG

A giant vessel, the Fair Lady, sails across the ocean, with its weary passengers. The ship breathes life, from the beeping sounds of navigators, to the hypnotic rhythm of its gears. There is a disaster onboard, one of such a magnitude, yet no one comes. Surrounded by nothingness, and confined in isolation, the Fair Lady may just be death itself, on the surface of a lost world, steering the men to an unknown destination.

*Dead Slow Ahead* unexpectedly and successfully blends documentary with sci-fi and horror sensibilities with its impressive use of lighting and sound design. A fascinating depiction of how small and even insignificant men can be, Mauro Herce's debut feature won the Special Jury Award when it premiered at the Locarno Film Festival in 2015.



**D** **Mauro Herce** was born in Barcelona in 1976. He graduated in mechanical engineering and creative arts in his native Spain, but studied film in Cuba and Paris. He has received recognition as a scriptwriter, and as cinematographer of award-winning films such as *The Path* (2007) and *Ocaso* (2010).



**P** José Alayon, Ventura Durall, Jasmina Sijercic  
**S** Mauro Herce, Manuel Muñoz  
**CI** Bocalupo Films (Jasmina Sijercic) / bocalupofilms1@gmail.com

## TALES OF TWO WHO DREAMT HISTORIAS DE DOS QUE SOÑARON

A Roma family recounts tales of past occupants who lived in their block, while waiting for the court's decision on their status as asylum seekers.

ASIAN PREMIERE

26 NOV, SAT | 7.00PM | OBJ

CANADA, MEXICO / 2015 / 82MIN / HUNGARIAN

A Roma family seeking asylum in an aging housing block in Toronto rehearse a string of stories inspired by their neighbours. One of them is of the boy who turns into a bird overnight, while others are of similarly odd or tragic characters recollected from past conversations. These are the stories of the outsiders in society, discriminated and displaced in an environment that is harsh and unforgiving.

Shot in black and white, *Tales of Two Who Dreamt* straddles the thin line between fiction and reality. While the adults dream up their stories and perfect the lines of their script, the housing block continues to breathe its own quiet character that connects the existing families to each other, bearing witness to the ghostly occupants who have come and gone, and those who remain.



**D** **Nicolás Pereda** is a Mexican director whose feature film, *Summer of Goliath*, won several awards, including the Venice Horizons Award at the 2010 Venice Film Festival. **Andrea Bussmann** is a Canadian filmmaker and producer trained in Social Anthropology. In 2011, she released her first documentary, *He Whose Face Gives No Light*.



**P** Dan Montgomery, Nicolás Pereda, Andrea Bussmann  
**S** Nicolas Pereda, Andrea Bussmann  
**C** Sandorné Laska, Sandor Laska, Timea Laska, Alexander Laska, Viki Laska  
**CI** INTERIOR XIII (Mariana Sandoval) / mariana@interior13.com

## WINWIN

This late Godard-esque satire of modern day capitalism is too stylish for you.

**ASIAN PREMIERE**

**24 NOV, THU | 9.30PM | OBJ**

AUSTRIA / 2016 / 84MIN / GERMAN, ENGLISH

A quartet of smooth-talking, luxuriously dressed, international business people are about to take over a renowned Austrian company. Confident and poised, they speak words that veil more than they reveal, hiding behind smiles. What the company deals in, or what the quartet does, is teased in vague terms. An artificial partnership arises, with enormous stakes, involving politicians and other high-powered executives.

A titillating excursion made entirely out of buzz lines from multi-million dollar organizations in contemporary society, Daniel Hoesl's playful second feature is as sharp as the fashion senses of the four members of the powerful conglomerate. A rigidly constructed and almost absurdist work, helped by the poker-faced performances from the seasoned actors, *WINWIN* is a blatant portrayal of the insincerity of capitalism in this day and age, as ridiculous and funny as empty promises themselves.



**D** Daniel Hoesl was born in St. Pölten, Austria. He is a filmmaker and writer, known for works such as his debut feature *Soldier Jane* (2013), as well as short films *The Truth* (2008) and *Lektion von alltäglichem Pathos* (2006). *WINWIN*, Daniel's second feature film, premiered at the 2016 International Film Festival Rotterdam.



**P** Daniel Hoesl, Georg Aschauer, Katharina Posch, Gerald Kerklet, Julia Niemann  
**C** Christoph Dostal, Stephanie Cumming, Jeff Ricketts  
**CI** Stray Dogs (Laura Nacher) / laura@stray-dogs.com

## Films by Trinh Minh-ha **FILMMAKER IN ATTENDANCE**

An accomplished filmmaker, visual artist and music composer, Trinh Minh-ha's celebrated works have continuously pushed the boundaries in experimentation within documentaries, narrative fiction and video essays since the 1980s. Born in Vietnam, Trinh's explorations, using varied mediums coupled with analytical and poetic text, fuse themes of sensuality, gender issues, socialism and more, set amidst rich cultural and historical backdrops. Her astounding body of work includes eight feature films that have been honoured in numerous retrospectives around the world, including Brazil, Croatia and Tokyo, several collaborative visual and multimedia installations, and innumerable publications. A multi-award winner, including two lifetime achievement awards, Trinh Minh-ha is a tour de force and an inspiring figure in the art world.

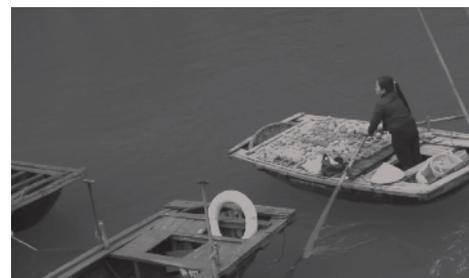


## FORGETTING VIETNAM

Fleeting and fluid images of Vietnam from past and present collide in this personal and poetic video diary.

**24 NOV, THU | 7.00PM | OBJ**

SOUTH KOREA, USA, VIETNAM / 2015 / 90MIN / NO DIALOGUE



*Forgetting Vietnam* retraces the memory of the country to its mythological origin: a conflict between two dragons and the marriage that gave birth to its geography of land and water.

Like its conception, Vietnam today is shaped by the violent conflicts in its history. Here, Vietnam is personified as a woman, trying to adapt to modernity and capitalism. Shot in Hi-8 video in 1995, and HD and SD in 2012, Trinh Minh-ha questions these changes, set amidst the lives of many underprivileged and working women, which the country was built on and still lives upon.

**D** Trinh T Minh-ha  
**P** Trinh T Minh-ha and Jean-Paul Bourdier  
**S** Trinh T Minh-ha  
**CI** Trinh T Minh-ha / trinh@berkeley.edu

## SURNAME VIET GIVEN NAME NAM

A reflective assemblage of archival footage, interviews, folk poetry and printed text that continuously defers any absolute meaning of the word "woman".

**25 NOV, FRI | 7.00PM | OBJ**

USA, VIETNAM / 1989 / 108MIN / ENGLISH



*Surname Viet Given Name Nam* is a self-reflexive piece that attempts to bear witness to the lives of historical and contemporary Vietnamese women.

An exercise of writing and restoring Vietnamese women's voices into the transnational narrative which was largely absent before 1989, it examines the subjugation of Vietnamese women to the war, the nation's patriarchal ideals, foreign exoticisation and the capitalist system. The film has won many accolades, including the First-Prize Blue Ribbon at the American Film Festival and the Merit Award at the Bombay Film Festival.

**D** Trinh T Minh-ha  
**P** Jean-Paul Bourdier  
**S** Trinh T Minh-ha  
**C** Khien Lai, Ngo Kim Nhuy, Tran Thi Bich Yen  
**CI** Trinh T Minh-ha / trinh@berkeley.edu

## COVETS OF AN OUTSIDER: SHOWCASE OF WORKS BY TOH HUN PING: 97 min

25 NOV, FRI | 9.30PM | OBJ

FILMMAKER IN ATTENDANCE

The screening will be followed by a talk and live performance.

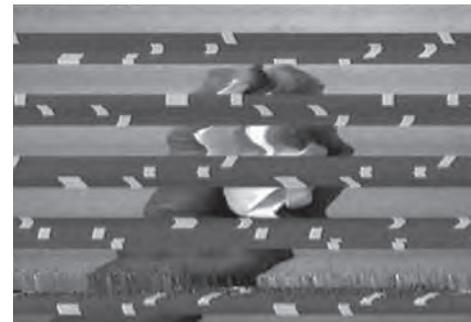
From employing stop-motion techniques to bleaching film strips, recycling old 35mm reels and scratching digital printouts of old photographs, film researcher Toh Hun Ping has been experimenting with various methods of image manipulation through his video works and short films.

One of the most innovative and inventive contemporary video artists in Singapore, Toh's works have been screened at international experimental film festivals in Bangkok and Paris, as well as presented in many art venues, both as video installations and live-performance projections. He currently runs the Singapore Film Locations Archive ([sgfilmlocations.com](http://sgfilmlocations.com)), a private video collection of films made in various locations in Singapore.

In this special screening, Toh will also be showing physical artifacts from his films - a documentation of the journey through his emotionally charged works, alongside a reworking of an earlier collaboration with conceptual artist Jeremy Sharma, this time with musician and former guitarist of The Observatory, Dharma.

## TANGIBILITY

SINGAPORE / 2004 / 7MIN



A progressive degradation of a moving image of a crushing fist - broken and pixelated - brought on by the primal urge to go on a killing spree. Both images and sounds are by Toh Hun Ping.

## 1 CARTOGRAPHER MAPPING SCARSCAPES #1 AND #2 3

SINGAPORE / 2005 / 7MIN



Figurative to abstract representations, created through stop-motion animations using digital scans of hand-processed, unexposed and developed 35mm color print film, are dazzlingly documented and imagined during Toh's road trips and various travels in this work, captured in Cambodia, Vietnam and Singapore between 2003 to 2005.

## WHERE DO YOU THINK YOU WILL FIT IN THIS EQUATION OF MINE? 2

SINGAPORE / 2005 / 12MIN



A reconstruction and re-evaluation of Toh Hun Ping's early moving image works - an opportunity to reflect on his changing attitudes, values and mental conditions, created almost entirely via stop-motion.

## 4 BLUEPRINTS FOR VOLITION CITY

SINGAPORE / 2006 / 8MIN



A visceral assault of distorted guitars, juxtaposed with blistering found footages, this piece was created entirely via stop-motion with hand-manipulated digital photographic prints. Featuring sounds by Toh Hun Ping, as well as guitar work from Kelvin Tan of The Oddfellows.

**EX.TOIL**

SINGAPORE / 2007 / 10MIN



An animated figure morphs, but does so with much difficulty and digressions. Completed in 2007, *EX.TOIL* was created entirely with digital scans of scratch drawings on recycled 35mm colour print filmstrips, and later animated frame-by-frame. Soundtrack by Kelvin Tan, Jeremy Sharma and percussionist Justin Lim.

**UNCONCEALMENT OF THE AFTERMATHS**

SINGAPORE / 2009 / 10MIN

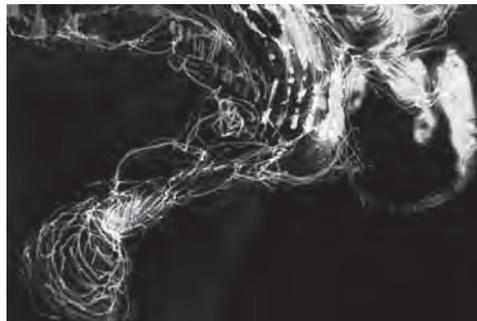


An expression that stemmed from coming to terms with the intensity of self-doubt and uncertainty. *Unconcealment of the Aftermaths* combines bleached, crumpled and painted paper printouts of digital photos and video frames, juxtaposed against scratch drawings on colour print film containing old family photos; all digitally photographed or scanned, and animated frame-by-frame.

5

**ATHLETE**

SINGAPORE / 2007 / 13MIN



A collaborative effort by artists Toh Hun Ping and Jeremy Sharma, this work centers around the modulation and exploration of the human body told through the medium of moving images and sound. Using stop-motion, the human figure is manipulated into an unnerving landscape, set against Sharma's sculptural sound work. This piece was first presented in early 2007 at Sculpture Square.

7

**Classics**

Dedicated to the heritage of film, the Classics section showcases both canonical masterpieces and often overlooked gems of Asian and world cinema. This year, the Festival brings four priceless classics back from the 1930s to 1960s: the long-lost film by veteran stage director Thavi Na Bangchang "Marut", *Santi-Vina* (1954), considered to be the Holy Grail of Thai cinema; one of the earliest restored Burmese films and debut feature of one of the fathers of Myanmar cinema, *The Emerald Jungle* (1934) by Maung Tin Maung; a new restoration of Tomu Uchida's post-war film, *A Fugitive From The Past aka Straits of Hunger* (1965), voted the sixth greatest Japanese film ever made; and the International Premiere of the 1956 Indonesian blockbuster comedy, Usmar Ismail's *Tiga Dara (Three Maidens)*, which inspired the 2016 girl power musical film, *Three Sassy Sisters* by Nia Dinata.

## A FUGITIVE FROM THE PAST AKA STRAITS OF HUNGER

KIGA KAIKYŌ

Voted the sixth greatest Japanese film ever made, Tomu Uchida's emblematic suspense thriller is a study on the intense revelations of the human psyche.

27 NOV, SUN | 9.30PM | NMS

JAPAN / 1965 / 175MIN / JAPANESE

Inugai and two other convicts pull off the perfect crime amid the chaos of a typhoon-stricken Hokkaido. On the run, he takes refuge in the company of Yae, a geisha from a local brothel, before disappearing. Ten years later, Yae finds Inugai once more, this time under a new identity. With his past catching up on him, Inugai is driven to desperate measures to keep his secrets hidden.

One of Tomu Uchida's most enigmatic works from his post-war career, *A Fugitive From The Past* is an intricately woven detective drama, exploring guilt and a society unraveling from the aftermath. Shot on 16mm and blown up to 35mm, the film maintains the sense of irony found in all of Uchida's works, cementing the importance of his role in Japanese cinema. This is a new restoration of the film by Toei studio.



**D** With 51 directing credits to his name, **Tomu Uchida's** illustrious filmography is commonly divided into two parts: pre-war realism (1920-1945) and post-war genre features with social commentary (1954-1960s). Highly regarded as a minor master in Japanese cinema, Uchida's films continue to influence critics and curators up till today. He died in 1970 while battling cancer.



**P** Hiroshi Okawa  
**S** Naoyuki Suzuki, Tsutomu Minakami  
**C** Rentaro Mikuni, Sachiko Hidari, Ken Takakura, Junzaburō Ban  
**CI** Toei Company Ltd / international@toei.co.jp

## THE EMERALD JUNGLE

MYA GANAING

Two ill-fated lovers must overcome the odds to be together amid crime and rebellion set in the jungles of Myanmar.

INTERNATIONAL PREMIERE

30 NOV, WED | 7.00PM | GA

MYANMAR / 1934 / 93MIN / MYANMARESE

Pho Thwa, a sawmill owner, lives in the jungle with his granddaughter Myint Myint. The latter falls for Chit Shwe, a young man from Rangoon, when he saves her from an accident. Through a calamitous circumstance, Chit Shwe finds himself fleeing the authorities and into the company of thieves, complicating matters further with his new love and her grandfather.

One of the earliest films from Myanmar to be restored, *Mya Ganaing* is the debut feature from Maung Tin Maung, one of the fathers of Myanmar cinema. This 2K-format restoration project, kickstarted by MEMORY! Cinema Association, with the assistance of film restoration laboratory, L'Imagine Ritrovata, highlights the majestic history of Myanmar, making it a milestone achievement in Myanmar's film preservation mission.



**D** **Maung Tin Maung** was born in a small town in Lower Burma in 1908. His beginnings in cinema were sealed when he started acting. While still in university, he joined A1-Film, the preeminent local film studio in Myanmar. He has since made more than 40 films, winning numerous awards for acting and directing. He died in Yangon in 2000.



**P** A1 Film  
**C** Daw Myint Myint, U Chit Shwe, U Ba Saw Gyi  
**CI** MEMORY! Cinema (Gilles Duval) / gilles.duval2013@gmail.com

## SANTI-VINA

A tale of ascetic redemption from the perils of worldly love – long thought to be lost and now gloriously restored.

30 NOV, WED | 9.30PM | NMS

THAILAND / 1954 / 114MIN / THAI

*Santi-Vina* can be seen as the holy grail of Thai cinema. Wanting to propel the standards of the Thai film industry, R D Pestonji, the prominent auteur of numerous classics, formed Hanuman Films and took on production and cinematographic duties, alongside director Thavi Na Bangchang, to realize the first film in Thailand shot in 35mm in colour and with sound. The film premiered at the first edition of the Southeast Asian Film Festival in Tokyo, where it won two awards.

It tells the tragic tale of the love triangle between Santi, a blind boy; Vina, a beauty who loves Santi; and Krai, who vies for Vina's heart. Subverting usual representations of women, the film harbours a curiously melancholic atmosphere and a seeping sense of resentment within its tale of the Buddhist path that is wide open for interpretation.



WITH INTRODUCTION

**D** **Thavi Na Bangchang** is a veteran stage director who also goes by the name "Marut". He worked on the productions of Prince Bhanubandhu Yugala's Assavin Karn Lakorn Troupe and Sawas Thikamporn's Sivarom Troupe. He worked in R.D. Pestonji's independent film studio Hanuman Films, where he directed *Santi-Vina*. Little is known of his personal life and a number of his films remain lost.



**P** R.D. Pestonji  
**S** Robert G North, Thavi Na Bangchang, Vijit Kunavudhi  
**C** Poonpan Rangkhavorn, Rayvadi Sriwilai  
**CI** Thai Film Archive (Sanchai Chotirosanee) / filmarchivethailand@gmail.com

## TIGA DARU THREE MAIDENS

An inter-generational comedy from a trailblazer in Indonesia's cinematic history that dispels the stereotypes of the opposite sexes in love.

INTERNATIONAL PREMIERE

27 NOV, SUN | 2.00PM | NMS

INDONESIA / 1956 / 116MIN / BAHASA INDONESIA

Three sisters, Nunung, Nana and Nenny, live with their father and grandmother. While Nana and Nenny are outgoing, the more introverted Nunung becomes an object of concern when her grandmother realizes she might not live to see her eldest granddaughter wed. In a series of attempts, the family helps to find Nunung a suitor, leading to some unexpected results.

This restoration effort, spearheaded by SA Films, and with the assistance of film-restoration laboratory L'Imagine Ritrovata in Italy and PT Render Digital Indonesia, is the first Indonesian film to be restored in the highest 4K format. Sixty years after its making, Usmar Ismail's commercial foray into musical-comedy went on to become his first major success. *Tiga Dara* continues to exert its influence on modern Indonesian films till today.



WITH INTRODUCTION

**D** After leaving the military, **Usmar Ismail** decided to pursue his dreams as a filmmaker. Renowned as one of the native pioneers of Indonesian Cinema, he established Perfini Studios in the early 1950s with the aim of making quality Indonesian films. His international claim to fame was with *Fighters for Freedom* in 1961, which documented Indonesian independence from the Dutch and French.



**P** Usmar Ismail  
**S** Usmar Ismail, M. Alwi Dahlan  
**C** Chitra Dewi, Mieke Wijaya, Indriati Iskak  
**CI** SA Films (Alex Sihar) / alex.sihar@gmail.com

# Focus: Mutating Mythologies – Hybrid Cinema of Latin America

Latin America is a melting pot of diverse, competing and merging histories and identities that are constantly being negotiated and articulated.

This focus explores the landscape of Latin America through its mythologies, trodden by a community of young and emerging filmmakers from countries such as Peru, Bolivia, Chile, Argentina and Dominican Republic. It includes a dialogue session with director Miguel Hilari (Bolivia) and co-curator Juan Daniel F Molero (Peru) who will also be presenting his new work, *i\_mutating*.

Including fiction, documentary, experimental, essay films and the hybrid forms in-between and beyond – these films delve into personal, collective and arcane histories, spirituality, and ways of living. Through new strategies that expand the boundaries of cinema, these filmic practices challenge the stagnancy of old myths by actively partaking in the art of mythmaking in its push towards exploring the syncretic tendencies of Latin America.

Co-curated with Juan Daniel F Molero  
Co-presented with The Arts House

## THE CORRAL AND THE WIND EL CORRAL Y EL VIENTO

A filmmaker negotiates his roots in an Andean village in an ethnographic documentary turned personal diary.

26 NOV, SAT | 2.00PM | TAH

BOLIVIA / 2014 / 55MIN / SPANISH, AYMARA, GERMAN

A filmmaker journeys back to Santiago de Okola, his father's Andean village in Bolivia that he only visited once as a child. With his camera, director Miguel Hilari seeks to find his place in a distant land where only his uncle remains. In the process, he documents the everyday life in the village. It is a rural place displaced from modernity, a community of farmers consisting of the aging and the young, where children recite poems of Quechua and Aymara independence and history.

*The Corral and the Wind* is threaded with a sense of authenticity that stems from the desire to reconstruct one's identity lost through time and distance. As a place where a camera is a curious object, Hilari captures scenes of life that are intimate yet riddled with a sense of disconnect.



FILMMAKER IN ATTENDANCE

**D** Miguel Hilari is born in 1985 in La Paz, Bolivia. He studied filmmaking in La Paz, Santiago and Barcelona. A member of the Bolivian film collective Socavón Cine, he has produced the film *Juku* (2011), co-written and co-directed the documentary *From Low Down* (2012) and directed his short *Adelante* (2014).



**P** Miguel Hilari

**S** Miguel Hilari

**C** Francisco Hilari, Noelia Gamarra, Hernán Gamarra

**CI** Socavón Cine / [Miguel Hilari] / miguelhilari@gmail.com

*The Corral and the Wind* will be screened with *Revolution, Primavera* and *Forward*.

## DARK SKULL VIEJO CALAVERA

Within the entrapping gloom of a mining town, a boy finds out the secret of his father's death.

ASIAN PREMIERE

28 NOV, MON | 7.00PM | TAH

BOLIVIA, QATAR / 2016 / 95MIN / SPANISH

Set in the fields and villages of the bleak Bolivian mining capital Huanuni, *Dark Skull* is a stark yet dreamlike neo-realist film engulfed with an atmosphere unlike any other. Mamami's life revolves around petty crime, drinks and drugs – a teenager so removed from sobriety spending a life of listless wandering and sleeping. Upon the death of his father, Mamami is taken in by his godfather and finds himself replacing his father's position in the mine. Soon he finds out a dark secret linking his father's death to his godfather, a situation that soon explodes during a company outing.

*Dark Skull* is a film powerfully mounted with the performances of its non-actors. The camera roves between the lines of documentary and fiction, capturing the gravity of the shadowy landscapes and the greasy mechanical movements of the mine to hypnotic effect.



**D** Kiro Russo, born in 1984, is a director, producer and screenwriter based in La Paz, Bolivia. He studied Film Directing at Universidad del Cine in Buenos Aires, and is a member of Socavón Cine, a Bolivian film collective. His shorts include *Enterprise* (2010), *Juku* (2012), *New Life* (2015) and *Beast* (2015). *Dark Skull* is his first feature.



**P** Kiro Russo, Pablo Paniagua, Gilmar Gonzales

**S** Kiro Russo, Gilmar Gonzales

**C** Julio Cesar Ticona, Narciso Choquecallata, Anastasia Daza Lopez

**CI** Socavón Cine / info@socavoncine.com

*Dark Skull* will be screened together with *Enterprise*.

## HERMIA & HELENA

Shakespearean motifs tug at an Argentinian theatre practitioner's string of encounters in New York City.

### ASIAN PREMIERE

26 NOV, SAT | 4.30PM | TAH

ARGENTINA, USA / 2016 / 86MIN / ENGLISH, SPANISH

Director Matías Piñeiro continues his recent Shakespearean-inspired features with a contemporary fable of Camila, an Argentinian theatre practitioner. Journeying to New York City for an Arts fellowship, she attempts to translate *A Midsummer Night's Dream* into Spanish. She does so in spurts of inspiration, as her work is interrupted by encounters, both of chance and construct. Her story soon overlaps with motifs and symbols from the Bard's play, just as the narrative shuttles back and forth New York City and her hometown in Argentina.

Piñeiro is one of contemporary cinema's most interesting emerging auteurs with a distinct sense of direction, often working with the same ensemble of actors. *Hermia & Helena* is his first film shot outside Argentina and a hallmark of his playful and breezy experimentations in storytelling.



**D** Argentinian director **Matías Piñeiro** is based in Buenos Aires and New York. He studied and taught filmmaking and film history at Universidad del Cine. His films include *The Stolen Man* (2007), *Rosalinda* (2011), *Viola* (2012) and *The Princess of France* (2014).



**P** Graham Swon, Melanie Schapiro, Jake Perlin, Andrew Adair  
**S** Matías Piñeiro  
**C** Agustina Muñoz, María Villar, Mati Diop  
**CI** Trapecio Cine / melanie@trapeciocine.com.ar

## I\_MUTATING

A hauntological dirge into an individual's memories, assembled with the logic of cyberspace.

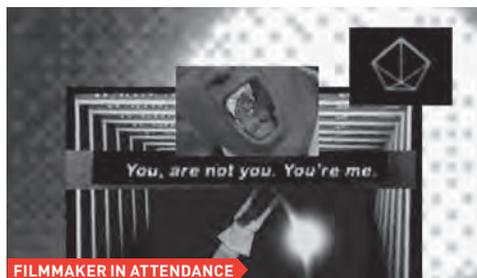
### WORLD PREMIERE

27 NOV, SUN | 4.30PM | TAH

PERU / 2016 / 45MIN / ENGLISH, SPANISH

*i\_mutating* is a militantly mutant product that converges director Juan Molero's hallucinatory perspective of the world through the interfaces of video and web technology that has now colonised our way of remembering.

Blending in an assemblage of casually remembered materials that range from home videos to project footage, the film presents a barrage of imagery that captivates as much as they confound the expectations of narrative driven cinema. Juan revisits family events, vacations and sojourns with various personalities including Craig Baldwin, the underground American filmmaker known for his found footage films. By dissecting and merging recorded memories, the film cumulates in the re-construction of one's identity through life's encounters that cuts deep into the state of transmission in a nebulous digital age.



**D** **Juan Daniel F. Molero**, born in 1987 in Lima, Peru, is a filmmaker and curator. He has curated several avant-garde film programs. His second feature, *Videophilia* (2015), was shot on a shoestring budget in his hometown and won the Tiger Award at the 2015 International Film Festival Rotterdam.



**P** Juan Daniel F. Molero  
**S** Juan Daniel F. Molero  
**CI** Tiempo Libre [Juan Daniel F. Molero] / jd@tiempo-libre.org

*i\_mutating* will be screened with *Via Satellite: live, Revés and Still Sun*.

## LUCIFER

On his way to hell, Lucifer makes a brief stop in a rural Mexican village.

28 NOV, MON | 9.30PM | TAH

BELGIUM, MEXICO / 2014 / 108MIN / SPANISH

In director Gus Van den Berghe's cinematic translation of 17th century poet Joost van den Vondel's *Lucifer* (1954), the fallen angel climbs down a celestial ladder and miraculously arrives in a rural Mexican village. Plagued by their stagnant ways of life, Lucifer works his magic in physical form, aiding the villagers and brightening up the atmosphere into a celebration followed by tragedy.

Shot in 'Tondoscope', a newly invented circular aspect ratio, *Lucifer* has a cosmological veneer of an age-old fable set in a contemporary setting. As with all great revisionist depictions of biblical mythology, the film skirts through any hint of blasphemy to pose a compelling new perspective into the devil himself as the bearer of consciousness that binds humans to their freedom.



**D** **Gust Van den Berghe**, born in 1985, graduated in audiovisual arts in Brussels. He shot a series of short films and documentaries before embarking on his triptych of filmic adaptations, *Little Baby Jesus of Flandr* (2010), *Blue Bird* (2011) and the final instalment *Lucifer*, which brought him critical acclaim.



**P** Tomas Leyers  
**S** Gust Van Den Berghe  
**C** Gabino Rodríguez, Norma Pablo, María Toral Acosta, Jerónimo Soto Bravo, Sergio Lázaro Cortez  
**CI** LUXBOX [Anne-Sophie Trintignac] / festivals@luxboxfilms.com

## THE MONUMENT HUNTER RASTREADOR DE ESTATUAS

A statue with a missing plague starts a filmmaker on an investigative journey through a web of memories and speculations.

### ASIAN PREMIERE

27 NOV, SUN | 11.00AM | TAH

CHILE / 2015 / 71MIN / SPANISH

Recalling a statue that he once visited with his father, a filmmaker from Brooklyn, sets out on a journey back to Chile in search of it. This leads him to even more monuments, and a never-ending array of images and clues in a bid to resurrect the missing links with his neurosurgeon dad and the city of his birth. This ant trail turns into a spiral of associations that fills in the void left by the passing of time.

Jerónimo Rodríguez's debut feature dwells in an inconceivable terrain that mixes essay-like expositions, non-fiction and documentary elements into a lo-fi brew. Part investigative documentary, part dissection of his own personal life and family history, *The Monument Hunter* follows a surrealist logic of free association with its own unique stoic mindset, posing the idea that personal history is always plural and in the process of reconstruction.



**D** **Jerónimo Rodríguez** is a Chilean filmmaker currently living in Brooklyn, USA. Trained in law, he has worked as a film critic for BBC, and programmed for Cinema Tropical. He has also penned scripts and produced, with projects including a co-production of Matías Piñeiro's *Princess of France*. *The Monument Hunter* is his first feature film.



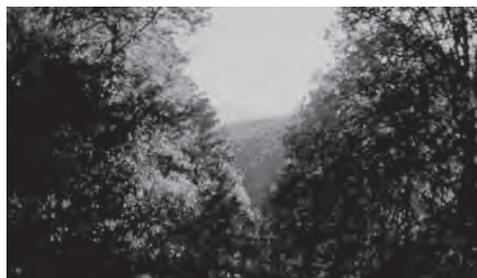
**P** Jerónimo Rodríguez  
**S** Jerónimo Rodríguez  
**CI** Cine Portable [Jerónimo Rodríguez] / rodriguez.jeronimo@gmail.com

## SANTA TERESA & OTHER STORIES SANTA TERESA Y OTRAS HISTORIAS

A new form of hybrid cinema that utilises Roberto Bolaño's novel *2666* as a jumping board for a meandering meditation on violence.

27 NOV, SUN | 9.30PM | TAH

DOMINICAN REPUBLIC, MEXICO, USA / 2015 / 65MIN / SPANISH



Taking Roberto Bolaño's epic novel *2666* as its starting and departure point, *Santa Teresa & Other Stories* is a radically innovative hybrid docu-fiction, a lyrical portrait of the fictitious border city of Santa Teresa. With a backdrop of extreme depictions of violence in the city, the film dovetails into a spectral trail of visions and dreams of the town, a heterogeneous testimony that runs across timeframes and blurs the line between fiction and reality, naturalistic beauty and a domineering sense of doom.

Director Nelson Carlo De Los Santos Arias provides new aesthetic strategies that affirm the poetics of cinema as a political tool. In *Santa Teresa*, the inertia and weight of a violent present is made to stutter, paving the way to mysterious intrigue of various degrees in its drive to understand and move forward with renewed perspectives.

*Santa Teresa & Other Stories* will be screened with *I Can Only Show You The Color*.

**D** Nelson Carlo De Los Santos Arias is a Dominican filmmaker. His shorts include *She Said She Walks* (2009), awarded a British Academy Film Award for best experimental short film, *Should We Go Home?* (2010) and *Lullabies* (2014). He is currently developing his second feature *Cocote*, which was awarded the World Cinema Fund by the Berlin Film Festival.



- P** Nelson Carlo De Los Santos Arias
- S** Nelson Carlo De Los Santos Arias
- C** Priscila Lazaro, Marie-Aime Montalembert
- CI** TituáFilms (Nelson Carlo De Los Santos Arias) / nelsoncarlo84@gmail.com

## THE SPACE BETWEEN THINGS EL ESPACIO ENTRE LAS COSAS

The assembling of a jigsaw puzzle of occurrences leads a detective to a plateau of renewed consciousness.

ASIAN PREMIERE

26 NOV, SAT | 11.00AM | TAH

PERU / 2013 / 91MIN / SPANISH



As with the saying in Chris Marker's *The Case of the Grinning Cat*, "It is a great asset in life not to know what you are talking about."

Raúl Del Busto's film starts off with questions and a will to explore and understand the exterior world. It takes the guise of an essay film set within a universe both real and constructed, involving a detective who experiences a string of strange occurrences. His subjectivity soon merges with the narrator of the film. Grappling with the significance of these strings of encounters, the subject searches for meaning, meandering through different spaces and timeframes, drifting into a flattened sense of consciousness. *The Space Between Things* is an important work of experimental cinema that was awarded the Best Peruvian Film of the Year by the Association of Cinematographic Press and *Godard Magazine*.

**D** Raúl Del Busto studied Communications at Instituto Peruano de Publicidad in Lima, Peru. His short films include *Emergency* (2004) and *Cyrus* (2004). His first feature *Behind the Sea* was released in 2005.



- P** Cynthia Inamine
- S** Raúl Del Busto
- C** Ryowa Vehara, Natalia Peña, Fernando Vilchez
- CI** Intro Films / info@introfilmsperu.com

## LATIN AMERICA SHORTS FILMS

SCREENED TOGETHER WITH  
THE FEATURE FILMS

### ENTERPRISE

1

### I CAN ONLY SHOW YOU THE COLOR SOLO TE PUEDO MOSTRAR EL COLOR

3

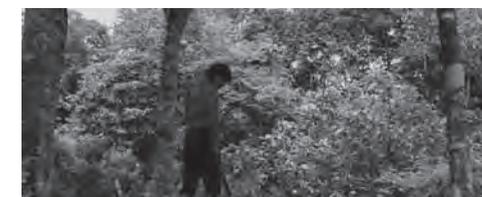
ASIAN PREMIERE

28 NOV, MON | 7.00PM | TAH  
BOLIVIA, ARGENTINA / 2010 / 9MIN / NO DIALOGUE

27 NOV, SUN | 9.30PM | TAH  
PERU / 2014 / 25MIN / SPANISH



*Enterprise* captures the flow of activity that unfolds in a city, framed with a keen sense of poetry that emerges from the juxtaposition of machinic and human movement.



In 2009, Dorato Resources Inc. a Canadian mining company plows through the Peruvian jungle. They are permitted by law, but did not seek the consent of the Awajún natives, known for their fearlessness. This film documents their oppression and reaction.

**D** Kiro Russo, born in 1984, is a director, producer and screenwriter based in La Paz, Bolivia. He studied Film Directing at Universidad del Cine in Buenos Aires, and is a member of Socavón Cine, a Bolivian film collective.



**D** Fernando Vilchez Rodríguez studied Philosophy in Lima and Filmmaking in Madrid. His films are concerned about fractures in Peruvian society. He programmes for the Lima International Independent Film Festival.



### FORWARD ADELANTE

2

### PRIMAVERA

4

26 NOV, SAT | 2.00PM | TAH  
BOLIVIA / 2014 / 7MIN / SPANISH

26 NOV, SAT | 2.00PM | TAH  
BOLIVIA / 2014 / 16MIN / SPANISH



Energy in a time and space. An exploration of the relationship between dance and ritual.



A young girl lives with her grandmother and two brothers in the fields. She helps out in the household and walks the family's goats. One day, she is chosen to be the Queen of Spring at her school's coronation.

**D** Miguel Hilari is born in 1985 in La Paz, Bolivia. He studied filmmaking in La Paz, Santiago and Barcelona. A member of the Bolivian film collective Socavón Cine, he has produced the film *Juku* (2011), co-written and co-directed the documentary *From Low Down* (2012) and directed his short *Adelante* (2014).



**D** Joaquín Tapia Guerra, born in 1999, Bolivia, left his studies in Literature to pursue filmmaking. He collaborates with Gilmar Gonzales, Simón Avilés and Miguel Hilari after meeting them at a workshop.



## REVÉS

### WORLD PREMIERE

27 NOV, SUN | 4.30PM | TAH  
PERU / 2016 / 6MIN / NO DIALOGUE



It is a ritual to hold on to time. A wanderer must reconcile herself with the unfolding of time on a pre-inca temple, digging through its trifles, Butoh dancers who enquire into their own search superpose themselves.

**D Muki Sabogal**, born in 1990 in Krzeszowice, Poland, was raised in Cracow and Cusco. She is an interdisciplinary actress who has collaborated with the drama group YUYACHKANI. She has acted for short films and video art, including *Videophilia (and Other Viral Syndromes)* (2015).



## 5 REVOLUTION REVOLUCIÓN 7

26 NOV, SAT | 2.00PM | TAH  
BOLIVIA / 1963 / 9MIN / SPANISH



Made out of footage filmed while making propaganda documentaries for the state lottery, and edited according to theoretical precepts of Soviet montage, *Revolución* could be considered Bolivia's first experimental film.

**D Jorge Sanjinés**, born in 1936 in La Paz, Bolivia, is a prominent leftist filmmaker from Latin America. His films, which include *The Blood of the Condor* (1969) and *The Courage of the People* (1971), are concerned with the communication of revolutionary ideas to the working class.



## STILL SUN SOL QUIETO

27 NOV, SUN | 4.30PM | TAH  
PERU / 2015 / 10MIN / NO DIALOGUE



A man, a boat, the vastness of water, a piece of forgotten land and a black hole of another dimension, in the middle of nowhere.

**D Juan Daniel F. Molero**, born in 1987 in Lima, Peru, is a filmmaker and curator. He has curated several avant-garde film programs. His second feature, *Videophilia* (2015) was shot on a shoestring budget in his hometown and won the Tiger Award at the 2015 International Film Festival Rotterdam.



## 6 VIA SATELLITE: LIVE 8

### VÍA SATÉLITE: EN VIVO Y EN DIRECTO

27 NOV, SUN | 4.30PM | TAH  
PERU / 1973 / 10MIN / SPANISH



Five radial narrations of the same soccer match of the Peruvian national team juxtaposed with a suggestive montage of empty streets and emblematic monuments of the country's capital city, Lima.

**D Armando Robles Godoy** (1923 – 2010) is considered Peru's first and main auteur, still largely undiscovered outside his country. His films, which include *The Green Wall* (1970), are mysterious combinations of lyrical images and fragmented structures.



# Focus: Naomi Kawase

Since her emergence in the 1990s, Naomi Kawase has cemented herself as one of the most respected and adroit filmmakers of contemporary Japanese cinema. Her films are a window into the inner worlds of nature and humanity, illuminating the quiet humanism that is present in all our lives. She has made more than 30 documentary and fiction works that have been lauded by critics, festivals and audiences all over.

*Co-organised with the Japan Creative Centre, as part of the 50th anniversary of diplomatic relations between Japan and Singapore in 2016.*

Naomi Kawase was born in 1969 in Nara, Japan. She graduated in 1989 from the Osaka School of Photography, where she began experimenting with documentaries on Super 8mm and 16mm cameras. In 1992, Kawase made her documentary *Embracing*, shot in handheld experimental styles, chronicling her search for her father who had abandoned her. Her next documentary, *Katatumori*, captured moments from her loving but fraught relationship with her adopted mother. Kawase's autobiographical impulses were clear, as she drew from her family histories to craft intimate and affecting ruminations on familial love, sadness and reconnection. They caught the attention of wider audiences, both films winning prizes at the 4th Yamagata International Documentary Film Festival in 1993.

While still making documentaries, Kawase began to turn her attention to fiction films. She gained international prominence with her debut narrative feature *Suzaku* in 1997. At 28, she garnered the Camera d'Or at the 1997 Cannes Film Festival, making Kawase the youngest director to win the award. Since then, Kawase has continued to hone a documentary-realism style of filmmaking that combines poetic lyricism and quiet reflection with shrewd insight into the human condition. Through her documentaries such as *The Weald* (1997), *Mangekyo-Kaleidoscope* (1999) and *Genpin* (2010), she grapples with difficult realities and casts a careful gaze on the inner lives of her subjects, unveiling moments of tender humanity and stark honesty. Through these reflections, her fiction films are conceived. Her films also embrace the spiritual and physical landscape of her leafy hometown of Nara, using the incandescence of nature as a commentary on the ruthless and cyclical nature of life that her characters struggle to reconcile with.

Kawase's passion for the arts is not limited to her films. As a filmmaker with significant stature, she is intent on using her platforms to give back to the filmmaking world in Japan. She founded the Nara International Film Festival (NIFF) in 2010, determined on showcasing culture and talent in her hometown city with a rich historical past. Through the festival, she also champions young filmmakers through the NIFF NARA-wave section, where winning student films are passed on directly to the Cannes Cinefondation director. To her, teaching and nurturing the next generation of filmmakers is an imperative.

Kawase's ties with the Singapore International Film Festival date back to her debut feature, *Suzaku*, which was in competition for Best Asian Feature Film at the 1997 Singapore International Film Festival. It garnered the Best Actress Award for first-time actress Ono Machiko, who went on to star in acclaimed films such as *Like Father, Like Son* (*Hirokazu Kore-eda*). She also served as a jury member in the 16th edition of the festival in 2003. The Singapore International Film Festival is proud to present a showcase of her selected fiction and documentary works as a tribute to one of the foremost filmmakers in Japan today.

## AN SWEET BEAN

Culinary and human passions are sensitively threaded together in Kawase's much loved treatise on the healing power of empathy.

3 DEC, SAT | 2.00PM | NMS

JAPAN, FRANCE, GERMANY / 2015 / 113MIN / JAPANESE

*An* takes its cue from its English translation "sweet red bean paste", the filling from Doriyaki, a Japanese pancake. Similarly, *An* is a sensitively woven melodrama revolving around Sentaro (Masatoshi Nagase from *Mystery Train* and *The Hidden Blade*), a lonely Dorayaki chef and his encounter with Tokue, a mysterious elderly lady whom he hires as an assistant. She imparts to him her recipe for red bean paste which turns his practice into a delicate slow process. In time too, a subdued relationship and complications develop between the two.

*An* is based on a novel by Durian Sukegawa and it is the first film that Kawase shot in Tokyo instead of her hometown Nara. *An* was her first film that was widely celebrated by Japanese audiences when released domestically after its premiere in Cannes.

## GENPIN

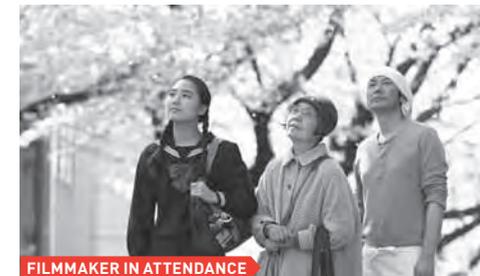
A raw and delicate treatise on birth and femininity, told through the journeys of several women in their quests to give life.

3 DEC, SAT | 7.00PM | NMS

JAPAN / 2003 / 92MIN / JAPANESE

Naomi Kawase's documentary *Genpin* focuses on the Yoshimura Clinic, a traditional childbirth clinic in the forest where many women in their second pregnancies are drawn to the natural methods after unsatisfactory experiences in hospitals.

As Kawase slips into the circle of expectant mothers, she draws forth deeply personal stories of childbirth anxieties and lingering losses. Her own experience with natural childbirth elicits a tender empathic connection with the women. Through her camera, the rural, rustic forest brims with life, mirroring the exuberance of the content mothers. *Genpin* poignantly draws from a Lao Tzu quote, "The valley spirit never dies / It is named the mysterious woman (*genpin*). Like the valley spirit, women are the wellspring of humanity, and *Genpin* is a reverent tribute to female strength in a purpose of life that never ceases.



FILMMAKER IN ATTENDANCE

- D Naomi Kawase
- P Masamichi Sawade, Koichiro Fukushima, Yoshito Oyama
- S Naomi Kawase
- C Kirin Kiki, Masatoshi Nagase, Kyara Uchida
- CI MK2



- D Naomi Kawase
- P Yuko Naito
- S Naomi Kawase
- C Tadashi Yoshimura

## THE MOURNING FOREST

MOGARI NO MORI

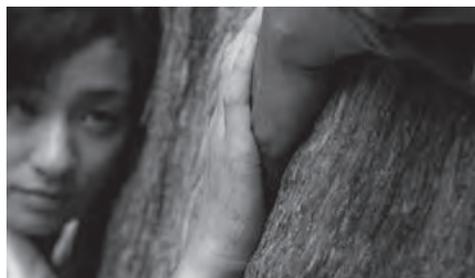
Two people lose themselves in an ethereal forest of grief in this eloquent deliberation on what it means to be alive.

29 NOV, TUE | 7.00PM | NMS

JAPAN, FRANCE / 2007 / 97MIN / JAPANESE

Haunted by the death of her child, Machiko moves to rural Nara, working as a nurse in a retirement home where she develops a filial fondness for the senile Shigeki. Their breezy countryside trip unexpectedly diverts deep into the forest as Shigeki searches for his wife's tomb. It has been 33 years since his wife's passing; her spirit will soon travel to the land of Buddha, never to return again.

The film is a lyrical endorsement of human resilience after loss. Described as *mogari*, the forest becomes a time and place for mourning, a metaphor for life, death and spiritual rebirth. Shigeki Uba and Machiko Ono's quiet but soul stirring performances augment Kawase's minimalist audio-visual poem on death and dementia. Trudging firmly through the forest, they find solace in each other, attaining a precious peace in the embers of devastation.



**D** Naomi Kawase  
**P** Naomi Kawase, Christian Baute, Hengameh Panahi  
**S** Naomi Kawase  
**C** Shigeki Uda, Machiko Ono, Makiko Watanabe  
**CI** Tamasa Distribution (Antoine Ferrasson) / tamasa-distribution@orange.fr

## STILL THE WATER

FUTATSUME NO MADO

The turbulence of human relations escalates, explodes and settles in tandem with the waves and weather in Kawase's naturalistic portrait of youth.

3 DEC, SAT | 9.30PM | NMS

JAPAN, FRANCE, SPAIN / 2014 / 120MIN / JAPANESE

Kaito, a 16-year-old boy lives with her single mother – a complicated relationship due to his mother's multiple partners. The sudden discovery of a corpse floating on the riverfront and the incoming typhoon that engulfs the town set a catalyst that brings out Kaito's traumas to the fore, and enact a coming of age in the face of one's mortality.

As with the slowness of island life and the turbulent waves of a storm, Kawase moves her story in a pace that holds a strong allegiance and sensitivity to the environment. Deeply personal, *Still The Water* was made after the death of Kawase's adoptive mother (the film is also set in Amami-Oshima, the birth place of her ancestors), providing a haunting parable about the cycle of life and death and the transmission of knowledge between generations.



**D** Naomi Kawase  
**P** Masa Sawada, Takehiko Aoki, Luis Miñarro, Olivier Père  
**S** Naomi Kawase  
**C** Nijiro Murakami, Jun Yoshinaga, Jun Murakami, Tetta Sugimoto, Miyuki Matsuda  
**CI** MK2

## SUZAKU

This love letter to Kawase's hometown is a sublime and tender contemplation of familial strength and gripping humanity.

29 NOV, TUE | 9.30PM | NMS

JAPAN / 1997 / 95MIN / JAPANESE

Nestled in the gentle rhythms of a mountainous village of the Nara prefecture, a family grapples with the emotional aftershocks of an economic fallout. Young Michiru and her cousin Eisuke discover that the world isn't as kind as their childhood promised. In their relative isolation, they search for a tenuous peace.

Kawase's landmark debut feature is a cleared-eyed rumination on the fragile nature of familial relationships as they splinter under the indifferent determinism of modernity. Continuing from her personal documentaries and short films, *Suzaku* casts a scrutiny on the fraught bonds of family history and memory. As she draws out the wordless moments of introspection with a characteristic gentleness, Kawase reveals the beautiful juxtaposition of a life that is both tranquil and fractured.



**D** Naomi Kawase  
**P** Takenori Sento, Koji Kobayashi  
**S** Naomi Kawase  
**C** Machiko Ono, Hajime Kunimura, Sachiko Izumi, Kotaro Shibata, Yasuyo Kamimura

## For Nizam: A Retrospective

One of the most original and distinctive voices in Singapore cinema, Abdul Nizam was a filmmaker who never stopped searching for the truth of humanity in all his works. From his breakthrough short film *Datura* to his final feature film *Breaking the Ice*, he constantly found new ways to see and understand ourselves and the world around us. Gifted with an innate sense of rhythm and an imaginative eye for the visual language of cinema, Nizam's films are sensorial and thought-provoking examinations of our reality and identity.

As the frontman, vocalist and drummer of pioneering indie band The NoNames, Abdul Nizam played a significant role in the burgeoning Singapore indie music scene of the late 1980s and early 1990s. Formed in 1986 with schoolmates Vincent Lee, Choo Jong Aik and Dennis Lim, The NoNames was a major influence and inspiration for the next generation of local musicians and bands such as The Oddfellows and The Padres that would come to prominence in the 1990s. To pursue his lifelong love for cinema, Nizam enrolled at the Film, Sound & Video department of Ngee Ann Polytechnic in 1995, and found his second calling as a filmmaker. In 1999, two of his student short films, *Ajna* and *Datura*, were selected for competition at the 12th Singapore International Film Festival. *Datura* won the award for Best Singapore Short Film and launched his career as a filmmaker. The following year, Nizam directed the *Haura* segment of the anthology feature film *Stories About Love*, one of the first Singapore feature films shot on digital video.

Like many veteran Singapore filmmakers, Nizam had a long relationship with SGIFF and almost all his films had their very first screening at the festival. In 2002, Nizam served on the main jury of the SGIFF which gave one of the first major film awards to Filipino filmmaker Lav Diaz, awarding *Batang West Side* as Best Asian Feature. In the same year, Nizam directed the groundbreaking television series *Koridor*, an adaptation of Singaporean writer Alfian Sa'at's award-winning short story collection. Its poignant and incisive portrayal of the lives of the Malay community pushed the artistic boundaries of local television.

A generous and compassionate filmmaker, Nizam's filmmaking entered a new phase in 2008 when he made the personal and

lyrical documentary *Keronchong for Pak Bakar*, a touching ode to the 85-year-old Abu Bakar Ali, the cinematographer of P Ramlee's films during the heydays of the Malay film industry in the 1950s-60s. From then on, all his films were made for friends and fellow comrades in his journey through life and art. *Breaking the Ice* (2014), made for and in collaboration with Singapore artist Jeremy Hiah, brought together Nizam's former film school classmates as well as his old band The NoNames to create and record music for the film. *To Paisan* (2015) and his final work *Tribute* (2016), made just months before he passed away, are moving farewells to those who are closest and dearest to him.

SGIFF is honoured to present **For Nizam: A Retrospective** with the kind assistance of Nizam's family and his friends, to pay tribute to a humble, singular and unique artist who has left an indelible mark on Singapore cinema.

This retrospective is made possible with the technical support of Ngee Ann Polytechnic and Infinite Studios.

## The Eye Is Not The Eye And Then The Eye Is The Eye Again – Reflections on My Journeys with Nizam

By Chew Tze Chuan

"Screw [don't trust] the producers", my late friend Nizam told me one day. He was through with his commanders on the frontline, and had initiated his last-man-holding-the-fort operating mode again. Nizam had always perceived the film producers as business managers who are more concerned with delivering a product for good returns than assisting the filmmaker to deliver an authentic work of unique vision. This personal conviction has proved to be a gift and curse to his uncompromising filmmaking journey spanning 21 years.

**1995.** Film, Sound & Video Department (Ngee Ann Polytechnic), level 8 corridor beside the study benches. Nizam and I were the odd fellows from the beginning. "I saw you smiling at me and smoking in one corner. I knew that this is the man." We were the only two mature students during that intake. We talked about cinema, literature, history, philosophy, social phenomenon, psychology, music, art, politics, regional cultures, the fringe, kitsch and many other humble creations of life. Later we shot our first class assignment together. I was like the wannabe Chris Doyle and William Chang, and Nizam was my auteur filmmaking buddy. We had a lot of fun together, and our passionate endeavor to jumpstart "Singaporean New Wave Cinema" was graded 49/100 for the unjustified "jump cuts" and persistent lack of "white balance". When the semester exams arrived, I quitted school to work freelance as gaffer and camera assistant. Nizam was 29 years old, and I was 24.

**1998.** Nizam asked me to be the director of photography for his diploma short film *Datura*. I was deeply moved that he still remembered me and trusted my uncouth filmmaking talents. Later this work went on to win the Best Singapore Short Film at the SGIFF in 1999. Back then "independent" and "alternative" filmmaking had already turned into another template within the mass culture machineries. Today even undefinable works in the past can be classified as "Personal Cinema" or other "artistic" film forms that are cineplex accessible, film festivals friendly, critics shockers or darlings. Nizam's works, especially his later ones, lie somewhere between the realm of the so-called "arthouse" cinema with the right "look", and the "narrative" films with the right "hook". Pragmatically, we should not have won the prize in 1999. Perhaps the jury were looking for some "dirt" and "imperfections" in Singaporean cinema that fateful year.

**2002.** We were editing *Video [Koridor Episode 1]*, and joked about traumatising all the *makciks* with sudden death in the family, funeral imageries, death prayers, male impotence and ex-wives tensions, all faithfully presented in their Hari Raya special TV programme. "Disturb only, hehehe...". Whenever Nizam chuckled with this comment, I would think of his love for Luis Buñuel's

films, especially the shot from *Un Chien Andalou*, where the woman's eye was slit by a razor blade, which not surprisingly, was used as his Facebook profile picture.

The title of Nizam's first student short film, made in the same year as *Datura*, is called *Ajna*, which was also the name of the production company he started when he worked on the television series *Koridor*. "Ajna", in the Indian Chakras studies, is symbolised as the "third eye", signifying the balance between intuition and logic, enabling one to see beyond the surface, beyond duality and the fixed notions of everything. The observer, usually an important character in Nizam's films, is watched by the other, and concurrently by the viewers and the beyond. The recurring motifs of looking and/or peeping creates the nervous energies of inauthenticity, mistrust and paranoia in cinematic space.

Nizam once told me, "That's how it all started here... everything built and based on fear and paranoia." The body and the mind severed by hypocrisy and self-righteousness. Nizam believed that filmmakers are the special agents to reconnect the lay people with the truth. This is where the arc of descent "soul to matter" converge with the arc of ascent to the "divine source". If the viewers keep an open mind, they can journey with the filmmaker and the fictional characters, ploughing the lonely furrow to create their own lands, like the Jungian concept of individuation. It involves the reality of our engagement with the unconscious, unravelling creative possibilities in individual differences, which at the same time expresses our collective nature of being.

**2008.** I edited a few music montage and added the English subtitles for *Keronchong for Pak Bakar*. It was more than a letter and/or song for Pak Bakar's art and passion in filmmaking. Nizam was writing a love letter to thank his family and friends. It was the best way to reconcile his lost struggles, resources and hope to realise the P Ramlee project that he had worked for almost a decade. We had journeyed far to learn that austerity and earnestness can produce more affecting works.

**2013.** We stood on the peak of a lesser hill in Pulau Ubin, overseeing the quarry, growths of trees and mangroves from the past centuries. "Maybe one day they are going to build their condos and resorts over here too", he said. That was almost the last time we spent quality time together as old buddies. I remarked, "Zam, The Wind Will Carry Us."

**Chew Tze Chuan** is a Singaporean artist, film director, editor and cinematographer, and a close collaborator with Abdul Nizam. He worked with Nizam on *Datura* (1999), *Haura* (from the 2000 anthology film *Stories About Love*), *Garin's Humanisme: The Making of Unconcealed Poetry* (2000), the television series *Koridor* (2002) and *Keronchong for Pak Bakar* (2008) in various roles as co-editor and cinematographer. Chew directed *F* (2007), a documentary on Singaporean film critic Toh Hai Leong and was one of the seven directors of the Singapore omnibus film *Lucky 7* (2008).

## PROGRAMME 1: 56 min

27 NOV, SUN | 7.00PM | TAH

### ROPE

WORLD PREMIERE

SINGAPORE / 1998, 2016 / 6MIN / NO DIALOGUE



A project for the Lighting and Camera class during Nizam's final year at Ngee Ann Polytechnic's Film, Sound & Video department, *Rope* tells the story of a man who is preparing to take his own life and the unexpected twist of fate that awaits him in his final moments. Shot without dialogue on 16mm black and white film with expressionistic lighting and set design, *Rope* shows Nizam's early talent for visual storytelling. The film will feature a new soundtrack by Dennis Tan (Nizam's former classmate and the film's original sound designer) in collaboration with local music collective BALBALAB in place of the film's original soundtrack which has been lost.

### AJNA

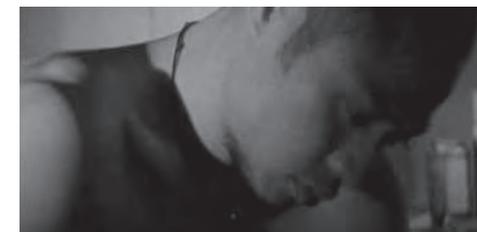
SINGAPORE / 1999 / 18MIN / ENGLISH, MALAY, HOKKIEN, CANTONESE



Shot at the iconic Mitre Hotel at Killiney Road, *Ajna* was the short film that Nizam made prior to *Datura*, with both films selected for competition at the 12th SGIFF in 1999. *Ajna* is about the denizens of a dilapidated double-storey hotel and the secrets each of them harbours behind their closed doors. Sensuous and atmospheric, the film features original music by Nizam with local musicians Choo Jong Aik (The NoNames) and Gary Chand (IGTA), and a memorable performance by Ong Chuen Boone as the smarmy boss of the establishment.

### 1 DATURA

SINGAPORE / 1999 / 18MIN / MALAY



Winner of the SGIFF Best Singapore Short Film in 1999, *Datura* launched Nizam's career as a filmmaker and remains his most well-known work. A young man enlists a *bomoh* (Malay shaman) to prepare for him a concoction of *datura*, a deadly poisonous hallucinogenic plant that was used in ancient times for ritual. Drawing from folklore and the ideas of Persian poet Rumi, *Datura* is one of the most visually striking and imaginative Singapore short films made. Unfolding like an intoxicating fever dream, at the heart of the film is a spiritual quest into the nature of our reality and existence.

### 2

### 3

**TO PAISAN**

4

WORLD PREMIERE

THAILAND / 2015 / 6MIN / NO DIALOGUE



The film is an ode to the pioneering Thai performance artist Paisan Plienbanchang who passed away in July 2015. In February 2015, Nizam and fellow artists Jeremy Hiah, Dennis Tan and Han Xiaohan traveled to the Mekong River to join their friend Paisan on a community art project. On the trip, they found out that Paisan is suffering from late-stage pancreatic cancer. *To Paisan* is a documentation of a spontaneous performance they did at a site known as the "9000 Holes" and a moving farewell to a friend.

**TRIBUTE**

5

WORLD PREMIERE

MALAYSIA / 2016 / 8MIN / ENGLISH



*Tribute* is Nizam's final work as a filmmaker and was created in memory of family friend, the late Dato Dr Raja Mohamad Abdullah. Dato Raja was an influential business leader in the Muslim world and founder of OIC International Business Centre and *OIC Today* magazine. In the film, dignitaries including high commissioners, country ambassadors and ministers as well as family members remember Dato Raja's legacy and his immeasurable contributions to society.

**PROGRAMME 2: 82 min**

29 NOV, TUE | 7.00PM | TAH

**HAURA / STORIES ABOUT LOVE**

1

SINGAPORE / 2000 / 37MIN  
ENGLISH, MANDARIN

*Stories About Love* is an anthology feature film based on the themes of love, longing and lust featuring three local directors - James Toh, Abdul Nizam and Cheah Chee Kong - and is one of Singapore's first feature film shot on digital video. The second segment *Haura* directed by Nizam stars Mark Richmond and Andrea De Cruz as a pair of lovers who meet over a one-night-stand. Soon Haura (De Cruz) finds their relationship taking a darker and irreversible turn as her lover (Richmond) reveals his true nature. Impressionistic and evocative of the unique visual style Nizam established in *Datura* (1999), the film examines the dichotomy between love and sex, and the sacred and the profane. Intertwined with the central story of the two lovers is the relationship between the flute-playing narrator (local musician George Chua) and his silent father who is obsessed with sexually explicit movies, as well as Haura's younger sister and her boyfriend.

**GARIN'S HUMANISME: THE MAKING OF UNCONCEALED POETRY**

2

INDONESIA, SINGAPORE / 2000 / 45MIN  
ENGLISH, BAHASA INDONESIA

A documentary about the making of *A Poet: Unconcealed Poetry*, Indonesian master Garin Nugroho's acclaimed film about Aceh poet Ibrahim Kadir's 1965 imprisonment after being falsely accused of being a communist. Featuring in-depth interviews with Nugroho and scenes from the film, the documentary was shot during the period following the fall of President Suharto when the streets of Indonesia was engulfed by massive riots and unrest, providing a chilling parallel to the still-fresh horrors of the imprisonments and genocide of 1965-1966. The screening of *Garin's Humanisme: The Making of Unconcealed Poetry* will be presented with newly translated English subtitles.

## KORIDOR SERIES

Commissioned in 2002 by MediaCorp TV12 Suria, *Koridor* was a television series based on the award-winning short collection by Singapore writer Alfian Sa'at. *Koridor* was groundbreaking in its sensitive and poignant portrayal of the Malay community and the filmic aesthetics it brought to local television. The series will be presented with newly translated English subtitles.

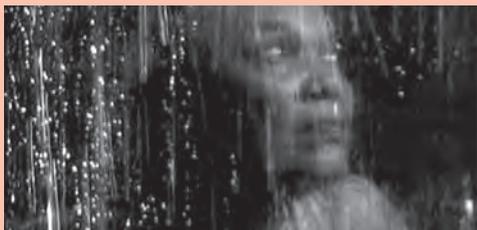
### PROGRAMME 3: 111 min

30 NOV, WED | 7.00PM | TAH

#### KORIDOR: VIDEO

1

SINGAPORE / 2002 / 65MIN / MALAY



*Video*, the series' first episode, opens with an ominous full moon amidst a torrential downpour. Abu Bakar and Maimoon are an elderly couple planning to go on the Haj when the husband suddenly passed away in the night. The death of the patriarch uncovers the underlying tension and secrets between the family members. The episode features renowned local Malay actors such as Najip Ali and Mastura Ahmad (from this year's acclaimed local feature *Apprentice*) as a couple caught in a childless marriage.

#### KORIDOR: HARI JADI BIRTHDAY

2

SINGAPORE / 2002 / 46MIN / MALAY



*Hari Jadi (Birthday)* is the third episode of the *Koridor* series. Local playwright and actor Aidli Mosbit stars as Rosminah, a young pregnant mother who has to look for a job to sustain her family as her jobless husband whiles away his time. Rosminah finds a job as a cleaner and strikes up a friendship with her colleague Kala (Shanmugm Muthulakshmi). Rosminah and Kala soon become best friends, and for the first time they find in each other someone who understands the loneliness and hardship of their lives. With standout performances by the two leads and Nizam's sensitive and nuanced direction, *Hari Jadi* is a moving story about the solace of friendship between two lonely souls living on the fringe of society.

### PROGRAMME 4: 77 min

2 DEC, FRI | 7.00PM | TAH

#### KORIDOR: EPISOD TERAKHIR FINAL EPISODE

1

SINGAPORE, INDONESIA / 2002 / 77MIN / ENGLISH, MALAY, CHINESE



*Episod Terakhir* is the fifth and final episode of the *Koridor* series and it stars Salmah Ibrahim, veteran actress of the Malay film industry and wife of screen legend Nordin Ahmad. Salmah plays Rokiah, an old lady who discovers a dead body along the corridor of her flat during her evening prayers. Through a series of flashbacks and ruminations, she recalls her childhood days living in the *kampung* (village), a family trip to Jakarta and her daily life in her small HDB flat. Since moving from the *kampung* she grew up in, Rokiah has never fully gotten used to staying in a flat. Shot by Indonesian acclaimed cinematographer and filmmaker Faozan Rizal, *Episod Terakhir* is screened for the very first time with Nizam's original edit. It examines, through the eyes of the elderly, the inevitable sense of loss and belonging in an urban and ever-changing Singapore.

### PROGRAMME 5: 111 min

2 DEC, FRI | 9.30PM | TAH

#### KERONCHONG FOR PAK BAKAR

1

#### BREAKING THE ICE

2

SINGAPORE / 2008 / 56MIN  
ENGLISH, MALAY



After a six-year hiatus following *Koridor*, Nizam returned with *Keronchong For Pak Bakar*. A lyrical ode to the 85-year-old Abu Bakar Ali, P Ramlee's cinematographer during the golden age of the Malay film industry in the 1950s and 60s, this documentary is one of Nizam's most personal and moving films. For many years Nizam had been researching and working to develop a film about the legendary icon of Malay cinema, P Ramlee. By chance, Nizam found out that Abu Bakar Ali, or Pak Bakar, was living in the same apartment block as him and made initial contact by sliding letters through Pak Bakar's door. The film is a chronicle of the friendship between the two filmmakers from different eras, and shows Nizam's affinity and reverence for Malay cinema. Constructed like a series of letters to Pak Bakar, Nizam talks about his personal filmmaking journey and the influence of his late father, an army captain who shared with Nizam a deep love of cinema.

SINGAPORE / 2014 / 55MIN  
ENGLISH



"You believe that you can capture reality. But it is impossible. You can always go further." - Abbas Kiarostami

With Kiarostami's thesis on the nature of cinema and reality as inspiration and starting point, *Breaking the Ice* explores the boundaries between film and performance, the nature of art versus life, and the question of what it means to be an artist. Centred on a filmed performance art by Singaporean artist Jeremy Hiah, the film deconstructs and reconfigures the footage with both imagined and actual images from the artist's daily life, attempting to arrive at the essential truth of reality that eludes the lens of the camera. *Breaking the Ice* was in many ways a homecoming of sorts for Nizam. It brought together his former film school friends like Lau Hon Meng (cinematographer) and Dennis Tan (sound), and reunited his old band, The NoNames, to work together on the film. A thought-provoking discourse between artist and filmmaker, and performance and cinema, *Breaking the Ice* was Nizam's final feature-length work.

## An Evening with Darren Aronofsky

Join us for an intimate session with one of America's leading auteurs Darren Aronofsky. His debut film *Pi*, which was released in 1998 to critical acclaim, will be screened. *Pi* has become a reference point and benchmark for independent contemporary American cinema. In his masterclass, he will share his creative process and reflect upon his entrance into feature filmmaking.

## PI

The first of Darren Aronofsky's esoteric film canon is a cult classic and an essential American independent film shot on 16mm.

**MASTERCLASS: 24 NOV, THU | 3.00PM | 60MIN | ASM**  
**SCREENING: 25 NOV, FRI | 7.00PM | NMS**

USA / 1998 / 84MIN / ENGLISH, HEBREW



Maximilian Cohen (Sean Gullette) believes that life can be deciphered through numbers. When faced with predicting the stock market, Max has one problem; overcoming a mysterious cabal, sidestepping Wall Street opportunists and conquering his debilitating hallucinations. Will Sol, Max's only confidante, help his mission, or will Max's downward spiral spell his doom?

Steeped in cult film lore, *Pi* is a piercing science fiction that derives its frantic nervous energy through an affinity with Shinya Tsukamoto's *Tetsuo the Iron Man* (1989) and *Tokyo Fist* (1995), and within American TV and cinema ranging from Rod Sterling's *The Twilight Zone* to David Lynch's *Eraserhead* (1977). The film's eccentric intensity is tied with a strong allegiance to narrative driven storytelling wrapped in cryptology.

A result of an eight-month long intense collaborative workshop between Aronofsky, Gullette and Eric Watson (the film's producer), *Pi* has become one of the most important debuts in American independent cinema. It bucks filmmaking convention despite its production limitations and shoestring budget of \$60,000, grossing over \$3 million in the box-office. With its audacious symbolic title and the mysterious atmosphere it conjures, *Pi* remains one of the quintessential films to the initiated and still discussed by cineastes today.

Despite being his first feature, *Pi* is already indicative of Aronofsky's bold and singular approach in cinema. It features exhilarating experimental visuals by cinematographer Matthew Libatique, who has become a long time collaborator for Aronofsky's subsequent features. Libatique worked with a meticulous set of rules

devised with Aronofsky, including only shooting over Sean Gullette's shoulder when framing other characters. This resulted in iconic claustrophobic point of view perspectives – an experiment in subjective immersion in cinema. It also features a pulsating score by Clint Mansell, who has gone on to work with Aronofsky on many projects.

This audacious debut feature earned Darren Aronofsky the Directing Award at the 1998 Sundance Film Festival, the Independent Spirit Award for Best First Screenplay and the Gotham Open Palm Award. In many ways, *Pi* is a blueprint for Aronofsky's subsequent body of work, both in its thematic concerns and his approach in filmmaking. It is an urgent and primal execution of cinematic flare, an award-winning debut that unforgettably overturns the land of hopes and dreams into a gritty, poisoned odyssey.

**D** Born in Brooklyn, **Darren Aronofsky** studied social anthropology and filmmaking at Harvard University, and earned a Masters in Directing from the American Film Institute. He has established himself as one of the most ambitious and uncompromising directors in Hollywood with a steady flow of films that include *Pi* (1988), *Requiem for a Dream* (2000), *The Wrestler* (2008), *Black Swan* (2010) and *Noah* (2014). Both box-office success and multiple awards within the festival circuit have affirmed his visionary and consistent authorship. He is currently working on an untitled project that is planned for release in 2017.

**P** Eric Watson

**S** Darren Aronofsky

**C** Sean Gullette, Mark Margolis, Ben Shenkman

**CI** Lionsgate (Kathryn Ikenberry) / kikenberry@lionsgate.com

## Tribute: Fruit Chan

Fruit Chan is a vital figure in Asian Cinema. Since the 90s, he has been ceaselessly pushing the boundaries and quality of Hong Kong cinema while existing within and navigating the conditions of the country's film industry. Following the tumultuous progression of political and cultural changes in the country, Fruit Chan's films have been reinventing genre traditions with a ceaseless enquiry into Hong Kong identity, tracking its anxieties, heritage and its ever shifting image.

Born in Guangzhou in 1959 and raised in Hong Kong, Fruit Chan was a regular at the Hong Kong Film Culture Centre, a film club that he worked at before his entrance into Hong Kong film industry in the 80s, where he worked for many directors such as Jackie Chan, Ronny Yu and Shu Kei.

Emerging in the 90s with contemporaries such as Wong Kar Wai, Ann Hui and Johnnie To, Fruit Chan's films hold a mirror to Hong Kong society. His films straddle the line between mainstream and independent cinema. While presented within the milieu of Hong Kong commercial cinema, his films often challenge its parameters, providing fresh takes on the industry's common genres.

In 1991, he released his debut feature *Finale in Blood* as well as *Five Lonely Hearts*. He rose to prominence as an auteur with *Made in Hong Kong* (1997), a low-budget film made with leftover film stock from previous productions that is recognised as one of the most important films of Hong Kong cinema. While faced with mixed response from audience and critics, the film won the Special Jury Prize at the Locarno International Film Festival, Best Picture at the Hong Kong Film Awards and Best Director at the Golden Horse Film Festival. The film is part of his *1997 Trilogy* – together with *The Longest Summer* (1998) and *Little Cheung* (1999) – which reflects upon the everyday life of the working class set within the period preceding the handover to China in 1997.

After completing the *1997 Trilogy*, he delved into the subject matter of prostitution and the socio-economic conditions leading to its prevalence in society, to make what is termed *The Prostitution Trilogy* that resulted in the production of his next two films, *Durian Durian* (2000) and *Hollywood Hong Kong* (2001).

His later works saw him venturing further into horror and mystery genres while keeping his keen observation on Hong Kong society. This is evident in his exquisitely shot masterpiece *Dumplings* (2004), an innovative leap in Hong Kong horror cinema, and *The Midnight After* (2014), a supernatural allegory of post-handover Hong Kong based on the web-novel *Lost on a Red Minibus to Taipo*.

Fruit Chan's films form a strong thread that flows through the trajectory of Hong Kong cinema from the 90s to the present. He is a versatile filmmaker that has broken resistance from mixed receptions from audiences and critics to sustain his body of work that has always harbored a strong interest in the complexity of Hong Kong. His recent documentary *My City* (2015) explores the heritage of Hong Kong through the eyes of a poet.

Besides filmmaking, he is also an actor, producer and scriptwriter. He is a regular at the Singapore International Film Festival where *The Longest Summer* was screened in its 12th edition and *Hollywood Hong Kong* in its 15th edition. He is also the scriptwriter for *Bugis Street* (Yon Fan, 1995), which was screened at the festival's 26th edition last year.

**DUMPLINGS** 饺子

A genre masterwork that blends subversive social realism with deliciously thrilling horror reinventions.



26 NOV, SAT | 11.45PM | NMS

HONG KONG / 2004 / 91MIN / CANTONESE, MANDARIN

Mrs. Lee (Miriam Yeung) is on a quest for youth and beauty. With a philandering husband (Tony Leung Ka-fai) and a desire for children, she visits enigmatic chef Mei (Bai Ling), known for her rejuvenating dumplings. Soon, she is hooked. But the dumplings hide a terrible secret, and the price to pay may be too high.

Fruit Chan's gourmet horror film is a treat for the senses, unraveling twisted threads with loving culinary deliciousness. A knife slicing through supple meat, the delicious crunch of the dumpling, the ecstasy of the aftertaste - all captured through gorgeously lensed visuals by Christopher Doyle. *Dumplings* is a film that crawls under your skin, as Chan deftly twists the narrative into an insidious brew of stomach churning moral quandaries, coalescing into a chilling and unforgettable finale.

**D** Fruit Chan  
**P** Peter Chan  
**S** Fruit Chan, Lilian Lee  
**C** Miriam Yeung, Bai Ling, Tony Leung Ka-fai  
**CI** We Distribution (Andree Sham) / andree@wedistribution.com

**DURIAN DURIAN** 榴蓮飄飄

A prostitute and an immigrant cross paths in this tender introspection of hope and opportunity.



25 NOV, FRI | 9.30PM | NMS

HONG KONG / 2000 / 116MIN / CANTONESE, MANDARIN

On a three-month visa to Hong Kong, Shanghai-born Yan (performed by the award-winning Qin Hailu) makes a hard living as a prostitute. She takes multiple showers a day in an attempt to excise the grime. Meanwhile, immigrant girl Fan (Mak Wai-fan) lives on the sidestreets in fear, toiling as a dishwasher. When Yan's pimp gets knocked out by a durian, it brings them together. But soon, Yan's visa expires, and she is forced to return to her hometown.

Fruit Chan's first film in his *Prostitution* trilogy is a poetic and poignant rumination of the downtrodden poverty of the city-state. He juxtaposes life in the two cities of Mongkok and Shanghai through alternating visual kineticism and languidity. The economic burdens weigh down on their shoulders, guiding their actions which serve as a reflection of contemporary Asian afflictions. Despite it all, optimism arises.

**D** Fruit Chan  
**P** Carrie Wong  
**S** Fruit Chan, Chan Wai-Keung, Zhi Min Sheng  
**C** Qin Hailu, Mak Wai-fan, Xiao Ming Biao  
**CI** Hong Kong Film Archive / hkfa@lcsd.gov.hk

**LITTLE CHEUNG** 细路祥

A heartrending coming-of-age drama layered with nuanced political subtext that moves gently with veracity and earnestness.



24 NOV, THU | 7.00PM | NMS

HONG KONG / 1999 / 118MIN / CANTONESE

In the triad neighbourhoods of Kowloon, Little Cheung (Yiu Yuet-ming) helps out at his father's restaurant. When he encounters a little immigrant girl, Fan (Mak Wai-fan), they spend the summer delivering food to triad members, embarking on an ill-advised quest to find Little Cheung's estranged brother. As the shadow of Hong Kong's handover looms overhead, it is a summer of innocence lost.

*Little Cheung* is a trenchant social-realist drama that ponders upon Hong Kong's political complexities through the eyes of its charismatic nine-year-old lead. Crisscrossing stories of immigrants, gangsters and native Hong Kongers, the film plays out with a considerable depth and vivacity. The stark reality of the city's social dichotomies come to the fore with Chan's neo-realist sensibilities as he constructs a brimming world of grimy survivalism.

**D** Fruit Chan  
**P** Keiko Ino, Makoto Ueda, Doris Yang  
**S** Fruit Chan  
**C** Yiu Yuet-ming, Mak Wai-fan, Mak Yuet-man  
**CI** Hong Kong Film Archive / hkfa@lcsd.gov.hk

**THE MIDNIGHT AFTER**

那夜凌晨，我坐上了旺角开往大埔的红VAN

Hong Kong gets a post-apocalyptic makeover in this campy caper featuring a raucous ensemble cast.



28 NOV, MON | 9.30PM | NMS

HONG KONG / 2014 / 124MIN / CANTONESE, JAPANESE, ENGLISH

Seventeen people get on a minibus in Hong Kong, travelling from Mongkok to Tai Po. After going through a tunnel, strange occurrences start to happen around them: once crowded streets become deserted, a couple of passengers get offed through mysterious circumstances, plus the appearance of a strange figure in a gas mask and many other oddities. Is it the end of the world as we know it for our motley crew?

Based on a viral web novel by a Hong Kong writer with the quirky moniker of Mr. Pizza, *The Midnight After* is a crazy escapade brimming with horror and comedy in its most absurd - a postmodern treatise on the people and spaces in Hong Kong that baffles in tandem with the complexity of its collectivity.

**D** Fruit Chan  
**P** Amy Chin  
**S** Chan Fai-hung, Kong Ho-yan  
**C** Wong You-nam, Simon Yam, Kara Wai  
**CI** Golden Scene Co Ltd / info@goldenscene.com

## MY CITY

Fruit Chan's debut documentary feature is a warm and quirky insight into the life of Xi Xi, one of Hong Kong's most beloved writers.

**26 NOV, SAT | 9.30PM | NMS**

HONG KONG / 2015 / 121MIN / CANTONESE,  
MANDARIN

Hong Kong poet and author, Xi Xi, started writing in the 1950s. With her rich and profound writing style, she found her place in the hearts of many bibliophiles through her novels and more, drawn from everyday places and neighbourhoods.

As Fruit Chan's first foray into documentary filmmaking, *My City* becomes not just a portrait of a writer, but also that of Hong Kong. Through interviews with Xi Xi and the people who know her, Chan paints an image of an ever-changing city that still manages to retain its essence and authenticity. Playful, poetic and engaging, this docu-film transcends the love letter format as a paean to someone's homeland. *My City* had its world premiere at the Hong Kong Film Festival in 2015.



**D** Fruit Chan  
**P** Liao Mei-li  
**S** Fruit Chan  
**C** Kar Law, Xi Xi  
**CI** Fisfisa Media (Rebecca Yu) / avida@flaneur.tw

## Masterclasses and Talks

Delivered by guest directors, producers, actors and industry experts, the Festival masterclasses, in-conversation sessions, talks and panel discussions provide audiences with the opportunity to discover the story behind the story, get up-close-and-personal with the film creators, and discuss the latest developments in cinema and filmmaking.

## MASTERCLASSES

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

### Tran Anh Hung

26 NOV, SAT | 11.00AM | 60MIN | NMS



Tran Anh Hung reached international acclaim with his debut feature, *The Scent of Green Papaya*, in 1993. The film, which won the Camera d'Or prize at the Cannes Film Festival, went on to garner an Oscar nomination for Best Foreign Film that same year, making it the first Vietnamese film ever to be nominated for an Academy Award. Considered to be at the forefront in contemporary Vietnamese cinema, his later works continued to impress critics and festival audiences worldwide. With his abstract storytelling and dreamy visual style, Tran Anh Hung's diverse filmography continues to evolve, challenging his audiences with its nuanced sensuality in its depictions of human relationships. Discover Tran Anh Hung's influences, the inspiration behind his imageries and impressions, and hopes for Vietnamese cinema.

**Tran Anh Hung** was born in Central Vietnam in 1962. He migrated to France with his family at the age of 12 during the end of the Vietnam War in 1975. In France, Tran studied at the prestigious film school, Louis Lumière College, where he made two well-received short films. Backed by French production company, Lazenec Productions, he hit his big break with his first film, *The Scent of Green Papaya*. Following its success, Tran's second film *Cyclo*, won him the Golden Lion at the Venice Film Festival in 1995, making him one of the youngest filmmakers to be honoured at the festival at the age of 33. His most recent work, the romantic historical drama, *Eternity*, is his first feature in French.

### Naomi Kawase

29 NOV, TUE | 7.00PM | 60MIN | ASM



One of the most well known contemporary Japanese filmmakers today, Naomi Kawase's fiction and non-fiction works have transcended cinemas and theatres to make their way into museums and arts institutions. Her thematic explorations on the state of modern Japanese society, female representation, dysfunctional family structures, coupled with her own personal reflections, have attracted a loyal following of film programmers, critics and audiences. Get up close and personal with the prolific filmmaker, as she shares how she perceives her own work, and find out why she remains one of the most pertinent and enigmatic names in Japanese cinema today.

**Naomi Kawase** was born in 1969 in Nara, Japan. She graduated in 1989 from the Osaka School of Photography and stayed to teach for a further four years at the institution. One of her earliest films, *Embracing*, cemented her autobiographical style of directing, focusing on her family history, drawn from the rural landscape she grew up in. In 1997, Kawase became the youngest winner of the Best New Director award at the Cannes Film Festival for her debut feature *Suzaku*. She has made more than 30 films since, including various critically acclaimed documentaries and fiction works. Amongst her accolades are the FIPRESCI prize for *Hotaru* (2000), Grand Prix at Cannes for *The Mourning Forest* (2007) and the Chevalier Ordre des Arts et Lettres of France in 2015.

## MASTERCLASSES

### Herman Yau

30 NOV, WED | 7.00PM | 60MIN | ASM



Musician, writer and film director Herman Yau needs no introduction for film aficionados. A veteran from the Hong Kong film industry, Herman Yau's cult status was cemented with his slew of Category III films from the 1990s. Exploring topics such as racism, the judicial system and women's rights, among many others, Herman Yau has managed to combine social commentary with entertainment through his exploration of genre-specific films. Find out how he realises his passions, his various thought processes on filmmaking, and his observations and hopes on the future of cinema in Hong Kong and Asia.

**Herman Yau** is a Hong Kong director, scriptwriter and cinematographer. He studied film at the Department of Communications, Hong Kong Baptist University from 1981 to 1984. To date, Yau has written, shot and directed over 100 films, which include *Ebola Syndrome*, *From the Queen to the Chief Executive*, *Master Q 2001*, *The Legend is Born: Ip Man and Ip Man: The Final Fight*. His films have been shown at various festivals in Hong Kong, Europe and the United States. *The Untold Story* and *Ebola Syndrome* were praised as "cult classics", while *From the Queen to the Chief Executive* was awarded the Golden Torch Award by the International Catholic Organization for Cinema and Audiovisual.

### Anurag Kashyap

1 DEC, THU | 7.00PM | 60MIN | SCA



Anurag Kashyap is regarded as an auteur for his projection of modern post-independence India in his works, using guerrilla-filmmaking techniques such as using hidden cameras in real locations, employing improvised dialogue with his actors, and frequently shooting on low-budget. Though some of his works have courted controversy in his own country, his bold directing style has found him favour with audiences and contemporaries, including British director Danny Boyle who cited Anurag's *Black Friday* and *Satya* as inspirations for his Academy Award-winning *Slumdog Millionaire* in 2008. Straddling commercial and independent success, Anurag Kashyap continues to redefine the image of Bollywood cinema today. Discover the influences and inspiration behind his works, from writing, producing and acting, and how he continues to challenge and reinvent his directing style.

**Anurag Kashyap** is an Indian film director, screenwriter, producer and actor. Despite his directorial debut, *Paanch* (2000), never getting released due to censorship issues, he continued to make films such as *Black Friday* (2007), which won the Grand Jury Prize at the 3rd Annual Indian Film Festival in Los Angeles, as well as *Gangs of Wasseypur* (2012) and *Ugly* (2014), both of which premiered at the Cannes Director's Fortnight. As a producer, Kashyap's slate includes *Udaan* (2010), *Peddlers* (2012) and *The Lunchbox* (2013), all of which competed at Cannes. In 2013, he was honoured by the French government with the Chevalier dans l'ordre des Arts et Lettres. Most recently, he was awarded with the Yash Bharti award by the Government of Uttar Pradesh for his contribution in the field of cinema.

## MASTERCLASSES

### Fruit Chan

3 DEC, SAT | 4.30PM | 60MIN | NMS



Fruit Chan has managed to make a name for himself, writing and directing features that fare well on both independent and mainstream circuits. Famous for employing amateur actors and working with low budgets, Chan's success has placed him amongst the top in the independent Second Wave movement in Hong Kong cinema during the late 1980s and early 1990s. Heavily influenced by Japanese films from the 1960s, Fruit Chan's films are a reflection on the reality of life in Hong Kong, touching on pivotal moments in the country's history and the societal changes that come with it. Uncover the filmmaker's own history, how he has cemented his style through his bold and imaginative works, and his impressions of the current filmmaking scene in Hong Kong and China.

**Fruit Chan**, born in 1959 in Guangdong, China, is an independent producer, scriptwriter and director. He started his film career in 1982 after a stint at the Hong Kong Film Culture Centre by assisting other more renowned directors. His first feature, the romantic ghost story *Finale In Blood* was released in 1993. The film did not achieve mainstream success, though critics lauded it. His second film, *Made In Hong Kong*, the first installment from his 1997 trilogy, won the Best Picture Award at the 1998 Hong Kong Film Awards along with 13 other wins and six other nominations. The trilogy included 1998's *The Longest Summer* and 1999's *Little Cheung*. His second series, *Prostitution* trilogy, began with *Durian Durian*, which won Best Picture at the 38th Golden Horse Awards, along with Best Film and Best New Performer at the 20th Hong Kong Film Awards in 2001. Chan's most recent film released, *Kill Time*, grossed CN¥13.3 million in China during its release this year.

## DIALOGUE SESSION

### Mutating Mythologies – Hybrid Cinema of Latin America

27 NOV, SUN | 2.00PM | 90MIN | TAH



Accompanying the Focus section on *Mutating Mythologies – Hybrid Cinema of Latin America* is this in-depth dialogue session with co-curator Juan Daniel F Molero and filmmaker Miguel Hilari. With an emphasis on Peru and Bolivia, the discussion will delve into the history of leftfield experimental and documentary films in Latin America and its contemporary incarnations, exploring its cultural and political significance. The speakers will share their own stratagems as filmmakers and reflect upon the mythology of the region and its mutations through hybrid film practices – an active response towards the syncretic tendencies of the region.

**Juan Daniel F Molero**, born in 1987 in Lima, Peru, is a filmmaker and curator. He has curated several avantgarde film programmes. His second feature, *Videophilia* (2015), was shot on a shoestring budget in his hometown and won the Tiger Award at the 2015 International Film Festival Rotterdam. *i\_mutating* is his latest film.

**Miguel Hilari** is born in 1985 in La Paz, Bolivia. He studied filmmaking in La Paz, Santiago and Barcelona. A member of the Bolivian film collective *Socavón Cine*, he has produced the film *Juku* (2011), co-written and co-directed the documentary *From Low Down* (2012) and directed his short *Adelante* (2014).

## FUTURE OF CINEMA FORUM

### Independent Film: Navigating the Digital Space

26 NOV, SAT | 1.00PM | 150MIN | SCA

#### SPEAKERS (L-R):

Missy Laney, Anderson Le, Jared Geller, Scott Kaplan



With so many platforms available online for independent filmmakers to present their work and challenge their creativity, filmmakers are not only spoiled for choice, but they also need to make more informed decisions before their film gets out. From online filmmaking competitions, funding initiatives, community-sourced production companies and distribution portals, this forum aims to equip and empower the independent filmmaker with the information they need to realize the potential of their films and artistic pursuits. Find out how you can retain your creative rights, monetize your works, challenge yourself even further with artistic collaborations, and extend the lifespan of your film beyond the festival circuit, with pointers and case studies from our industry experts.

#### SPEAKERS

**Missy Laney** has guided over 250 artists through successful crowdfunding campaigns, including Sean and Andrea Fine's Oscar-winning *Innocente* and Adam Nimoy's documentary *For the Love of Spock*. Laney has also worked at the Sundance Institute growing their #ArtistServices Initiative, a programme that focused on how technology is changing the way audiences interact with films, and at BitTorrent Inc, leading their film strategy where she launched The Discovery Fund, BitTorrent's first ever artist granting initiative.

**Anderson Le** has worked diligently in the global promotion of independent and world cinema as director of programming for the Hawaii International Film Festival, now in its 36th year. Le also serves as artistic director for the Los Angeles Asian Pacific Film Festival and a programme consultant for the Far East Film Festival in Udine, Italy. He is co-founder, with Hollywood director Justin Lin, of YOMYOMF.com, an Asian American pop culture blog and digital media company, where he has curated short films and is in development of several digital projects for various video-on-demand and over-the-top platforms.

**Jared Geller** serves as Executive Producer for HITRECORD, the community-sourced production company founded by Joseph Gordon-Levitt. Since 2010, HITRECORD has produced art and media spanning across a wide range of creative formats including short films, books, live events and television. Season One of HITRECORD's weekly variety show, HIT RECORD ON TV, won an Emmy Award for Outstanding Achievement in Interactive Media. Previously, Geller produced shows and theatrical events at some of the world's most prestigious live venues, including the Sam Mendes directed, *Rufus Wainwright Sings Judy Garland*, which was nominated in 2007 for a Grammy Award.

**Scott Kaplan** is the SVP of Global Sales and Distribution at FilmBuff, a digitally-focused independent film distributor and sales agency in New York. He oversees all aspects of both domestic and international distribution & sales for FilmBuff's releases, while also focusing on corporate strategy and business development. Recent releases include Jared Leto's *Artifact*, and Vice Media's *All This Mayhem*. He also sources and negotiates deals for a library of over 1000 films including *Exit Through The Gift Shop* and *Senna*. Prior to joining FilmBuff in 2013, Kaplan negotiated multichannel acquisition deals for DISH Network after working as an agent at International Creative Management in Los Angeles.

## SG ORIGINALS

A series of talks aimed at promoting local content making, generating discussions as well as spotlighting talent, SG Originals is a must for those looking to expand their horizons in the art of contemporary filmmaking. Find out what our local filmmakers, scriptwriters, sound designers and other professionals are up to and how you can learn new methods to enrich your own creative projects, in addition to sharing your experiences with them.

### Actors Unscripted with Jack Neo

27 NOV, SUN | 11.00AM | 60MIN | SCA

Co-organised with Pure Talents



Jack Neo needs no introduction when it comes to Singapore's filmmaking history. A prolific and award-winning actor, writer and director who has enjoyed many commercial successes in local and overseas box-office, Neo is an industry veteran when it comes to television and cinema. Working with both experienced and young talents, his knack for finding the right cast to deliver his homegrown stories has been lauded and acclaimed by many. In this conversation session, we find out about his casting process, how he imparts his knowledge as an actor to the actors he works with, and how he brings out the best in his films through his writing and directing.

#### SPEAKER

**Jack Neo** won the local audience over with his signature comedic hosting style in variety programmes during the 1990s, including the longest running local and highly rated variety show, *Comedy Night*. Following his success on television, Neo ventured into the film industry with *Money No Enough* (1998), Singapore's second highest grossing feature film to date. He has since written, produced and directed nine other films to commercial success. Neo's contributions to the local film industry have earned him honourable mentions including the Lifetime Achievement and Multi-Talent Awards in 1999 and 2004 respectively, the Public Service Medal Award in 2004 and the Arts Cultural Medallion Award in 2005.

### Developing Screenplays in Singapore

27 NOV, SUN | 3.00PM | 90MIN | SCA



#### SPEAKERS (L-R):

Ken Kwek, Wong Kim Hoh, Boo Junfeng, Sanif Olek

The art and craft of screenwriting is one of the most little understood aspects of filmmaking. How does a writer go from an idea for a story into a fully developed screenplay that is ready for shoot? For this panel, we sit down with four experienced screenwriters, including three writer-directors, to focus on the creative process that takes place before the cameras start to roll, and explore the painstaking process of creating a film on the page. Given that most of the knowledge and literature around screenwriting originates from Hollywood, we will also be discussing screenwriting in relation to Singapore and Asia.

#### SPEAKERS

**Ken Kwek** is the writer and director of *Unlucky Plaza*. He is also the writer of Glen Goei's *The Blue Mansion*, as well as co-writer of both Kelvin Tong's *Kidnapper* and *It's a Great, Great World*. **Wong Kim Hoh** is the co-writer of Eric Khoo's *Be With Me* and *My Magic*. **Boo Junfeng** is the writer-director of *Sandcastle* and *Apprentice*. **Sanif Olek** is the director and co-writer of *Sayang Disayang*.

## SG ORIGINALS

### Elevating Your Story Through Sound Design

27 NOV, SUN | 1.00PM | 60MIN | SCA

Co-organised by Mocha Chai Laboratories

Independent film in Singapore is making waves once again. After Anthony Chen's *Ilo Ilo*, the recent successes of Boo Junfeng's *Apprentice* and K Rajagopal's *A Yellow Bird*, both which travelled to Cannes and garnered rave reviews, are testaments to this. Often overlooked but never unnoticed is the sound design in these films, which heightens emotions and enhances the mood of the film, through a delicate art of playing with levels and knowing what to bring forward and what to leave in the background. We talk to sound designers about the challenges faced during the different stages of post-production in sound – from thoughts during production, to the dialogue editing and sound mixing stages, the dos and don'ts, and share experiences with some talented sound and media professionals.

#### SPEAKERS

**Lim Ting Li** is a sound designer, re-recording mixer and foley artist. She has worked on several award-winning films including Boo Junfeng's *Apprentice*, which premiered at the Cannes Film Festival's Un Certain Regard in May 2016. Lim has won many awards herself, such as the Best Soundtrack award at the 1st Singapore Short Film Awards (2009), the Best Sound Designer award at the Underwire Festival (2013) and the Verna Fields Award in Sound Editing at the MPSE Golden Reel Awards (2014).

**Joe Ng** has found a niche as one of Singapore's foremost film and television music composer. Ng has scored all of director Kelvin Tong's films, including *Eating Air* (1999), *The Maid* (2005) and *It's a Great Great World* (2011). He has also worked on arthouse films like *Gone Shopping* (2007) and *Sex.Violence.FamilyValues* (2012), as well as action-thrillers like *Battle Of The Damned* (2013), and *Bait* (2012), which went on to become the biggest box office international films in China when it was released.



#### SPEAKERS (L-R):

Lim Ting Li, Joe Ng, Teo Wei Yong

**Teo Wei Yong** is a media composer and sound designer. Aside from local art films, he also scored two National Geographic feature documentaries, which took Silver and Bronze awards at the New York Festival's Film & Television Awards. He has recorded ADR and sound effects for Anthony Chen's *Ilo Ilo*, which won the Camera D'or at the Cannes Film Festival and Best Feature Film at Taipei's Golden Horse Awards. Recently, he composed the score for his first primetime drama television series, *Verdict*, on MediaCorp's Channel 5.

**Mocha Chai Laboratories** is Singapore's first digital film lab that offers a full range of digital cinema services for filmmakers, exhibitors, distributors and producers, locally and internationally. The lab has handled local and international projects, such as *The Hunger Games: Mockingjay - Part 1*, *A Walk Among the Tombstones*, *Jobs*, *Ah Boys to Men I & II*, and is currently serving cinemas for Singapore, Malaysia, Indonesia, Philippines and other parts of Asia.

## SG ORIGINALS

### Exploring VR360 in Short Films

27 NOV, SUN | 5.30PM | 120MIN | SCA

Virtual reality or VR has always been an area of much interest in the entertainment world, in order to create a more immersive experience for audiences, through film, video games and photography. Now, with even more creative minds putting out original content, it is no surprise that the technology is much more readily available for filmmakers and other content creators to explore a whole new horizon, expanding worlds and situations created for television and film. In this talk, we explore the technological trend that is fast gaining traction in Singapore. An introductory session for anyone looking to expand their creativity in filmmaking, the workshop will take audiences' interaction to another level, bringing them closer to the heart of their stories.



**SPEAKERS** (L-R):  
Lionel Chok, Pok Yue Weng

#### SPEAKERS

**Lionel Chok** started his career in 1995 and has been actively involved creating digital content for television, cinema, the web, mobile and even theatre. In 2014, Chok discovered Augmented and Virtual Reality and decided to specialise in the medium by pursuing a postgraduate Masters in Creative Technology at Middlesex University in London. He has currently launched his very own startup specialising in 360 VR and also VR for Education.

**Pok Yue Weng** was among the first batch of students to graduate from Singapore's Ngee Ann Polytechnic, Film, Sound and Video course. *SuperDONG*, his debut animated short film, was invited to screen at the prestigious 2007 Cannes Film Festival Director's Fortnight, as well as over 30 international film festivals. Pok was also invited to pitch his animated feature film, *Tattoo War*, at the IT PROJECT at Puchon International Fantastic Film Festival. The project, currently under development, was awarded the Post Production Prize for most promising project.

# Development Programmes

As part of the Festival's ambition to build filmmaking in Singapore and Southeast Asia, two educational initiatives were launched in 2014. Mentored by leading directors, producers, and writers, these programmes aim to nurture film creators and critical thinkers in the region.

The **Southeast Asian Film Lab** is a story development workshop for first-time feature filmmakers, focusing on stories exploring Southeast Asian identity. Ten participants are selected to develop their stories and present a pitch to an industry panel. The **Youth Jury & Critics Programme** seeks a new generation of critical writers through workshops on the historical and cultural significance of Southeast Asian works, film theory and writing. It includes writing for the Festival's live film journal, Youth Meets Film, and according the Youth Jury Prize to a selected entry from the Southeast Asian Short Film Competition.

## SOUTHEAST ASIAN FILM LAB

With the support of the National Youth Council and Singapore-ASEAN Youth Fund, the Southeast Asian Film Lab is an intensive six-day story development workshop for Southeast Asian filmmakers embarking on their first feature-length film. Held at the Festival's Education Partner venue, LASALLE College of the Arts, the lab will end with a pitch in front of an industry jury at \*SCAPE, which will award the Most Promising Project prize of S\$5,000 - presented by Giraffe Pictures - at the Silver Screen Awards.

28 NOV – 3 DEC | LASALLE College of the Arts and \*SCAPE



(L-R)  
Anurag Kashyap, Anocha Suwichakornpong,  
Bernard Chauly

### HEAD

#### Anurag Kashyap [India]

The face of the new wave of Indian Cinema, Anurag Kashyap made his directorial debut with *Paanch*, a film that is yet to be released due to objections from the Indian Censor Board. This was followed by *Black Friday*, which was nominated for the Golden Leopard at the 57th Locarno International Film Festival. His films *Ugly* and *Gangs of Wasseypur (I & II)* premiered at the Cannes Director's Fortnight. As a producer, Kashyap's slate includes *Udaan*, which competed in the Un Certain Regard at the Cannes Film Festival, as well as *The Lunchbox* by Ritesh Batra, and *Peddlers* by Vasan Bala, both which competed at Cannes Critics' Week. Kashyap served as a Jury member at both the 66th Venice International Film Festival and the 2013 Sundance Film Festival. In 2013, he was honored by the French government with the Chevalier dans l'ordre des Arts et Lettres.

### MENTORS

#### Anocha Suwichakornpong [Thailand]

Anocha Suwichakornpong graduated from Columbia University where she was a recipient of a Hollywood Foreign Press Association Fellowship. Her thesis film, *Graceland*, was the first Thai short film to be included in the Official Selection at Cannes Film Festival (Cinéfondation). Suwichakornpong's first feature *Mundane History (Jao Nok Krajok)* received the Hubert Bals Fund as well as post-production support from the Asian Cinema Fund. The film won numerous awards including at film festivals in Rotterdam (Tiger Award Winner), Transilvania (Grand Prix) and Bombay (Best Director). She co-founded Electric Eel Films where her producing credits include Lee Chatametikool's *Concrete Clouds*, and Josh Kim's *How to Win at Checkers (Every Time)*. Her second feature, *By the Time It Gets Dark (Dao Khanong)*, supported by Ministry of Culture (Thailand), Doha Film Institute, and the Hubert Bals Fund, was in competition at the 69th Locarno Film Festival.

#### Bernard Chauly [Malaysia]

Educated in film at the Universiti Sains Malaysia and Goldsmiths, Bernard Chauly's work consists of commercially successful Malaysian films which capture the zeitgeist of Southeast Asian social trends. His first film evolved into *g&G* the series, a hit in Malaysia and Singapore, which was re-versioned in the Philippines. *Istanbul Aku Datang* (2012), a landmark romantic comedy, won Best ASEAN Film (Comedy) at AIFFA 2013, swept the Anugerah Lawak Warna 2013 (Best Film, Director, Writer, Actress), won Lisa Surihani the Best Actress award at Festival Filem Malaysia, and also competed at the Osaka Asian Film Festival and FEFF Udine. Chauly is currently working on *Five Star Billionaire*, an adaptation of Tash Aw's Booker Prize Longlisted Novel. It was selected for HAF 2014, Ties That Bind 2014, SIFF Project Shanghai 2015 and has been offered Singapore's MDA Production Assistance.

### PARTICIPANTS

#### Nadira Ilana | Malaysia



#### WILDERNESS

Emory, a disparaged youth, is on a mission to kill his father – one that gradually turns him into a mythical monster that swallows the sun.

#### Nicole Midori Woodford | Singapore



#### YOU ARE THERE

Matsunoki: 松の木

A coming-of-age supernatural drama about a teenage girl, who can traverse between worlds of the living and the dead, as she searches for her estranged mother in the midst of impending disaster.

#### Okkar Maung | Myanmar



#### CRAVING

A Yangon-set social drama focused on current situations in Myanmar, featuring three portraits of people who suffer a lot while chasing the things they crave.

#### Puangsoi Aksornsawang | Thailand



#### RAHULA

'Rahula' can be interpreted as a bond that ties people together, especially husband and wife. This documentary explores the parallel worlds of my father and mother. One is surrounded by a dream life in the countryside, another lives in a metropolitan searching dream.

#### Sein Lyan Tun | Myanmar



#### A LETTER TO JEJARA

The story of a 14-year-old Buddhist nun "Eaindra Wadi" from Naga Land who wants to go to the University of Medicine to become the first ever Buddhist nun doctor in Myanmar.

#### Patiparn Boontarig | Thailand



#### SOLID STUFF BY THE SEASHORE

Humans tend to create endless problems for themselves on their own.

#### Anna Francesca Espiritu | Philippines



#### THE SWEET TASTE OF SALTED BREAD AND UNDIES

Pan De Salawal

After failed attempts to end his life via the oncoming Manila train, Sal – a lonely baker suffering from kidney stones, gets a dose of life-changing miracle from a wandering 10-year-old Agta girl, who violently hurts the sick as her odd yet magical way of healing them.

#### Dong Phuong Thao | Vietnam

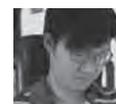


#### TASTE

Vị

Bassley, a Nigerian immigrant plying his trade in the Vietnamese Football league, has his contract terminated after breaking his leg and has to find an alternative means of survival.

#### Jerrold Chong | Singapore



#### TEN DOLLARS

A class of 10-year-old children are shocked upon learning news of their schoolmate jumping to his death the day before. Amidst a sea of rumors, a boy of divorced parents and with time to kill awkwardly asks his crush to join him on a journey after school – to spend a \$10 note he found upon the ground earlier that morning. From day to night, they discover the real world and begin to come to terms with their own existence.

#### Pham Ngoc Lan | Vietnam



#### CU LI NEVER CRIES

A middle-aged Asian woman travels between two different worlds to scatter the ashes of her Western husband while her niece's wedding takes place in the middle of a tropical jungle and then finally vanishes into a massive fire.

## YOUTH JURY & CRITICS PROGRAMME

With the support of the National Youth Council, the Youth Jury & Critics Programme is a series of workshops organised in partnership with the Wee Kim Wee School of Communication and Information, Nanyang Technological University, to nurture the next generation of young film jurors and critics of cinema from the region. During the Festival, they will cover the Southeast Asian Short Film Competition in the live online journal, "Youth Meets Film", and also vote for the winner of the Youth Jury Prize at the Silver Screen Awards.

30 OCT, 5, 12, 19, 26, 27 NOV, 3 DEC | [sgiff.com/youth-meets-film](http://sgiff.com/youth-meets-film)

### MENTOR

#### Victor Fan

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



Victor Fan holds a PhD from the Film Studies Program and the Comparative Literature Department at Yale University, and an MFA in Film and Television Production at School of Cinema-Television, University of Southern California. His articles have been published in peer-review journals including *World Picture Journal*, *Camera Obscura*, *Journal of Chinese Cinemas* and *Screen*. Fan has also written for magazines including *Film Festival Reporter* and *Film Festival Today*. He recently published his first monograph *Cinema Approaching Reality: Locating Chinese Film Theory* in 2015.

### SPEAKERS



**Davide Cazzaro**  
Editor-in-Chief  
NANG Magazine



**John Lui**  
Film Correspondent  
The Straits Times



**Sangjoon Lee**  
Assistant Professor  
NTU Wee Kim Wee School of  
Communication and Information



**Ben Slater**  
Screenwriter/Film Critic/Lecturer  
NTU School of Art Design and Media



**Leong Puiyee**  
Manager (Film Programme)  
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## ABOUT THE FESTIVAL



Founded in 1987, the Singapore International Film Festival (SGIFF) is the largest and longest-running film event in Singapore. It has become an iconic event in the local arts calendar that is widely attended by international film critics, and known for its dynamic programming and focus on groundbreaking Asian cinema for Singapore and the region. The SGIFF is organised by the Singapore International Film Festival Ltd, a non-profit organisation with Institution of Public Character (IPC) status.

## SUPPORT US

Each edition of the Festival would not be possible without our dear patrons, supporters and devoted film communities in Singapore and around the region.

Your support and involvement for SGIFF contributes back to the film industry. When you give to SGIFF, you are supporting the latest of regional independent filmmaking, the recognition for Asian and Southeast Asian talent, tributes to outstanding filmmakers, educational programmes for the public, and mentorships and workshops for aspiring directors and film writers. As we gear up each year for the Festival, we want to build a closer bond between our audience, supporters and communities, and create meaningful interaction with like-minded individuals who share a love for film.

Get involved through our various support programmes, and partner us in our efforts to deliver a successful festival every year!

### Giving Through SGIFFriends

SGIFFriends is our membership programme that enables you to foster a closer connection to the Festival, while giving you a stake in building the Festival's future. SGIFF relies on the generosity of supporters like you to help champion independent film; your contribution will help SGIFF to continue opening new perspectives and making new connections, and to be a platform for both established and aspiring filmmakers to reach an audience of local and international film buffs.

### Giving Through Partnership

As Singapore's largest and most prestigious festival of its kind, the SGIFF draws significant interest from local and regional media (TV, print, radio and online). As such, the Festival offers a highly visible opportunity for corporate sponsors to reach film lovers in Southeast Asia and beyond, through extensive multi-platform media exposure and special event branding opportunities. We can offer each sponsor a customised package of features and benefits to ensure marketing, promotional and business development goals are met.

### Giving through Donation

We welcome any amount! SGIFF is a non-profit organisation and a registered charity with Institution of a Public Character (IPC) status (Registration No 199404067), and all cash donations qualify for 250% tax rebate.

### Get Involved

Subscribe to our Festival mailing list to receive the latest news and updates! Or join us as a Volunteer and experience first-hand the behind-the-scenes excitement of running a film festival!

To give to SGIFF, visit [sgiff.com/support-us](https://sgiff.com/support-us).

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Photo Credit: Crispian Chan

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