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Programme

33RD SINGAPORE INTERNATIONAL FILM FESTIVAL

24 Nov – 4 Dec 2022

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24 NOV – 11 DEC 2022

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

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

ABBREVIATIONS / LEGEND

	Venues
CR	Carnival, Golden Mile
FG2	Filmgarde Kallang, Hall 2
FG3	Filmgarde Kallang, Hall 3
GV2	Golden Village Plaza Singapura, Hall 2
GV9	Golden Village Plaza Singapura, Hall 9
GV10	Golden Village Plaza Singapura, Hall 10
LCC	LASALLE College of the Arts, Creative Cube
OMG	Oceanus Media Global
OT	Oldham Theatre
TPP	Projector X: Picturehouse
TPP M	Projector X: Picturehouse, Majestic
TPP RO	Projector X: Picturehouse, Roxy
TPR	The Projector, Golden Mile, Redrum
42 WS	42 Waterloo Street

Carnival
Golden Mile Tower
6001 Beach Rd, Level 3
Singapore 199589

Filmgarde Kallang
Kallang Leisure Park
5 Stadium Walk, Level 3
Singapore 397693

Golden Village Plaza Singapura
Plaza Singapura
68 Orchard Rd, Level 7
Singapore 238839

**LASALLE College of the Arts,
Creative Cube**
LASALLE College of the Arts
1 McNally St
Block C Level 1 #C101
Singapore 187940

Oceanus Media Global
World Publications Building
39 Ubi Rd 1, #04-02
Singapore 408695

Oldham Theatre
1 Canning Rise
Singapore 179868

Projector X: Picturehouse
The Cathay
2 Handy Rd, Level 5
Singapore 229233

The Projector, Golden Mile
Golden Mile Tower
6001 Beach Rd, Level 5
Singapore 199589

42 Waterloo Street
42 Waterloo St
Singapore 187951

OTHER INFORMATION

Premiere Status

All new films in the festival programme
are screened in Singapore for the first time.

Ratings

Please check film ratings on
SGIFF.COM before purchasing tickets.

Visit SGIFF.COM for venue details
and latest festival updates

Q&A with Filmmaker(s)

Indicates a live/hybrid post-screening
discussion with the filmmaker(s).
Check SGIFF.COM for the latest updates
and guest list.

Language

All films will be shown in their original
language. Films with non-English dialogue
will be screened with English subtitles.

FEST' UP WITH SGIFF!

SGIFF returns this year—bigger and better! As pandemic restrictions have eased greatly, we are now able to house all of you in the cinemas at full capacity. We look forward to interacting with you in-person again!

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

Do check [SGIFF.COM](#) for ticketing updates to verify if seats are still available for each screening. Remember to book your tickets early to avoid disappointment!

NAVIGATE SGIFF.COM

The best way to plan a seamless festival experience and purchase your tickets? Sign up for an SGIFF ACCOUNT today at SGIFF.COM



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



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



Click on [My Schedule](#) on the tab to access your list of films. Finalise your selection and view your itinerary.



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

Head to [SGIFF.COM](#) now to start planning your festival itinerary!

GET SOCIAL @SGIFFest

After attending the screenings and events, remember to tell your friends, continue the conversation and share with us your festival experience using the hashtag [#SGIFF33](#)!

Check our social media for the latest festival coverage.



[@sginternationalfilmfest](#)



[@sgiffest](#)

YOUR OPINION MATTERS!

The SGIFF team is committed to delivering an outstanding festival experience. We would like to hear from you on how we can do better.

The survey will take less than 10 minutes to complete. As a small token of thanks, selected participants will receive past festival memorabilia.

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

REMEMBER TO ARRIVE EARLY FOR THE SCREENINGS!

Doors open 10 minutes before the stated time and screenings will start promptly. Arriving early will allow you to find your seat easily and not disrupt the screening.

FORUM

Beyond film screenings, be sure to check out our Forum talks and panels to learn more about filmmaking and the film industry. Turn to page 21 to find out more.

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

CHAIRPERSON'S MESSAGE



At the start of 2020, shortly after celebrating our 30th edition, the SGIFF board and executive team came together to re-envision the future of the festival. With the proliferation of streaming services and increasing franchise fatigue in cinemas, we felt that SGIFF had an important role to play in cultivating a different type of film appreciation.

We had decided that it was necessary to make it the festival's mission to expand audiences' palate for films and foster a deeper understanding of cinema in Singapore. As the longest-running film festival in Southeast Asia, we also aimed to be the platform for forging meaningful relationships between audiences and filmmakers.

Even as the pandemic hit us, the team held on tightly to this mission. The Film Immersion Programme, an outreach and education programme for youths in upper-secondary, post-secondary and tertiary institutions, continued unabated. This year, we are heartened that the number of participants is at a record high, attesting to the enduring appeal of film. We also inaugurated the SGIFF Film Club, offering year-round screenings of rare independent films and providing an intimate and welcoming space for conversations about cinema.

With the world emerging from the pandemic and border restrictions mostly lifted, we can now advance towards our vision at full throttle—and there is so much to look forward to. We welcome filmmakers from around the world back to our shores and delight in their interactions with the audience. I am certain that our community of film lovers and filmmakers will continue to grow, only because anyone who has huddled around a good film at the festival knows how precious and inspiring the experience can be.

I invite you to be a part of our community. See you in the cinemas.

BOO Junfeng

EXECUTIVE DIRECTOR'S MESSAGE

SGIFF is back and nearly at full capacity once again, for which we are immensely grateful. In 2020 and 2021, we held two robust Covid-era festivals whilst navigating the bumpy path of pandemic safety guidelines. This year, we present another incredibly diverse lineup of over 100 films, along with panels, industry programmes and the Silver Screen Awards, which recognises outstanding filmmaking talents in the region.

We are thrilled to be welcoming more international guests to the festival to share with us their experiences and perspectives. Conversations remain a cornerstone of the festival, as we believe real connection can only be built through open, honest dialogue. Outside of the festival, we have our Film Immersion Programme for students and SGIFF Film Club for the public. Both encourage the sharing of opinions and observations of films, enabling participants to voice their thoughts in a safe and nurturing environment.

SGIFF continues to champion independent films that tell fascinating stories from the region and beyond in refreshing ways. The majority of these films will not be shown again in Singapore, so we encourage you to catch as many as possible. As you sit in the darkened hall in anticipation, you will see our key visual for this year—inspired by films that broaden horizons and challenge viewpoints, films made by teams of passionate individuals, and films that bring us together to celebrate creativity, talent and our shared humanity in all its wondrous forms.

Let's embark on this year's cinematic journey together.

Emily J. HOE



PROGRAMME DIRECTOR'S MESSAGE



2022 brought a lot more stability and much-needed time for the festival team to consolidate. I gained the hindsight from my debut edition, and we were afforded calmer circumstances in which to work as Singapore slowly emerged from the frenzy of the pandemic. These differences proved invaluable as we refined our approaches and devoted even more care to sifting through a year's worth of new films.

Evolution is a constant when we seek to grow with our audiences and the film industry, and we hope this is evident in some of the changes that we are introducing this year. In line with last year's additions, we have curated two new film sections: Altitude and Horizon. The former platforms important new works by some of the most respected filmmakers today, while the latter scopes out an array of eclectic perspectives from all over the world.

For the SGIFF Film Academy, we have also decided to expand the Producers Network's reach from Southeast Asia to wider Asia. The new Asian Producers Network accommodates a broader profile of participants, stimulating exciting new conversations for collaboration. The Youth Jury and Critics Programme has been streamlined to the Youth Critics Programme, which features a stronger emphasis on mentorship and film criticism. It will culminate in the debut of SGIFF's Youth Critics festival publication, which will serve as a document and reflection of the festival within the remit of this year's Asian film selection.

For the second edition of our Outstanding Contribution to Southeast Asian Cinema Award, we are very proud to celebrate the achievements of In-Docs from Indonesia. We are also incredibly honoured to present *Assault* by prolific Kazakh director Adil Khan Yerzhanov as our Festival Opening this year. A satirical thriller with snatches of deadpan humour, this exposé on institutional fault lines and male egos will be SGIFF's first-ever Central Asian opening film.

As we embrace a full contingent of international filmmakers returning to the festival, I can't wait for everyone to congregate at this annual party once again to celebrate cinema and enjoy the fruits of our labour.

THONG Kay Wee

SILVER SCREEN AWARDS

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

**Outstanding Contribution to
Southeast Asian Cinema Award**
In-Docs

Asian Feature Film Competition
Best Asian Feature Film
Best Director
Best Performance

Southeast Asian Short Film Competition
Best Southeast Asian Short Film
Best Singapore Short Film
Best Director
Best Performance

Southeast Asian Film Lab
Most Promising Project
Fellowship Prize

Youth Critics Programme
Young Critic Award

**To find out more about Films in Competition,
see pages 31–45.**

ASIAN FEATURE FILM COMPETITION JURY

LAV DIAZ | JURY HEAD
PHILIPPINES



Lav Diaz is an award-winning Filipino auteur who excavates his country's history in films renowned for their epic lengths, pared-down aesthetics and political convictions. Besides directing, he is also a writer, producer, editor and cinematographer. His notable works include *Melancholia* (2008), which won Best Film in the Orizzonti section at Venice; *From What Is Before* (2014), which clinched the Golden Leopard at Locarno; *The Woman Who Left* (2016), which took home the Golden Lion at Venice; and *A Lullaby to the Sorrowful Mystery* (2016), which was awarded the Silver Bear at the Berlinale.

DENNIS LIM
USA



Dennis Lim is the artistic director of New York Film Festival. From 2013 to 2022, he was director of film programming at Lincoln Center, where he co-chaired the New Directors/New Films selection committee and co-founded the Art of the Real festival. He most recently authored *Tale of Cinema* (2022), a monograph on Korean auteur Hong Sang-soo, as well as *The Man from Another Place* (2015), a critical biography of David Lynch. His writing has appeared in *The New York Times*, *The New Yorker*, *Artforum*, *Cinema Scope* and *Film Comment*.

ASIAN FEATURE FILM COMPETITION JURY

KIM SOYOUNG
SOUTH KOREA



Kim Soyoung is a filmmaker, writer and academic. She directed a documentary trilogy on Korean women's history comprising *Koryu: Southern Women, South Korea* (2001), *I'll Be Seeing Her* (2002) and *New Woman: Her First Song* (2004), as well as the fiction feature *Viewfinder* (2010). Her recent published works include *Korean Cinema in Global Contexts: Post-Colonial Phantom, Blockbuster and Trans-Cinema* (2022) and she edited the 10-volume *History of Korean Cinema*. Kim is the director of Trans:Asia Screen Culture Institute and a professor of cinema studies at Korea National University of Arts.

RITU SARIN
INDIA



Ritu Sarin is an Indian filmmaker and artist. Her documentary *The Sun Behind the Clouds* (2009) won the Václav Havel Award at the One World film festival in Prague. Her feature debut *Dreaming Lhasa* (2005) world-premiered at Toronto International Film Festival, while her second feature *The Sweet Requiem* (2018) also premiered at the same festival. All her films were made together with her partner Tenzing Sonam. She is the founder-director of Dharamshala International Film Festival, now in its 11th edition and widely considered to be one of India's leading independent film festivals.

SOUTHEAST ASIAN SHORT FILM COMPETITION JURY

KHOO GAIK CHENG
MALAYSIA



Khoo Gaik Cheng is an associate professor at the University of Nottingham Malaysia's School of Media, Languages and Cultures where she teaches Southeast Asian cinema. She has published widely on independent filmmaking in Malaysia, Singapore and beyond, and most recently co-edited *Southeast Asia on Screen: From Independence to Financial Crisis (1945-1998)* (Amsterdam University Press, 2020). She founded the Association of Southeast Asian Cinemas which held its inaugural conference in 2004.

LUCKY KUSWANDI
INDONESIA



Lucky Kuswandi is a screenwriter and director whose films explore issues of identity, acceptance and inclusivity. A Berlinale Talent alumnus, his first feature *Madame X* (2010) won Best Film at Copenhagen LGBT Film Festival. In 2015, his short film *The Fox Exploits the Tiger's Might* competed in Cannes' Critics' Week, and won Best Short Film and Best Director at SGIFF's Silver Screen Awards. He teaches film directing at the Universitas Multimedia Nusantara.

TUAN ANDREW NGUYEN
USA/VIETNAM



Tuan Andrew Nguyen is an artist whose work explores strategies of political resistance by reworking historical narratives and examining speculative supernaturalisms. His films, video works and sculptural installations have been exhibited in the Berlin Biennale, Sharjah Biennial, Whitney Biennial and Asia Pacific Triennial, among others. He is a founder of art collective The Propeller Group and artist-run alternative space San Art in Ho Chi Minh City.



Arnold is a Model Student (p. 32)

OUTSTANDING CONTRIBUTION TO SOUTHEAST ASIAN CINEMA AWARD

The Outstanding Contribution to Southeast Asian Cinema Award recognises an individual's or organisation's special contribution to Southeast Asian cinema. Besides film production, the award takes into consideration resource-building, heritage preservation and cultural promotion, among other achievements.

This year's award selection committee consists of film scholar **Patrick F. Campos** (Philippines), film consultant **Gabriel Kuperman** (Laos/USA), film producer **Nandita Solomon** (Malaysia) and filmmaker **Pimpaka Towira** (Thailand).

OUTSTANDING CONTRIBUTION TO SOUTHEAST ASIAN CINEMA AWARD In-Docs



This year, SGIFF proudly presents the Outstanding Contribution to Southeast Asian Cinema Award to In-Docs (Indonesia).

Established in 2002 and based in Jakarta, In-Docs is a non-profit institution devoted to developing the art of documentary storytelling across Southeast Asia. Its pioneering efforts over two decades have established a strong ecosystem to support the craft of documentary filmmaking based on the ethos of inclusivity and sustainability.

Among its many initiatives spanning education, development and funding, it is particularly known for the popular Docs by the Sea pitching forum. Founded in 2015, Docs by the Sea brings together the best documentarians in the region. It has supported 156 projects, forged lasting networks with industry professionals worldwide, and awarded more than USD125,000 to Asian documentary filmmakers. In-Docs most recently launched VITAMIN, a non-profit organisation and online platform dedicated to Indonesian educators and students with the aim of increasing the accessibility of documentary films from all over the world.



Core Team (Left to Right):

Yudistira DILIANZIA, Albertus Wida WIRATAMA, Hasta Trida PRAMITA,
Gugi GUMILANG, Mia INDRESWARI, Zakiah, Dwi HERAWATI, Virencia SUGANDA

Absent:

Azalia Syahputri HARTONO, Kania MAMONTO, Natalie VALENTINE, Skolastika LUPITAWINA

FORUM

Forum is a platform for discussions and the exchange of ideas among filmmakers and industry experts. By inviting audiences to participate in these conversations, Forum hopes to offer insights into the developments in cinema culture and the creative processes behind the scenes.

IN CONVERSATION: ASSAULTING THE STRONGMAN: THE CINEMA OF ADILKHAN YERZHANOV

25 NOV, FRI | 9PM |
60MIN | OT

Following the crime-filled, devious satires of his previous films, Kazakh filmmaker Adil Khan Yerzhanov returns this year with two new thrillers: *Assault* and *Goliath*. Presented at Rotterdam and Venice earlier this year, gun-toting, star-crossed heroes and villains continue to bring to the fore masculine authoritarianism with Yerzhanov's special brand of deadpan humour. Between long, awkward silences and rapid gunfire, his anticlimatic depictions of maleness, funny as they are devastating, have long hinted at deconstructions of politics and power in Central Asia.

In this conversation with Yerzhanov, we discuss his filmic assault upon the political 'strongman'. Are power structures fated to be intertwined with the masculine? How does this trickle into filmmaking? And what stories remain to be told from Central Asia pertaining to power relations?

ADILKHAN YERZHANOV KAZAKHSTAN



With over a dozen films under his belt, Adil Khan Yerzhanov is a major figure in Kazakh cinema. Following his breakout feature *The Owners* (2014), which competed in SGIFF, he went on to make acclaimed films like *The Plague at the Karatas Village* (2016), *The Gentle Indifference of the World* (2018) and *A Dark, Dark Man* (2019). *Assault*, which is the opening film for this year's SGIFF, and *Goliath* premiered at Rotterdam and Venice respectively.

OLGA KHLASHEVA KAZAKHSTAN



Olga Khlashева has been producing and distributing Kazakh cinema since the 1990s. She is noted for her decade-long collaboration with writer-director Adil Khan Yerzhanov. The duo's films, beginning with *Realtors* in 2011, and most recently *Assault* and *Goliath*, have consistently presented the benchmark of Kazakh productions. She has served as a juror in many international film festivals including Warsaw and Tallinn Black Nights, and is presently head of international relations at Kazakhfilm Studios.

SINGAPORE PANORAMA: MILDLY OFFENSIVE, SOMETIMES ACCURATE

29 NOV, TUE | 7PM |
120MIN | LCC

"Singapore got no talent lah." Ever heard this seasoned gripe? Common misnomer or unfortunate truth, it's time to tackle assumptions such as this about our local acting industry. In this interactive gameplay, witness actors, casting directors and filmmakers pit their views against one another. Dish out some of the most controversial statements you've heard and collectively decide if they are mildly offensive, or sometimes accurate.

Listen to casting stories, what it takes to be a good actor and why many people think that local movies are [redacted]. Get ready for some friendly sparring, see sparks fly and we hope there won't be any major fires. Don't say *bojio*.

HOST

HOSSAN LEONG | SINGAPORE
Creative director,
Double Confirm Productions



PLAYERS

JALYN HAN | SINGAPORE
Actress and theatre practitioner



HE SHUMING | SINGAPORE
Director



KOO CHIA MENG | SINGAPORE
Casting director, Fiction Shore



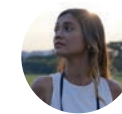
KRIS ONG | SINGAPORE
Director and writer



**SIVAKUMAR PALAKRISHNAN
SINGAPORE**
Actor



**CASSANDRA SPYKERMAN
SINGAPORE**
Actress and singer



WENDY TOH | SINGAPORE
Actress and theatre practitioner



PROGRAMMING NOW

30 NOV, WED | 7PM | 120MIN | LCC

Programming Now is a two-day roundtable discussion that explores the labour, challenges and love behind film programming. How do we build a more inclusive and sustainable way of encountering film in our hypermediated world? How can we maintain a balance between artistic integrity and accessibility? Join us as we dive deep into the nuts and bolts of film programming.

SESSION 1: PERSPECTIVES

The first session will discuss film programming as a profession, as well as its values and currency amid growing precarity in the global festival industry. As programmers juggle these tensions, questions of artistic integrity, taste and representation continue to shape what it means to be a film programmer today.

SPEAKERS

CHRISTIAN JEUNE | FRANCE

Christian Jeune is the director of Cannes Film Festival's Film Department where he takes care of the selection and pre-selection process as well as scouts for films, especially in Asia. Jeune's long and prolific career in the prestigious festival began in 1983 at the Press Office and he has held the current position since 1995. He has also translated over 100 films from English to French.



ELISE JALLADEAU | FRANCE

Elise Jalladeau began her career as a producer working alongside a new generation of directors including Martín Rejtman, Ildikó Enyedi, Jia Zhang Ke, Darejan Omirbaev, Jérôme Bonnell and Petr Václav. She created the workshop Produire au Sud in 2001 and later led EAVE's Ties that Bind from 2010 to 2016. She is currently the general director of Thessaloniki Film Festival, a Greek cultural organisation comprising the International Film Festival, the Documentary Film Festival, four cinemas operating throughout the year and the Thessaloniki Film Museum.



DENNIS LIM | USA

Dennis Lim is the artistic director of New York Film Festival. From 2013 to 2022, he was director of film programming at Lincoln Center, where he co-chaired the New Directors/New Films selection committee and co-founded the Art of the Real festival. He most recently authored *Tale of Cinema* (2022), a monograph on Korean auteur Hong Sang-soo, as well as *The Man from Another Place* (2015), a critical biography of David Lynch. His writing has appeared in *The New York Times*, *The New Yorker*, *Artforum*, *Cinema Scope* and *Film Comment*.



MAGGIE LEE | HONG KONG/JAPAN

Maggie Lee is a film critic, curator and talent mentor. She was a pitching coach for workshops such as Wu Tianming Film Fund (China), Produire au Sud (Taiwan) and SEAFIC Script Lab (Thailand). As an industry consultant, she has also collaborated with Hong Kong-Asia Film Financing Forum, Japan Foundation and Netherlands Film Fund. In addition to serving on numerous international film juries, her bylines can be found in *Variety*, *The Hollywood Reporter* and *Criterion*, among others.



NAM DONG-CHUL | SOUTH KOREA

Nam Dong-chul began as a staff writer in 1995 for the Korean weekly film magazine *Cine21*, and became its editor-in-chief in 2004. He was general manager of Busan's Asian Film Market from 2008 to 2013, before becoming a programmer and then programme director for Busan. He has served on the jury of several international film festivals.



1 DEC, THU | 7PM | 120MIN | LCC

SESSION 2: RELATIONS

A panel of programmers and educators who practise within and outside the Euro-American film circuit will explore the networks and relationships between them. The session will focus on alternative ways of support and collaboration.

SPEAKERS

KIM SOYOUNG | SOUTH KOREA

Kim Soyoung is a filmmaker, writer and academic. She directed a documentary trilogy on Korean women's history comprising *Koryu: Southern Women*, *South Korea* (2001), *I'll Be Seeing Her* (2002) and *New Woman: Her First Song* (2004), as well as the fiction feature *Viewfinder* (2010). Her recent published works include *Korean Cinema in Global Contexts: Post-Colonial Phantom, Blockbuster and Trans-Cinema* (2022) and she edited the 10-volume *History of Korean Cinema*. Kim is the director of Trans:Asia Screen Culture Institute and a professor of cinema studies at Korea National University of Arts. She is also the founding director of the Seoul International Women's Film Festival and the Jeonju International Film Festival.



RITU SARIN | INDIA

Ritu Sarin is an Indian filmmaker and artist. Her documentary *The Sun Behind the Clouds* (2009) won the Václav Havel Award at the One World film festival in Prague. Her feature debut *Dreaming Lhasa* (2005) world-premiered at Toronto International Film Festival, while her second feature *The Sweet Requiem* (2018) also premiered at the same festival. All her films were made together with her partner Tenzing Sonam. She is the founder-director of Dharamshala International Film Festival, now in its 11th edition and widely considered to be one of India's leading independent film festivals.



RÓISÍN TAPPONI | UK

Róisín Tapponi is a film/video curator and art critic who founded Shasha Movies, the first independent streaming service for South-West Asian and North African cinema. She is also the founder of Habibi Collective, ART WORK magazine and the Independent Iraqi Film Festival. Tapponi is Iraqi-Irish, based between London and New York.



ZAKIAH | INDONESIA

Zakiah (Kiki) co-founded Minikino in 2002, a short film festival organisation with an international network. It runs three festivals including Minikino Film Week in Bali, held annually since 2015. Minikino aims to create a short-filmmaking culture in Indonesia by holding regular screenings and discussions of an international selection. She also established the Indonesian Film Centre, a film preservation facility. Zakiah is currently the deputy director of In-Docs, a non-profit institution dedicated to developing the art of documentary storytelling across Southeast Asia.



FUTURE OF CINEMA: WE ALL PAINT OURSELVES GREEN

26 NOV, SAT | 11AM |
120MIN | OMG

For a local film industry that commonly faces limited resources, using visual effects and computer-generated imagery sounds like a pursuit too costly and complicated. With so many unknowns, it's understandably tough for filmmakers to take that leap of faith. Could these tools aid filmmaking?

This panel discusses the potentials and pitfalls of tech-driven filmmaking, looking especially at the growing use of extended reality (XR) and game engines in film. Using these tools, post-production can begin far before production itself. Special effects can appear and move in real time with actors as they perform their take.

With a live demo on an XR stage, we will examine whether virtual production has a place in Singapore's independent filmmaking scene. Why do we believe that these filmmaking tools are only suited for the boldness of blockbusters and commercials? How will virtual production change the way we make films? And is it here to stay?

PANELISTS

JOLINNA ANG | SINGAPORE
Cinematographer and director



BENJAMIN KEE | SINGAPORE
Creative director and executive producer, Anomalist Studio



DEBBIE DING | SINGAPORE
Visual artist and technologist



FEDERICO RUBERTO | SINGAPORE
Designer and architect; co-founder and partner, FormsAxioms



HUANG JUN XIANG
SINGAPORE
Director and producer, Zhao Wei Films



BENJAMIN SEIDE
SINGAPORE/GERMANY
Visual effects and media artist; associate professor, Nanyang Technological University



VENUE PARTNER

Oceanus Media Global



FESTIVAL OPENING

ASSAULT

Штурм

A darkly comic, absorbing thriller that indicts the farce and fault lines in a society ruled by the insecurities of men.

[SOUTHEAST ASIAN PREMIERE]

Kazakhstan / 98min / PG13
2022 / Russian, Kazakh

24 NOV, THU | 8PM | TPP M

In rural Kazakhstan, masked gunmen march into a high school and take siege of the campus. Cowed by the deadly takeover, a math teacher flees by himself, leaving his son and students behind as hostages. With rescue operations hampered by a snowstorm, a motley crew of staff and parents assemble to save the children.

Bound by their inadequacies, the bumbling team stage endless rehearsals of the rescue effort amid petty brawls and showcases of toxic braggadocio between members. As they plot an array of illogical and absurd assaults on the mysterious kidnapping terrorists, the original rescue team make their way to them, armed with a markedly different but equally wild approach to conflict resolution.

Weaving in elements of situational comedy and underlining this thriller with his signature droll humour, Yerzhanov places the ragtag team against insurmountable odds created from their own neuroses. Team leader Tazshy grapples with resentment towards estranged wife and team sniper Lena, while everyone else struggles to be convinced by the tactical strategies of alcoholic watchman Dalbych, who may or may not have been a veteran of various wars.

The meager attempts of these flawed beings towards an ill-fitting heroism are dwarfed by striking compositions of the magnificently desolate snowy tundra, amplifying the endless struggle of these human agents to rise above crises. In Yerzhanov's bleak and preposterous cinematic universe, heroes and hypocrites are one and the same. vv

D Adilkhan YERZHANOV is a major figure in Kazakh cinema. Following his breakout feature *The Owners* (2014), which competed in SGIFF, he went on to make acclaimed films like *The Gentle Indifference of the World* (2018) and *A Dark, Dark Man* (2019). *Assault* premiered at the International Film Festival Rotterdam, and won the Grand Jury Award for Best Narrative at the Los Angeles Asian Pacific Film Festival.



P Aleksandr PLOTNIKOV, Boris KHLEBNIKOV, Natalia DROZD, Olga KHLASHEVA, Serik ABISHEV

C Azamat NIGMANOV, Aleksandra REVENKO, Nurlan BATYROV, Daniyar ALSHINOV, Berik AITZHANOV

IN CONVERSATION ASSAULTING THE STRONGMAN: THE CINEMA OF ADILKHAN YERZHANOV (p. 22)

25 NOV, FRI | 9PM | OT

Catch Adilkhan Yerzhanov in conversation with producer Olga Khlashcheva.

TICKETING SPECIALS

TICKET PRICES (excludes booking fees):
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VR Screening \$5 | Fundraiser \$30/\$150

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- Altitude
- Standpoint

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- Horizon
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ASIAN FEATURE FILM COMPETITION



The Asian Feature Film Competition presents nine new films by directors making their first to third features. This year, six of these are directorial debuts, marking an exciting new generation of filmmakers in Asia. The films' distinct localism and diversity of style reflect the dynamism of the region.

FILMS IN COMPETITION

ARCHAEOLOGY OF LOVE
LEE Wan-min

ARNOLD IS A MODEL STUDENT
Sorayos PRAPAPAN

AUTOBIOGRAPHY
Makbul MUBARAK

THE CLOUD MESSENGER
Rahat MAHAJAN

CONVENIENCE STORE
Michael BORODIN

GAGA
Laha MEBOW

JOYLAND
Saim SADIQ

LEONOR WILL NEVER DIE
Martika Ramirez ESCOBAR

SUMMER WITH HOPE
Sadaf FOROUGH

ARCHAEOLOGY OF LOVE

사랑의 고고학

A powerfully restrained performance stands out in this study of a woman processing the complex emotions of grief in the aftermath of abuse.

[INTERNATIONAL PREMIERE]

South Korea / 162min / PG13
2022 / Korean

3 DEC, SAT | 11AM | GV2

Archaeologist Youngsil and Inseek go from strangers to lovers eight hours after they meet. Won over by hyperbolic declarations of love, Youngsil finds herself bound to Inseek even after their eventual breakup. As she attempts to recover the ground beneath her feet in her personal and professional life, the appearance of Udo spurs Youngsil's tentative reach for a new love but also dredges up past traumas.

Crafted with compassion and minimal drama, the character-led narrative lays bare the quiet though no less brutal manifestations of gender violence behind closed doors. But what finds stronger resonance is a young woman's ruminative journey in excavating her emotional depths in order to love again. **vv**



Q&A WITH FILMMAKER(S)

D South Korean filmmaker **LEE Wan-min**'s previous works include the short films *Chima* (2006) and *Mock or Die* (2010). Her first feature *Jamsil* (2016) won the Citizen Critics' Award at Busan. *Archaeology of Love* garnered a Special Mention of Jury and the Best Actor award for lead actress OK Ja-yeon at Jeonju.



P HA Min-ho
C OK Ja-yeon, HAN Kiyoon

ARNOLD IS A MODEL STUDENT

อาณนเป็นนักเรียนตัวอย่าง

Borrowing from Thailand's Bad Student movement, this irreverent comedy is at once satire, a coming-of-age story, and manifesto for a frustrated generation.

[SINGAPORE PREMIERE]

Thailand, Singapore, France, Netherlands, Philippines / 85min
2022 / Thai, English

30 NOV, WED | 4PM | OT

3 DEC, SAT | 4PM | GV9

Arnold becomes the school darling after emerging champion at a math Olympiad. His success attracts a shady tuition centre owner who invites him to join an exam cheating racket. Meanwhile, trouble brews on campus when a disciplinary incident propels a group of students into action.

Since 2020, Thailand's students have been standing up to their schools, inspiring Sorayos to take on the institution and its banal, baffling workings. In *Arnold*, schools are a source of muted exasperation, other times the butt of a good joke or, as a student declares, "our first dictatorship". With a storytelling style that marches to the beat of a country's defiant changemakers, the comedic drama reveals a deep agitation and solidarity. **RL**



Q&A WITH FILMMAKER(S)

D **Sorayos PRAPAPAN** is a Thai filmmaker, sound technician and foley artist. His short films include *Death of the Soundman* (2017), *Dossier of the Dossier* (2019) and *New Abnormal* (2021), all of which were screened at SGIFF, with the first winning him Best Director. His first feature, *Arnold Is a Model Student* premiered at Locarno.



P Sorayos PRAPAPAN, Donsaron KOVITVANITCHA
C Korndanai Marc DAUTZENBERG, Winyu WONGSURAWAT

AUTOBIOGRAPHY

The relationship between an authoritarian father figure and a diffident young man forms a gripping study of power relations.

[SINGAPORE PREMIERE]

Indonesia, France, Germany, Poland, Singapore, Philippines, Qatar / 115min
2022 / Indonesia

3 DEC, SAT | 12:30PM | GV9

Quiet and mild-mannered Rakib is the housekeeper of a mansion belonging to former general Purna, who has returned to contest the local election. The two develop a father-son bond: Purna takes young Rakib under his wing, while Rakib gains confidence with his guidance. A dyed-in-the-wool autocrat, Purna does not tolerate even the slightest threat to his power. A defaced campaign banner sets off a violent reaction, and Rakib is soon forced to confront his own morality and complicity in an unjust system.

Though set in post-dictatorship Indonesia, *Autobiography* evokes terror reminiscent of the Suharto era. In a time where we see the rise of strongman rule, *Autobiography* is a sobering reminder of what could be if power is left unchecked and the people remain passive. **FL**



Q&A WITH FILMMAKER(S)

D **Makbul MUBARAK** is an Indonesian film critic-turned-filmmaker. His short films include *Sugih* (*Dog's Lullaby*) (2015), *The Malediction* (2017), which earned the Special Mention at the 28th SGIFF, and *A Plastic Cup of Tea Before Her* (2018). *Autobiography*, his feature debut, won the FIPRESCI Award for Best Film from Orizzonti and the International Film Critics' Week at Venice.



P Yulia Evina BHARA
C Kevin Ardilova, Arswendy Bening SWARA

THE CLOUD MESSENGER

A pair of teenagers at a regimented boarding school are predestined lovers in this coming-of-age story with a mythical twist.

[ASIAN PREMIERE]

India / 152min / M18
2022 / English, Sanskrit, Malayalam

3 DEC, SAT | 6:30PM | GV10

4 DEC, SUN | 12:30PM | OT

Jaivardhan is a sensitive 16-year-old navigating the rigid structures of a boarding school in the lush Himalayan mountains. He develops a deep attraction to new student Tarini, and the pair embark on a tentative romance.

Alongside Jaivardhan's repeated run-ins with the school's disciplinarians, Tarini is confronted by visions of mysterious beings. A tragic incident reveals the pair's predestined connection as timeless lovers reunited after centuries of longing, depicted through performances of ancient Indian storytelling forms.

The Cloud Messenger combines culturally specific aesthetics with universal themes of romance and fate, offering a poetic take on the coming-of-age genre. **AS**



Q&A WITH FILMMAKER(S)

D Indian filmmaker **Rahat MAHAJAN** cut his teeth in the Mumbai film industry and continued his career in Hollywood. His short film *Istifa* (2014) was selected as a national finalist for the 41st Student Academy Awards. *The Cloud Messenger*, his feature debut, premiered in the Tiger Competition at Rotterdam.



P Sanjay SINGH, Rahat MAHAJAN, Nalin AGARWAL
C Ritvik TYAGI, Ahalya SHETTY

CONVENIENCE STORE

Продукты 24

An undocumented migrant mother suffers violence and abuse working in a Russian convenience store in this harrowing expose of modern-day slavery.

[SOUTHEAST ASIAN PREMIERE]

Russia, Slovenia, Turkey / 106min / NC16
2022 / Uzbek, Russian



Q&A WITH FILMMAKER(S)

30 NOV, WED | 6:30PM | OT

Behind the unassuming facade of a convenience store in Moscow, a makeshift family of undocumented migrants endures violent abuse, all while being underpaid and forced to work long hours. Mukhabbat, a young mother from Uzbekistan, manages to escape her oppressor and returns to her hometown, but the injustices of life keep catching up with her.

A visceral drama peppered with unsettling fantastical sequences and based on real-life events, *Convenience Store* is an urgent expose of modern slavery and the complicity of state authorities as they turn a blind eye to the migrants' predicament. Ultimately, it reveals the bleak reality faced by the most vulnerable, entrapped in a cycle of violence and exploitation. **AS**

D **Michael BORODIN** is an Uzbekistan-born filmmaker whose works depict disenfranchisement in the pursuit of opportunity. His short films include *Normal* (2018), which was screened at Cannes' Critics' Week, and *Registration* (2019). *Convenience Store*, his feature debut, premiered in the Panorama section at the Berlinale where it picked up the Arthouse Cinema Award.



P Artem VASILYEV, Asya PAVLOVSKAYA
C Zukhara SANZYSBAY, Lyudmila VASILYEVA, Tolibzhon SULEIMANOV

GAGA

哈勇家

A warm indigenous family drama that gently crests and falls, like the seasons of their misty, mountainous homelands.

[SOUTHEAST ASIAN PREMIERE]

Taiwan / 111min
2022 / Mandarin, English, Tayal



Q&A WITH FILMMAKER(S)

1 DEC, THU | 9PM | OT

The Hayung family inhabit the highlands of Taiwan along with other indigenous Atayal people. Held in high esteem by the community, they make a steady living from agriculture and tourism, while the men sometimes have too much to drink. Even when their days are met by ruptures like an elder's death or land surveys, their faiths—a syncretic mix of their *gaga* belief system and Christianity—appear to prevail.

Sensitive towards local specificities, Laha Mebow crafts a narrative that eschews dramatic conceits, opting for a collaboration to honour the ways of her people. A collective realism moves the drama through the seasons (and an election cycle), suturing this family's fortunes and misfortunes with a palpable tenderness. **RL**

D **Laha MEBOW** is the first indigenous female director in Taiwan and an Atayal. Her work tells contemporary stories of the Atayal people in Taiwan. These include *Finding Sayun* (2011) and the coming-of-age drama *Hang In There, Kids!* (2016), which took the Grand Prize at the Taipei Film Awards. *Gaga* is her third feature film and the final instalment of her Atayal trilogy.



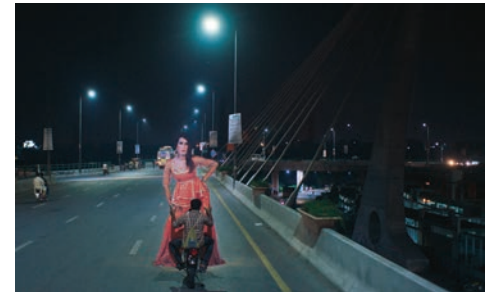
P Eric LIANG, Arthur CHU
C Wilang LALIN, Ali BATU, Esther HUANG

JOYLAND

Vibrant, often hilarious yet emotionally powerful, this Pakistani family drama that questions gender and sexual norms is set to capture the hearts of many.

[SOUTHEAST ASIAN PREMIERE]

Pakistan / 126min
2022 / Urdu



2 DEC, FRI | 6:30PM | GV9

In a conservative multigenerational Pakistani household, soft-spoken Haider is pressured to find a job and to produce a male heir. After he lands a role as a backup dancer at an erotic dance theatre, his wife Mumtaz reluctantly leaves a job she enjoys at the behest of the family's patriarch to become a housewife. While Mumtaz struggles in the domestic sphere, Haider falls for his boss, a confident, charismatic transgender dancer (played by transgender actress Alina Khan).

Joyland is a sensitive and humanistic portrayal of repressive gender and sexual norms, told with an astute blend of vulnerability and humour. With this highly accomplished feature debut, Saim Sadiq signals a bright future for Pakistani cinema. **NS**

D **Saim SADIQ** is a Pakistani director and producer. His 2019 *Darling* won Best Short Film in the Orizzonti section at Venice. *Joyland*, his directorial debut feature, is the first Pakistani film to be screened at Cannes where it clinched the Queer Palme as well as the Jury Prize in the Un Certain Regard section.



P Apoorva CHARAN, Sarmad KHOOSAT, Lauren MANN
C Ali JUNEJO, Alina KHAN, Rasti FAROOQ

LEONOR WILL NEVER DIE ANG PAGBABALIK NG KWAGO

A retired screenwriter becomes the heroine of her own unfinished script as reality and fiction collide in this genre-bending Filipino melodrama.

[SINGAPORE PREMIERE]

Philippines / 99min / NC16
2022 / Filipino



Q&A WITH FILMMAKER(S)

3 DEC, SAT | 9PM | OT
4 DEC, SUN | 11AM | FG2

Former famed screenwriter Leonor leads a sorry retirement stuck with insufferable son Rudie and seeking solace in the ghost of her favourite son Ronwaldo. But all is not lost. When hit by a television set, Leonor enters the world of her unfinished script. She ecstatically lives the action drama she knows too well, its story a comedic catharsis of her repressed emotions. But as the movie speeds into the uncharted terrains of the script, Leonor must write the ending—by being the heroine it needs.

A homage to 1980s Filipino B-action flicks, this witty meta-pastiche weaves together the realities of the country's politics into a heartfelt family story made anew by Escobar's knack for the offbeat. **DNT**

D **Martika Ramirez ESCOBAR** is a Filipino cinematographer, writer and director. She draws on life experiences and her relationship with cinema to make films that blend social realism with the poetic and the surreal. Her directorial feature debut, *Leonor Will Never Die* premiered at Sundance where it won the Special Jury Award for Innovative Spirit.



P Monster JIMENEZ, Mario CORNEJO
C Sheila FRANCISCO, Bong CABRERA, Rocky SALUMBIDES, Anthony FALCON

SUMMER WITH HOPE TABESTAN BA OMID

A mishap days before a swim meet threatens to quash a mother and son's hope for liberty in this Kafkaesque modern tragedy.

[ASIAN PREMIERE]

Canada, Iran / 100min / PG
2022 / Farsi

25 NOV, FRI | 4PM | OT
3 DEC, SAT | 3:30PM | GV2

Unruly teenager Omid has to win a swimming competition—not just for himself but also for his mother Leili, whose freedom from his estranged father is contingent on Omid's performance. When plans go awry, what is thought to be a beacon of hope soon turns into a snare that Omid must find ways to elude. As the struggle to stay the course is met with indifference and judgement from the community, the family begins to disintegrate.

A microcosm of modern Iran, *Summer with Hope* examines how newfound liberty is negotiated against the reins of patriarchy. Arresting scenes of rustic life on the Caspian coast imbue the film with disquieting stillness that threatens to muffle resistance and veil violence. DNT



Q&A WITH FILMMAKER(S)

D **Sadaf FOROUGHI** is an Iranian-Canadian filmmaker who works across film, documentary and video art. Her works are often concerned with children and women in relation to the family unit and society. Premiering at the Karlovy Vary Film Festival where it won the top prize, *Summer with Hope* is her second feature after *Ava* (2017).



P Kiarash ANVARI, Christina PIOVESAN, Sadaf FOROUGHI

C Leili RASHIDI, Mehdi GHORBANI, Alireza KAMALI

SOUTHEAST ASIAN SHORT FILM COMPETITION



The Southeast Asian Short Film Competition presents 17 new films across four programmes. The variety and quality of these short films attest to the abundance of strong creative talents from the region. The heterogeneity of Southeast Asia shines through in the diverse selection, which not only offers a nuanced overview of the region but also accentuates its complexities and specificities.

Crystallized Memory (p. 41)

SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 1

1 FURTHER AND FURTHER AWAY ရွာသစ်ကမ်း

Before a young indigenous Bunong woman and her brother move to the capital, she visits their old village that has since been lost to the development of a hydroelectric dam.

D Cambodian filmmaker **Polen LY**'s works focus on environmental and social issues. A recipient of SGIFF's SEA-SHORTS Grant in 2020, *Further and Further Away* world-premiered at this year's Berlinale.



[ASIAN PREMIERE]
[SEA-SHORTS GRANT]
Cambodia / 24min
2022 / Bunong, Khmer



2 THERE ARE FISH IN THE WATER AND RICE IN THE FIELDS ในน้ำแอฟฟิช ในนาแอฟไรซ์

Interviews with young Thai citizens on the meaning of home as well as their sense of belonging, hopes and dreams through the digital streetscape of the current broken reality.

D Thai filmmaker **Tanakit KITSANAYUNYONG** makes experimental moving images that observe the human, object and landscape.



[SINGAPORE PREMIERE]
Thailand / 18min
2021 / Thai



1 DEC, THU | 6:30PM |
79MIN | OT

Q&A WITH FILMMAKERS

3 EVENING CLOUDS ဆည်းဆာတိမ်

Out of work and forced to marry a man she dislikes, young San Kyi plans to run away with her best friend, but complications unfold.

D Burmese filmmaker **Aung Phyoe**'s debut short *Seasonal Rain* (2016) premiered at Locarno and *Cobalt Blue* (2019) competed in the Leopards of Tomorrow section of the same festival.



[WORLD PREMIERE]
Myanmar / 18min
2022 / Burmese



4 INTO THE VIOLET BELLY

A filmmaker reinterprets migration and diaspora based on her mother's experience fleeing the Vietnam War.

D **Thuy-Han NGUYEN-CHI** is an artist whose work explores critical refugee and postcolonial studies. This film was co-directed with her mother, **THUYEN Hoa**.



[ASIAN PREMIERE]
Belgium, Germany, Iceland,
Malta, Denmark / 19min
2022 / Vietnamese, English



SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 2

1 FIX ANYTHING GÌ CŨNG SỬA

A father ropes in his son for exploits using his DIY 'memory eraser' van in this sci-fi comedy on their one-night adventure. **DT**

D Vietnamese filmmaker **LE Lam Vien** is an alumnus of Busan's Asian Film Academy as well as Talents Tokyo.



[WORLD PREMIERE]

Vietnam / 14min
2022 / Vietnamese



2 IT'S RAINING FROGS OUTSIDE AMPANGABAGAT NIN TALAKBA HA LIKOL

In this tale of self-reflection, Maya returns to her childhood home where she confronts her past—as frogs rain outside. **BF**

D **Maria Estela PAISO** graduated with a degree in communication arts and works in film post-production. *It's Raining Frogs Outside* marks her directorial debut.



[SINGAPORE PREMIERE]

Philippines / 14min
2021 / Sambal, Tagalog, English



3 NAIL HOUSE RUMAH PAKU

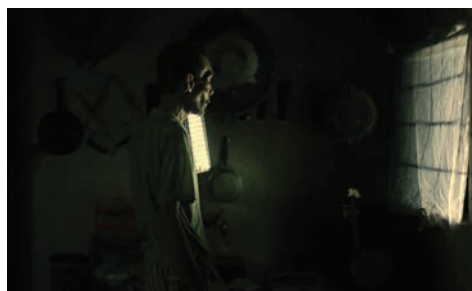
A man who lives in the last house standing at a development site contends with the onslaught of destruction. **DT**

D **Loeloe Hendra KOMARA** graduated from the Indonesian Art Institute Yogyakarta. His short film *Onomastika* (2014) competed at the Berlinale, and he is developing his first feature, *Tale of the Land*.



[INTERNATIONAL PREMIERE]

Indonesia / 9min
2022 / Indonesian



2 DEC, FRI | 6:30PM |
71MIN | OT | R21

Q&A WITH FILMMAKERS

4 DIKIT

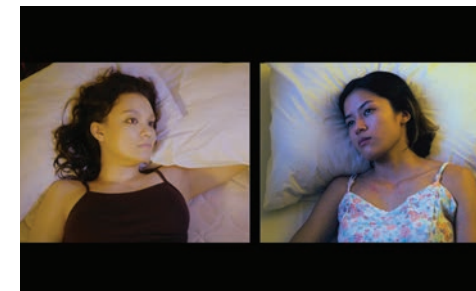
A young woman with a monstrous secret desperately longs for a different body. When the new couple in town moves in next door, she sees her chance to finally get one.

D **Gabriela SERRANO** is a Filipino filmmaker and visual artist. *Dikit*, her directorial debut, recently won Best Director and the Special Jury Award at Cinemalaya Philippine Independent Film Festival.



[SINGAPORE PREMIERE]

Philippines / 16min
2022 / No Dialogue



5 CRYSTALLIZED MEMORY อนันตภัก

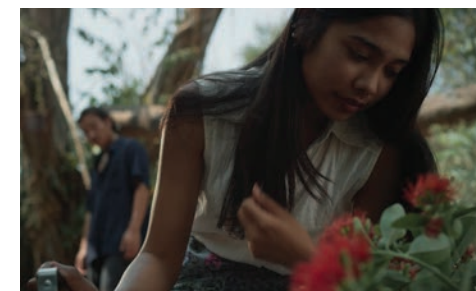
A monk's son spends his days near the temple where his father disappeared, while crystals mysteriously grow on a bird's nest in the premises. **BF**

D Thai filmmaker **Chonchanok THANATTEEPWONG**'s short films include *Behind the Wall* and *Haloperidol*. *Crystallized Memory* premiered at Rotterdam.



[SINGAPORE PREMIERE]

Thailand / 18min
2021 / Thai



SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 3

1 SMOKE GETS IN YOUR EYES

烟熏到了眼睛

After a mix-up sends the wrong body to cremation, a darkly humorous series of events plays out between the undertaker and three siblings at their father's wake. **GK**

D Alvin LEE is a filmmaker who graduated from Beijing Film Academy. His thesis film *A Time for Us* (2018) premiered at the 29th SGIFF.



[SOUTHEAST ASIAN PREMIERE]

Singapore / 19min
2022 / Mandarin, English



2 BAMBANG

Candid memories and salacious gossip flow freely as two men deliberate collecting their debt while paying respects at their philandering friend's funeral. **AAB**

D Yusron FUADI is an Indonesian film director, actor and screenwriter. His previous films include *Lonely Wolf* (2014) and *Skull* (2018), which was nominated for Best Film at Cinequest Film & VR Festival.



[WORLD PREMIERE]

Indonesia / 23min
2022 / Javanese, Indonesian



2 DEC, FRI | 9PM |
82MIN | OT | NC16

Q&A WITH FILMMAKERS

3 A WORM, WHATEVER WILL BE, WILL BE

住在她身体里的虫

A filmmaker records deeply intimate interactions with her grandmother who has dementia, unknowingly documenting her final days. **GK**

D Malaysian writer-director **Mickey LAI**'s short film debut *The Cloud Is Still There* (2020) has travelled to international festivals including Busan and Clermont-Ferrand.



[SINGAPORE PREMIERE]

Malaysia / 11min
2022 / Cantonese



4 LOVE AT FIFTY

中年情

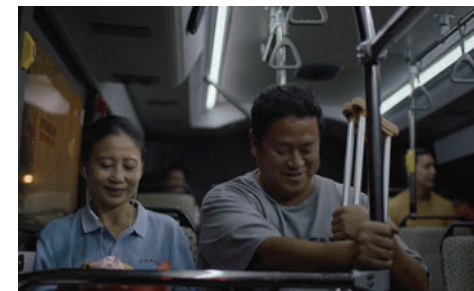
Kee, a divorced mother of two in her 50s, weighs the prospect of love against its challenges when she meets a jovial—and romantically inexperienced—delivery person at her coffeeshop job. **AS**

D TAN Wei Ting's debut short *CA\$H* (2018) was selected for International Competition at Clermont-Ferrand. Her second short *Still Standing* (2019) world-premiered at SGIFF.



[WORLD PREMIERE]

Singapore / 29min
2022 / Hokkien, Cantonese, Mandarin, English



SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 4

1 VANIA ON LIMA STREET

Young Vania faces her fears and finds courage in tumultuous times when she takes in an injured thief seeking refuge in her family's traditional Chinese medicinal hall. AAB

D Bayu Prihantoro FILEMON is an Indonesian director and cinematographer. His debut short film *On the Origin of Fear* (2016) received the Special Mention at SGIFF.



[WORLD PREMIERE]

Indonesia / 24min
2022 / Indonesian, Javanese



2 SEEING IN THE DARK

A sensorial, left-field take on Thai political history that moves between a subdued past etched in the landscape of Khao Kho mountain, once a stronghold of communist insurgents, and a dynamic near-present marked by Bangkok's 2021 anti-government protests. FL

D Taiki SAKPISIT is a Thai filmmaker and moving-image artist whose works explore his country's political history. His debut feature *The Edge of Daybreak* (2021) was screened at last year's SGIFF.



[ASIAN PREMIERE]

Thailand / 29min
2022 / Thai



3 DEC, SAT | 6:30PM |
87MIN | OT | M18

Q&A WITH FILMMAKERS

3 PARASITE FAMILY

Negatives found at an out-of-business film lab are manipulated through analogue and digital means, producing an abstract sequence suggestive of monstrous figures of wealth and power. OK

D Prapat JIWARANGSAN is a Thai visual artist and filmmaker. *Parasite Family* premiered at the Berlinale, and his most recent documentary *Ploy* (2020) world-premiered at the 31st SGIFF.



[SOUTHEAST ASIAN PREMIERE]

Thailand / 5min
2022 / No Dialogue



4 PLASTIC SONATA

Plastic Sonata tells the story of three individuals as they face the global crisis, impending loneliness and their family.

D Local filmmaker **Nelson YEO**'s *Here Is Not There* (2020) won Best Singapore Short Film at the 31st SGIFF, and *Dreaming* (2021) was the commissioned opening short film at last year's SGIFF.



[SINGAPORE PREMIERE]

Singapore / 30min
2022 / Mandarin, English



SINGAPORE PANORAMA

Singapore Panorama presents the latest works by new and established talents in local filmmaking, with its finger on the pulse of the most exciting developments in Singapore cinema. Join us in experiencing panoramic views of home, and indulge in the imaginations and reflections of Singapore.

Seance of the Past (p. 53)

#LOOKATME

Ken Kwek's newest romp comes hot on the heels of the recent announcement of Section 377a's repeal. Expect camp, candour and many clenched fists.

Singapore / 108min
2022 / English, Mandarin, Malay

NO SCREENING AVAILABLE

Sean attends a church service and brings along his gay twin Ricky. After lampooning its pastor online for homophobia, Sean finds himself ensnared in severe defamation charges. The full force of law and order is brought down on him and his happy-go-lucky family—situations escalate breathlessly, wedging them deeper in an infernal place.

Shunning the highbrow for a naked (but never didactic) sense of justice, Kwek takes our arrogant respectability by the throat, and overruns it with moods and terrors unique to our wired society. Make what you will of this explosive cocktail: a miscreant burnt by playing with matches, or a home whose roof has long been on fire. Either way, the extinguisher is nowhere in sight. RL

BOOM

A poignant film adaptation of playwright Jean Tay's biting critique of relentless progress.

[WORLD PREMIERE]

Singapore / 62min
2022 / English, Hokkien, Cantonese

28 NOV, MON | 7:30PM | TPR

As residents are being persuaded to join the collective sale of their housing blocks, an ageing mother struggles to hold onto her memories and community while her property agent son longs for a new life. Not just concerned with what's above ground, corpses, bureaucrats and officers also make their case for how to use the land below.

Jean Tay's 2007 play is updated in this film adaptation to reflect today's contentions. What's bittersweet, perhaps, is how *Boom*'s charming visuals of Tanglin Halt and Bukit Brown Cemetery on the eve of their redevelopment are a paean to Singapore's built heritage and, at the same time, an archive of places lost. *Boom* is a moving, necessary look at the human dimension of policy and progress. SH



D **Ken KWEK** is a director, screenwriter, playwright and author known for making films that explore difficult social issues, beginning with the controversial anthology *Sex.Violence. FamilyValues* (2012). In 2014, his feature debut *Unlucky Plaza* opened SGIFF. *#LookAtMe* world-premiered at the New York Asian Film Festival.



P Pam OEI, Kat GOH, Jeremy CHUA
C yao, Pam OEI, CHING Shu Yi



Q&A WITH FILMMAKER(S)

D **Derrick CHEW** is a film and theatre producer from Singapore. His directorial credits include a theatrical staging of *Boom* in 2012 and the short film *Balik Kampung* (2011), a tribute to the former Tanjong Pagar Railway Station. He is the executive producer and artistic director of Sight Lines Entertainment.



P Derrick CHEW
C Andre CHONG, TAN Beng Tian, Erwin Shah Ismail

BABY QUEEN

The life of emerging drag queen Opera Tang offers a moving portrait of being queer in Singapore.

[SOUTHEAST ASIAN PREMIERE]

Singapore / 61min
2022 / English, Mandarin, Malay, Teochew



30 NOV, WED | 8PM | TPP

With her striking Teochew opera-inspired makeup, Opera Tang has been making waves on the local drag scene since her debut in 2020. Through intimate vignettes of Opera's personal life, the film chronicles her queer journey: from coming-out as a fledgling drag queen, falling in love, competing in drag pageants, to dressing up her supportive and charming 90-year-old grandma in drag.

Baby Queen illuminates the struggles and joys of becoming who you want to be, and what it means to carve out a safe space in a society that is at times cruel to those who are different. Candid and clear-eyed in its portrait of queer life, the film celebrates radical self-acceptance as a personal yet deeply political act. κτ

D **LEI Yuan Bin** is a director, editor and cinematographer. Lei is known for *03-FLATS* (2014), which competed in Busan, and *I Dream of Singapore* (2019), which premiered at the Berlinale. His fifth feature, *Baby Queen*, premiered at Busan. He is a founding member of film collective 13 Little Pictures.



P Wan Ping LOOI

C —

Part of SGIFF's fundraiser, this screening will be followed by a live drag show. See pull-out guide for more details.

BEFORE LIFE AFTER DEATH

A rebellious female student and a reticent middle-aged gynaecologist strike up an unlikely bond rooted in mutual comfort as they each confront a life-altering incident.

[WORLD PREMIERE]

Singapore / 136min
2022 / English, Hindi



Q&A WITH FILMMAKER(S)

26 NOV, SAT | 12PM | GV2

Gauri, a student, is dating a worker at her father's hawker stall. One day, she discovers she is pregnant—news that worsens the fractured relationship with her father and stepmother. During a visit to the gynaecologist's clinic, Gauri strikes a chord with her doctor, Radhika, who is struggling to come to terms with a huge loss in her life. Their unlikely bond proves to be a welcome change in both their lives.

While critiquing social inequalities and mental health stigma, *Before Life After Death* highlights the democracy of dreams and the complex process of grief and healing through the circumstances of its two female leads. NS

D **Anshul TIWARI** is a Singapore-based Indian director, screenwriter and editor. He has directed more than 30 documentaries and award-winning short films. These include *Wabi Sabi* (2015) and *Bin Bulaaye* (2019), which was named Best Short Film at the 21st Mumbai Film Festival.



P Namita LAL, Debasmita DASGUPTA

C Namita LAL, Gauraangi CHOPRA, Adrian PANG

ABSENT SMILE

A loving document of John Clang's parents and other transnational families reunited briefly but remembered forever through family portraiture.

[WORLD PREMIERE]

Singapore / 80min
2022 / Mandarin, English



Q&A WITH FILMMAKER(S)

1 DEC, THU | 6:30PM | GV9

John Clang has been based in New York since his teenage years. He returns intermittently to visit his elderly parents, brings them on holidays and calls them frequently, but the pain of separation is still a lot to bear for the closely knit family. On a parallel tangent, candid portrait photography sessions of various families, where kin overseas partakes live over webcam, record the precious, heartfelt moments of reconnecting with loved ones.

Absent Smile is a loving document of Clang's parents and their mixed feelings of longing yet support for their son. Using the age-old format of family portraiture augmented with digital means, the spectral quality of absent family members projects a tentative reunion across time and space. FL

D **John CLANG** is a New York-based visual artist. His first and second features, *Their Remaining Journey* (2017) and *A Love Unknown* (2020), both premiered at the International Film Festival Rotterdam. *Absent Smile* is his third feature.



Lavender CHANG is a cinematographer who lensed all of Clang's feature films including *Absent Smile*, which also marks her directorial debut.



P Elin TEW, Jeremy CHUA

C —

GEYLANG

芽籠

A breathless, full-throttle crime thriller set in Singapore's infamous red-light district with a colourful ensemble of characters.

[SOUTHEAST ASIAN PREMIERE]

Singapore / 86min / M18
2022 / Mandarin, Hokkien, English



Q&A WITH FILMMAKER(S)

26 NOV, SAT | 7:30PM | TPR

On the eve of election nomination day, an aid worker, pimp, sex worker, doctor, cigarette seller and political candidate cross paths on the neon-drenched streets of Singapore's notorious red-light district. Inside the pulsating world of *Geylang*, intrigue and violence unfold in quick succession. Caught in-between is a foul-mouthed, mullet-sporting pimp, Fatty, who unwittingly becomes a pawn in a larger political game.

As the night wears on, characters reveal themselves, all with a secret to hide and an appetite for ruthlessness. Driven by personal desires and self-serving goals, each vies for survival on the streets of Geylang as the worlds of the seedy underbelly and corrupt political class meet in a high-octane collision. GG

D **Boi KWONG** is a Singaporean film producer-director. His directorial debut short film *Wait* (2000) won the Special Jury Prize at SGIFF. He has since produced numerous features such as *We Not Naughty* (2012), *Zombiepura* (2018) and *Number 1* (2020). *Geylang* is his second directorial feature, after *The Days* (2008).



P Boi KWONG, Jimz LEE

C Mark LEE, Sheila SIM, Shane MARDJUKI, Gary LAU, Patricia LIN

SINGAPORE PANORAMA SHORT FILM PROGRAMME 1

1 SINGAPORE VEAL 新加坡小牛肉

In a meatless, pandemic-ridden society of extreme inequalities, a meat-obsessed cardboard collector wants a taste of the new groundbreaking meat product—at all costs. FL

D Sun KOH is an award-winning filmmaker from Singapore who works across different genres and formats. She is known for the short film *The Secret Heaven* (2002), which won Best Director at the 15th SGIFF.



[WORLD PREMIERE]

Singapore / 15min
2022 / Cantonese, Hokkien, Mandarin, English



2 ALTAR

An elderly security officer diagnosed with lung cancer talks to God. One day, he wins the lottery—but there is little relief. BF

D Vikneshwaran SILVA is a director and producer. His short film *Dark Light* (2021) won Best Director at the National Youth Film Awards (NYFA), while *Altar* picked up the same award at this year's NYFA.



[WORLD PREMIERE]

Singapore / 18min
2022 / Tamil, Malay, English



26 NOV, SAT | 4PM |
85MIN | GV2 | NC16

Q&A WITH FILMMAKERS

3 AS QUIET AS A CLOUD 岁月无声

A newspaper editor visits her former teacher, who now cares for his wife with dementia, in this gentle story about the passage of time. FL

D Eva TANG is a filmmaker known for her debut documentary feature, *The Songs We Sang* (2015). Her student work *While You Sleep* (2002) was the first local short film screened at Venice.



[WORLD PREMIERE]

Singapore / 22min
2022 / Mandarin, Malay, Hokkien



4 AS I IMAGINE MY BODY MOVING 海坐下來時沒有風

Facing a debilitating illness, a former dancer recounts her life of movement—onstage, travelling and now through remembrance. FL

D Hong Kong-based artist Elysa WENDI transitioned from dance to the film medium for exploring choreographic ideas. She is the co-founder of dance film platform Cinemovement.



[SOUTHEAST ASIAN PREMIERE]

Hong Kong, Singapore / 30min
2022 / Cantonese



SINGAPORE PANORAMA SHORT FILM PROGRAMME 2

1 MY HUMAN

我的人类

A fan ruminates on its existence, that of a man who collects sounds from objects, and climbing temperatures in this idiosyncratic film. FL

D Vegas LEE is a recent graduate of Ngee Ann Polytechnic's School of Film and Media Studies.



[WORLD PREMIERE]

Singapore / 14min
2021 / Mandarin, English



2 CONVERSATIONS WITH A KOEL BIRD

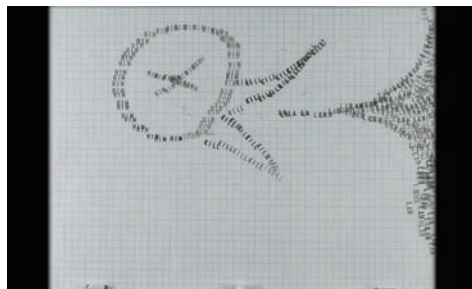
A filmmaker abroad phones their brother and chat about the Asian koel, whose early-morning and evening calls are a feature of Singapore's soundscape. FL

D XU Yuan Li Elizabeth is currently studying animation at the Rhode Island School of Design. Their work combines the tactility of physical mediums with the emotive potential of film.



[WORLD PREMIERE]

Singapore, USA / 6min
2022 / English



3 SMRT PIECE

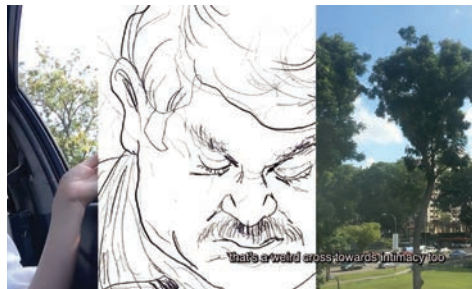
Driving abroad, a couple discuss public transportation, sketching, seeing and being seen in this hybrid triptych. FL

D Charlotte HONG Bee Her is a Chicago-based filmmaker. *SMRT Piece* won Best Documentary and Best Editing at the recent National Youth Film Awards.



[ASIAN PREMIERE]

Singapore, USA / 4min
2022 / English



27 NOV, SUN | 3:45PM |
69MIN | GV2

Q&A WITH FILMMAKERS

4 SEANCE OF THE PAST

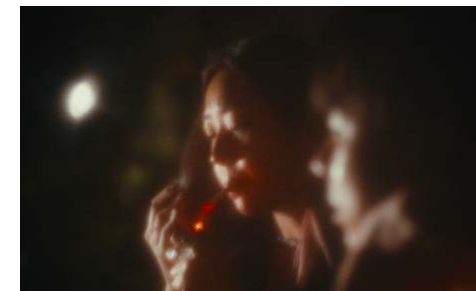
A man spends most of his life mourning the things he lost, unable to move on. He frequents a silent but helpful medium and embarks on a spiritual journey where he lingers among his past lives.

D Adelaide SHERRY is a young Singapore-based filmmaker who favours surreal and avant-garde elements to create impressionistic works. She is currently making her first feature.



[WORLD PREMIERE]

Singapore / 9min
2022 / English



5 DUKA LARA

Erik, a worker on a floating fish farm, is unable to return home after two years as planned. As he nurses his sorrow, his loneliness manifests a sea spirit who challenges his self-pity. AS

D Nuryn Adryana graduated from LASALLE College of the Arts with a BA in film. *Duka Lara*, her debut short film, competed at Dokufest.



[ASIAN PREMIERE]

Singapore / 14min
2022 / Malay



6 THE STORY OF ME MISSING THEM KISAH TENTANG AKU MERINDUI MEREKA

A filmmaker shares his journey of self-discovery while living abroad, far from his family.

D Ghazi ALQUDCY has produced over 60 short films and a feature documentary. His directorial feature debut *Temporary Visa* (2018) won Best Film in the Discovery section of the Asian Film Festival Barcelona.



[WORLD PREMIERE]
Singapore, Malaysia / 22min
2022 / Malay



SINGAPORE PANORAMA

SHORT FILM

PROGRAMME 3

1 A DAY, THAT YEAR

某天, 那年

Five-year-old Yang spends an afternoon with his mother on a shopping trip. But a seemingly harmless punishment becomes a pivotal childhood experience that will forever change him.

D Stanley XU is a Taiwan-based filmmaker whose work explores and captures nuances of the human experience. His past films include *Lullaby* (2016) and *Reprise* (2019).



[ASIAN PREMIERE]

Taiwan, Singapore / 9min
2022 / Mandarin



2 THE FEELING OF BEING CLOSE TO YOU

靠近你的感觉

In a reconciliatory phone conversation set to old home videos juxtaposed with footage of independent adult life, the filmmaker and their mother candidly discuss intergenerational trauma and abuse. ^{AS}

D New York-based filmmaker Ash GOH Hua tells political stories personally through experimental-leaning documentaries. *The Feeling of Being Close to You* premiered at Palm Springs.



[INTERNATIONAL PREMIERE]

Singapore, USA / 12min
2022 / Mandarin, English



3 MOTHERS

妈

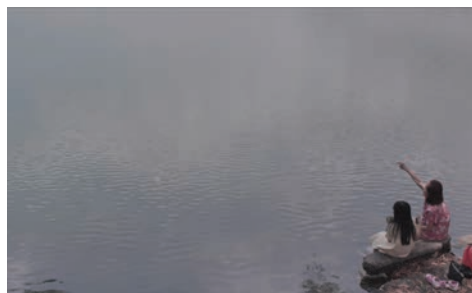
Three generations of women—doting grandmother, harried mother and innocent daughter—negotiate interdependence as well as differing priorities and desires in this restrained observational drama.

D LIM Yuzheng holds a BA in film from LASALLE College of the Arts. *Mothers* (2021) is his debut narrative short. He lensed *The Smell of Coffee* (2020), which world-premiered at Oberhausen. ^{AS}



[WORLD PREMIERE]

Singapore / 16min
2022 / Mandarin



27 NOV, SUN | 7PM |
84MIN | GV9

Q&A WITH FILMMAKERS

4 BREAKING NEWS

18-year-old Eliza is pregnant, and grappling with the prospect of abortion. Through interactions with her family, she contemplates what it means to be a mother, and to be mothered. ^{AS}

D Jessica HENG is interested in telling visceral, humanistic stories that resonate with empathy. Her past works include *Baby Boy* (2020) and *Just a Call Away* (2020).



[SINGAPORE PREMIERE]

Singapore / 23min
2022 / English



5 LAY OVER

Meeting again after their breakup four months ago, Daniel and Claudia toy with the idea of getting back together in this tale of ambiguity. ^{FL}

D Seth CHEONG is a writer-director who recently graduated from the National University of Singapore's Faculty of Arts and Social Sciences.



[WORLD PREMIERE]

Singapore / 24min
2022 / English



SINGAPORE PANORAMA SHORT FILM PROGRAMME 4

A Virtual Reality Experience
27 NOV, SUN | 12–5PM |
42 WS

SGIFF presents our first VR film programme!
Enjoy a fully immersive experience of the moving
image in this double bill of local VR films. Walk into
bizarre realities, otherworldly and beautiful, inspired
by the Singaporean condition.

Book a slot for this special, not-to-be-missed event!
The duration of each VR session is 20 minutes.

Tickets are \$5 each, sold exclusively at [SGIFF.COM](https://sgiff.com)

THE SEVEN STEP VERSE

Step into seven scenarios of five cleaning ladies in
Singapore's vintage malls as sounds and gestures
reveal pervasive social beliefs. PN

[SINGAPORE PREMIERE]

Singapore / 9min
2022 / English



D **Ella RAIDEL** is a documentary
filmmaker and assistant professor
at Nanyang Technological University.
The Seven Step Verse premiered at
SeaShorts Film Festival.



IN TIMES LIKE THESE...

Inspired by the anxieties of our tumultuous world, this
film paints helplessness and hope into abstract forms,
unfurling and decaying. PN

[ASIAN PREMIERE]

Singapore / 8min
2022 / No Dialogue



D **Jevon CHANDRA**, **Yanyun CHEN**,
Corentin DERBRE and **Alex SCOLLAY** are
multidisciplinary creative designers and artists.
in times like these... is their first collaboration.



TAKE THE FESTIVAL HOME WITH YOU!

All Would Envy X SGIFF

For over three decades, SGIFF has been celebrating the
power of cinema, spotlighting local filmmakers and their
work. This year, SGIFF is delighted to collaborate with
prominent local fashion house All Would Envy to create a
special t-shirt to commemorate our 33rd edition. Featuring
recognisable film motifs, the illustrated tee with its eye-
catching, playful design will certainly make a statement
wherever you go!

Just as cinema sparks individuality, creativity and
conversation, All Would Envy inspires their customers
to live every day in awe, and we hope this collaboration
will bring about the same spirit in our audiences!



*Actual product may differ slightly from the image.

"We create clothes of many styles, from daily wear to conversation starters, and this
tee is definitely a conversation starter! We love films ourselves and wanted to create a
dynamic and energetic piece that represents cinema for fellow film lovers. Proceeds of
the t-shirt sales will go to SGIFF to support the local film scene. We are on a mission to
live every day in awe and inspire everyone to do the same—just like what cinema does
for us!"—**Trevor and Matthew, All Would Envy**

SGIFF Enamel Mug

Nestle in comfort with a good film and your favourite
person—while enjoying a beverage in our exclusive
SGIFF Enamel Mug! After all, who doesn't want to
make a scene!



**Both the t-shirt (SGD38.90) and mug (SGD15) can
be purchased via [SGIFF.COM](https://sgiff.com). Take home a piece
of the festival with you today while stocks last!**

AUDIENCE CHOICE AWARD



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

- 1 Scan the QR code or visit sgiff.com/audience-choice-award-form
- 2 Vote for your favourite film after its first screening. Only one vote per film will be valid.



Voting closes on 3 December 2022, 11:59pm.

ENCORE SCREENINGS

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

Winners will be announced on **Monday, 5 December, 10am** on **SGIFF.COM** and **SGIFF social media**.

10 DEC, SAT | 4:30 PM | TPP

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

10 DEC, SAT | 7:30 PM | TPP

Best Singapore Short Film Award winner
Audience Choice Award winner

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

FOREGROUND



Smoking Causes Coughing (p. 60)

WILL-O'-THE-WISP FOGO-FÁTUO

A queer musical fantasy set in an alternative Portugal with a raunchy and rambunctious take on loving our forests.

Portugal, France / 67min
2022 / Portuguese

NO SCREENING AVAILABLE

It is 2069. King Alfredo, on his deathbed, recalls the idealism of his youth half a century ago. Sparked by an uptick in wildfires, young, twinkly Alfredo gives up princehood to volunteer as a fireman where he learns hands-on from the hot and hunky Afonso. The heat turns up, and there is a duty to be done.

With unbridled eroticism and a quirky ecological bent, *Will-o'-the-Wisp* shows us that desire matters even when the world is burning. Come for the delightful romp through song, dance, even a risqué locker room art tour, and stay for the playful picks at empire, race, sexuality. A gentle warning: this is cinema that will make you sweat. **SH**



D Portuguese auteur **João Pedro RODRIGUES** is known for his provocative treatment of sexuality in films like *O Fantasma* (2000), *Two Drifters* (2005) and *The Ornithologist* (2016), which won him the Silver Leopard for Best Director at Locarno Film Festival. *Will-o'-the-Wisp* premiered at Cannes.



P Vincent WANG, João MATOS,
C Mauro COSTA, André CABRAL, Joel BRANCO

SMOKING CAUSES COUGHING FUMER FAIT TOUSSER

Absurdist filmmaker Quentin Dupieux's francophone *Power Rangers* is a wacky, uproarious look at off-duty superheroes.

[SOUTHEAST ASIAN PREMIERE]

France / 80min
2022 / French

1 DEC, THU | 4PM | FG2
4 DEC, SUN | 10AM | OT

Like your favourite spandex-clad, helmeted childhood superheroes, the five-piece Tobacco Force fights extraterrestrial evil to save the world. But in order to defeat the formidable Lizardin, the squad needs to address their weakening solidarity. Their slobbering rodent chief decides to send them for a lakeside team-bonding retreat.

From talking barracudas to murders at a villa, this bizarre comedy plays with the genre conventions of children's television, swerving unexpectedly into tales of the macabre. Dupieux's latest film cements his position as a maverick cult director with the air of a self-assured surrealist. **SH**



D **Quentin DUPIEUX** is a French filmmaker as well as electronic musician performing under the alias Mr Oizo. He is known for making surreal and comedic works such as *Rubber* (2010), *Deerskin* (2019) and *Mandibles* (2020), all of which were screened at major international festivals. *Smoking Causes Coughing* premiered at Cannes.



P Chi-Fou-Mi Productions, Gaumont
C Gilles LELLOUCHE, Vincent LACOSTE, Anaïs DEMOUSTIER

WORLD WAR III

جنگ جهانی سوم

A day labourer cast in an epic war film gets caught in an exploitative web pitting life against money, with terrifying outcomes.

[SOUTHEAST ASIAN PREMIERE]

Iran / 107min / NC16
2022 / Farsi

29 NOV, TUE | 9:30PM | CR

Shakib is an unhoused day labourer who lands a job building a film set. Unexpectedly, he is roped in along with fellow workers to be extras in the shoot, playing Nazi extermination camp prisoners. This darkly surreal turn signals mounting stresses in the troubled and dictatorial production which force Shakib into an actual role. With it, however, comes an opportunity to secretly help his lover Ladan, a deaf sex worker, escape her minder. Yet as worlds and lies threaten to collide, what risks will he take for a better life?

Tightly focused on Shakib's experiences, *World War III* shows great sympathy for anger against injustice, painting a layered, tragicomic portrait of everyday antagonisms of class and power. **SK**



D **Houman SEYEDI** is an Iranian filmmaker and actor. *World War III*, the sixth feature film he has directed, won Best Film and Best Actor at the 79th Venice International Film Festival's Orizzonti section. His previous film *Sheeple* (2018) won multiple accolades at the Fajr International Film Festival and Hafez Awards, including Best Screenplay in both.



P Houman SEYEDI
C Mohsen TANABANDEH, Mahsa HEJAZI, Neda JEBRAEILI

THE FIFTH THORACIC VERTEBRA

다섯 번째 흉추

A quirky, melancholy body horror that mixes genre kicks with playful formalism as it follows the life of a mattress-dwelling fungus.

[SOUTHEAST ASIAN PREMIERE]

South Korea / 65min / NC16
2022 / Korean

28 NOV, MON | 9:30PM | CR

Through love, sickness and death, the bed is a constant witness to sadness, anger and despair. But what if such feelings foster the growth of something in our beds? This melancholy creature feature traces the life cycle of a mattress-dwelling fungus that not only thrives on its guests' negative energies, but snatches their spinal parts to shape its own body. As it moves from a couple's apartment to the edge of North Korea, we come to pity this being that seems doomed to mirror our modern malaise, even as it outlives our inhospitable times. With electric visuals, twitchy creature effects and quirky synth music that mixes the otherworldly with schmaltz, this genuine oddity will surprise even the most sophisticated genre fan. **LC**



D **PARK Syeyoung** is a South Korean filmmaker. His experimental shorts have earned him the reputation of being one of the most exciting new directors on the local festival circuit. *The Fifth Thoracic Vertebra* is his first feature. It won Best Director and the Audience Award in the Korean section of Bucheon International Fantastic Film Festival.



P PARK Syeyoung, PARK Jihyeon
C PARK Jihyeon, MOON Hyein, HAAM Seokyoung

THE ABANDONED

查無此心

Traversing the margins of Taiwanese society, this slow-burn thriller lays bare the invisible grief and grievances that connect us.

[SOUTHEAST ASIAN PREMIERE]

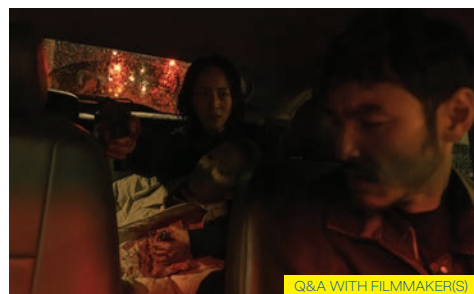
Taiwan / 128min / NC16
2022 / Mandarin, Hokkien, Thai

27 NOV, SUN | 4PM | GV9

4 DEC, SUN | 7:30PM | TPR

The new year delivers a homicide case of a runaway migrant worker to Wu Jie, a cop grieving the loss of her husband. Elsewhere, another death occurs among a group of undocumented workers. Illicit broker You-Sheng buries the body to prevent the authorities from uncovering the clandestine migrant network. But he becomes implicated in the murders after the police receive a mysterious phone call.

Tracing the illegal migrant labour brokerage system in suburban Taiwan, the slow-burn thriller exposes the selective myopia of a society that casts the sidelined further into secrecy and dispossession. Yet *The Abandoned* also shows the magnitude of empathetic space that those who have loved and lost can hold for each other. vv



Q&A WITH FILMMAKER(S)

D **TSENG Ying-Ting** received his MFA in filmmaking at the National Taiwan University of Arts. His 2016 television film *The Cat in the Closet* earned accolades for cinematography, editing and sound at the Golden Bell Awards. His debut feature *The Last Verse* (2017) premiered at Busan.



P TANG Tsai-Yang, Ning CHANG
C Ning CHANG, Ethan JUAN, Sajee APIWONG

NOCEDO

Shuttling between Ireland and the Philippines, this psychological thriller brings together two unlikely women and their work.

[SINGAPORE PREMIERE]

Ireland, Philippines / 97min / PG13
2022 / English, Cebuano

30 NOV, WED | 9:30PM | OT

3 DEC, SAT | 9:30PM | CR

Haunted by visions of a tick-infested dog, children's fashion designer Christine is afflicted with an inexplicable, debilitating illness. One day, Filipina domestic worker Diana turns up to help, bringing with her a promising folk remedy that soon unnerves the family and reveals a repressed truth.

Throughout this skin-crawling thriller, Christine's and Diana's lives are intertwined in profound, material ways that go beyond patient and physician. A bewitching allegory for our transnational times, *Nocebo* asks: how far will we go to heal and expel the kinds of ills buried in the unplumbed depths of the psyche, the body and our societies? sh



Q&A WITH FILMMAKER(S)

D **Lorcan FINNEGAN** is an Irish filmmaker who directed the eco-horror *Without Name* (2016), which won Best Film at Brooklyn Horror Film Festival. His most recent feature *Vivarium* (2019), a science fiction thriller, premiered at Cannes' Critics' Week. His short film *Foxes* (2011) won Best Short Film at the Irish Film and Television Awards.



P Brunella COCCHIGLIA
C Eva GREEN, Chai FONACIER, Mark STRONG

ALTITUDE



There are many filmmakers in history but only a few truly raise the bar in every generation. With remarkable oeuvres, these masters set themselves apart as points of reference to look up to.

Altitude platforms important new works by some of the most established filmmakers today. The section profiles six films that represent the highest standards in contemporary filmmaking.

THE NOVELIST'S FILM

소설가의 영화

A novelist's affinity with a younger actress leads to a film collaboration in this work of startling intimacy from Hong Sang-soo.

[SINGAPORE PREMIERE]

South Korea / 92min / PG
2022 / Korean

26 NOV, SAT | 9:30PM | CR

4 DEC, SUN | 9PM | OT

In her 60s, reputed novelist Jun-hee struggles to fulfil her creative impulses while facing writer's block. During a chance encounter with the younger Kil-soo who is on an acting hiatus, their instant connection sparks a creative collaboration: Jun-hee proposes to make a film starring Kil-soo.

This spare, intimate autofiction finds Hong Sang-soo at his most personal yet. What starts out as a self-referential examination on artistic freedom and its simple yet sensual pleasures evolves into something far more unexpected: a manifesto on his inimitable style—and a love letter. With its startling sincerity, the film mines new emotional depths from Hong's expansive oeuvre, revealing the power of his cinema. **KT**



Q&A WITH REPRESENTATIVE(S)

D **HONG Sang-soo** is a South Korean filmmaker whose work explores everyday life and human interaction in subtly profound ways. Recent features of his that have screened at SGIFF include *The Woman Who Ran* (2020) and *In Front of Your Face* (2021). His 27th feature, *The Novelist's Film* premiered at the Berlinale where it won the Silver Bear Grand Jury Prize.



P HONG Sang-soo
C LEE Hyeyoung, KIM Minhee, SEO Younghwa

R.M.N.

A rural Transylvanian town is plagued by xenophobia—and an unseen threat looming the forest.

[SOUTHEAST ASIAN PREMIERE]

Romania, France / 125min
2022 / Romanian, Hungarian,
German, English, French, Sinhala

26 NOV, SAT | 4PM | GV9

4 DEC, SUN | 6PM | OT

After working abroad, Matthias returns to his bucolic Transylvanian village where his son, Rudi, has been scared speechless after encountering an unknown entity in the woods. Meanwhile, Matthias clashes with his estranged wife over raising their child with toxic masculinity, driving him to reunite with his former lover, Csilla. When Csilla hires three South Asian immigrant workers, the townsfolk's racist fervour is ignited, spreading unforgivingly.

R.M.N. scans the communal psyche of a town steeped in xenophobic nationalism, revealing simmering cultural anxieties about an uncertain future. Mungiu expertly crafts a universally resonant story of human's intolerance for the other, not as a warning, but as déjà vu. **vc**



D **Cristian MUNGIU** is the first Romanian filmmaker to win the Palme d'Or at Cannes Film Festival for *4 Months, 3 Weeks and 2 Days* (2007). He also clinched Best Director for *Graduation* (2016) at the same festival. All of his feature films premiered at Cannes, with *R.M.N.* marking his fourth outing in the main competition.



P Cristian MUNGIU
C Marin GRIGORE, Judith STATE, Macrina BÂRLADEĂNU

NO BEARS

خرس نیست

Two tales about love and escape—entwined, embattled and unfurling through understated yet witty subversions of cinematic conventions.

[SINGAPORE PREMIERE]

Iran / 107min
2022 / Farsi, Azeri, Turkish

2 DEC, FRI | 9:30PM | CR

Jafar Panahi has just moved to a rural village to remotely oversee filming in a nearby town over the border. Parallel stories unfold across these situations as desires—those between partners, for a future, or to craft art—are suppressed by larger forces of social and political authority.

While naturalistic in style, *No Bears* blurs the bounds of documentary and fiction, deftly playing with and eluding narrative anticipation—its framing shaped by the conditions of state repression that Panahi and other filmmakers face in Iran. This reality of his intertwines with the worlds other characters inhabit, throwing loyalties, hierarchies and truths into question amid contentions of criminality and liberty. **GA**



D Acclaimed Iranian director **Jafar PANAHI**'s films are known for their humanistic perspective on life in Iran. Though barred from filmmaking and leaving the country since 2010, he has continued creating fresh, award-winning works such as *Taxi* (2015), which picked up the Berlinale's Golden Bear, and *3 Faces* (2018). He was sentenced to jail in July 2022.



P Jafar PANAHI
C Jafar PANAHI, Naser HASHEMI, Vahid MOBASER

A TALE OF FILIPINO VIOLENCE

ISANG SALAYSAY NG KARAHASANG PILIPINO

A poignant family saga examining how a nation's historical trauma fuels the repetition of its dictatorial past.

[SOUTHEAST ASIAN PREMIERE]

Philippines / 412min
2022 / Tagalog

27 NOV, SUN | 12:30PM | OT

A feudal heir struggles with his family's history of exploitation and political opportunism. As the state seeks to monopolise their business, he is torn between securing his workers' future and cooperating with Marcos's regime. Meanwhile, his brother-in-law secretly recruits the workers to the rebel cause, drawing the military's attention, whose presence on the estate triggers recollections of long-buried secrets.

Lav Diaz returns with an examination of generational trauma and its influence on his nation's political developments. A rich, nuanced portrait of interlocking fates in Marcos-era Philippines, the film also serves as an allegory for the fraught conscience of a nation now ruled by its former dictator's son. **LLC**



D **Lav DIAZ** is an award-winning Filipino filmmaker. His breakthrough, *Batang West Side*, took Best Asian Feature at SGIFF 2002. He has since won Locarno's Golden Leopard for *From What Is Before* (2014) and Venice's Golden Lion for *The Woman Who Left* (2016). Both were screened at SGIFF, as were his recent films *Genus Pan* (2020) and *History of Ha* (2021).



P iWantTFC, Black Sheep, Cinema One, sine olivia pilipinas
C John Lloyd CRUZ, Bart GUINGONA, Hazel ORENCIO, Agot ISIDRO

ALCARRÀS

A finely tuned elegy to disappearing traditions in this immersive family drama set in a Catalan village.

[SOUTHEAST ASIAN PREMIERE]

Spain, Italy / 120min
2022 / Catalan

28 NOV, MON | 4PM | OT
4 DEC, SUN | 1:30PM | FG3

As summer approaches again, ripe peaches droop in an orchard that generations of the Solé family have been caring for. But this year is different: the air is thick with the odour of dead rabbits plaguing the crop and with the stench of a tragedy foretold. The Solés face their final harvest as eviction looms, and their peach trees will soon be replaced by solar panels.

Shot entirely with nonprofessional actors in the Alcarràs village, this semi-autobiographical work draws on the cast's palpable connection to the land to depict a tight-knit family reckoning with the loss of its roots—and dignity. As summer comes to a close, the film's gentle rhythms stir up buried grief and anxiety, yet also undeniable tenderness. **KT**



D **Carla SIMÓN** is a Catalan filmmaker. Her debut *Summer 1993* (2017) won the Grand Prix of the Generation Kplus International Jury and GWFF Best First Feature at the Berlinale, as well as three Goya awards, among others. Her follow-up *Alcarràs* clinched the Berlinale's Golden Bear top prize and is Spain's official submission to the 2023 Academy Awards.



P María ZAMORA, Stefan SCHMITZ,
Tono FOLGUERA, Sergi MORENO
C Jordi PUJOL DOLCET, Anna OTÍN,
Xènia ROSET

GOLIATH

A portrait of a man caught between the desire for revenge and the refusal to perpetuate the cycle of violence.

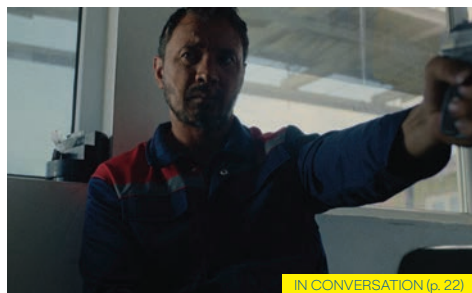
[SOUTHEAST ASIAN PREMIERE]

Kazakhstan / 92min
2022 / Kazakh

25 NOV, FRI | 6:30PM | OT

In an inventive subversion of the classic tale of David and Goliath, Adilkhan Yerzhanov returns to the southern Kazakh town of Karatas with a masterful tale of poetic justice. Assuming the role of the underdog is the diminutive Arzu, who has suffered a series of tragedies at the hands of chain-smoking tyrannical ganglord Poshayev.

Filled with moments of sardonic wit, the conflict between Arzu and Poshayev demonstrates the fragile foundations of strongman masculinity cloaked in Machiavellian benevolence. Amid gangster authoritarian rule and with no viable alternative, Arzu has to choose between blissful vengeance or painful forgiveness. **GA**



IN CONVERSATION (p. 22)

D **Adilkhan YERZHANOV** is a major figure in Kazakh cinema. Following his breakout feature *The Owners* (2014), which competed in SGIFF, he went on to make acclaimed films like *The Gentle Indifference of the World* (2018) and *A Dark, Dark Man* (2019). *Goliath* premiered in the Orizzonti Extra section at Venice.



P Olga KHLASHEVA, Serik ABISHEV, Alexandre KOCHNEV, Nurassyl JARBASSOV, Gibrat SARSENOV, Georgiy SHABANOV, Natalia DROZD, Ablaykhan ASHIMOV
C Berik AITZHANOV, Daniyar ALSHINOV, Dmitriy CHEBOTAREV, Alexandra REVENKO, Rabiya ABISH, Yerken GUBASHEV

HORIZON

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

Horizon scopes out strong festival discoveries and films of eclectic perspectives from all over the world. With our selection of 10 international films, hang on to your curiosity and empathy as you traverse an array of emotions.

Stone Turtle (p. 70)

LA JAURÍA

A potent, visceral debut on intergenerational violence that heads towards uneasy ends.

[SOUTHEAST ASIAN PREMIERE]

France, Colombia / 86min / PG13

2022 / Spanish



25 NOV, FRI | 9PM | TPR

In the far-flung tropics, an experimental reformatory centre keeps young offenders in check via strenuous manual labour, group therapy, incantation exercises and heavy chains. Incarcerated over an erroneous murder of a gang member, Eliu carries out punishing tasks quietly until his accomplice, El Mono, is transferred to the same site. The provocative presence of the recalcitrant El Mono supercharges the atmosphere as unanswered questions about the victim's body and a vengeful gang family loom over the boys.

Building upon the social realities of Colombia's streets, the masterful drama situates a young generation in a grim world of inherited violence with a touch of the dystopian and otherworldly. **vr**

D **Andrés RAMÍREZ PULIDO** is a Colombian director and producer. His short films include *El Edén* (2016), which premiered at the Berlinale and won the Grand Prix at Busan, and *Damiana* (2017), which competed at Cannes. *La Jauría*, his feature debut, took the Grand Prize at Cannes' Critics' Week.



P Jean-Etienne BRAT, Lou CHICOTEAU, Andrés RAMÍREZ PULIDO

C Jhojan Estiven JIMENEZ, Maicol Andrés JIMENEZ, Miguel VIERA

DIVINE FACTORY

Religion, labour and capital intersect in this observational documentary on the lives of artisans in a factory that makes Catholic figurines.

[ASIAN PREMIERE]

[SEA-DOC GRANT]

Philippines, USA, Taiwan / 120min / M18

2022 / Filipino



Q&A WITH FILMMAKER(S)

30 NOV, WED | 7PM | FG3

In a labyrinthine factory in Metro Manila, workers are crammed together, inhaling toxic fumes with minimal protective gear, to make Catholic figurines for the huge religion market in the country. For some of these queer workers, life in the factory provides respite from an even harsher reality outside of it: addiction, violence and poverty.

Divine Factory explores the quotidian lives of the artisans through memory, craft and financial security. At the same time, the observational documentary offers a searing critique on labour conditions in a capitalist economy—steering us to look more deeply at religious objects, beyond their veneer of 'religious aura'. **ri**

D **Joseph MANGAT** is a Filipino filmmaker based in both Manila and New York. His short films include *Exorcism* (2014) and *Killings* (2018), the latter a grim look at the vigilante killings in his home country. *Divine Factory*, his feature debut, is a recipient of the Tan Ean Kiam Foundation-SGIF Southeast Asia Documentary Grant.



P Alembert ANG, Joseph MANGAT

C —

A LONG JOURNEY HOME

五口之家

Capturing a mix of volatility and vulnerability with brutal honesty, this documentary is an affecting portrait of a disintegrating family.

[ASIAN PREMIERE]

China / 123min / NC16

2022 / Mandarin, Chinese Regional Dialects



26 NOV, SAT | 12:30PM | OT

Zhang Wenqian returns home from her studies abroad and straight into a long-brewing conflict. Quietly armed with a camera, Zhang carefully illuminates the continued fracturing of her family. Threadbare civility takes a sharply violent turn to combative clashes over topics on money, homeownership and other relational aspects of a family unit.

But the rawest of scenes bears witness to a daughter's relationship with her estranged parents. As a distant father tries to recover a tenderness long gone and a mercurial mother charges towards an uncertain future, what remains for Zhang is the pain of the present and the growing distance between them. A new home awaits the family, but the fissures in the foundation may just endure. **vr**

D **ZHANG Wenqian** is an alumni of the School of the Art Institute of Chicago. *A Long Journey Home*, her feature debut, was awarded the jury prize in the Burning Lights Competition at Visions du Réel.



P HUANG Yue

C —

SMALL, SLOW BUT STEADY

ケイコ 目を澄ませて

A deaf boxer navigates the rhythms of life in this contemplative, unassuming Japanese arthouse gem that defies sports film conventions.

[SOUTHEAST ASIAN PREMIERE]

Japan, France / 99min / PG

2022 / Japanese



26 NOV, SAT | 7PM | GV2

29 NOV, TUE | 4PM | FG2

Keiko is a young deaf boxer who trains at an aging boxing gym threatened with the prospect of closure. She looks up to the ailing gym owner as a father figure, who is a key pillar of support for her. Immersed in a routine of training and her work as a cleaner in a hotel, the subdued Keiko gently glides along the rhythms of life inside and outside the boxing ring.

Gorgeously shot on 16mm, the film is loosely based on an autobiographical novel by Keiko Ogasawara, Japan's first deaf pro boxer. Set in suburban Tokyo, bounded by a river, highways and trainlines reminiscent of the ropes of a boxing ring, Shō Miyake employs delicate restraint in this meditative, poetic exploration of human fragility and solitude. **vcw**

D Japanese filmmaker **Shō MIYAKE**'s features include *Playback* (2012), music documentary *The Cockpit* (2014) and *And Your Bird Can Sing* (2018), which premiered in the Forum section at the Berlinale. *Small, Slow but Steady* (2022) competed in the Encounters section of the same festival.



P Koichiro FUKUSHIMA, Masahiro HANDA, Keisuke KONISHI, Shunsuke KOGA

C Yukino KISHII, Tomokazu MIURA, Masaki MIURA

AFTERSUN

An elegiac portrait of an achingly tender father-daughter bond revealed with the gentlest of touch in this luminous debut.

[SOUTHEAST ASIAN PREMIERE]

UK, USA / 98min
2022 / English

25 NOV, FRI | 6:30PM | CR
4 DEC, SUN | 9:30PM | FG3

11-year-old Sophie is on a budget holiday in Turkey with her young divorced dad Calum. On the cusp of adolescence, she is perceptive towards the pains of growing up as well as her dad's subtle shifts in mood. As an adult, Sophie sifts through the home video footage she made on the trip, which continues to haunt her.

Shot through with sun-bleached nostalgia, *Aftersun* reassembles Sophie's well-worn memories with an eye for the most intimate details, searching them for emotional clarity. The film eschews predictable narrative beats of revelation, and invites us to linger in its very particular heartbreak: what it's like to love someone without ever fully understanding them. KT



D **Charlotte WELLS** is a New York-based Scottish director and producer. Her sophomore short *Laps* (2017) picked up the Special Jury Prize for Editing at Sundance. *Aftersun*, her first feature, premiered at Cannes' Critics' Week where it took home the French Touch Prize of the Jury.



P Adele ROMANSKI, Amy JACKSON, Barry JENKINS, Mark CERYAK
C Paul MESCAL, Francesca CORIO, Celia ROWLSON-HALL

STONE TURTLE

A refugee and a researcher are embroiled in a devious game of deception in this spellbinding island folk horror.

[SINGAPORE PREMIERE]

Malaysia, Indonesia / 91min / NC16
2022 / Malay, Indonesian, Mandarin

3 DEC, SAT | 9PM | TPR
4 DEC, SUN | 4PM | OT

Zahara, a stateless refugee, becomes the guardian for her orphaned niece after a traumatic incident. Selling turtle eggs to survive, the pair live on a remote island where the living and the dead seemingly coexist. But their life of isolation soon changes with the arrival of Samad, a researcher who convinces Zahara to assist him in navigating the island. Along the way, Zahara and Samad's interactions lead to a battle of wits and cunning—with deadly results.

Stone Turtle is a revenge thriller that unfolds through unconventional storytelling including an animated segment. This wild and dynamic genre mashup featuring local folklore makes Woo Ming Jin one of the most exciting directors from the Malaysian New Wave. AAB



D **WOO Ming Jin** is a Malaysian director, writer, and producer whose films have travelled to major international film festivals. His 2014 feature *Second Life of Thieves* was screened at the 25th SGIFF. *Stone Turtle* won the FIPRESCI Prize at the Locarno Film Festival.



P Edmund YEO, WOO Ming Jin, Yulia Evina BHARA, Thim Kian CHENG
C Asmara ABIGAIL, Bront PALARAE, Amerul AFFENDI

RETURN TO SEOUL RETOUR À SÉOUL

A French adoptee visits her birth country of Korea, sparking a viscerally life-changing journey of self-discovery that spans years.

[SINGAPORE PREMIERE]

France, Germany, Belgium, Cambodia, South Korea, Qatar / 116min
2022 / French, Korean

28 NOV, MON | 4PM | FG2
4 DEC, SUN | 4PM | FG2

25-year-old Freddie is on an unplanned holiday in Seoul, her first time in South Korea after being adopted to France as a baby. Free-spirited, assertive and blunt even, she impulsively decides with the help of a friend to seek out her biological parents. The language barrier and patriarchal customs add to the friction and unease of reunion, but rather than providing resolution, the encounter sets her on a journey of personal discovery and transformation.

With moving performances and powerful closeups, *Return to Seoul* is a complex and compassionate portrait of a young woman grappling with identity while confronting buried grief and anger in the long process of healing. CK



Q&A WITH FILMMAKER(S)

D **Davy CHOU** is a French-Cambodian director and producer. He directed *Golden Slumbers* (2011), a documentary about the birth and destruction of Cambodian cinema. He received the SACD Prize at Cannes' Critics' Week for his first narrative feature *Diamond Island* (2016). *Return to Seoul* premiered in Un Certain Regard at Cannes.



P Charlotte VINCENT, Katia KHAZAK, Hanneke VAN DER TAS, Cassandre WARNAUTS, Jean-Yves ROUBIN, Davy CHOU, HA Min-ho
C PARK Ji-min, OH Kwang-rok, Guka HAN

DRY GROUND BURNING MATO SECO EM CHAMAS

A radical sisterhood of oil pirates fights for economic independence and community in this hybrid stunner set in a Brazilian favela.

[SOUTHEAST ASIAN PREMIERE]

Brazil, Portugal / 153min
2022 / Portuguese

26 NOV, SAT | 10AM | FG2

Liquid gold sleeps beneath the ground Chitara stands on, and so she hijacks the oil pipelines, roping her sisters into her rebel gasoline ring. Léa, recently released from a women's prison, relates these tales of solidarity and precarity: from selling petrol cheaply to motor gangs, to her post-incarceration surveillance.

Shot on location in the Sol Nascente favela and helmed by a cast of non-professional actors who bring their lived realities into the film, *Dry Ground Burning* achieves a searing, gritty realism the directors envision as an "ethnography of fiction". Beyond indicting the dystopia of Bolsonaro's Brazil, this slow-burn docufiction will ignite the far reaches of our political imaginations. SH



D Frequent collaborators **Joana PIMENTA** and **Adirley QUEIRÓS** have shared credits as co-directors of short film *Rádio Coração* (2018) and *Once There Was Brasília* (2017), where they were cinematographer and director respectively. *Dry Ground Burning*, their first co-directed feature, won the 2022 Cinéma du Réel Grand Prize.



P Adirley QUEIRÓS, João MATOS
C Joana DARC FURTADO, Léa ALVES DA SILVA, Andreia VIEIRA

LEILA'S BROTHERS

برادران لیلا

Boasting a tour de force ensemble, *Leila's Brothers* is a masterful family drama that echoes Greek tragedies.

[SOUTHEAST ASIAN PREMIERE]

Iran / 169min
2022 / Farsi

27 NOV, SUN | 10AM | FG3

In cutthroat and corrupt Tehran, Leila cares for her elderly parents and four adult brothers. Its fortunes in sharp decline, the family is surrounded by wealth and respect that could have been theirs. Leila dreams of starting a family business as a way out of the smothering debts and to avoid spiralling into poverty. However, her plans are sabotaged by her self-pitying parents, unreliable band of brothers and gendered expectations.

Leila's Brothers delivers a microcosm of patriarchy in Iran, with an emotionally charged screenplay that pierces through the veil of oppressive traditions. And in a society ruled by self-interest to the extreme, a family member would have no qualms throwing another under the bus just to get ahead. vc



D **Saeed ROUSTAEI** is an Iranian director, screenwriter and producer. His films explore the social conditions of his home country and the intricacies of familial relationships. His previous feature *Just 6.5* (2019) picked up the Best Director Award at Tokyo International Film Festival. *Leila's Brothers*, his third directorial feature, competed in the main competition at Cannes where it won the FIPRESCI Prize.



P Saeed ROUSTAEI, Javad NORUZBEIGI
C Taraneh ALIDOOSTI, Navid MOHAMMADZADEH, Payman MAADI

NAYOLA

A powerful animation about three generations of Angolan women scarred by the 25-year civil war and the effects of intergenerational trauma.

[SOUTHEAST ASIAN PREMIERE]

Portugal, Belgium, France, Netherlands / 83min
2022 / Portuguese, Kimbundu

27 NOV, SUN | 7PM | FG3

1995, Angola. Leaving behind her mother and two-year-old daughter Yara, Nayola joins the civil war in search of her husband who left to fight the war but is now missing. Sixteen years later, teenager Yara is an aspiring political rapper living with her grandmother, making music that lambasts the social conditions in contemporary Angola.

Nayola tells the story of three women who are affected in different ways by the country's 25-year civil war. Employing an eclectic visual style that embraces fantasy even in the face of grim realities, the animation weaves together dream sequences and the otherworldliness of ancestral cultures. Backgrounded by the beautiful Angolan landscape, *Nayola* delivers a powerful and moving tale about intergenerational war trauma. dt



D **José Miguel RIBEIRO** is a Portuguese animation filmmaker. His 1999 short film *A Suspeita* won the Cartoon d'Or, among other accolades. He is a co-founder of production company Sardinha em Lata. *Nayola*, his feature debut, premiered at Annecy Animation Film Festival and won Best International Animated Feature Film at the Guadalajara International Film Festival.



P Praça Filmes, SOIL Productions, il Luster, JPL Films, Luna Blue Films
C Elisângela Kadina RITA, Catarina ANDRÉ, Marinela Furtado VELOSO

STANDPOINT



In a hyperconnected reality saturated with opinions on pretty much anything, the way a point of view is articulated matters more than ever.

Standpoint showcases eight new international works that present strong attitudes of personal, social and political consequences. As filmmakers convey their truths, we hope audiences will also find their own standpoint as they bear witness to a myriad of experiences.

We Don't Dance For Nothing (p. 74)

A HOUSE MADE OF SPLINTERS

A sobering window into the little lives and high hopes of three children seeking refuge at a temporary shelter in eastern Ukraine.

[ASIAN PREMIERE]

Denmark, Finland, Sweden, Ukraine / 87min / PG13
2022 / Ukrainian, Russian



Q&A WITH FILMMAKER(S)

26 NOV, SAT | 9PM | OT

Close to the frontlines of the war in Donbas sits a shelter for children in limbo. With their families broken up by all kinds of conflict, social workers like Irina strive to ensure they are cared for. For the nine months they are allowed to stay at the shelter, each child searches for their own semblance of belonging, love and normalcy.

The candid vulnerability of Eva, Sasha and Kolya in front of the camera lends to small, intimate moments of hurt and resilience, revealing a painful maturity that belies their tender age. Filmed before Russia's full-scale invasion of Ukraine earlier this year, this sensitive portrait of young lives upended by the spectre of war is ever more poignant and resonant today. SH

D Danish documentary filmmaker **Simon LERENG WILMONT**'s oeuvre includes *Traveling with Mr. T* (2012) and *The Distant Barking of Dogs* (2017), which won the Golden Alexander for Best Documentary at Thessaloniki Documentary Festival. *A House Made of Splinters* took home the World Cinema Documentary Directing Award at Sundance Film Festival.



P Monica HELLSTRÖM
C —

WE DON'T DANCE FOR NOTHING

In a parallel to the 2019 Hong Kong protests, a young Filipino domestic worker dreams of escaping her suffocating reality in the city.

[SINGAPORE PREMIERE]

Hong Kong, Philippines / 86min / NC16
2022 / English, Tagalog, Cantonese



Q&A WITH FILMMAKER(S)

27 NOV, SUN | 1:30PM | FG3

A young Filipino domestic worker, H, and her friends in Hong Kong take to the streets every Sunday on their day off to chat—and dance—as a liberatory gesture, no matter how temporary. H dreams of moving to another country in order to escape her life as a domestic worker, but torn between her attachment to her employer's children and her desire to be free, she struggles with the decision to leave.

Set during the 2019 Hong Kong protests, domestic workers and protesters share the streets—searching for freedom in their own ways. Combining photo montage and live action, this hybrid film is a humanistic portrayal of the lives of an underrepresented yet significant community in Hong Kong. NS

D Raised by dancers in New York City, **Stefanos TAI** is a Chinese-Greek director and producer. *We Don't Dance for Nothing*, his feature debut, was inspired by the memories of Filipino domestic workers in Hong Kong who number some 400,000.



P Paloma CHOQUE
C Miles SIBLE, Xyza CADA, Juliana WONG

I DIDN'T SEE YOU THERE

A disabled filmmaker confronts the harmful legacy of freak shows in this poetic and incisive documentary.

[ASIAN PREMIERE]

USA / 76min
2022 / English

1 DEC, THU | 9PM | TPP RO

When a large circus tent appears in director Reid Davenport's Oakland neighbourhood, its imposing presence compels him to ask biting questions about intersecting histories of othering and oppression. Shooting primarily from his wheelchair, Davenport's images embody his varied experiences, movements and observations, yet also reveal how they are contingent upon what access to life an ableist world grants.

The resulting film is a patient, vulnerable and unapologetic rumination on seeing and being seen—as opposed to being looked at—from a disabled perspective. Troubles, joys, humour and doubt are woven in dreamlike fashion with the city's rhythms and patterns that often melt into abstraction, provoking another way of seeing. GK



Q&A WITH FILMMAKER(S)

D Reid **DAVENPORT** makes films about disability from an overtly political perspective. *I Didn't See You There*, his feature debut, premiered at the 2022 Sundance Film Festival and won Best Directing in the US Documentary Competition. Similarly critical and necessary, his short films include *A Cerebral Game* (2015) and *Ramped Up* (2016).



P Keith WILSON
C —

Note: The film includes closed captioning and a sign language interpreter will be present during Q&A.

JISEOK

A stirring tribute to the late Busan International Film Festival co-founder, director and prominent champion of Asian cinema, Kim Ji-seok.

[SOUTHEAST ASIAN PREMIERE]

South Korea / 116min / PG
2022 / Korean, English, Farsi, Japanese, Mandarin, Thai

30 NOV, WED | 4PM | TPR

In 2017, the international film industry was shocked by the unexpected passing of Busan International Film Festival's (BIFF) co-founder and deputy director Kim Ji-seok. From its beginnings to becoming one of the largest and most important film festivals in Asia, Kim was considered the heart of BIFF by many.

This documentary honours the beloved film programmer who dedicated his life to promoting Asian cinema, drawing on interviews with family and friends such as arthouse stalwarts Jafar Panahi and Apichatpong Weerasethakul. As Kim's life was deeply entwined with that of BIFF, the film also bears great insights into the history of the festival. Sombre yet moving, *Jiseok* reveals Kim's passion and perseverance despite setbacks. AAB



Q&A WITH REPRESENTATIVES

D **KIM Young-jo**'s debut documentary feature *My Family Portrait* (2007) competed at Marseille International Film Festival. This was followed by *Taeback, Land of Embers* (2008), which competed at Busan International Film Festival. *Jiseok*, his eighth documentary, includes scenes from the 2015 SGIFF where Kim Ji-seok was a guest speaker.



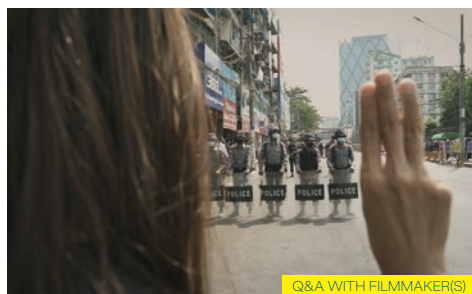
P KIM Dong-baek
C —

MYANMAR DIARIES

Following Myanmar's military coup in 2021, locals resist and negotiate life in a regime of terror.

[SOUTHEAST ASIAN PREMIERE]

Netherlands, Myanmar, Norway / 70min / M18
2022 / Burmese



Q&A WITH FILMMAKER(S)

27 NOV, SUN | 9PM | TPR

Following the Burmese military junta's coup in February 2021, civilians are plunged into a reality where state-sponsored violence is rife. Comprising footage recorded by locals telling of their lived experiences, this hybrid documentary is an account of the emotions post-coup for the ordinary Burmese: alienation, frustration, despair, shattered hopes and betrayal.

Yet the diverse ways in which civilians resist the junta—through mass protests, civil disobedience, local organising and even the formation of anti-junta self-defence militias—show their creative forms of agency. *Myanmar Diaries* depicts their struggle against a regime of terror, which continues today, so that the world will not forget them. RL

D The **Myanmar Film Collective** consists of young Burmese filmmakers and European film professionals who continue making films as creative resistance in the wake of the military coup. *Myanmar Diaries* premiered in the Panorama section of the Berlinale where it won the Documentary Award.



P Corinne VAN EGERAAT, Petr LOM
C —

THE ECLIPSE FORMØRKELSEN

A forceful work of personal geography that makes visible the former Yugoslavia's traumatic breakup.

[SOUTHEAST ASIAN PREMIERE]

Norway / 110min
2022 / Serbian, Romanian



28 NOV, MON | 7PM | FG2

The 1999 total solar eclipse visible from Serbia was met with anxiety by the population, taking place during a period of disintegrating Soviet lifestyles. Meanwhile, the genocides committed during the '90s remain a fresh memory, but taboo, and many are eager to forget.

Having left during the turmoil, Nataša Urban returns to her home country to collect stories from family and friends. Uncanny images and double perspectives haunt this essayistic documentary, as tales of past selves—told languidly, with unexpected poetics and quiet ignorance—are paired with landscapes scarred by history. Memory, like the eclipses bookending the film, is elusive: it threatens to overwhelm, only to slip away before one can take it in. RL

D Serbian-born **Nataša URBAN** is a documentary film director and editor. Her films have been screened at festivals, aired on TV networks like PBS, and used in school programmes worldwide. Her first feature, *The Eclipse* received the top prize in the main competition at CPH:DOX.



P Ingvil GISKE
C —

HOW TO SAVE A DEAD FRIEND

A couple find solace in each other amid an alienating existence where hope at times feels out of reach as despair threatens to overwhelm.

[SOUTHEAST ASIAN PREMIERE]

Sweden, Norway, France, Germany / 103min
2022 / Russian



Q&A WITH FILMMAKER(S)

29 NOV, TUE | 7PM | FG3

As 16-year-old Marusya contemplates ending her life, she meets Kimi at a gig. The two kindred spirits discover the possibility of happiness despite a difficult existence. Filming over the next 12 years in what they call the 'Depression Federation', the pair traverse Moscow music subcultures while battling drug abuse and depression.

Against the backdrop of autocratic Russia and alienating social conditions, we see the transformations of the couple and their life paths. Through the careful editing of home videos and street footage, the documentary recounts their joys and struggles with bracing honesty and emotional intensity. If there was an emblematic film to Joy Division's 'Love Will Tear Us Apart', this would be it. YCW

D **Marusya SYROECHKOVSKAYA** is a Berlin-based, Moscow-born filmmaker and visual artist. Her 2013 short film *Exploration of Confinement* received the Jury Award at New Orleans Film Festival. *How to Save a Dead Friend*, her feature debut, received the Special Mention at Visions du Réel.



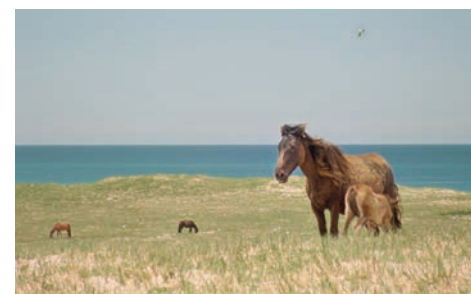
P Mario ADAMSON, Ksenia GAPCHENKO
C —

GEOGRAPHIES OF SOLITUDE

A timeless portrait of Sable Island through a poetic immersion into its ecosystem.

[SOUTHEAST ASIAN PREMIERE]

Canada / 103min
2022 / English



26 NOV, SAT | 3:30PM | OT

On the remote Sable Island off Nova Scotia, naturalist and environmentalist Zoe Lucas has spent a lifetime meticulously documenting the island's changes. Lucas is the devoted custodian to her chosen home where she has lived for over 40 years, amassing a staggering collection of taxidermy creatures and catalogues of marine litter.

Shot on 16mm and incorporating eco-friendly filmmaking techniques, this playful experimentation chronicles an island's ecological marvels such as its wild horses, seal colonies and starry landscapes. The pattering of insects produces a melodic tune, while seaweed becomes material for film processing. Reminiscent of a languid hike, this film is a reflective journey that refreshes the soul. JH

D **Jacquelyn MILLS** is a Montreal-based filmmaker from Cape Breton Island, whose work often explores our intimate connection to the natural world. Her previous documentary *In the Waves* (2017) premiered at Visions du Réel and won Best Feature Documentary at the Atlantic International Film Festival. *Geographies of Solitude* premiered at the Berlinale.



P Rosalie CHICOINE PERREAULT, Jacquelyn MILLS
C —

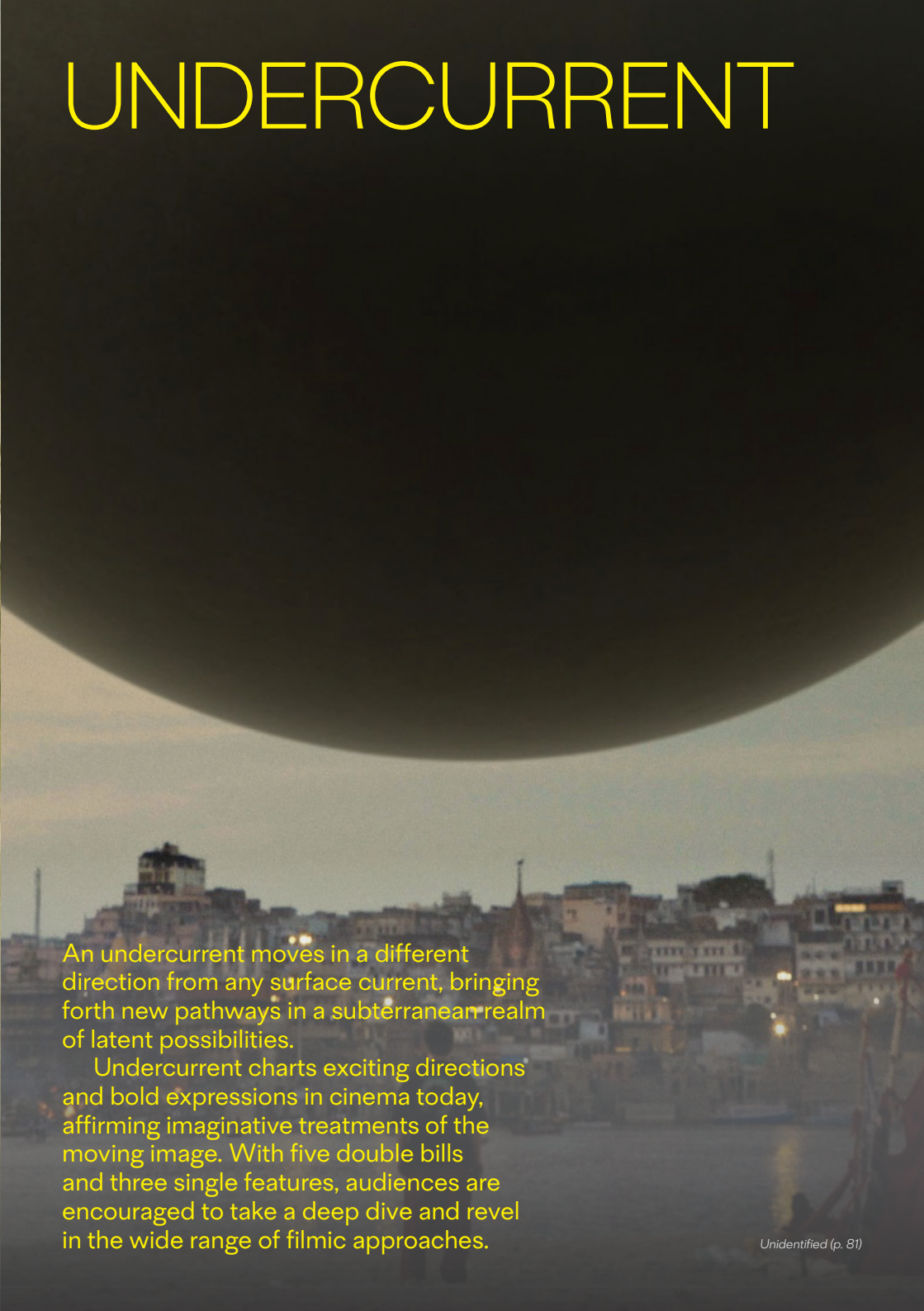
UNDERCURRENT



Geographies of Solitude (p. 77)

An undercurrent moves in a different direction from any surface current, bringing forth new pathways in a subterranean realm of latent possibilities.

Undercurrent charts exciting directions and bold expressions in cinema today, affirming imaginative treatments of the moving image. With five double bills and three single features, audiences are encouraged to take a deep dive and revel in the wide range of filmic approaches.



Unidentified (p. 81)

DOUBLE BILL

ALL THE THINGS YOU LEAVE BEHIND

A layered take on how society and politics in present-day Thailand are haunted by Cold War politics and American military activity in mainland Southeast Asia.

[SINGAPORE PREMIERE]

Thailand / 18min
2022 / English, Thai



Thailand was a key US ally during the Vietnam War. This film examines the relationship between Thai politics and American military activity during the Indochina wars in the 1960s and '70s. Using archival footage, extracts of declassified US government reports and audio excerpts of a Thai anticommunist propaganda film, the film underscores the impact of American geostrategic priorities on Thailand.

Thai military dictatorships employed anticommunist rhetoric against leftist protests, notably in the 1976 massacre at Thammasat University. Conjuring the spirit of a victim of the massacre, the film reflects upon the deadly outcome of contested motives while laying bare the violent legacies of complex global histories. **SSS**

D Chanasorn CHAIKITIPORN is a filmmaker and moving image artist who explores the sociopolitical and cultural histories of Thailand through experiments across genres. His works have won awards at the Thai Short Film and Video Festival, and he is a 2019 participant of Platform Busan.



P Banvitthit WILAWAN
C —

2 DEC, FRI | 7PM |
78MIN | FG3

THE UNBURIED SOUNDS OF A TROUBLED HORIZON

A scrapyard owner, whose family and community are still dealing with the legacy of the Vietnam War, comes across an unexpected chance at healing and rebirth.

[ASIAN PREMIERE]

Vietnam, USA / 60min
2022 / Vietnamese



Sharp, no-nonsense Nguyen runs a scrapyard business in Quang Tri, while making sculptures from bomb metal. She also cares for her mother who is still grieving the loss of her husband, killed by unexploded ordnance. Quang Tri is one of the most heavily bombed regions in the history of modern warfare, and the land and its people continue to be scarred by deep trauma.

When Nguyen chances upon a peculiar connection between herself and a famous deceased American sculptor, she discovers the resurrector possibilities of art in the face of enduring cycles of violence. Amid transnational histories of war, new rituals arise from deeply rooted local beliefs. This film explores the importance of objects as counter-archives, and the haunting, subliminal power of sound and music. **SSS**

D Tuan Andrew NGUYEN explores strategies of political resistance by reworking historical narratives and examining speculative supernaturalisms. His work has been exhibited in the Berlin Biennale, Sharjah Biennial, Whitney Biennial and Asia Pacific Triennial, among others. He is a founder of art collective The Propeller Group.



P James Cohan NY, Chong Chóng Films, Specter Studios
C NGUYEN Kim Oanh, TRUONG Thuong Huyen, HO Van Lai

DOUBLE BILL

UNIDENTIFIED 미확인

A hilarious, moving and whimsical speculative fiction about our yearning for belonging and connection in a world that looks increasingly less like home.

[ASIAN PREMIERE]

South Korea / 80min
2022 / Korean, Turkish, German, Polish, Khmer, Chinese, French, Yoruba



1993: South Korea begins to democratise. UFOs suddenly appear, hovering over cities across the world. 29 years later, a filmmaker interviews subjects from all over who (re)connect with people from the past and future in their dreams. Others, no longer feeling they belong on Earth, find solace in UFO cults. Meanwhile, the nation sees a wave of ridiculously petty assaults by 'aliens' on humans (or is it the other way round?).

Alternating between sci-fi mockumentary and absurdist comedy, the film offers a hilarious, quirky and surprisingly moving portrait of the Korean millennial psyche. If you have ever experienced apocalyptic anxiety, cosmic homelessness, or yearned for a borderless utopia, this is for you! **LLC**

D Jude CHUN is a Korean-Canadian filmmaker based in Seoul. A successful director of music videos and commercials, Chun's breakthrough in film came with *The Time Agent* (2016), which was named Best Short Film at the Toronto Reel Asian International Film Festival. *Unidentified* is his first feature.



P AHN Hyeong Jun, Yena GIM
C JANG Sun, KIM Hyeon, JEON Hohyeon

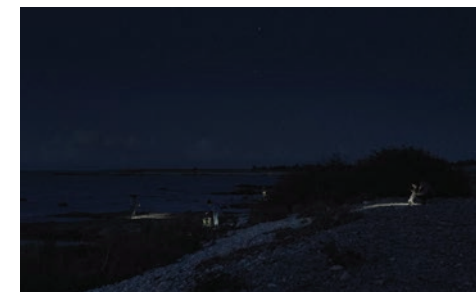
25 NOV, FRI | 9:30PM |
110MIN | FG2 | PG13

EVENTIDE

This single-shot landscape film experiments with the rich sonic and visual resources of the night to evoke both wonder and mourning.

[ASIAN PREMIERE]

USA, Sweden / 30min
2022 / No Dialogue



Dusk falls on the coast of Gotland. One by one, individuals arrive in search of something amid the sand and rock. With only the glow of their cell phones to see, their eyes are fixed upon the land, even as their paths cross and light is shared. Yet amid the darkening sky, constellations emerge, with each star growing brighter relative to their proximity to us. Meanwhile, the blinding flash of the occasional meteor highlights the distances among stars and ourselves, opening our gaze to the unknown.

At once melancholy and utopian, *Eventide* captures the myopia and missed connections of a scopophilic age, while honouring the powers of darkness, both cinematic and natural, to collapse distance and render the invisible visible. **LLC**

D Sharon LOCKHART is a renowned visual artist based in Los Angeles. Her diverse practice encompasses film, photography, installation, painting and sculpture. Lockhart's work has shown at festivals including Rotterdam, the Viennale and Berlinale, and at museums like the Guggenheim Bilbao, Walker Art Center and Museum of Contemporary Art Chicago.



P May RIGLER
C Weronika BANACH, Agnieszka MILER, Alicja PASTERNAK

DOUBLE BILL

IN THE FUTURE THEY ATE FROM THE FINEST PORCELAIN

في المستقبل، أكلوا من أفخر أنواع البورسلين

A resistance group buries porcelain to support future claims to their vanishing lands in this futuristic take on archaeology as historical intervention.

[SOUTHEAST ASIAN PREMIERE]

Palestine, UK, Denmark, Qatar / 29min
2015 / Arabic



A woman calling herself a 'narrative terrorist' leads a resistance group in an apocalyptic future. To change the course of history, they deposit porcelain deep underground so that archaeologists of the future will confirm their existence, and support their descendants' claims to these lands against a colonising power.

The film's juxtaposition of science fiction, archaeology and politics suggests that visions of the future and accounts of the past are inseparable and continually transform each other through a process of myth-making. Alongside physical territories, material culture can likewise be instrumentalised in zones of conflict. In these battlegrounds, the radical creativity of fiction becomes a strategy of resistance. **sis**

D Larissa SANSOUR is an artist whose speculative videos, installations and photography reflect and refract political conditions in the Arab world.



Søren LIND is a scriptwriter and author of literary fiction and children's books.



P Ali ROCHE, Spike Film and Video
C Pooneh HAJIMOHAMMAD,
Anna ALDRIDGE, Leyla ERTOSUN

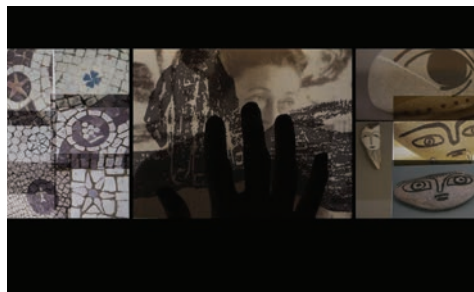
3 DEC, SAT | 3:30PM | PG
69MIN | OT

QUARRIES

Photographic transparencies and documentary footage tell overlooked stories of labour, from prehistoric tools to Portuguese stonemasonry.

[ASIAN PREMIERE]

Portugal, Sweden, France / 40min
2022 / English



Stories about stones ground this essay film: archaeological discoveries of prehistoric tools, sculptures commemorating colonial wars, and traditional paving techniques. Interwoven are narratives including Ga's relationship with her brother and a quest arising from an out-of-print book.

The three-part screen shows Ga's hands manipulating photographic transparencies over lightboxes. Using her movements to create visual meaning, the film tells of human labour excluded from world histories: the drudgery of communist re-education camps, an artist's antifascist engravings, and stone artisans of pavements in Lisbon and former Portuguese colonies. These counter-narratives resist prevailing frameworks of progress and domination. **sis**

D Ellie GA is an American artist whose videos and performances investigate social issues in unexpected contexts. Her work has been collected by the Guggenheim and the Whitney museums in New York and the Moderna Museet in Stockholm, among others. She received the Guggenheim Fellowship in Film and Video in 2022.



P Ellie GA
C —

DOUBLE BILL

LIFE ON THE CAPS

Teleporting migrants and US troopers are segregated on the CAPS, an island of metamorphosing bodies and virtual realities.

[SINGAPORE PREMIERE]

Morocco, USA / 34min
2022 / English, Moroccan Darija



The final chapter in a dystopian sci-fi trilogy, *Life on the CAPS* imagines a world where unauthorised migrants disassemble their bodies and teleport. They have been detained by US immigration troopers on the CAPS, a once-transitory island in the Atlantic Ocean that became a city with its own music, dance and high-tech culture. The migrants develop plastic faces or adaptable physical forms if they do not properly rematerialise—like Kamal, who has bought a new body to fight for liberation. Occupying separate zones, troopers and migrants have bizarre online encounters via deep-sea data cables. This film speculates on the states of possibility and revolution that can emerge from a world of bodily fluidity and virtual realities. **sis**

A co-commission by Nottingham Contemporary and The Renaissance Society.

D Meriem BENNANI combines globalised pop culture and digital technologies with vernacular Moroccan traditions and contemporary politics in her video and film installations. Her work has been exhibited at the Whitney Museum of American Art, MoMA PS1, The Guggenheim Museum, Art Dubai and La Fondation Louis Vuitton.



P Zhor Fassi-Fihri
C Kamal El JADI, Amine El BAH

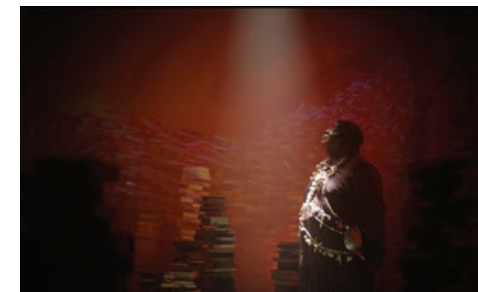
27 NOV, SUN | 6:30PM |
109MIN | CR

MOBY DICK; OR, THE WHALE

An adaptation of *Moby Dick* as a silent film and theatre piece with a postcolonial and queer reading that highlights its marginal characters.

[ASIAN PREMIERE]

Switzerland, USA / 75min
2022 / English



Wu Tsang and her collective Moved by the Motion reinterpret the world of Herman Melville's 1851 novel by highlighting supporting characters and foregrounding sublimated themes. Pacific Islander harpooner Queequeg, the Sub-Sub Librarian and cabin mate Pip become key players, while the novel's critiques of totalitarian belief and hierarchical exploitation of labour are read through a queer, postcolonial lens.

Moby Dick; or, the Whale inventively combines the tropes of silent film, the props and choreography of theatre, and the texture of VR and archival footage. It points out the human costs and ecological crises arising from extractive capitalism and an endless drive for progress even as it celebrates the endurance of desire, solidarity and poetry. **sis**

D Wu TSANG's work explores marginalised histories, reimagining gendered and racial representations to question systemic norms. A MacArthur 'Genius' Grant awardee, she has exhibited at New York's MoMA, the Guggenheim and Whitney Museum, Amsterdam's Stedelijk Museum and many biennales.



P Laura D'INCAU
C Tosh BASCO, Sebastian RUDOLPH,
Fred MOTEN

DOUBLE BILL

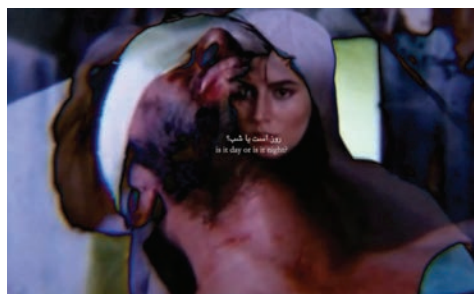
NAZARBAZI

نظر بازي

A playful collage of images, words, sounds and texts that deconstructs female desire in post-revolution Iranian cinema.

[SOUTHEAST ASIAN PREMIERE]

Iran, UK / 19min
2022 / Farsi, English



In Iran, physical touch between a man and woman is prohibited in films. *Nazarbazi* ('the play of glances') examines the at times playful visual forms and gestures employed in post-revolution Iranian cinema to bypass censors. Weaving together cinematic moments of 'sin', *Nazarbazi* reflects on the film legacy of invisible desires, implied proximities and unspoken glances.

Tafakory inserts metatextual interventions: quotes from writers and philosophers such as Forugh Farrokhzad and Ahmad Shamlou expand the meaning of the images. Subverting the strict and uneven codifications of portrayals of female desire, *Nazarbazi* makes a convincing argument about the radical relationality of touch—without touching. ^{GG}

D Iran-born, London-based artist and filmmaker **Maryam TAFAKORY**'s work explores visibility and invisibility through the materialities of found footage, archival objects, poetry and performance. *Nazarbazi* won the Ammodo Tiger Short Award at the International Film Festival Rotterdam.



P Maryam TAFAKORY
C —

26 NOV, SAT | 1:30PM |
111MIN | FG2 |

THE MYRIAD OF FACES OF THE FUTURE CHALLENGERS

SEGUDANG WAJAH PARA PENANTANG
MASA DEPAN

An essayistic film exploring the legacies of cinema in New Order Indonesia and what it means to be inheritors of its filmic language.

[SINGAPORE PREMIERE]

Indonesia / 92min
2022 / Indonesian



Suharto's self-proclaimed New Order government (1966–98) was characterised by intense political suppression and censorship. As a result, cinema became a vehicle for state ideologies. This film foregrounds the recurrence of prosaic shots of everyday life and patterns of narration in films of that era to draw new interpretations and meanings, thus providing an alternative reading of the New Order regime.

Splicing together lo-fi film footage culled online, the film recontextualises scenes and overturns the political subtexts of the regime as resistance against authoritarianism. As the filmmakers say, "Interpreting is an act of citizen participation." ^{GG}

D **I Gde SUARDIATMIKA** is a member of media collective Forum Lenteng and its film group, Milisifilem Collective. He is currently a student at the Jakarta Arts Institute majoring in cinema studies. **Yuki ADITYA** is a film producer for Forum Lenteng and festival director of ARKIPEL Jakarta International Documentary and Experimental Film Festival.



P Hafiz RANCAJALE
C Christine HAKIM, Ray SAHETAPHY, Roy MARTEN, Sjumandjaja, Slamet Rahardjo DJAROT, Deddy MIZWAR

COMA

Phantasms and screens—enter the burrows of a teenager's psyche in this bracingly original hybrid film by French auteur Bertrand Bonello.

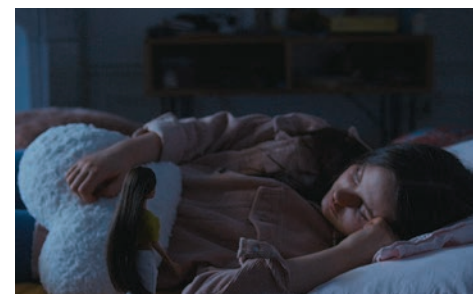
[SOUTHEAST ASIAN PREMIERE]

France / 80min
2022 / French

26 NOV, SAT | 7PM | GV9

An 18-year-old spends the pandemic lockdown trapped with her thoughts, FaceTiming friends, and consuming YouTube videos by an alluring life guru peddling bizarre devices as well as ideas on how to "live better". Different realities and worlds, desires and projections, bleed into one another in a fever dream where meaning is but a thwarted attempt at existence.

Bookended by a letter to the filmmaker's own teenage daughter, *Coma* was produced during the lockdown which spurred even greater creativity in terms of formal experimentation with the use of animation and found footage. Resisting interpretation, *Coma* is a daring work that reveals the impossibility of a totalising reality—especially in a teenage girl's head. ^{FL}



D **Bertrand BONELLO** is a French director, actor and composer. *Coma* is the third film in a loose trilogy centred on teenagers, after *Nocturama* (2016) and *Zombi Child* (2019). It premiered at the Berlinale, where it won the FIPRESCI Award.



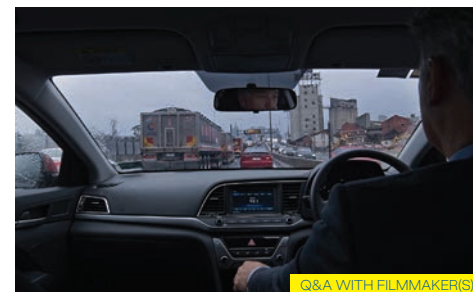
P Justin TAURAND, Bertrand BONELLO
C Louise LABEQUE, Julia FAURE, Louis GARREL

THE PLAINS

The repetitive nature of a middle-aged man's daily commute home proves to be quietly revelatory.

[SOUTHEAST ASIAN PREMIERE]

Australia / 180 min
2022 / English / PG



Q&A WITH FILMMAKER(S)

1 DEC, THU | 7PM | FG2

In suburban Melbourne, Andrew, a charming middle-aged legal worker, leaves the office and drives home punctually at 5pm daily. During the long rush-hour commute, he dutifully calls to check in on his mother who has dementia, and after that shares a casual chat with his wife. At times, a colleague hitches a ride back, and the two develop a friendship through conversations about family, work, anxieties, love and mortality.

Unfolding over the course of a year, this naturalistic docudrama with improvised dialogue takes place almost entirely in a car, with us tucked voyeuristically in the backseat. As we watch the light and seasons change outside, a deeply human portrait of a man gradually reveals itself. ^{YCW}

D **David EASTEAL** is a Melbourne-based filmmaker and barrister. His short films include *The Father* (2011), which travelled to many international festivals including SGIFF. *The Plains*, his first feature, competed in the Tiger Competition at the International Film Festival Rotterdam.



P David EASTEAL
C Andrew RAKOWSKI, David EASTEAL, Cheri LECORNU, Inga RAKOWSKI

DE HUMANI CORPORIS FABRICA

An immersive, visceral journey through the structures and pathologies of human and medical bodies in the 21st century.

[SOUTHEAST ASIAN PREMIERE]

France, USA, Switzerland / 115min / R21
2022 / French

28 NOV, MON | 6:30PM | OT

This experimental documentary presents the body as it has never been seen in cinema. Using state-of-the-art medical imaging devices, the film descends into the depths of suffering bodies in surgery, reaping images of such startling intimacy and abstraction as to evoke both beauty and horror. Meanwhile, on the soundtrack, the surgeons' shockingly irreverent chatter reorients us towards other bodies in crisis: their own, whose gruelling yet god-like work exacts a spiritual cost, as well as an overworked and underpaid medical body. As other scenes take us through delivery rooms, morgues, Dionysian rec rooms and underground passages, the body emerges as a site of constitutive dysfunction, where the sacred and profane intertwine. LLC



D Anthropologists and visual artists **Véréna PARAVEL** and **Lucien CASTAING-TAYLOR** are collaborators at Harvard's Sensory Ethnography Lab. Their groundbreaking documentary *Leviathan* (2012) won the FIPRESCI Prize at Locarno and the New Vision Award at CPH:DOX. *De Humani Corporis Fabrica* premiered at Cannes in the Directors' Fortnight section.



P Valentina NOVATI, Charles GILLIBERT, Pauline GYGAX, Max KARLI, Verena PARAVEL, Lucien CASTAING-TAYLOR

C —

DOMAIN

Domain focuses on a sphere of activity and knowledge in cinema. This year, guest programmer Róisín Tapponi presents a selection of film and video works from South West Asia and North Africa (SWANA), her area of specialisation.

Strongly rooted in local specificities, **Domain: To Those Who Remain** draws from a deep connection to land and provides a rare insight into the colourful lives of rural communities within the SWANA region. Consisting of five new feature films as well as a special triple bill spotlighting pioneering Moroccan filmmaker Izza Génini, the programme celebrates those who continue to care, nurture and hold onto their community and ways of life. The films evoke feelings of nostalgia and alienation that come from leaving or being forced from the places we call home.



The Dam (p. 88)

UNDER THE FIG TREES

تحت شجر التين

Young women work and flirt in a Tunisian fig orchard in this languid tale of first love and sisterhood.

[SOUTHEAST ASIAN PREMIERE]

Tunisia, France, Switzerland,
Germany, Qatar / 92min / PG
2022 / Arabic



D **Erige SEHIRI** is a French-Tunisian director and producer. Her debut documentary feature *Railway Men* (2018) was screened in competition at Visions du Réel. *Under the Fig Trees*, her first fiction feature, premiered at Cannes Directors' Fortnight. Sehiri runs production company Henia which develops Tunisian author-driven documentaries.



P Erige SEHIRI, Didar DOMEHRI
C Fide FDHILI, Feten FDHILI,
Ameni FDHILI, Samar SIFI

THE DAM

السد

On the Nile in North Sudan, bricklayer Abu Salma senses the presence of an unknown being watching over him as he succumbs to the magic and mystery of the desert.

[SINGAPORE PREMIERE]

France, Sudan, Lebanon,
Germany, Serbia, Qatar / 80min / PG
2022 / Arabic



D **Ali CHERRI** is a Lebanese artist whose work spans video, installation, performance and film. He most recently exhibited at this year's Venice Biennale and The National Gallery, London. His short films include *The Disquiet* (2013) and *The Digger* (2015). *The Dam*, his first feature, premiered at Cannes Directors' Fortnight.



P Janja KRALJ
C Maher EL KHAIR

29 NOV, TUE | 9PM | OT
Downstream from Merowe Dam in North Sudan, Abu Salma works as a seasonal bricklayer. Exhausted, alone and engulfed by the powerful landscape, Salma spends his nights in the desert secretly building a totem out of mud and other discarded materials. One day, the totem disappears and strange occurrences begin to take place. Salma starts to sense the presence of an unknown being watching him as he succumbs to the magic and mystery of the desert.

Set during the 2018 Sudanese revolution, *The Dam* is a political fable that explores the power of imagination—an emancipatory gesture crucial for building a new world in the face of oppressive conditions. **RT**

FORAGERS

اليد الخضراء

It is Palestinian custom to harvest and forage for plants but they must do so illegally under Israeli law—a process documented in this visual feast, from field to kitchen.

[SOUTHEAST ASIAN PREMIERE]

Palestine / 63min / NC16
2022 / Arabic



Q&A WITH FILMMAKER(S)

29 NOV, TUE | 6:30PM | OT

Under Israeli law, it is illegal to harvest wild plants used for cooking, such as za'atar (thyme) and akkoub (gundelia), though the practice has been an age-old tradition among Palestinians. In the occupied Golan Heights, Galilee and Jerusalem, locals show their resilience despite the prohibitive law, refusing to be further alienated from their land.

From field to kitchen to courtroom, *Foragers* reveals the joy and knowledge embedded in this Palestinian custom. Imbued with suspense and humour, this is an important commentary on the extent of the Israeli occupation of Palestine—where violence is not only physical, but also cultural. **RT**

D **Jumana MANNA** is a visual artist and filmmaker raised in Jerusalem and based in Berlin. Her work explores how power is articulated, focusing on the body, land and materiality relating to colonial inheritances and histories. She has exhibited at institutions such as Berkeley Art Museum and Pacific Film Archive as well as Museum of Contemporary Art Antwerp.



P Jumana MANNA
C —

HANGING GARDENS

الحدايق المعلقة

A young Iraqi rubbish picker finds an American sex doll, setting off a chain of events as he confronts fundamentalism and consumerism.

[SOUTHEAST ASIAN PREMIERE]

Iraq, Palestine, Saudi Arabia, Egypt, UK / 117min
2022 / Arabic



27 NOV, SUN | 9PM | OT
12-year-old As'ad survives by picking trash in the Hanging Gardens, a smouldering rubbish heap in Baghdad. One day, he finds a discarded American female sex doll. Enthralled by her, As'ad brings his new companion home but this provokes violence from his older brother. He returns to the Hanging Gardens for refuge and makes a home for him and the doll, who becomes a form of entertainment for the local boys. As'ad grows attached to her and names her Salwah.

Against the devastating colonial backdrop of the American invasion of Iraq, As'ad battles forces of fundamentalism and consumerism. *Hanging Gardens* is a haunting and meaningful tale of courage where one needs to do what it takes not just to survive but also to live. **RT**

D **Ahmed Yassin Al Daradji** is an Iraqi writer and director whose films focus on the communities and politics in his home country. A Berlinale Talents alumnus, his past works include *Children of God* (2013) and *Stray* (2018), both about young children impacted by the Iraq War. *Hanging Gardens*, his feature debut, premiered at Venice.



P Huda Al Kadhimi, Margaret GLOVER,
May Odeh, Mohamed Hefzy, Daniel Ziskind,
Ahmed Yassin Al Daradji
C Wissam Diyaa, Jawad Al Shakarji,
Hussain Muhammad Jalil

NEZOUH

نزوح

An impactful and heart-wrenching film about the experiences of a family in war-torn Syria.

[SOUTHEAST ASIAN PREMIERE]

UK, Syria, France / 100min
2022 / Arabic

25 NOV, FRI | 7PM | FG2

Nezouh translates as 'the displacement of water, soul and people'—a perfect description for the family in war-torn Syria depicted in the film. Damascus-based parents Mutaz and Hala, and their daughter Zeina, are facing the dilemma of either staying in their homeland where they risk death, or fleeing the war and in turn uprooting their lives completely.

As we see the trio's relationships strain, the family drama also exposes the fragility of the male ego and empathises with the teenage desire for freedom and imagination. *Nezouh* is a powerful commentary on the polarities and complexities of becoming a refugee. Though fictional, this story represents the lived realities of millions of people all over the world. RT



D **Soudade KAADAN** is a Syrian director based in France. Her work explores the political narratives surrounding Syrians and Syrian refugees. She has produced many documentary films for Al Jazeera Documentary Channel and UNICEF. Her second fiction feature, *Nezouh* won the Armani Beauty Audience Award at Venice.



P SUEN Yu-Fai, Soudade KAADAN, Marc BORDURE
C Hala ZEIN, Nizar ALANI, Kinda ALLOUSH, Samir AL MASRI

IZZA GÉNINI TRIPLE BILL

28 NOV, MON | 9PM |
102MIN | OT | PG

Q&A WITH FILMMAKER(S)

This triple bill spotlights the work of **Izza GÉNINI**, a pioneer of Moroccan cinema known for her narrative documentaries. Born in Casablanca in 1942, she moved to France with her parents in 1960. Her films explore the cultural identity and heritage of Morocco, particularly its musical, dance and spiritual traditions, as well as diasporic identity.



DOMAIN

1 AÏTA

Fatna Bent El Hoceine and her troupe of singers travel across Morocco performing aïta—a traditional Moroccan song originating as an anti-colonial war cry. RT

[SINGAPORE PREMIERE]

Morocco, France / 28min
1988 / Arabic

P Izza GÉNINI



2 RETURN TO OULAD MOUMEN RETROUVER OULAD MOUMEN

An early example of diaspora filmmaking that tells the story of Izza Génini's large and characterful family separated in the diaspora as well as their complex emotions towards their homeland. RT

[SINGAPORE PREMIERE]

Morocco, France / 49min
1994 / Arabic, French

P Izza GÉNINI



3 RHYTHMS OF MARRAKECH RYTHMES DE MARRAKECH

In Marrakech, musicians and singers perform devotional songs to celebrate the birth of Prophet Mohammed, injecting a tempo into the city. RT

[SINGAPORE PREMIERE]

Morocco / 26min
1989 / Arabic

P Izza GÉNINI





Hanging Gardens (p. 89)

FILM ACADEMY

The region's first holistic film training initiative for Southeast Asian talents, SGIFF's Film Academy comprises developmental programmes and outreach projects that nurture the next generation of filmmakers and industry professionals.

They include Asian Producers Network, Southeast Asian Film Lab, Youth Critics Programme, SGIFF Film Fund and Film Immersion Programme.

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

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

MENTORS

SOROS SUKHUM THAILAND



Soros Sukhum is regarded as one of the most important independent producers in Thailand. In 2018, he received the Silpathorn Award (Film and Video) from the Thai Ministry of Culture, the first film producer to do so. He was conferred the 2020 FIAPF Award by the International Federation of Film Producers Associations for outstanding achievement in film in Asia-Pacific. He most recently produced *Memoria* (2021), *Pop Aye* (2017) and *Diamond Island* (2016).

MAGGIE LEE HONG KONG/JAPAN



Maggie Lee is a film critic, curator and talent mentor. She was a pitching coach for workshops such as Wu Tianming Film Fund (China), Produire au Sud (Taiwan) and SEAFIC Script Lab (Thailand). As an industry consultant, she has also collaborated with Hong Kong-Asia Film Financing Forum, Japan Foundation and Netherlands Film Fund. In addition to serving on numerous international film juries, her bylines can be found in *Variety*, *The Hollywood Reporter* and *Criterion*, among others.

VIMUKTHI JAYASUNDARA SRI LANKA



Vimukthi Jayasundara is an internationally acclaimed filmmaker known for *The Forsaken Land* (2005), which won the Caméra d'Or at Cannes. His 2009 film *Between Two Worlds* competed at Venice, *Mushrooms* (2011) premiered at Cannes Directors' Fortnight, and *Dark in the White Light* (2015) competed at Locarno. He was a directing mentor at Busan's Asian Film Academy 2016, and is presently head of Colombo Film and Television Academy.

PARTICIPANTS

AIM-EI POLPITAK | THAILAND

Saddest Princess on Planet No.4

A suicidal princess whose parents are divorced is kidnapped by a seven-headed dragon. The young unreliable prince charming is the only person who has information on her whereabouts recorded on his robot hummingbird.



GABRIELA SERRANO | PHILIPPINES

Please Bear with Me

In near-future Philippines where sleep and dreams are scarce, a middle-aged call centre agent is paid in 'dream-time'. With that, she visits her deceased daughter and relives her glory days as a famous pop diva.



GLADYS NG | SINGAPORE

Every Mall Burns The Same

In this dark comedy, 44-year-old office worker Osmanthus spends every waking moment of her life wishing the mall she works at would burn down.



GIOVANNI RUSTANTO | INDONESIA

A Ballad of Long Hair

At the peak of the militaristic tyranny in Indonesia, a long-haired teenage boy pushes the country to the edge of a revolution with his metal music.



HANS RIVERA | PHILIPPINES

Hole in Manila's Heart

In the heart of Manila lies a large excavated hole unknown to everyone. A triptic story unearthed where the land is being excavated, raped and exploited.



IVAN TAN | SINGAPORE

Zini and the Red Flower Fruit

A girl witnesses a fire in a gated community and develops pyromania. When she is unable to find news or evidence of the fire, she is determined to uncover what happened that afternoon.



JARELL SERENCIO | PHILIPPINES

The Boy and the Fight of Spiders

In southern Philippines, a carefree, spider-obsessed young boy loses his brother and father in a mine's collapse. He soon digs up a web of lies woven by people in power, realising it takes more than a hero's ransom to extricate his family from the town and its ever-collapsing tunnels.



LE LAM VIEN | VIETNAM

Fix Anything

For skittish 17-year-old Minh and his father, an alcoholic mechanic, there is nothing they can't fix—only their troubling past.



NAJAM YARDO | INDONESIA

A Cursed Woman

A lonely widow is accused of bad luck after surviving three husbands. She takes another chance at love when a cemetery guard shows interest in her, only to find out that he has a death wish.



NGUYEN THI XUAN TRANG VIETNAM

What the /hel/

In an unlucky year for High Village, pigs die during a drought. Pheo, a local from Low Village, turns his lover into a pig in order to be initiated into High Village.



REIN MAYCHAELSON | INDONESIA

The Burning Land

May 1998, Jakarta. Chaos and uncertainty grip the country in the wake of mass riots. Meanwhile, a photo developer's world turns upside down when she receives photos of her troubled son involved in a rape.



SAI KONG KHAM | MYANMAR

The Birdwatcher

A filmmaker escapes to nature to find himself through the birdsongs.



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

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

Find out more at sgiff.com/asian-producers-network

PROGRAMME SPECIALIST



FRAN BORGIA
SPAIN/SINGAPORE

Fran Borgia is the founder and producer of Akanga Film Asia. Born in Spain, he has been based in Singapore since 2004 and is credited for producing critically acclaimed films such as *Sandcastle* (2010), *Disappearing Landscape* (2013), *A Lullaby to the Sorrowful Mystery* (2016), *Apprentice* (2016) and *A Land Imagined* (2018), which won the Golden Leopard at Locarno Film Festival.

GUEST INSTRUCTORS

Elise JALLADEAU | FRANCE
Director General, Thessaloniki
International Film Festival

Christian JEUNE | FRANCE
Director of the Film Department
and Deputy General Delegate,
Cannes Film Festival

PARTICIPANTS

ALEMBERG ANG
PHILIPPINES



PASCALE ASMAR
LEBANON



KOUROSH ATAEE
IRAN



JOHN BADALU
INDONESIA



STEFANO CENTINI
ITALY/TAIWAN



CHUA JING XUAN
MALAYSIA



VILDAN ERŞEN
TURKEY



SANJAY GULATI
INDIA



LIN SUN OO
MYANMAR



PRABIN KUMAR RAWAT
NEPAL



VU THI NGOC DIEP
VIETNAM



YEO ZHI QI
SINGAPORE



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

In an exciting departure from past editions, participants this year will collectively produce a post-festival publication that will be released online in February 2023. One of the participants will receive the Young Critic Award for originality of writing and for contributing to cinematic discussions in the region.

Visit sgiff.com/stories to read past year's young critics' film writings!

MENTOR



PHOEBE PUA
SINGAPORE

Phoebe Pua is a film researcher and programmer specialising in Southeast Asian and contemporary independent cinemas. More broadly, her work explores gender, sexuality, and race in popular media. Her writing has been published in journals such as *Feminist Media Studies*, *Language in Society* and *Discourse, Context, and Media*.

Since 2019, Phoebe has been hosting interviews and open Q&As with filmmakers working in Southeast Asia. She has also given public talks on the region's screen cultures at events hosted by the Objectifs Centre for Photography and Film, Singapore Art Museum, International Short Film Festival Oberhausen and SGIFF. Phoebe co-programmed *Turf Wars: The Tropics and Cinema in Southeast Asia* (2021) with NUS Museum as well as *Dislocating/Locating Southeast Asia/Trinh T. Minh-ha* (2020-21) with Nurul Huda Rashid and NTU Centre for Contemporary Art.

SPEAKERS

PATRICK CAMPOS
PHILIPPINES
Associate professor, University
of the Philippines Film Institute

MOE MYAT MAY ZARCHI
MYANMAR
Filmmaker; editorial director,
3-ACT Cinema Magazine

DAVIDE CAZZARO
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Publisher, editor and author,
NANG

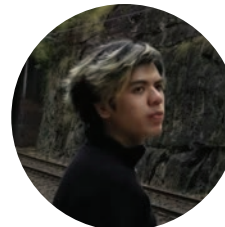
NABILAH SAID | SINGAPORE
Playwright and arts writer;
editor, *Kontinentalist*

PARTICIPANTS

TARINI BENGANI
SINGAPORE



**BOEY YUI KEAT RYAN-
ASHLEIGH** | SINGAPORE



JEFFREY DEYTO
PHILIPPINES



JOLIE FAN YUXUAN
SINGAPORE



SHELBY KHO
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OOI XIAO HAN SASHA
SINGAPORE



SENG SAVUNTHARA
CAMBODIA



TAN MEI QI
SINGAPORE



BENJAMIN YAP KEE SIANG
SINGAPORE



**CHRISTIAN CHARLES
XUAN YEO** | SINGAPORE



SGIFF FILM FUND

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

Submissions open in December 2022. For details, visit sgiff.com/sgiff-film-fund

CATCH PAST GRANT RECIPIENTS AT THE FESTIVAL!

Further and Further Away by Polen LY (Cambodia) (page 38)

Divine Factory by Joseph MANGAT (Philippines) (page 68)

TAN
EAN
KIAM
FOUNDATION



SOUTHEAST ASIAN
DOCUMENTARY
GRANT

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

2022 GRANT RECIPIENTS

Production Grant

- *A Distant Call* by Andrea SUWITO (Indonesia)
- *Monisme* by Riar RIZALDI (Indonesia)
- *Untitled Myanmar* documentary by Anonymous (Myanmar)

Post-production Grant

- *On Memories of Countless Days Away* by LIAO Jiekai and Elysa WENDI (Singapore)

The SEA-DOC Grant
is supported by

陳延謙基金
TAN EAN KIAM FOUNDATION



SOUTHEAST
ASIAN SHORT
FILM GRANT

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

2022 GRANT RECIPIENTS

- *Basri and Salma in a Never-ending Comedy* by Khozy RIZAL (Indonesia)
- *Sad Diva Lands On the Moon* by MOE Myat May Zarchi (Myanmar)
- *Mulberry Fields* by NGUYEN Trung Nghia (Vietnam)
- *Ponay (or You're Not F***ing Welcome)* by Hesome CHEMAMAH (Thailand)

The SEA-SHORTS
Grant is supported by



FILM IMMERSION PROGRAMME

One of SGIFF's hallmark youth outreach efforts, the Film Immersion Programme nurtures film literacy, cultivates film appreciation and shares the creative process of filmmaking with youths. Designed for students from upper-secondary to tertiary institutions, the programme consists of three main components: short film screenings, film discussions, and the film festival experience where students may choose to get involved in the festival as volunteers.

This year, the Film Immersion Programme returned to its physical format and travelled to schools where participants and facilitators could once again enjoy in-person interactions with one another. Since April 2022, we have seen the participation of over 2,000 students—a record high for the festival!

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



MAKE A DIFFERENCE IN CINEMA DONATE TO SGIFF TODAY

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



WE CONNECT THE COMMUNITY

Our community longs to connect and engage. Your pledge to SGIFF allows us to continue bringing unique, diverse and independent stories to the festival so that we can create new memories together.



WE SUPPORT THE INDUSTRY

Your contribution supports the SGIFF Film Academy, the region's first holistic training initiative for Asian and Southeast Asian film talents. The Academy aims to enhance the capabilities of the regional film scene collectively and nurture budding filmmakers.



WE CREATE ACCESS

Cinema is for everyone. There is magic when the lights dim and you are transported to a different place. It is also a springboard to share important issues and spark timely discussions. With your help, we are able to bring the best of independent cinema to our shores.



DOUBLE YOUR IMPACT TODAY

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



SUPPORT THE FESTIVAL AND JOIN THE SGIFFRIENDS COMMUNITY!

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

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



Visit sgiff.com/become-a-donor or email us at partnerships@sgiff.com

SGIFFRIENDS ENJOY THE FOLLOWING BENEFITS:



250% tax deduction



Early-bird tickets



Complimentary & discounted tickets



Unique merchandise pack



Double your impact



Invitation to exclusive events (if any)

SGIFFriends icons by @mindflyer



Campaign photos by Marisse Caine

FACES OF SGIFFRIENDS 2022

Faces of SGIFFriends is a series about individuals who have contributed to and shaped the festival in tangible and intangible ways through the years.

"My friends and I refer to SGIFF as 'Film Christmas'. Like our favourite traditions, we consider it the most wonderful time of the year. As a film lover, it excites me to finally be able to cross out a bunch of titles from my wish list that I've been growing throughout the year."

Find out more about the campaign and read the interviews at sgiff.com/faces-of-sgiffriends/

YEAR-ROUND COMMUNITY PROGRAMMES

SGIFF FILM CLUB

Why must we wait for the festival to enjoy SGIFF screenings?! We heard you, and so we launched our Film Club in May 2022 where the festival presents a series of screenings on an intimate scale throughout the year. Watching a film in a casual setting with great food and drinks proves to be a winning combination for free-flowing post-screening discussions. The Film Club showcases rarely available independent films with provocative and socially relevant themes.

Through the Film Club, SGIFF hopes to develop fun and fresh ways of engaging with audiences, pique new curiosities and nurture a deeper appreciation of film in Singapore. Since its launch, the Film Club has seen over 140 film enthusiasts join us at sessions held at Crane in Robertson Quay and Joo Chiat.



COMMUNITY SCREENINGS

SGIFF also embarked on community screenings this year, with the first held at Our Tampines Hub on 9 August as part of the National Day celebrations. The festival presented six local films by Nicole Midori WOODFORD, TAN Pin Pin, K. RAJAGOPAL, TAN Wei Kiong, Kan LUME, Megan WONOWIDJOYO, and Nelson YEO, whose films would resonate with Singaporeans while showcasing through cinema the changes in Singapore over the years.



ABOUT THE FESTIVAL

Established in 1987 and now proudly celebrating its 33rd edition, the Singapore International Film Festival is the longest-running, most prestigious film event in the country. The festival is made possible with the continual support of audiences, patrons and devoted film communities in Singapore and the region.

ABOUT THE FESTIVAL

The Singapore International Film Festival (SGIFF) was established in 1987. With its focus on groundbreaking Asian cinema, SGIFF has become known for its dynamic programming and commitment to the development of a vibrant local and regional film culture. More than three decades on, the festival remains steadfast in its mission to nurture and champion homegrown talents, and to be a platform for new voices. By providing a diverse film experience and deepening the public's appreciation of independent film, SGIFF aims to inspire through the transformational power of cinema.

1987

Showcasing the best of international cinema, the very first edition opens with *The Name of the Rose* by Jean-Jacques ANNAUD (France).

1991

Launch of the Silver Screen Awards to recognise the best of Asian feature films and Singapore short films.

1992

The festival opens with an Asian film for the first time with *Raise the Red Lantern* by ZHANG Yimou (China).

1997

Eric KHOO's *12 Storeys* wins the NETPAC-FIPRESCI Critics Prize at the festival, and later becomes the first Singapore-made film to be screened at Cannes Film Festival.

2008

Launch of the Singapore Panorama section to celebrate local films.

2014

SGIFF commemorates its 25th anniversary with a new logo and opens with local film *Unlucky Plaza* by Ken KWEEK.

The inaugural Honorary Award is presented to IM Kwon-taek (South Korea).

Launch of Southeast Asian Film Lab and Youth Jury & Critics Programme to nurture budding filmmakers and critics from the region.

2016

SGIFF commissions its first Singapore short film, *The Pursuit of a Happy Human Life* by Gladys NG.

2017

Introduction of the Southeast Asian Producers Network.

Ana URUSHADZE (Georgia) receives the inaugural Inspiring Woman in Film Award presented by Swarovski.

2018

Launch of SGIFF Film Fund to support Southeast Asian documentaries and short films.

The inaugural Lesley Ho Asian Film Talent Award is presented to YEO Siew Hua (Singapore).

SGIFF holds its first edition of Moonlight Cinema, an outdoor screening event.

Introduction of the Film Immersion Programme for youths.

2019

On the occasion of its 30th anniversary, SGIFF presents three commissioned short films by Southeast Asian filmmakers, Mouly SURYA (Indonesia), Anucha BOONYAWATANA (Thailand) and YEO Siew Hua (Singapore).

Launch of SGIFF Film Academy—the region's first holistic film training initiative for Southeast Asian talents.

2020

SGIFF goes hybrid to mitigate challenges during the Covid-19 pandemic, offering virtual screenings and live-streams.

2021

The inaugural Outstanding Contribution to Southeast Asian Cinema Award is presented to Southeast Asia Fiction Film Lab (SEAFIC).

BOARD, COMMITTEE & TEAM MEMBERS

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Festival Design + Guide

FABLE

Web Design

A&C Atelier

FESTIVAL TEAM



Back row (from left):

Mabelyn OW, THONG Kay Wee, Gabriel GOH, Erny Melissa Idris, Jessica HENG, Vess CHUA, Shining GOH, Tevka Isfandiyar Haiza, Emily J. HOE, Junainy Jamali, LOOI Ping, Adriana Ghazali

Front row (from left):

GAO Wenxin, Renee NG, LOE Min Si, Lisa TAN, SU Fang Shiuan

Absent:

Angelo BELALE, Fran BORGIA, Celine PHUA, Rohaizad Omar, SAM I-shan, Róisín TAPPONI, Darunee TERDTONTAVEEDEJ, Leah WOO

ACKNOWLEDGEMENTS

A&C Atelier

Vanessa HO, Tommy KWAN, Carol LOW

All Would Envy

Matthew ANG, Asyiqin JOHAN, Sara LEE, Vivian LIM, Michelle WONG, Trevor WONG

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Asian Movie Pulse

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Aji R.

CRANE

Meihan BOEY, Shaiful RISAN

Dauntlus Studios

Marcus LIEW

FABLE

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Nanyang Technological University Wee Kim Wee School of Communication and Information

Nikki DRAPER

Our Tampines Hub

Julian TAN

Riverhouse

Howard FANG, Joseph ONG, Audrey NG

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Marisse CAINE, Nate NG

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Special Thanks

Azrin Zaihan
Dan KOH
Eric LEE
Fauzi Aziz
Jo TAN
TEH Su Ching
TOH Hun Ping

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Opulence is an understatement when it comes to the seductive façade of the Riverhouse that oversees Yin Bar at the courtyard.

A place where music, cocktail and art enthusiasts alike are treated to an array of exciting activities.



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