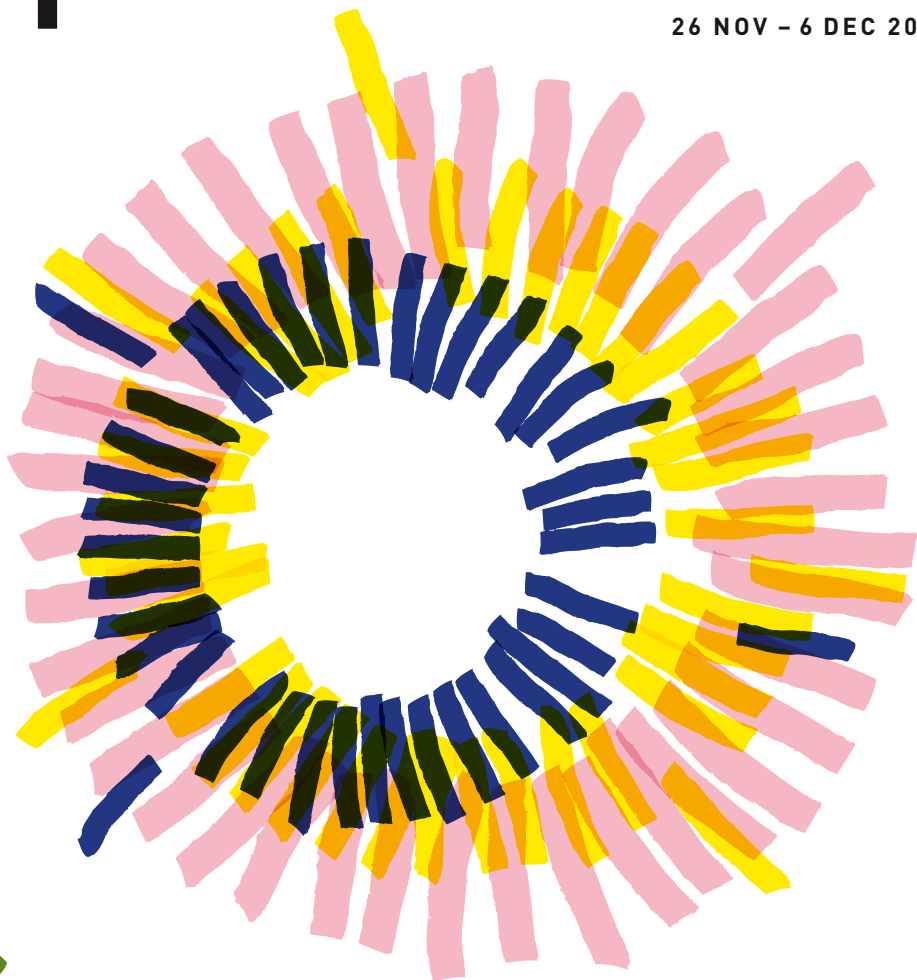




26th
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FESTIVAL

26 NOV - 6 DEC 2015



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HIGHLIGHTS

Festival Opening:
26 Nov 2015
Screenings:
26 Nov — 6 Dec 2015
Special Presentation:
27 Nov, 1 Dec, 4 Dec 2015
Singapore Panorama:
27 Nov — 2 Dec 2015
Masterclasses & Talks:
28 Nov — 6 Dec 2015
Silver Screen Awards:
5 Dec 2015 (by invitation only)

VENUES

Marina Bay Sands (MBS)
The Arts House (TAH)
Filmgarde Bugis+ (FG)
National Gallery Singapore (GA)
National Museum of Singapore (NMS)
The Projector (TP)
Shaw Theatres Lido – Hall 4 (SL4)
The Substation (SUB)

TICKETS & REGISTRATION

Film Tickets at
www.sistic.com.sg
Masterclasses & Talks at
sgiff2015.peatix.com

All films will be shown in their original language. Films with non-English dialogue will be screened with English subtitles. Please check film ratings before purchase of tickets. For films with no rating at the time of print, please check for updates at sgiff.com.

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Contents

- 5 Chairman's Message
- 6 Festival Message

FILMS

- 8 Festival Opening Film + Special Presentation
- 9 Festival Opening Film
- 10 Special Presentation
- 13 Silver Screen Awards
- 14 Silver Screen Awards: Jury
- 16 Silver Screen Awards: Asian Feature Film Competition
- 22 Silver Screen Awards: Southeast Asian Short Film Competition
- 31 Silver Screen Awards: Cinema Legend Award
- 32 Singapore Panorama
- 38 Asian Vision
- 52 Cinema Today
- 66 Cinema Today: Spotlight on Mexican Cinema
- 69 Imagine
- 79 Classics
- 82 Focus: Between Visible and Invisible –
Alternative Vision of Chinese Independent Documentary
- 87 Tribute to Mohsen Makhmalbaf

COMMUNITY

- 93 Masterclasses & Talks
- 98 Panel Discussion
- 99 In Conversation
- 99 Audience Choice Award
- 100 Southeast Asian Film Lab
- 102 Youth Jury & Critics Programme
- 104 Imagine: Music x Art

INDEPENDENCE

- 106 About the Festival
- 107 Festival Team
- 108 Acknowledgements
- 109 Film Index

Ticketing and Venue Information provided in the centrefold
Calendar and Map.

Welcome to the 26th SGIFF



The Singapore International Film Festival (SGIFF) is one of the region's most established international platforms for Southeast Asian cinema and independent filmmaking. Now in its 26th edition, the Festival has become a highly anticipated event in Singapore – engaging a vibrant community of filmmakers, film critics and writers, the media, public audiences, sponsors, students, volunteers, and supporters across various industry sectors.

This year, SGIFF brings the city to life with 146 films from 51 countries in eight partner venues; as we welcome the attendance of over 100 filmmakers and delegates, plus thousands of new visitors and long-time festival followers. More than just film screenings, the Festival is an opportunity to experience film through conversations with fellow audiences, to be inspired by filmmakers and cast in attendance at various talks and red carpet events, and to even rediscover it in experimental art and music.

As an independent, non-profit arts organisation and registered charity, the Festival would not have been made possible without the generous support of Media Development Authority and our Presenting Sponsor, Marina Bay Sands, as well as our official sponsors, festival partners, festival supporters, and donors.

We thank you for enabling the Festival and welcome you to our 26th edition.

Mike Wiluan
Chairman

Festival Message



This is a year of inspiration. We've seen so many wonderful films over the past months and are excited to welcome to SGIFF filmmakers from all over the world.

Over the years, SGIFF has strengthened its commitment to Southeast Asian cinema. We value our local community, which is why our developmental programmes such as the Southeast Asian Film Lab, Southeast Asian Short Film Competition, and the Youth Jury & Critics Programme are tailored to spotlight talents from the region.

The 26th SGIFF pays tribute to filmmaker Mohsen Makhmalbaf with a showcase and an award. He is a teacher who has not stopped learning and a creator who has not stopped observing. We are humbled not only by his achievements, but by his fierce dedication to the art of cinema.

This year, we also introduce our Cinema Legend Award, which honours an Asian actor who has made a significant impact on his/her craft. An international star with her roots in Southeast Asia, Michelle Yeoh, our first recipient, is talented, beautiful and always inspiring, having achieved success on her own terms.

Our special programmes include a selection of independent documentaries from China and a focus on the recent developments in Mexican cinema with a round table and presentation of films. During the Festival, we've lined up Masterclasses and talks that will allow personal access to filmmakers from around the world.

With this year's edition, we hope to create a connection not only with the filmmakers but also our audience who have supported us over the years. We are challenged to be better because of you. That is why this year we have introduced the Audience Choice Award to allow you to have a voice in SGIFF. We're excited to have you participate.

This year is a year of inspiration. We are in good company, and we hope you'll join us at the Festival.

Yuni Hadi
Executive Director

Films



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

Festival Opening Film & Special Presentation



The Festival is delighted to open its 26th edition with the beauty and spirit of *Panay* by directors Cheng Yu-Chieh and Lekal Sumi of Taiwan. It's powerful message - that of preserving and fighting for what we hold close to our hearts - resonates with what we believe in as a festival — to tell Asia's story through film. Following an Audience Choice Award win at the 2015 Taipei Film Festival, *Panay* will mark its International Premiere at SGIFF.

The Special Presentation section is a gala showcase of some of the most talked about and anticipated new films from today's leading and up-and-coming filmmakers. This year, the

Festival premieres three Special Presentations – Singapore veteran Eric Khoo's latest work *In the Room* starring Hong Kong's Josie Ho and Matthew Brown's *The Man Who Knew Infinity* with Jeremy Irons and Dev Patel, as well as Lee Chung's *The Laundryman* with Taiwanese actors Joseph Chang, Su Tang, Wan Qian, and Singaporean favourite Yeo Yann Yann. The screenings will be accompanied by director and cast in attendance.

PANAY 太阳的孩子

An indigenous family in Taiwan comes of age in their bid to save their land from modern development.

26 NOV, THU | 7.45 PM | MBS | Filmmaker and Cast in Attendance

TAIWAN / 2015 / 99MIN / MANDARIN, AMIS / PG

INTERNATIONAL PREMIERE



Set against the idyllic rolling rice fields and the sapphire Pacific Ocean – with the ongoing threat of bulldozers signaling a change in the landscape and the peoples' livelihood – *Panay* follows the ebb and flow of an indigenous community's struggles, and in a wider sense, a reality that many of us face today with urban development and the gentrification of tradition.

When her father falls ill, Panay heads back to her hometown to provide for her family, a seaside indigenous village of the Amis tribe where her two children are residing. Away from the city, she reconnects with her family, immersing herself once again into the land of her youth. But the present does not quite match her memories of the place. She soon comes to understand the precarious state of their land and traditions as affected by tourism and urban development.

A journey of self-discovery moves in tandem with the discovery of community as Panay sheds the burdens of her city job and joins in the struggle to protect the land of her ancestors, bringing back to life the dried up rice fields, and restoring the communities farming practices. Slowly, she rekindles her relationship with her family.

While addressing an urgent issue in its narrative, *Panay* is filled with brief genuine moments that are revelatory in its intimacy, focusing on the interpersonal encounters between characters and their own ways and approaches towards navigating this changing landscape.

Panay received the Audience Choice award at the Taipei Film Festival in 2015.

D Cheng Yu-chieh, born in 1977 in Tainan, started his movie career with 16mm short films. His debut feature film, *Do Over* (2006), was selected for Venice Film Festival's International Critics' Week. His second feature film, *Yang Yang* (2009), screened in the Berlinale Panorama section and was the Opening Film for the Taipei Film Festival. Cheng also works actively as an actor for TV and films in Taiwan.



D Lekal Sumi, born in 1985, grew up in Tainan. After his military service, he returned to the Hualien tribes, coming into contact with his Pangcah descent. In 2011, in response to his mother's dream to revive the rice terraces that have been abandoned for 20 years, he decided to pick up the camera and document the entire process. The result was his first short documentary film, *Wish of the Ocean Rice* (2012).



P Hsieh Chun-yao

S Cheng Yu-chieh, Lekal Sumi

C Ado' Kaliting Pacidal, Dongi Kacaw, Rahic Gulas, Kaco Lekal, Bokeh Kosang

CI Central Motion Picture Corporation
(Celine Shen) / celine_shen@movie.com.tw

THE LAUNDRYMAN 青田街一号

The spirits of a hitman's victims persistently intrude into his living space in Lee Chung's mischievous blend of genre thrills.

27 NOV, FRI | 7.45PM | MBS | Filmmaker and Cast In Attendance

TAIWAN / 2015 / 112MIN / MANDARIN, TAIWANESE



A laundry shop isn't quite what it seems. Beneath its veneer, the beautiful proprietor A-Gu (Sui Tang) manages a group of contract killers for hire. One can imagine how the chemicals and facilities present in the shop come in quite handy for body disposals. But in *The Laundryman*, death isn't so simple. While bodies are "washed away", restless spirits remain in this world with their unresolved tensions.

The film centres upon A-Gu's favourite hitman, codenamed "No. 1 Greenfield Lane" (Joseph Chang), who is plagued by the irritating and persistent spirits of his victims who intrude his living space and everyday life in ever-creative ways. This comically goes out of hand and very soon, a whole entourage of spirits is behind his back.

Fearing for his sanity, the hitman engages the titular psychic Lin Hsiang (Wan Qian) to help communicate with the spirits, and the pair embark on a laborious job to help the spirits find out the reasons for their contracted assassinations. As the hitman and Lin Hsiang investigate, they come closer to the secret of the laundry shop, the mysterious A-Gu, and the hitman's own repressed past.

The Laundryman is a high-octane and vividly lensed genre-blender, utilising a riot of styles and references all at once, never taking itself too seriously and offering a barrage of thrills and swagger. Look out for Singaporean actress Yeo Yann Yann – starring as a policewoman who might very well save the day.

D Lee Chung, born in Taiwan, is a novelist turned filmmaker. He studied at Columbia University in New York. His thesis short film *Mochi* (2009) was widely screened in festivals and won Best Short Film and Best Director at the Golden Harvest Short Film Awards in Taiwan. *The Laundryman* is his first feature film.



P Lee Lieh, Roger Huang

S Lee Chung, Chen Yun-Hsun

C Chang Hsiao-Chuan, Sui Tang, Wan Qian, Yeo Yann Yann

CI Ablaze Image Ltd / festival@ablazeimage.com

IN THE ROOM

An ode to Singapore, told through various private encounters spanning different decades within a hotel room.

1 DEC, TUE | 7.45PM | MBS | Filmmaker and Cast in Attendance

HONG KONG, SINGAPORE / 2015 / 103MIN / ENGLISH, KOREAN, JAPANESE, THAI, MALAY



One of the most transitory lived spaces, the hotel room, becomes the vehicle that transposes a sprawling tapestry of stories in Eric Khoo's vision of the history of Singapore. The film is anchored as a posthumous tribute to Singapore writer-musician Damien Sin, also the scriptwriter for Khoo's first feature *Mee Pok Man*.

Starting off from the advent of Singapore's occupation in 1942, two men meet for the last time in the hotel room before the Japanese arrive. In the '70s, a band celebrates New Year's Eve fiercely in an orgiastic drug fueled party. Decades pass as stories unfold within the same hotel room. Reflecting Singapore's history as an entrepôt, characters of diverse backgrounds and nationalities find themselves in the hotel room, as a spirit watches on, drawn to the suffering and tragedies expressed within it.

In the Room contains all the hallmarks of Eric Khoo's oeuvre – a distilled nod towards his love for horror, an empathetic approach towards cruelty, and the constant search for the transitory moments of human tenderness. It is perhaps his most ambitious and personal feature film, and the perfect bookend to a year of jubilee celebrations.

There will be an In Conversation session with the director and cast at 3.00pm at ArtScience Museum on the day of the screening. Admission is by registration at sgiff.2015.peatix.com on a first-come first-served basis.

D Eric Khoo is an award-winning filmmaker, and the first Singaporean director to have his films invited to major film festivals such as Berlin, Venice and Cannes. He was awarded the Chevalier de l'Ordre des Arts et des Lettres in 2008. His feature *My Magic* was nominated for the Cannes Palme d'Or. *In the Room* is his sixth feature film.



P Nansun Shi

S Jonathan Lim, Andrew Hook

C Koh Boon Pin, Daniel Jenkins, Josie Ho, Ian Tan, Nadia Ar, Netnaphad Pulsavud, Wasurat Unaprom, Lawrence Wong, Show Nishino, Choi Woo Shik, Kkobbi Kim

CI Distribution Workshop (Virginia Leung) / dw@distributionworkshop.com

THE MAN WHO KNEW INFINITY

Dev Patel and Jeremy Irons headline this compelling biopic based on the life and times of Indian mathematical prodigy Srinivasa Ramanujan.

4 DEC, FRI | 7.45PM | MBS | Filmmaker and Cast in Attendance

UK / 2015 / 114MIN / ENGLISH / PG



After spending his time as a shipping clerk, Srinivasa Ramanujan (Dev Patel), a self-taught mathematical genius, gets the break he has been waiting for when G.H. Hardy (Jeremy Irons), an esteemed professor at Cambridge, takes him under his wing. Leaving his young bride to travel across the world to England, Ramanujan's journey is wrought with skepticism from Hardy's colleagues. But under the mentorship of the eccentric professor, Ramanujan finds the courage to prove the naysayers wrong and gain the respect that he truly deserves.

The film accentuates the contrast between two worlds: Ramanujan's pastoral homeland in India and the male dominated confines of Cambridge - with its fraternal codes and everyday politics within the faculty. Ramanujan, whose impetus towards creativity is spurred by intuition and spirituality, is utterly displaced in the western world, where mathematical theories must be rigorously and rationally backed by proofs. Through a slowly burgeoning friendship with Hardy, an institutional relationship slowly gives way to a deeper understanding, and Ramanujan's talents start to gain credence within the university, just as he becomes plagued by worsening health, and the country plunges into the first world war.

Based on a true story and aided by stunning performances by Patel and Irons, Matthew Brown's

directorial debut brings to life the brilliance of a man whose magical mind and pivotal theories brought him from obscurity to greatness redefined.

There will be an In Conversation session with the director and cast at 3.00pm at ArtScience Museum on the day of the screening. Admission is by registration at sgiff.2015.peatix.com on a first-come first-served basis.

D Matthew Brown was born and raised in Boston, Massachusetts. A graduate from Trinity College, he also adapted a biopic on James Bond creator, Ian Fleming, and wrote London Town. The latter is being produced into a film starring Jonathan Rhys Meyers. Brown's most recent work was a drama for AMC network.



P Edward R. Pressman, Jim Young, Joe Thomas, Matthew Brown, Sofia Sondervan, Jon Katz

S Matthew Brown

C Jeremy Irons, Dev Patel, Stephen Fry, Toby Jones, Devika Bhise

Silver Screen Awards

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

Photo Credit: Bonnie Yap



First introduced by the Festival in 1991, the Silver Screen Awards was the first such international competition with a specific Asian film category; thus charting the rise of Asian Cinema and recognising the talents of new and upcoming filmmakers, many of whom were to become some of the most prominent filmmakers of our time. Another initiative was in 2014 with the expansion of the short film competition section from the Singapore Short Film category to the Southeast Asian Short Film category - opening up the competition to the short filmmaking talents in the region.

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

The awards presentation will be held on 5 December 2015 at the beautiful Sands Theatre of Marina Bay Sands, followed by a special re-screening of the winning films on the last day of the Festival, 6 December 2015, at the National Museum of Singapore.

NEW RECOGNITIONS In addition to the Asian Feature Film and Southeast Asian Short Film prizes, the Festival presents the **Honorary Award** to individuals who had made exceptional and enduring contributions to Asian Cinema. First accorded to the father of Korean cinema Im Kwon-taek in 2014, this year's Honorary Awardee is groundbreaking Iranian filmmaker Mohsen Makhmalbaf whose films are presented in our Tribute section.

The Festival will also introduce two new awards: the **Cinema Legend Award**, which recognises Asian actors and their outstanding achievements in bringing Asia's story to life on screen; and the **Audience Choice Award**, which is open to all feature films of the Festival by audience vote.

JURY PROFILE: ASIAN FEATURE FILM COMPETITION

Jury Head



Brillante Mendoza is one of the most important and prominent filmmakers of Philippine cinema today. His debut film, *The Masseur*, won the Golden Leopard Award at the 2005 Locarno International Film Festival in Switzerland – and paved the way for the rise of alternative cinema in the Philippines.

Since then, Mendoza has produced a body of work that has garnered awards and recognition from international film festivals, including the Best Director prize at the Cannes Film Festival in 2009 for *Kinatay*; the La Navicella Venezia Cinema Award at the Venice Film Festival; and the Achievement in Directing prize at the Asia Pacific Screen Awards for *Thy Womb* – both in 2012. He has also been nominated for the acclaimed Palm d'Or Award in 2008 for *Service*, as well as competed in the coveted Berlin International Film Festival in 2012.

Born and raised in San Fernando, Pampanga in the Philippines, Mendoza started his career in production design for advertising before building a prolific filmography. He was the first Filipino to have competed and won in three major international film festivals, amassing 16 films under his belt since 2005. His works have gone on to a year-long retrospective in Europe, Asia, and Russia where the world's film critics have regarded him a "neo-realist" for depicting social realities and lives of ordinary people in extraordinary situations.

Mendoza continues to make socially relevant films and documentaries that depict the lives of the Filipinos and the marginalised sectors of society. He cultivates an audience for alternative cinema by showing his films to different schools all over the country. He founded Center Stage Productions, an independent film production outfit that aims to rethink and reinvent Filipino cinema by producing meaningful and relevant films.

He is the only Filipino director that has been accorded the singular distinction of the Chevalier dans l'Ordre des Arts et Lettres (Knight of the Order of Arts and Letters) from the French government. For his achievements and stature in world cinema, Mendoza has served as Jury President and Jury Member for various film festivals the world over.

Jury Members



Ivy Ho is the Managing Director and Producer of Irresistible Films. Ho was the producer of *Nightfall*, *First Time*, *Cold War*, *Temporary Family*, *Rise of the Legend*, *Go Away! Mr. Tumor*, and *The Bodyguard*. Prior to Irresistible Films, she was the Head of Marketing at Emperor Motion Pictures where she worked on the Hong Kong releases of *The Message*, *Little Big Soldier*, *Shaolin*, *Stool Pigeon* and *Let the Bullets Fly*. She has also previously worked at the Hong Kong Trade Development Council and the Hong Kong International Film Festival Society; the latter wherein which she launched and served as Deputy Director of the Asian Film Awards and the Hong Kong-Asia Film Financing Forum. She was also Assistant Vice President at PCC Skyhorse where she produced and distributed web dramas, micro films and special programmes.



Karel Och studied law and graduated in film theory and history at Prague's Charles University. Since 2001, he has worked for the Karlovy Vary International Film Festival (KVIFF) as a member of the selection committee. He has programmed KVIFF's documentary competition and curated tributes and retrospectives to Sam Peckinpah, John Huston, Michael Powell and Emeric Pressburger, Jean-Pierre Melville and Elio Petri, among others. In 2010, Och was appointed artistic director of the KVIFF. He is a member of the European Film Academy, LUX Prize selection committee as well as FIPRESCI.



Oh Jung-wan is the chief producer and founder of Bom Film Productions, which focuses on feature films with a unique style that challenges the conventional ideas of cinema. Known for its producer-based production system and creative marketing strategies, her filmography under Bom Film Productions includes the award-winning box office successes *My Dear Enemy*, *Come Rain, Come Shine*, *A Tale of Two Sisters*, *A Bittersweet Life*, *Untold Scandal*, *Foul King* and many more. As one of the most prolific and respected producers among the South Korean film industry, she is internationally established as a pioneer in cross-border filmmaking, partnering with filmmakers in Hong Kong and Thailand. She has been on the board and jury panel of many prestigious international film festivals and organisations. Her latest production is *A Man and a Woman* (2015).

JURY PROFILE: SOUTHEAST ASIAN SHORT FILM COMPETITION

Jury Head



Boo Junfeng's career as a filmmaker began in 2005 at the Singapore International Film Festival, where his first short film, *A Family Portrait*, won Best Film and Special Achievement Award at the Silver Screen Awards. Since then, many of his other shorts, including *Katong Fugue* (2007) and *Keluar Baris* (2008), have also participated in the festival and won at the awards. His debut feature *Sandcastle* (2010) premiered at the International Critics' Week in Cannes and have garnered numerous awards worldwide. His second feature *Apprentice* is slated for completion in 2016.

Jury Members



Sharifah Amani is an actress and filmmaker based in Malaysia. She is involved in film and television and is known for her roles in the late Yasmin Ahmad's films, *Sepet* and *Gubra*. She won the Best Actress award at the Malaysian Film Festival for her role in *Gubra* and the Best Actress award for her role in *Psiko Pencuri Hati* at the Anugerah Skrin, a screen awards that honours the best of television and movies in Malaysia. She has directed three short films, *Sangkar*, *Kampung Bangsar* and *Hawa*.



Sheila Timothy has spent years of her life in advertising and the music business. Under her film company, Lifelike Pictures, she produced *Pintu Terlarang* (*The Forbidden Door*) for Joko Anwar, which won best film in Puchon International Fantastic Film Festival in 2009. In 2012, she produced her second feature film with Joko Anwar, *Modus Anomali*, which won the Bucheon Awards at the 4th Network of Asian Fantastic Films in 2011. Her third feature, *Tabula Rasa*, a family drama exploring the anthropology of food and how it interconnects different people and relationships, was released in September 2014. It received four awards at the Indonesian Film Festival 2014. She is currently the chairman of the Association of Indonesian Film Producers.

ASIAN FEATURE FILM COMPETITION



Snow Pirates

Best Film
Special Mention
Best Director
Best Performance

THE BLACK HEN KALO POTH

An innocent and inseparable friendship withstands the test of a bloody and divisive civil war.

4 DEC, FRI | 7.00PM | TP

NEPAL / 2015 / 90MIN / NEPALI

In the midst of the 10-year civil war in Nepal, two boys, Prakash and Kiran, embark on a journey together during a ceasefire to repossess a missing hen which they had raised together. They soon learn of the violence entrenched in the civil war when they are caught unaware in a clash between the fighting forces. Their journey, both physical and psychological, paints a social panorama that displays the interconnectedness of the diverse and fragmented social fabric amidst the national crisis.

The Black Hen displays impeccable command of cinematic language for a first feature – incisive control of filmic duration and composition, with brief refrains into dream segments through the use of tableau vivants coaxed into motion. The use of non-professional actors further defines the character of the narrative that is primarily driven by an unassuming hen, which represents the people's common struggle for sustenance.



D Min Bahadur Bham graduated with a degree in Nepali Literature and Filmmaking and a post-graduate degree in Buddhist Philosophy and Political Science. His short film *The Flute* (2012) was the first Nepali film to ever be selected at the Venice International Film Festival and won a Jury Award at the Toronto Nepali Film Festival. *The Black Hen* is the first Nepali feature film to be presented at the Venice Film Festival.



P Anna Katchko, Tsering Rhitar Sherpa, Debaki Rai, Min Bahadur Bham, Anup Thapa, Catherine Dussart

S Min Bahadur Bham, Abinash Bikram Shah

C Khadka Raj Nepali, Sukra Raj Royaka, Jit Bahadur Malla, Hansha Khadka

CI CDP (Catherine Dussart) / cdp@cdpproductions.fr

FILMMAKER IN ATTENDANCE

DIRTY ROMANCE

A no-holds-barred and moving portrayal of the lives of the disabled, and the extremes of familial love.

ASIAN PREMIERE

3 DEC, THU | 9.30PM | GA

SOUTH KOREA / 2015 / 94MIN / KOREAN

As the sole immediate family member that his mentally disabled sister, Mi-joong, has left, Chul-joong is responsible for her care and well-being. Unable to hold down a steady job due to Mi-joong's need for constant supervision, he spends his days alternating between caring for her, studying and wandering the streets of his small neighbourhood. Torn between resentment and love, Chul-joong engages in a daily ritual with Mi-joong that toes the line between abuse and tenderness. Thrown into the mix are his best friend, his dementia-stricken mother and a mentally disabled delivery boy infatuated with Mi-joong.

Director Lee Sang-woo demonstrates his uncanny ability to both provoke and empathise in this singular work that looks unflinchingly into the fringes of society that we prefer not to see.



D Lee Sang-woo graduated from UC Berkeley, majoring in film. His debut, *Tropical Manila*, was invited to the International Film Festival Rotterdam in 2008, and his second feature, *Mother Is A Whore*, gained attention at the Hong Kong International Film Festival in 2009. A prolific filmmaker, he was also assistant director for Kim Ki-duk.



P Pierce Conran

S Lee Sang-woo

C Kim Jun-woo, An Ha-na, Gil Duk-ho, Choi Hong-jun, Kim Dong-kyu

CI Lee Sang-woo / daysofheaven@naver.com

FILMMAKER IN ATTENDANCE

THE FOURTH DIRECTION

CHAUTHI KOOT

An immersion into an atmosphere of fear, paranoia and suspicion during the conflict between Sikh separatist militants and the military in 1984 Punjab.

1 DEC, TUE | 4.30 PM | TAH

4 DEC, FRI | 9.30PM | NMS

INDIA, FRANCE / 2015 / 115MIN / PUNJABI

Based on two short stories by Waryam Singh Sandhu, *The Fourth Direction* is set during the historical conflict between Sikh separatists and the military. Two Hindu friends Jugal and Raj missed the last train to Amritsar. They barge into a cargo train, where they find themselves in the company of other illegal passengers. Months earlier, a family living in a rural farmhouse is caught between the opposing forces when their dog barked ceaselessly into the night, breaking the veil of silence.

An elastic atmosphere of paranoia stretches over both narratives so tightly that it might just snap at any moment in the film's tense setup. Coupled with a formal and minimalist execution, and its air of silence – the slightest gestures and sounds become amplified bolts of resounding tension in this simulation of the collective experience of common folk caught between the excesses of warring factions

HAPPY HOUR

An honest, heartfelt and ultimately liberating female-centric drama that is humanistic in a strongly understated and lyrical manner.

3 DEC, THU | 7.00PM | TP

JAPAN / 2015 / 317MIN / JAPANESE

Happy Hour offers an intimate gaze into a close group of friends – Jun, Akari, Sakurako and Fumi – as they pass through the joys and tribulations that mid-life offers up to them. When Jun announces that she is seeking a divorce, the status quo of their friendship is shaken and each individual must confront the weight of repressed feelings in their own lives.

Each scene unfolds at its own course, almost in real time, allowing the delicate intricacies of communication to gently come to the fore, such that each encounter and passing event is endowed with rising emotional currents and complexities that are illuminated simply with unparalleled realism. Its moments of frank expression that cut through the veneer of civility and politeness are none other than revelatory.



D Gurvinder Singh graduated from the Film & Television Institute of India, and was an assistant and close collaborator with Mani Kaul. His first feature *Alms for a Blind Horse* (2011) premiered at the Venice Film Festival and won a series of awards, including the Special Jury Award at Abu Dhabi Film Festival. *The Fourth Direction* is his sophomore feature.



P Kartikeya Singh

S Gurvinder Singh

C Survinder Vikky, Rabijir Kaur, Gurpreet Kaubanghu, Harnek Aulakh, Kanwaljeet Singh

CI Elle Driver (Sémira Hedayatli) / semira@elledriver.eu



D Ryusuke Hamaguchi, born in 1978, worked as an assistant director for three years, before studying at the Graduate School of Film and New Media in Tokyo where he made his first feature *Passion* (2008), followed by a series of fiction and documentary films such as *The Depths* (2010), *The Tohoku Trilogy* (2011–2013, with co-director Ko Sakai). *Happy Hour* is his first fiction film in three years.



P Satoshi Takata, Hideyuki Okamoto, Tadashi Nohara

S Hatano Kobo, Ryusuke Hamaguchi, Tadashi Nohara, Tomoyuki Takahashi

C Sachie Tanaka, Hazuki Kikuchi, Maiko Mihara, Rira Kawamura

CI NEOPA Inc. (Satoshi Takata) / takata@neopa.jp

FILMMAKER IN ATTENDANCE

THE HOUSE BY THE BAMBOO GROVE

AN KUBO SA KAWAYANAN
A woman in love with her house defends the traditions that guide her life against calls from the outside world.

INTERNATIONAL PREMIERE

3 DEC, THU | 7.00PM | GA

4 DEC, FRI | 4.30PM | TAH

PHILIPPINES / 2015 / 83MIN / TAGALOG, BIKOL

Michelle leads a simple and unhurried life in her bamboo house, only going out to the town once a week to charge her phone or watch a movie. In a place where everyone dreams of being somewhere else, Michelle finds herself inseparable from her home to the point of obsession.

A love letter to the small things that make up life in Barangay Salvacion in Baao, the film offers glimpses of the multitude of stories around those who struggle to tell their own. It also offers a highly unusual approach towards ecology, as the sentient depiction of the bamboo house, with all its creaks and cracks, acts as a window that perceives the vitality of the exterior world.

Introduced in the Filipino New Cinema section of the World Premieres Film Festival Philippines in 2015, the film swept the awards for Best Picture, Best Editing, Best Cinematography, and Best Actress for Mercedes Cabral.



D Alvin Yapan is an assistant professor and the chair of the Filipino Department of the School of Humanities at the Ateneo de Manila University. He is also an award-winning novelist and writer of short stories. His first feature film, *Ang Panggagahasa Kay Fe*, won the Cinemalaya Philippine Independent Film Festival Special Jury Prize in 2009.



P Alvin Yapan, Alemberg Ang, Ronald Rebutica

S Alvin Yapan

C Mercedes Cabral, Rk Bagatsing, Marc Felix

CI Alvin Yapan / alvin.yapan@yahoo.com

FILMMAKER IN ATTENDANCE (3 Dec)

THE KIDS 小孩

An assured and poignant debut which sheds light on the complexities of teenage love and its consequences.

3 DEC, THU | 4.30PM | TAH

4 DEC, FRI | 7.00PM | NMS

TAIWAN / 2015 / 90MIN / TAIWANESE, MANDARIN

In this sweet and poignant tale about the perils of young love and its consequences, the headstrong Bao-Li (Wu Chien-Ho) is a responsible teenage husband and father to his wife Jia-Jia (Wen Chen-Ling) and their daughter. The trio lives with Bao-Li's gambler mother (Yang Chi) in a single room flat. Life may not be a bed of roses, but Bao-Li has plans to move to a bigger apartment to rekindle his relationship with the increasingly distant Jia-Jia. As the film unfolds, we are offered glimpses of the couple's burgeoning love story, which puts into context the characters' various motivations as they struggle with family life and even, infidelities.

This assured debut from Sunny Yu provides a contemporary take on the complex nature of relationships and the human capacity to cope and love. Yu affectingly sheds light on the different themes and issues that teenage families deal with, drawing on a standout performance by Wen who infuses her role with a quiet strength.

D Sunny Yu was born in Taipei in 1985. In 2007, she earned a degree in Mass Communication from Tamkang University. Soon after she graduated, Yu began apprenticing at Chang Tso-Chi's Film Studio where she worked as script supervisor, project coordinator and sales representative for distribution. In 2013, she began writing her own screenplays, and in 2015 she directed her first feature film, *The Kids*.



P Arvin Chen, Yeh Chen-Hsing

S Sunny Yu

C Wu Chien-Ho, Wen Chen-Ling, Lawrence Ko

CI Sunny Yu / sunnyfish32@gmail.com

FILMMAKER IN ATTENDANCE (4 Dec)



PARADISE MA DAR BEHESHT

The veil is aestheticised to explore the daily acts of societal oppression and the psychological states of a woman living in Iran.

5 DEC, SAT | 11.00AM | NMS

IRAN, GERMANY / 2015 / 100MIN / FARSI / NC16

25 year-old Hanieh, a primary school teacher of an all-girls school, seeks a transfer to a school closer to home. Meanwhile, she travels long hours back and forth, exhausted and indifferent to the dreary landscape of the everyday, unperturbed even by the occasional garish techno music blaring from cell phones and stereos.

Mostly floating or standing still, less is known about Hanieh than the stark social landscape that surrounds her and the everyday violence in which she passively engages with and unknowingly perpetuates. Sometimes though, her solitary and indifferent nature quietly overturns the established order forced upon her and others.

Paradise was filmed by Sina Ataeian Dena over three years without official permission, astutely exploring the mechanisms and functions of violence lived by women in society.



D Sina Ataeian Dena, born in 1983 in the midst of the Iran-Iraq war, began as a visual effects supervisor and a story developer for video games. His first animation short *Especially Music* won Best Film at the Tehran Short Film Festival in 2009. *Paradise* (2015) is the first instalment of his Tehran trilogy about violence.



P Yousef Panahi, Sina Ataeian Dena, Amir Hamz
S Sina Ataeian Dena
C Dorna Dibaj, Fariha Kamran, Fateme Naghavi
CI Amir Hamz / amir_hamed@yahoo.com

FILMMAKER IN ATTENDANCE

POET ON A BUSINESS TRIP

诗人出差了

An existential tone poem shot across China's barren lands brings forth the themes of futility and loneliness.

4 DEC, FRI | 9.30PM | TP

CHINA / 2015 / 103MIN / MANDARIN

Like fine wine, this lo-fi masterpiece by Chinese director Jun Anqi, shot in 2002 but only edited and completed in 2014, only gets better with age. *Poet on a Business Trip* is a historic snapshot that exudes an atmosphere of loss, providing an unsentimental yet melancholy glimpse of a country in transition and a mirror for the existential irreversibility of time.

Structured around 16 existential poems that he wrote on the road, traveling across China's Xinjiang to the barren lands of the Uyghur province, Shu's physically exhausting journey takes him along endless rocky roads, passing shabby inns and through various landscapes from one prostitute to the next. The different pit stops provide Shu space to contemplate the meaning of life and the futility of relationships as he wanders around like an aimless nomad with no particular purpose; but only a will to desire.



D Ju Anqi is an artist and filmmaker based in Beijing, China, and a graduate of the Beijing Film Academy. His films, including *There's a Strong Wind In Beijing* (2000), have been exhibited at the Centre Pompidou in Paris and MoMA in New York. His latest film, *Poet on a Business Trip*, premiered at the 44th edition of the International Film Festival Rotterdam 2015 where it won the Netpac Award.



P Fang Li, Li Zhenhua
S Ju Anqi, Shu
C Shu
CI Trench Film Group (Emma Chibulu) / emmachibulu@gmail.com

FILMMAKER IN ATTENDANCE

SNOW PIRATES

KAR KORSANLARI

Three teenage friends defy the biting cold by telling each other about their dreams.

2 DEC, WED | 4.30PM | TAH

3 DEC, THU | 9.30PM | NMS

TURKEY / 2015 / 83MIN / TURKISH, KURDISH



Three boys spend their school holidays trying to find coal for warmth against all odds, set against the coup d'état in 1980 Turkey. Responsibilities of life are prematurely imposed on them. They know the value of coal because it means survival, but will soon learn that it might also be the fuel for resistance against the junta. For them, cruelty and curfews underpin normality. Even though the film is in colour, shots of coal lying on endless snow transform the visuals into black-and-white, a most appropriate metaphor especially when folks ever-so-often seek respite in the alternative to coal: warm black Turkish coffee.

Beautifully photographed and with the young actors masterfully directed, Faruk Hacıhafizoğlu manages to exemplify how optimism can exist in bleak times, and dreams grow in even the narrowest cracks as the kids share their personal stories amid a harrowing condition.

Organised with the support of the Embassy of the Republic of Turkey in Singapore.

D Faruk Hacıhafizoğlu is brought up in the Turkish province of Kars. He has worked as a journalist, photographer, producer and now a director. *Snow Pirates*, which premiered at this year's Berlin International Film Festival in the Generation Kplus section, is his first full-length feature.



P Faruk Hacıhafizoğlu
S Faruk Hacıhafizoğlu
C Taha Tegin Özdemir, Yakup Özgür Kurtaal, Ömer Uluç, Yücel Can
CI Kars Film (Faruk Hacıhafizoğlu) / karsfilm@gmail.com

FILMMAKER IN ATTENDANCE (3 Dec)

TIKKUN

A Hasidic Jew wanders from the prescribed path, bridging spirituality and sensuality as part of his faith.

5 DEC, SAT | 2.00PM | TP

ISRAEL / 2015 / 120MIN / HEBREW, YIDDISH



Haim-Aaron is an outstanding religious scholar living in an Ultra-Orthodox district in Jerusalem. A near-death accident leads him to experience a newly-heightened awareness of his corporeal form as part of God's creation. Suspecting that God is testing him, Haim-Aaron begins to challenge the rigid religious rules of his community and wanders through the sensuous urban landscape of Tel Aviv after dark in an attempt to understand and rekindle his faith, to dangerous consequences.

The meaning of the word "tikkun" refers to a soul returning to the living world in order to rectify an unresolved issue to redeem itself before transitioning to the next world. Through surrealistic sequences and motifs such as the kosher sacrifice of a cow and the crushing of a cockroach, *Tikkun* meditates on the nature of sexuality, life and death.

D Avishai Sivan is an Israeli filmmaker, visual artist and writer. He is known for his films *The Wanderer* (2010), *Visa* (2013) and *Returnee* (2010). His film *Tikkun* recently won Best Feature, Best Screenplay, Best Cinematography and Best Actor (Khalifa Natour) at the Jerusalem Film Festival 2015.



P Ronen Ben Tal, Avishai Sivan, Moshe Edery, Leon Edry
S Avishai Sivan
C Aharon Traitel, Khalifa Natour, Riki Blich, Gur Sheinberg
CI The Mouth Agape (Avishai Sivan) / themouthagape@gmail.com

FILMMAKER IN ATTENDANCE

SOUTHEAST ASIAN SHORT FILM COMPETITION



For We Are Strangers

Best Southeast Asian Short Film
Special Mention
Best Director
Best Singapore Short Film
Youth Jury Prize (Southeast Asian Short Film)

PROGRAMME 1: 73 min

4 DEC, FRI | 7.00PM | GA | NC16

FOR WE ARE STRANGERS

Prison counsellor, Xuan, comes face to face with a past trauma embodied in the form of prison inmate, Adrien. The recognition between the imprisoned and the free turns on its head when Xuan picks him up after his release.

D Nicole Midori Woodford is an alumnus of the Berlinale Talent Campus and the Asian Film Academy of the Busan International Film Festival in 2010.



Singapore / 2015 / 15 min /
English, Mandarin
FILMMAKER IN ATTENDANCE



FERRIS WHEEL CHINGCHA-SAWAN

A mother and son leave Myanmar in hopes for a better life in Thailand. But what lies across the border are big lessons on discrimination in seemingly small injustices – stories of the many who have gone their way before.

D Phutti Phong Aroonpheng is a Thai director and cinematographer with an interest in avant-garde and experimental mediums. He participated in the Busan International Film Festival's Asian Film Academy in 2009.



Thailand / 2015 / 25 min /
Thai, Burmese
FILMMAKER IN ATTENDANCE



THE SCAVENGER ED CHAY

An act of secrecy becomes a display of a mother's great love in the slums of Phnom Penh. A waste scavenger goes to desperate lengths to build a bicycle out of discarded parts for her son but lies about its origins.

D Sothea Chhin is a Cambodian writer, director and producer for films as well as for television. *The Scavenger* won the Audience Choice Award at Tropfest SEA in 2015.



Cambodia / 2015 / 15 min / Khmer
FILMMAKER IN ATTENDANCE



MEMORIAL OF AN INQUIRY

MEMORIAL NG ISANG SALIKSIK

The discovery of the isolated Tasaday tribe of Mindanao in the Philippines in 1971 was uncovered as a hoax a decade later. An indigenous member recollects and reinterprets this blend of history and fiction alongside manipulated archival material.

D Jan Pineda is a film and image-based artist, and co-founder of Dislab Research and Criticism in the Philippines. His works aim to examine the nature of capital, memory and social contracts.



Philippines / 2014 / 8 min / Tagalog, English
FILMMAKER IN ATTENDANCE



WAWA

A young boy grapples with loss and uncertainty as he goes on a journey to his father's final resting place.

D Anj Macalanda is a licensed librarian and a full-time information professional. Her first short film, *Gulong*, won the Best Film and Documentary of the Year at local film festivals. *Wawa* is her second short film.



Philippines / 2015 / 10 min / Tagalog
FILMMAKER IN ATTENDANCE



PROGRAMME 2: 86 min

4 DEC, FRI | 9.30PM | GA

OUR PLA-TOO

INTERNATIONAL PREMIERE

Conversations about memories and the future are shared between a couple as they embark on their journey as newlyweds.

D Sivaroj Kongsakul has directed more than 10 short films. His debut feature, *Eternity*, won the Tiger Award at the 41st International Film Festival Rotterdam. He attended the 22nd edition of the Cannes Cinefondation Residency to develop his second feature film *Arunkarn*.



Thailand / 2014 / 18 min / Thai
FILMMAKER IN ATTENDANCE



THREAD

A lonely Chinese tailor is taunted by her special gift that attracts customers who seek out her services. Her wish to escape her gift arises when a man enters her shop.

D Virginia Kennedy is a commercial director based in Malaysia. Her first feature film *Girlfriend Kontrak* was released in September this year.



Malaysia / 2014 / 17 min / Mandarin
FILMMAKER IN ATTENDANCE



AS I LAY DYING KHI TOI NAM CHET

In this world of absurdity, one can't escape death and departure. As one lays down, shall there be any sanctuary for them?

D Nguyen Phuong Anh is an independent filmmaker based in Hanoi, Vietnam. She is currently working on her next film project titled *Video Letter*.



Vietnam / 2014 / 13 min / Vietnamese



SOULIK 蘇力

WORLD PREMIERE

While waiting for Typhoon Soulik to pass, a couple is forced to reexamine their relationship.

D Chiang Wei Liang is currently pursuing a MFA (Film Directing) at the Taipei National University of the Arts. He was also selected for the 6th Golden Horse Film Academy, mentored by esteemed director Hou Hsiao-hsien.



Singapore / 2015 / 25 min / Mandarin
FILMMAKER IN ATTENDANCE

**LAST NIGHT OUR DAUGHTER CAME BACK HOME** SEMALAM ANAK KITA PULANG

WORLD PREMIERE

A mother waits patiently for her daughter, who has not been back since she left home. Her longing ultimately brings upon the shadows and memories of her daughter.

D Adi Marsono started his career in film as an actor. He subsequently got involved as an assistant director. *Last Night Our Daughter Came Back Home* is his debut film.



Indonesia / 2015 / 13 min /
Javanese, Bahasa Indonesia
FILMMAKER IN ATTENDANCE

**PROGRAMME 3: 80 min**

5 DEC, SAT | 11.00AM | GA

THE ASYLUM DOK-RAK

The lives of two refugees intertwine over a pond which acts as a sanctuary for them as they look toward liberation.

D Prapat Jiwangersan is a multidisciplinary artist and filmmaker who received his MA in Fine Arts from London's Royal College of Art in 2011. His videos have been screened at Images Festival and France's Centre National de la Danse.



Thailand / 2015 / 10 min / Thai
FILMMAKER IN ATTENDANCE

**THE CROCODILE CREEK**

WORLD PREMIERE

The Nga Moe Yeik Creek in Myanmar is named after a giant crocodile, which played a significant role in a legendary romance between two royals. Today, this iconic waterway bears the marks of a different struggle.

D Sai Naw Kham grew up in northern Shan State. A graduate of the Yangon Film School, he is currently working on a film about the Shan people and their culture.



Myanmar / 2015 / 18 min / Burmese
FILMMAKER IN ATTENDANCE

**FOR OFELIA**

Drama and comedy abound in a rural town in 1960s Philippines. A young boy learns to stand up for himself and the plight of others while fighting his mother's wishes to dress him up as a girl.

D Christopher de las Alas is a graduate of the MFA Film programme at the NYU Tisch School of the Arts, Asia. *For Ofelia* was given the Directors Guild of America Student Film Award for Best Asian-American Filmmaker in 2014.



Philippines / 2015 / 15 min / Tagalog
FILMMAKER IN ATTENDANCE



SCENT MUI

INTERNATIONAL PREMIERE

Two homeless and pregnant girls, adrift in life, meet in a canal. When one disappears, what's left is the memory of the emotional ties they have formed, and the brief scent of the other.

D Le Bao's social-realist films aim to showcase the stories of the marginalised in contemporary Vietnam. Mui was awarded Best Film in the International Competition category at the Yxine Film Fest in 2014.



Vietnam / 2014 / 22 min / Vietnamese
FILMMAKER IN ATTENDANCE



MY FATHER AFTER DINNER 隔夜饭

WORLD PREMIERE

The preoccupations of modern life allow Ying to only come home late in the night, where dinner prepared by her father, awaits. What builds up is a portrait that magnifies in its minutiae of her father's daily life, as well as the nuances of Asian familial love.

D Gladys Ng graduated from the Film, Sound & Video course at Ngee Ann Polytechnic, and Victorian College of the Arts. Her previous short, *Ying & Summer* was nominated for Best Fiction, Best Director and two other awards at the Singapore Short Film Awards in 2013.



Singapore / 2015 / 15 min /
English, Mandarin
FILMMAKER IN ATTENDANCE



PROGRAMME 4: 93 min

5 DEC, SAT | 2.00PM | GA | R21

THE FOX EXPLOITS THE TIGER'S MIGHT

Two pre-teen boys discover the relation between power and sex amid their burgeoning sexuality.

D Lucky Kuswandi is one of Indonesia's most exciting young directors. His films have been screened at international film festivals, receiving numerous accolades and awards. His latest short film, *The Fox Exploits the Tiger's Might*, competed in the Semaine de la Critique Section at the Cannes Film Festival this year.



Indonesia / 2015 / 25 min /
Bahasa Indonesia
FILMMAKER IN ATTENDANCE



JUNILYN HAS

Junilyn, an exotic dancer, has to learn new moves to attract more customers. But while she rehearses, she is also preparing her next move to free herself from her current dilemma.

D Carlo Francisco Manatad is an alumnus of the Berlinale Talent Campus. He is currently working on his first feature film. His third short film, *Junilyn Has*, was in competition at the 68th Festival del film Locarno.



Philippines / 2015 / 15 min / Tagalog
FILMMAKER IN ATTENDANCE



THE DAY THE SKY ROARED LANGIT MASIH GEMURUH

WORLD PREMIERE

In this atmospheric yet tense piece, a single Chinese-Indonesian mother struggles to save her family during the mass riot of May 1998.

D Jason Iskandar began directing when he was 17. His previous film, *Seserahan* was in competition at the 25th Singapore International Film Festival 2014. *The Day The Sky Roared* is his sixth short film.



Indonesia / 2015 / 10 min / Indonesian
FILMMAKER IN ATTENDANCE



JUNE IN PIECES

WORLD PREMIERE

Still reeling over a breakup, a lovelorn florist trudges through his languid existence. He is reacquainted with a sense of purpose when he makes a connection with an elegant singer at a dangerous KTV bar.

D Edward Khoo was born in 1994 and raised in Singapore. *June in Pieces* is his third short film. His first short film was *Late Shift* in 2012, followed by *Corners* in 2013, which he co-directed with Kwok Li Chen. He is currently attending the New York University Tisch School of the Arts.



Singapore / 2015 / 23 min /
English, Mandarin



THREE WHEELS KONG BEI

Under the strain of the capital's bright lights, a tuk-tuk driver is reminded of his former lover from the days before Khmer Rouge rule. As he acts to move out of the family home, his wife has one last request.

D Kavich Neang's background lies in Cambodian music and dance. In 2013, he became the first Cambodian filmmaker to join the Busan International Film Festival's Asian Film Academy.



Cambodia / 2015 / 20 min / Khmer
FILMMAKER IN ATTENDANCE



Silver Screen Awards CINEMA LEGEND AWARD

Michelle Yeoh



Michelle Yeoh is an internationally acclaimed actress and producer, who has starred in more than 30 films. Born in Malaysia, she is known for her strong female roles in her films, starting out as one of Hong Kong's biggest action stars known for performing her own stunts. Her dynamic body of work includes internationally renowned films such as *Tomorrow Never Dies*; *Crouching Tiger, Hidden Dragon*; *Memoirs of a Geisha*; and *The Lady*. Her acclaimed performance in *Crouching Tiger, Hidden Dragon* earned her three nominations for Best Actress at the Taipei Golden Horse Awards, the Hong Kong Film Awards and the BAFTA Awards. She was a jury member at the Berlin International Film Festival and the Cannes Film Festival in 1999 and 2002 respectively.

Besides her film activities, Yeoh is also known for supporting charitable and social endeavors. She is ambassador of amfAR (the foundation for AIDS research), AIDS Concerns, Hong Kong

Cancer Fund, Live to Love and The Brain & Spine Institute (ICM). Michelle is also a Global Road Safety Ambassador for the UN Decade of Action for Road Safety 2011-2020, and a board member of the Suu Foundation, an initiative aimed at improving health care and education in Burma.

Yeoh has received many honours including the *Chevalier de la Légion d'honneur* in 2007; the *Officier de la Légion d'honneur* in 2012 and the Excellence in Asian Cinema Award at the Asian Film Awards in 2013. For her achievements, her birth country Malaysia honoured her with Panglima Setia Mahkota which carries the title, Tan Sri.

There will be an In Conversation session with Michelle Yeoh on 6 Dec, Sun at 11.00am at ArtScience Museum. Admission is by registration at sgiff2015.peatix.com on a first-come first-served basis.

Singapore Panorama



Singapore Minstrel

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

THE NAKED DJ

Singapore's most outspoken rebel travels to China for the first time, ruminating on life and the all-seeing-eye of Singapore.

2 DEC, WED | 9.30PM | NMS

SINGAPORE / 2014 / 75MIN / ENGLISH, MANDARIN

Known for his acerbic wit and his love for body art, Singapore musician, writer and DJ Chris Ho (also known as X'Ho) is equally notable as an opinionated commentator on Singapore society and culture. His larger than life persona shines through in many artistic pursuits, spanning three decades, producing 25 musical excursions, six short films and three books.

In this raw documentary, director Kan Lume takes his subject on his maiden trip to China, to reflect on his Chinese roots and life so far. Chris gets candid and scathing about his pet peeves: the land he calls home and the way it is run. As the scenery changes however, Chris shows another side of himself, as a precocious and charming old soul whose wild days will forever be etched both inside and out following the journey.

The Naked DJ is the winner of the NETPAC Award for Best Asian Film at Jogja-NETPAC Asian Film Festival 2014.



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



P Megan Wonowidjoyo
S Kan Lume
C Chris Ho
CI Kan Lume / kanlume@gmail.com

FILMMAKER IN ATTENDANCE

THE RETURN

An ex-political detainee reflects on his past in this touching rumination of lost time and opportunities.

ASIAN PREMIERE

1 DEC, TUE | 9.30PM | NMS

SINGAPORE / 2015 / 83MIN / MANDARIN, ENGLISH, MALAY

Wen is finally released after many years of imprisonment. An old man now, he returns to an uneasy reunion with his children. Whilst his daughter welcomes him with open arms, his indignant son reminds him of his lost years. Through his explorations of his home, now turned into a slick urban jungle, Wen starts to wonder if this newfound freedom, paid for with such a high price, was actually worth the while.

A fictional portrayal of life after incarceration for an ex-political detainee, *The Return* brings to life the silent fears and muted emotions after a trauma in the family. Merging his artistic inclinations with acute film sensitivities, Green Zeng's foray into the feature-length territory is a poignant and momentous account into the other side of Singapore's history.



D Green Zeng is a multi-disciplinary artist and filmmaker. He has directed many short films including *Blackboard Whiteshoes* and *Passenger*, both of which were major accomplishments in 2006. *The Return* is his first feature film, and was selected for competition at the 30th Venice International Film Critics' Week this year. Together with June Chua, they run Mirtillo Films.



P June Chua
S Green Zeng, June Chua
C Chen Tianxiang, Vincent Tee, Tan Beng Chiak, Gary Tang
CI Mirtillo Films (June Chua) / mirtillofilms@yahoo.com.sg

FILMMAKER IN ATTENDANCE

SINGAPORE MINSTREL

A heartfelt and multidimensional documentary on Roy Payamal that explores the convergence of art and everyday life within the community of buskers in Singapore.

WORLD PREMIERE

30 NOV, MON | 9.30PM | NMS

SINGAPORE / 2015 / 87MIN / ENGLISH, MANDARIN

Singapore Minstrel offers a preciously personal look at Roy Payamal, an enigmatic figure within the field of busking who has been practicing his art since the '80s with a ceaseless conviction amidst a generally apathetic society.

The documentary gradually expands its gaze to the wider community of buskers in Singapore, providing us with candid looks into their personalities, while providing a simple discourse on artistic expression and the purpose of busking.

In its fluid use of a variety of filmic elements – from interviews, Roy's personal cellphone video recordings of his wanderings, recreations of past events with intricate DIY bedroom set pieces, to footage of buskers and the people that cross their paths – *Singapore Minstrel* harbours an inclusive sensibility that illuminates a very real form of bohemia that exists on our streets.



D Ng Xi Jie is a multi-disciplinary artist who works within the fields of performance, literary arts, illustration and cinema. She often performs as Pierrot, and has presented works at the Singapore Arts Festival (2011) and Singapore Night Festival (2013). *Singapore Minstrel* is her debut feature.



P Ng Xi Jie

S Ng Xi Jie

C Roy Payamal, Romeo Castello, Roland Chua

CI Small Moon Projections (Ng Xi Jie) / galaxybird@gmail.com

FILMMAKER IN ATTENDANCE

THE SONGS WE SANG

我们唱着的歌

The first feature-length documentary that reaches for the spirit of Xinyao, a uniquely local music movement in Singapore in the '80s.

WORLD PREMIERE

29 NOV, SUN | 4.30PM | ESP

SINGAPORE / 2015 / MANDARIN

Xinyao is a unique music phenomenon in Singapore which emerged in the '80s. This documentary provides an in-depth look into the movement, capturing the climate of youthful optimism and the collective consciousness of a young generation who emerged with uniquely local Chinese language songs about family and friendships in Singapore. Broad and involving, the documentary tracks the genesis of the movement, exploring its history and aesthetic qualities. Ultimately, it captures the authentic spirit of the era, and opens a window towards a future generation of singer-songwriters who will go on to enliven Singapore's cultural and historical tapestry.

Presented by Esplanade – Theatres on the Bay, in conjunction with SGIFF.



D Eva Tang is formerly a journalist before she pursued her MA in Fiction Directing at The National Film & Television School (UK). Her short films have been shown worldwide at international film festivals including Venice and Rotterdam. She was also selected for Berlinale Talents, Taipei Golden Horse Film Academy and Torino FilmLab. *The Songs We Sang* is her first feature documentary. She is currently developing her debut feature film.



P Eva Tang

C Liang Wern Fook, Eric Moo, Billy Koh, JJ Lin, Stefanie Sun

CI Irene Films (Dorothy Ding) / hello@thesongswesang.com

FILMMAKER IN ATTENDANCE

VOLUPTAS

An uninhibited portrayal of a broken heart that gets mended and subsequently finds its own other-worldly beating through newfound relationships.

WORLD PREMIERE

27 NOV, FRI | 9.30PM | NMS

SINGAPORE / 2015 / 73MIN / ENGLISH, MALAY

After her failed marriage, Ariati descends into a downward spiral. Her waning spirits is lifted however, when she meets Aaron, who seemingly appears to be the better version of her previous significant other. She also meets Suhaillah, a free spirit who echoes her search for spirituality. Will these new connections breathe new life into her, and lead her to her own closure?

Stripped down to its bare minimum, *Voluptas* is an exercise in the necessities of filmmaking: a director, his actors and a camera. Shifting through time lapses, the film reconstructs the narrative – stretching a simple premise into a more complex tale of longing, discovery and second chances. Fresh from the success of his first feature, *Sayang Disayang*, *Voluptas* marks Sanif Olek's return to the freeform, storytelling style that was apparent in his early short films.



D Sanif Olek graduated with a Film and Media Studies Diploma from Ngee Ann Polytechnic. Since he started filmmaking in 1996, Olek has won awards on multiple occasions for his work on television. Olek's previous film *Sayang Disayang* (2013) was Singapore's entry to the Oscars in 2014.



P Sanif Olek

S Sanif Olek, Hady A Hamid

C Aaron Aziz, Ariati Tyeb Papar, Suhaillah Salam

CI Sanif Olek / reeljuice@gmail.com

FILMMAKER IN ATTENDANCE

SINGAPORE PANORAMA SHORTS 1: 63 min

27 NOV, FRI | 7.00PM | NMS

FILMMAKERS IN ATTENDANCE

THE NAMELESS

The Nameless weaves a tale about a shape shifting Communist told through a series of detournement images while featuring an actor from a land of manifold allegiance.

D Ho Tzu Nyen makes films, videos and live performances related to historical and philosophical texts and artefacts. His works have been shown internationally at museums, galleries, and various film and performing arts festivals.



Singapore / 2015 / 21 min
Vietnamese, Mandarin, Cantonese



DYING TO BREATHE

WORLD PREMIERE

Gold miner He Quanguai is among six million Chinese workers with pneumoconiosis. Shot over four years, the film intimately documents the final stages of He's struggle with the disease.

D Co-directed by **Sim Chi Yin** and **Tan Siok Siok**, Sim is a documentary photographer and one of 20 photographers around the world represented by the New York-based VII Photo Agency; while Tan is a filmmaker, entrepreneur and new media experimenter.

Singapore / 2015 / 15 min / Mandarin



WAYS OF SEEING

ASIAN PREMIERE

The ways of perceiving the world are explored through various senses when two strangers meet at a train station.

D Director/ animator **Jerrold Chong** is currently pursuing his BFA in Animation at California Institute of the Arts (CalArts). An avid lover of cinema, Chong seeks to push the boundaries of animation by experimenting and combining techniques to express a personal vision.



Singapore / 2015 / 5 min / English



DARKROOM

WORLD PREMIERE

Under the red safelight in the darkroom, the artistic processes of photographer Ho Hui May are printed onto celluloid film, where her conversations with the filmmaker are recorded.

D **Liao Jiekai** is a filmmaker and artist. His 2010 debut feature, *Red Dragonflies*, won the Special Jury Prize at the Jeonju International Film Festival. Liao is a founding member of the film collective 13 Little Pictures.



Singapore / 2015 / 22 min / English



SINGAPORE PANORAMA SHORTS 2: 54 min | PG

29 NOV, SUN | 11.00AM | NMS

FILMMAKERS IN ATTENDANCE

AFLOAT 斗鱼

WORLD PREMIERE

Xiao Wen and her mother are a close-knit pair, but the former's wish to return to their homeland remains only hers. When her mother's new partner enters their lives, Xiao Wen decides to take action.

D **Reuben Foong** is a graduate of Ngee Ann Polytechnic's Film, Sound & Video programme. His last short, *Last Call*, was nominated for Best Cinematography and Best Sound Mixing at the National Youth Film Awards in 2015.



Singapore / 2014 / 14 min / Mandarin



OPEN SKY 其实哪里都好

WORLD PREMIERE

Two friends reconnect at their childhood haunts in the heartlands. As the night lengthens, their conversations draw out how their selves have deviated from their past dreams through the course of reality.

D **Tan Jingliang** participated in the Busan International Film Festival's Asian Film Academy in 2014. Her short film, *The Transplants*, premiered at the International Film Festival Rotterdam in 2014.



Singapore / 2015 / 18 min / Mandarin



HAPPILY EVER AFTER 祝你幸福

As Singapore's infrastructure changes from a pre-industrial island to a sanitised metropolis, the settings of three traditional wedding photography sessions in each epoch also witness the evolution of familial traditions.

D **Shaun Neo**, **Apple Hong** and **Pek Hong Kun** are graduates of the School of Art, Design and Media at Nanyang Technological University. *Happily Ever After* is their thesis film for the Digital Filmmaking programme.

Singapore / 2015 / 10 min / Mandarin, Cantonese, English



FREAK 怪物

WORLD PREMIERE

Mrs. Wang is worried about her husband's mysterious disappearance. However, Xiao-ma, her tomboy daughter from her first marriage, revels in her step-father's disappearance, leaving Mrs. Wang suspicious.

D At 13, **Nelicia Low** won the second prize at a nationwide music video competition, and has been making films ever since. She currently lives in New York, pursuing her MFA in Film Directing at Columbia University.



Singapore / 2014 / 12 min / Mandarin



Asian Vision



Cemetery of Splendour

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

5 TO 9

An omnibus film that compresses 16 hours into one, offering glimpses of what happens beyond the monotony from 9am to 5pm.

28 NOV, SAT | 4.30PM | GA

SINGAPORE, CHINA, JAPAN, THAILAND / 90MIN / MANDARIN, JAPANESE, THAI

5 to 9 comprises four short films that transpire across 5pm to 9am on the evening of the historic Brazil-Germany match at World Cup 2014, spanning intimate vignettes of unrequited love and final meetings.

In China, a young migrant worker has saved 3,000 RMB to finally spend a night with a middle-aged prostitute, but she plans to leave the city the same night instead. In Singapore, a local teacher and his paramour from China are out for a rendezvous, submitting the fate of their future to the result of the football match. The Japanese counterpart centres on a porno-projectionist collecting debts from the punks for the poor. The film concludes in Thailand with the filming of the last scene of a sci-fi movie. Behind the camera, the director is suspicious of his leading actor and the actress who is also his wife.



D/S *5 to 9* is a collaborative project by **Vincent Du** (China), **Tay Bee Pin** (Singapore), **Daisuke Miyazaki** (Japan) and **Rasiguat Sookkarn** (Thailand), united by the 2014's Berlinale Talents program. The directors have remarkable track records and accolades at numerous international film festivals.

P Tay Bee Pin, Daisuke Miyazaki

C Masatoshi Nagase, Mariko Takahashi, Pramote Sangsorn, Sajee Apiwong, Oliver Chong

CI Mosquito Films Distribution (Donsaron) / donsaron@mosquitofilmsdistribution.com

FILMMAKERS IN ATTENDANCE



A COPY OF MY MIND

A politically-motivated footage threatens to overthrow the quirky love between a facial therapist and a pirated DVD subtitler.

27 NOV, FRI | 9.30PM | SL4

INDONESIA, KOREA / 2015 / 116MIN / BAHASA INDONESIA

By day, 28-year-old Sari works as a facial therapist at a cheap beauty salon. At night, she finds comfort in her collection of pirated movies. The monotony of her life is broken when she meets Alek, who makes a living subtitling pirated DVDs. The pair soon begin an impassioned romance.

When Sari is sent to an inmate for a facial appointment, she unwittingly steals a DVD from the prison cell – only to realize that the movie contains recorded evidence of political corruption. With the conspirators hot on her heels, their love story takes a tragic turn.

Set against the urban alleys and busy streets of Jakarta, director Joko Anwar conveys a raw and compelling portrait of the common folk struggling to make ends meet, in a place dominated by the undercurrents of religion, social inequality and political corruption.



D **Joko Anwar**, born in 1976, is an acclaimed writer and director based in Indonesia. Known for his versatility, his previous works include romantic comedy *Joni's Promise* (2005), a tribute to film noir, *Kala* (2007), and psychological thriller *The Forbidden Door* (2009) – all of which were acclaimed at international film festivals.

P Tia Hasibuan, Uwie Balfas

S Joko Anwar

C Tara Basro, Chicco Jerikho, Maera Panigoro, Paul Agusta, Ario Bayu

CI CJ Entertainment (Hawon Kim) / hawon@cj.net

FILMMAKER IN ATTENDANCE



ANGRY INDIAN GODDESSES

With Kali as their avatar, seven friends convene in Goa in this kinetic buddy film that affirms femininity amidst the social reality of masculine violence.

28 NOV, SAT | 4.30PM | SL4

INDIA, GERMANY / 2015 / 121MIN / HINDI, ENGLISH, KONKANI

A frank and liberal female-centric buddy film is hard to come by in Hindi cinema. Pan Nalin's third feature film is a bold and accessible attempt that accomplishes just that, offering a cinematic contribution towards the rising discourse on women's rights in India.

Upon the invitation of Frieda, an idealistic photographer, her motley crew of friends gathers in a beachside residence Goa for a surprise celebration. As she gradually reveals the significance of the gathering, the entourage, who represent varying female subjectivities in contemporary India, engage in comical and dramatic conversations, ranging from frank discussions on sex, relationships, jobs and marriage.

As the stereotypical front of their characters give way to more complexity, an incident will challenge the way they act collectively against a male-dominated society.



D Pan Nalin, born in Gujarat, India, has directed a wide body of work, from animation, short silent films and commercial and corporate films. His feature films include *Samsara* (2001), which won the Grand Jury Prize – Special Mention at AFI Fest, and *Faith Connections* (2013). He is currently working on a biopic of Siddhartha Gautama titled *Buddha: The Inner Warrior*.



P Gaurav Dhingra

S Pan Nalin, Subhadra Mahajan

C Tannishtha Chatterjee, Sandhya Mridul, Sarah Jane Dias, Anushka Manchanda, Pavleen Gujral

CI Jungle Book Entertainment (Gaurav Dhingra) / gaurav@jbep1.com

ANOTHER TRIP TO THE MOON MENUJU REMBULAN

A pursuit for freedom that transcends time and space, set in a magically surreal cosmos.

29 NOV, SUN | 11.00AM | GA

INDONESIA / 2015 / 80MIN / NO DIALOGUE

Extensive panoramic shots paint an alluring world where Asa and a girlfriend live in the lush forest, bathe in the flowing river, and grill live catch by crackling flames at night. All seems idyllic in this primitive universe until an ominous bolt of lightning strikes Asa's girlfriend.

As Asa's mother mutters incantations to bring her daughter home and binds her to a shape-shifter by marriage, the film transits into modern day beauty – the emerald landscape replaced with a classical Javanese house. While Asa appears to have settled down, she innately struggles to free herself from the shackles of a traditional mother and the conventions of society. Inspired by Indonesian myths and artfully fascinating, the film is an imaginative fable conveyed without the need for dialogue, relying solely on vivid imageries.



D Ismail Basbeth, born in 1985, is the founder of alternative production company Hide Project Indonesia. A film editor and director of experimental shorts, he was selected for the Berlinale Talent Campus in 2012. His debut feature, *Another Trip to the Moon* (2015), made its world premiere at the International Film Festival Rotterdam.



P Andhy Pulung, Ismail Basbeth, Suryo Wiyogo

S Ismail Basbeth, BW. Purba Negara

C Tara Basro, Ratu Anandita, Cornelio Sunny, Endang Sukeksi, Mila Rosinta Totoatmojo

CI Hide Project Films (Cornelio Sunny) / cornelio@hideprojectfilms.com

THE ARK IN THE MIRAGE

SHINKIRO NO FUNE

A meditation on apathy that gently gives way to an illumination of the sensitivity of the human soul.

ASIAN PREMIERE

28 NOV, SAT | 9.30PM | GA

JAPAN / 2015 / 99MIN / JAPANESE

In a secluded compound made up of shipping containers, a gang of hoodlums run a camp where they keep old homeless people captive in a scheme to extort their pensions. A nameless protagonist works in this job, numb and indifferent to the brutality that he encounters and inflicts. One day, he notices a new tenant, an old man from his distant past, and the encounter ignites a transformation both physically and subconsciously.

With *The Ark in the Mirage*, Yasutomo Chikuma builds up a motionless void that stares right back at you, enabling us to feel the weight and intensity of emptiness itself. Gently shifting between a stark reality and a hallucinatory realm, the film surprises with a building sense of longing, coaxing movement within the void, and enacting a resurrection between two worlds where the protagonist finds his salvation.



D Yasutomo Chikuma, born in 1983, started his career as an actor in 2004. In 2009, he released his debut feature *Now I*, which screened in Japan and international film festivals. He is also the scriptwriter for *Ninifuni* (directed by Tetsuya Mariko). *The Ark in the Mirage* is his second feature.



P Yasutomo Chikuma, Kaihei Shiota

S Yasutomo Chikuma

C Taiga Komizu, Min Tanaka, Tomomitsu Adachi

CI UPLINK Co. (Haruka Sakumi) / sakumi@uplink.co.jp

BANGLASIA 孟加拉殺手

A reluctant bond is struck between a foreign worker and a nationalist as a series of unexpected events force them to work together in this madcap comedy.

3 DEC, THU | 9.30PM | SL4

MALAYSIA / 2014 / 92MIN / MANDARIN, MALAY, ENGLISH, BENGALI

Harris, a poor Bangladeshi worker in Malaysia, simply wants to return to his hometown to marry the love of his life. However, his leave is denied when his ruthless boss decides to confiscate his passport. Enter Hangouren, a pro-Malaysian activist who preaches to his fellow countrymen to regain their home in its natural state without immigrants. And then there is Rina, the idealistic daughter of the boss who falls for Harris at first sight, as the trio gets embroiled in an energetic comedy of errors.

Banglasia is a riot of a film which references the Western genre, fluffy romances, musicals and even, action-adventures, filled with zany, colourful characters who are never one-dimensional. Expounding on issues of nationalism, racism, corruption and bureaucracy, Namewee brings together a delightful ensemble cast, including himself, in this no-holds-barred comedy which dabbles in serious topics with just enough sarcasm, mischief and wit.



D Namewee was born in 1983 in Johor, Malaysia. He gained popularity after releasing a controversial song fused with the national anthem of Malaysia. A rapper, composer, actor and a Youtube sensation, Namewee's first taste of success was with his first feature, *Nasi Lemak 2.0*, which grossed over RM7 Million in Malaysia. *Banglasia* is his fifth film.



P Fred Chong Kyan Vui

S Namewee

C Nirab Hossain, Saiful Apek, Namewee, Atikah Suhaime, Lao Zha Bor

CI Prodigee Media Sdn Bhd (Malaysia) (Fred Chong) / fred@prodigeemedia.com

FILMMAKER IN ATTENDANCE

BIG FATHER, SMALL FATHER AND OTHER STORIES

A lush and sensually lethargic film that offers a portrait of youth in Vietnam, teeming with sexuality and failed masculinity.

30 NOV, MON | 7.00PM | GA

VIETNAM, FRANCE, GERMANY / 2015 / 102MIN / VIETNAMESE

Far removed from the crowded, motorcycle-infested streets of Saigon, the film brings us into its little seen alleyways instead. The choice of home – particularly riverboats – of most its main characters is part of a carefully crafted floating world of precarious lives that is at once within and without Vietnam. Such a world is bewildering to photography student Vu and his friends, who meander languidly through the chaotic city, driven by a desire to pursue their dreams, amidst drug dealers and other lowlifes.

The one thing that is within Vu's control though, is his sexuality. Yet he struggles with even that as his father wants him to "become a man" while his lover is more interested in another girl. At the end of the day, will Vu be able to find a space with someone in this city? Or will his search be endless?



D Phan Dang Di, born in 1976, is part of a new wave of independent Vietnamese filmmakers. His first feature *Bi, Don't be Afraid* (2010) screened at Cannes where it won the ACID and SACD prize. *Big Father, Small Father and Other Stories* is his second feature.



P Tran Thi Bich Ngoc

S Phan Dang Di

C Hai Yen Do Thi, Hoang Le Cong, Vinh Truong The, Phong Nguyen Ha

CI Urban Distribution Intl. (Delphine Besse) / sales@urbandistrib.com

CEMETERY OF SPLENDOUR

RAK TI KHON KAEN

Apichatpong Weerasethakul's critically acclaimed oeuvre treads the fine line between sleeping and waking; a smoke dream filled with unforgettable imageries that is quixotically his.

2 DEC, WED | 9.30PM | SL4

THAILAND, UK, FRANCE, GERMANY, MALAYSIA / 2015 / 122MIN / THAI

Quite possibly Thai filmmaker Apichatpong Weerasethakul's most accessible film to date, this still dreamy foray features the director's muse Jenjira Pongpas Widner as a middle-aged volunteer who is tending to a mysterious group of soldiers in deep slumber. She befriends gentle soldier Itt (Banlop Lomnoi) as he drifts in and out of sleep, recalling mystic tales of past histories replete with ancient warriors and forgotten kingdoms, and Jeng (Jarinpattara Rueangram), a local psychic who communicates with the soldiers while they dream.

What transpires is a hypnotic, yet bittersweet and playful tale of Thailand's violent past, juxtaposed against quirky, almost absurd everyday activities seen through the eyes of an aging woman who attempts to reconcile her own uncertain present. The film's hallucinatory imageries ensure that the film is intoxicating throughout.



D Apichatpong Weerasethakul grew up in Khon Kaen in north-eastern Thailand. He began making films and video shorts in 1994 and completed his first feature *Mysterious Object at Noon* in 2000. He has also mounted exhibitions and installations in many countries since 1998 and is now recognised as a major international filmmaker and visual artist, most well-known for films including *Tropical Malady* (2004) and the Palme d'Or-winning *Uncle Boonmee Who Can Recall His Past Lives* (2010).



P Apichatpong Weerasethakul

S Apichatpong Weerasethakul

C Jenjira Pongpas Widner, Banlop Lomnoi, Jarinpattara Rueangram

CI The Match Factory / info@matchfactory.de

FILMMAKER IN ATTENDANCE

DARK IN THE WHITE LIGHT

SULANGA GINI ARAN

A meditation on death and the approaches it engenders.

ASIAN PREMIERE

29 NOV, SUN | 4.30PM | GA

SRI LANKA, FRANCE / 2015 / 82MIN / SINHALA

Death skirts around and connects the lives of three men in contemporary Sri Lanka, faintly guiding their acts with the promise of its inevitability. A young monk detaches himself from mortal affairs in search of the truth, an organ trader prizes greed over the misfortune of others, and a surgeon strays between his life-saving duties and base desires towards a fatal shame.

Much of the film is shrouded in obfuscating darkness where one can easily be another, but as the men diverge in their paths, it hints at a possible salvation without the illuminating fire of self-judgment. Vimukthi Jayasundara's third feature made history for being the first Sri Lankan film to compete for the Golden Leopard award at the Locarno Film Festival 2015.



D Vimukthi Jayasundara is a Sri Lankan director and visual artist. His debut feature, *Forsaken Land*, was presented in the Un Certain Regard section at Cannes Film Festival, and awarded the Caméra d'Or Prize in 2005. His second film, *Between Two Worlds*, was nominated for the Golden Lion at the Venice International Film Festival in 2009.



P Film Council Productions

S Vimukthi Jayasundara

C Steve De La Zilwa, Ruvin de Silva, Suranga Ranawaka

CI Film Council Productions (Vaani Kulasegaram Gunathilake) / filmcouncilproductions@gmail.com

THE HIJRA

GURU BANGSA TJOKROAMINOTO

An absorbing biopic about Tjokroaminoto, a journalist who started the revolution against Dutch colonialism in Indonesia during the early 20th century.

2 DEC, WED | 7.00PM | GA

INDONESIA / 2015 / 160MIN / BAHASA INDONESIA

A well-crafted biopic of a historical figure much better known in his native land, *The Hijra* is a film that does not do things by halves. With faithful recreations of a land seared by the cruelty of past colonial masters, it is brutal, idyllic, inspirational and sobering all the same, focusing on a revolutionary and the lives of those who supported him.

The film effectively ditches the usual civil tirades associated with political films but focuses instead on the enigmatic Tjokroaminoto, who, not unlike the canon of self-sacrificial heroes, chooses to give up a life of relative comfort as a civil servant of the Dutch government to pursue the holy cause of using Islam as a political entity, so as to challenge the administration and reclaim power for the people.



D Garin Nugroho is an Indonesian film director. A graduate of the Jakarta Institute of Arts and the University of Indonesia, Nugroho made his debut with *Cinta Dalam Sepotong Roti* in 1991, which was awarded Best Film at the Indonesian Film Festival that same year. A prolific director, Nugroho has frequently received critical accolades throughout his oeuvre.



P Christine Hakim, Dewi Umaya Rachman, Sabrang Mowo Damar Panuluh, Didi Petet, Nayaka Utara, Ari Syarif

S Ari Syarif, Erik Supit

C Reza Rahadian, Christine Hakim, Chelsea Islan, Tanga Ginting, Deva Maherna, Ibnu Jamil, Putri Ayudya, Didi Petet

CI MSH Films / mshfilmsid@gmail.com

FILMMAKER IN ATTENDANCE

HOW TO WIN AT CHECKERS (EVERY TIME)

In a world where moral lines are blurred and sexual boundaries undefined, a young boy navigates the complexities of growing up.

30 NOV, MON | 9.30PM | SL4

THAILAND, INDONESIA, USA, HONG KONG / 2015 / 80MIN / THAI

Orphaned at a young age, Oat and his elder brother, Ek, live with their aunt. While Oat adores Ek as a role model, part of Ek's attention is devoted to his boyfriend since high school, Jai. Nonetheless, their brotherly affection plays out in light-hearted vignettes, tender warmth seeping quietly into the film.

As the day for Ek's military lottery draft draws near, Oat becomes increasingly desperate to decide his brother's fate. Supposedly luck – the drawing of a card – determines if a male turning 21 in Thailand has to enter the army. Oat discovers how this rite of passage could be manipulated.

Based on short stories "At the Café Lovely" and "Draft Day" from US bestselling book *Sightseeing*, *Checkers* is an admirable coming of age film that finely threads cultural nuance and social divide.

Organised with the support of the U.S. Embassy Singapore.



D Josh Kim is a Korean-American filmmaker born in Texas. In preparation for his debut feature, *How To Win At Checkers (Every Time)*, he based himself in Thailand and worked on two film sets in the country; co-producing the remake of John Woo's *A Better Tomorrow* and directing a short research documentary, *Draft Day* (2013).



P Edward Gunawan

S Josh Kim

C Toni Rakkaen, Thira Chutikul, Arthur Navarat

CI M-Appeal (Torsten Schulze) / films@m-appeal.com

FILMMAKER IN ATTENDANCE

KAILI BLUES 惶然录

How can we tell if this world is a product of our memory, or simply a daydream of the world?

5 DEC, SAT | 9.30PM | GA

CHINA / 2015 / 113MIN / MANDARIN / PG13

In the subtropical and foggy city of Kaili, morose poet Chen Sheng decides to fulfil his dead mother's wish and sets off on a surreal journey to look for his brother's abandoned child. A lonely old lady asks Chen to take on his way an old photograph, a shirt and a cassette to her old sweetheart. Chen passes a strange town called Dangmai, where time is not linear and people's lives complement each other. There, Chen experiences the past, present and future and begins to reflect upon his life.

While most Chinese films are known for their unflinching grasp on reality, this debut from Bi Gan artfully conflates dream into reality, intricately weaving the present and memories with hidden clocks and watches scattered throughout the film, taking us down the infinitely winding road of time.



D Bi Gan is a Chinese independent director born in Kaili. His previous film *Diamond Sutra* received the Special Mention Award in the Asian New Force Category of the 19th IFVA Festival, Hong Kong.



P Ding Jianguo, Li Zhaoyu

S Bi Gan

C Chen Yongzong, Zhao Daqing, Luo Feiyang

CI Li Zhaoyu / lzy990@gmail.com

THE LANDSCAPE WITHIN

A lyrical documentation and moving journey of a creative soul's healing through art, culture and family.

WORLD PREMIERE

28 NOV, SAT | 11.00AM | GA

PHILIPPINES / 2015 / 104MIN / HILIGAYNON, TAGALOG, ENGLISH / NC16

After the death of his father, Eric Nui Cabaless grapples with the meaning of home and endeavours to find a new direction in life. A body-painter, costume designer, photographer and conceptual artist, Cabaless' visual work is rooted in a landscape of memories at Kayama, a patch of land owned by his forefathers.

A poet friend first brings him on a healing trip, but no herbalist nor priestess proved effective in their restoration powers. Only with time, through the comfort of his loved ones, and a process of (re)discovering his art through nature, does Cabaless gradually come to discover a new form of healing through the art of body painting.

A deeply personal piece driven by a texture of captivating colours and breathing imagery, layered with a delicately haunting soundtrack, *The Landscape Within* is a simple yet provocative take on love and impermanence.



D Andrea Capranico, born in Italy, first built a career in Business Intelligence but later abandoned it to pursue his dream in filmmaking. He has journeyed on a bicycle through more than 20 countries shooting short documentaries for local organisations. An award-winning producer and director now based in Manila, his previous documentary, *The Undertaker*, had its World premiere at Singapore International Film Festival in 2014.



P Andrea Capranico, Darlene Catly Malimas

S Andrea Capranico

C Eric "Nui" Cabaless, Jesimae Umetin, Kokoi Baldo

CI Andrea Capranico / andreacapranico@gmail.com

FILMMAKER IN ATTENDANCE

THE LAUNDRYMAN 青田街一号

The spirits of a hitman's victims persistently intrudes into his living space in Lee Chung's mischievous blend of genre thrills.

SPECIAL PRESENTATION

27 NOV, FRI | 7.45PM | MBS

TAIWAN / 2015 / 112MIN / MANDARIN, TAIWANESE

A laundry shop isn't quite what it seems. Beneath its veneer, the beautiful proprietor A-Gu manages a group of contract killers for hire, and the chemicals and facilities present in the shop comes in quite handy to "wash" out the evidence. The film centres upon one hitman plagued by the irritating and persistent spirits of his victims. He engages the titular psychic Lin Hsiang to help communicate with the spirits. As the hitman and Lin Hsiang investigate, they come closer to the secret of the laundry shop and the mysterious A-Gu.

The Laundryman is a high-octane and vividly lensed genre-blender, utilising a riot of styles and references all at once, and never taking itself too seriously. Look out for Singaporean actress Yeo Yann Yann – starring as a policewoman who might very well save the day.



D Lee Chung, born in Taiwan, is a novelist turned filmmaker. He studied at Columbia University in New York. His thesis short film *Mochi* (2009) was widely screened in festivals and won Best Short Film and Best Director at the Golden Harvest Short Film Awards in Taiwan. *The Laundryman* is his first feature film.



P Lee Lih, Roger Huang

S Lee Chung, Chen Yun-Hsun

C Chang Hsiao-Chuan, Sui Tang, Wan Qian, Yeo Yann Yann

CI Ablaze Image Ltd / festival@ablazeimage.com

FILMMAKER AND CAST IN ATTENDANCE

LUDO

Two couples out for a good time face unimaginable time-bending horrors in the form of a haunting by an evil game.

ASIAN PREMIERE

28 NOV, SAT | 11.59PM | TP

INDIA / 2015 / 90MIN / BENGALI, ENGLISH

A Japanese word that translates roughly into "No Resolution", *Ludo* pushes extreme cinema to the hilt. It starts off simple enough: a girl flees her overbearing mother and dingy apartment to join her girlfriend out for a night of hedonistic fun with two guys they met off the Internet. Lacking available hotel rooms, the quartet, completely drunk, decide to sneak into a closed shopping mall where they stumble upon a creepy old couple.

The quartet joins them for a game of Ludo; when all hell breaks loose as the old woman bites off the lips of one of the men, guts and then feasts on his bowels. And this is where all semblance of coherence ends. What follows next is a schizophrenic montage of fire, blood and sex that both dazzles and confounds.

MELANCHOLY IS A MOVEMENT

This deadpan comedy spoofing Indonesia's hypocritical film industry is not only entertaining, but also a timely observation of the absurdist cycle of life.

INTERNATIONAL PREMIERE

28 NOV, SAT | 2.00PM | GA

INDONESIA / 2015 / 75MIN / BAHASA INDONESIA / PG13

Lost and disillusioned, the once directing giant Joko (played by Indonesia's versatile film director Joko Anwar) is stuck in creative limbo. In between hanging out with a group of misfit friends and relatives sprouting sweet nothings, he attempts to resolve his personal issues while finding his next big movie idea. A possible salvation comes in the form of a meeting with a film producer, which then spurs the plot of an existential drama set in heaven. His absurdist film later becomes a big commercial success, but the aching melancholy and aimlessness still resides within him. Is there no way out?

Cueing a palpable performance from well-known director Anwar, writer-director Richard Oh manages to pull off an off-centre satirical film with spiffy plot twists and turns that will have you scratching your heads by film's end, and then some.



D Both purebred Kolkatans, **Gaushiq Mukherjee** and **Rajarshi Basu** are the two faces of directing duo Q & Nikon. The founder of the art collective OVERDOSE, Q wrote, directed and produced all his works, and most well known for films like *Gandu* (2010) and *Tasher Desh* (2012). He has collaborated with Nikon, himself a graduate of Emily Carr University of Art and Design, and an esteemed film editor, on numerous projects. *Ludo* is their first co-directorial feature film.

P Celine Loop, Nandini Mansinghka

S Q, Nikon, Surojit Sen

C Rii Sen, Joyraj Bhattacharjee, Tillotoma Shome

CI Reel Suspects (Alberto Alvarez Aguilerá) / festivals@reelsuspects.com



D **Richard Oh** studied English literature and creative writing at the University of Wisconsin, having written three novels including *The Rainmaker's Daughter* in 2004. He is also the owner of the library-inspired Reading Room cafe and lounge in Kemang, Jakarta, which is a creative hub for filmmakers and writers. His first feature film was *Description without Place* in 2012. *Melancholy is a Movement* is his second feature length film.

P Bernice

S Richard Oh

C Joko Anwar, Ario Bayu, Aming Sugandhi

CI Falcon (Frederica) / erica@falcon.co.id



MOUNTAINS MAY DEPART

山河故人

The past and the future are held in sway by money in Jia Zhangke's treatise on the precariousness of human relations within capitalism.

29 NOV, SUN | 11.00AM | SL4

CHINA, JAPAN, FRANCE / 2015 / 122MIN / MANDARIN, ENGLISH

Spanning three decades from the '90s when Chinese youth dance in unison to the Pet Shop Boys' "Go West" to the year 2025 where the drama unfolds within a technocratic Australian city, Jia Zhangke traces the outcome of a love triangle between Liangzi, a simple and quiet labourer; Zhang, an extroverted and opportunistic entrepreneur; and Tao, a dance-instructor that they both love.

As speculative study on human relations affected by rapid economic development in China in all its intricate and exaggerated forms, *Mountains May Depart* plays out like an epic soap opera, gravely serious, yet at times surprisingly campy. It does not offer up a critique on financial capitalism, but trudges its drama through its effects and tragic celebration of humanity.



D **Jia Zhangke**, a graduate of the Beijing Film Academy, made his first feature film *Xiao Wu* in 1998. Since then, his steady output of films that explore the social realities of China, such as *Platform* (2000), *Still Life* (2006) and *A Touch of Sin* (2013), have been featured in major European festivals such as Venice and Cannes.



P Ren Zhonglun, Jia Zhangke, Nathanael Karmitz, Liu Shiyu, Shozo Ichiyama

S Jia Zhangke

C Zhao Tao, Zhang Yi, Liang Jin Dong, Dong Zijian, Sylvia Chang

CI MK2 / intfest@mk2.com

RIGHT NOW, WRONG THEN

What happens if you have two chances at a relationship? Do it right the second time!

5 DEC, SAT | 9.30PM | SL4

SOUTH KOREA / 2015 / 121MIN / KOREAN

In this gentle treatise by Hong Sang-soo, which won him the Best Director award at the Locarno Film Festival this year, he dispels all fantasy and charmingly opens us up to the mundane, awkward and truthful moments of a potential romance and friendship by tracing an encounter between a filmmaker and a painter twice – a same scenario with two different outcomes.

Cheon-soo, a well-known independent filmmaker, visits the university town of Suwon to attend a screening of his film. Having a day to spare, he wanders around town when he meets Hee-jeong, a young painter. With his keen eye on male desire and its opportunistic instinct, Hong Sang-soo charts the actions of Cheon-soo in an engagingly observational fashion complete with his casual brand of humour.

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



D **Hong Sang-soo** is one of the most prolific proponents of Korean cinema. Ever since his debut feature *The Day a Pig Fell into the Well* (1996), he has been delighting audiences with a steady output of films immediately recognizable with his casually effective cinematic direction and candid tales of coincidences. *Right Now, Wrong Then* is his 17th feature film.



P Kim Kyoung-hee

S Hong Sang-soo

C Jung Jae-young, Kim Min-hee

CI Finecut (Kim Namyoung) / ny@finecut.co.kr

SHADOW BEHIND THE MOON

ANINO SA LIKOD NG BUWAN

An intensive one-take chamber drama that examines Filipino politics through humans relations filled with moments of love and deceit.

1 DEC, TUE | 9.30PM | GA

PHILIPPINES / 2015 / 121MIN / TAGALOG

Like Alejandro Gonzalez Inarritu's *Birdman*, director Jun Robles Lana's decision to take this film in one shot should already be impressive. Yet this is made all the more so by the issues of Filipino history discussed in an engaging, yet sophisticated manner between a married couple and the soldier assigned to protect them. "Who are our enemies?" the wife asks, is it the rebels who attack them or the military which forces them to move, preventing them from living a normal life? By using his dialogue sparingly, Robles Lana also elevates much of the conversation into a series of charming, introspective one-liners.

The film is an immersive, critical examination of the relationship between the protector and the protected, making it not just about history but the duplicity of human identities and the complex web of lies it weaves.



D Jun Robles Lana, born in 1972 in Makati, Philippines, is the youngest writer to be inducted into the Palanca Hall of Fame. Jun began writing plays in high school under Rene Villanueva. His first independent film, *Bwakaw* (2012), was Philippine's official entry for the 85th Academy Awards.



P Ferdinand Lapuz, Antonio Tuviera, Jun Robles Lana, Tonee Acejo

S Jun Robles Lana

C LJ Reyes, Luis Alandy, Anthony Falcon

CI Ignatius Films Canada (Ferdinand Lapuz) / ignatiusfilms@yahoo.ca

TAKLUB

The inhabitants from a typhoon stricken city in the Philippines attempts to pick up the pieces in Brilliant Mendoza's raw and powerful take on the disaster film genre.

1 DEC, TUE | 9.30PM | SL4

PHILIPPINES / 2015 / 97 MIN / TAGALOG

The city of Tacloban, Philippines, lies in ruins following the aftermath of the Super Typhoon Haiyan. Amidst the destruction, Bebeth, Larry and Erwin continue to try and pick up the pieces, searching for the ones they have lost. With death and despair hanging in the air, the remaining survivors in the city have little to no faith left to believe that salvation is nearing. With more trouble coming their way, will the trio live through to see the end of this perfect storm?

Taklub is a grimy story of hopelessness, filmed in a sepia tinge, accompanied by minimal music. With inspired performances by the three leads, the film brilliantly captures the realism of a post-disaster atmosphere, questioning if hope is really what keeps survivors alive.



D Brillante Mendoza is one of the leading authors in new Filipino cinema. After a career in advertising, he ventured into cinema, building a prolific filmography that is lauded across various international film festivals. His debut film, 2005's *The Masseur*, won the competition prize in Locarno. In 2009, he won the Best Director prize at the Cannes Film Festival for *Kinatay*.



P Larry I. Castillo

S Honeylyn Joy Alipio

C Nora Aunor, Julio Diaz, Lou Veloso, Aaron Rivera

CI Films Distribution (Sanam Madjedil) / sanam@filmsdistribution.com

FILMMAKER IN ATTENDANCE

THAT'S IT SOREDAKE

Prolonged bursts of dopamine and punk abandon defines this eclectic film which sees cult filmmaker Gakuryu Ishii returning to form.

5 DEC, SAT | 7.00PM | SL4

JAPAN / 2015 / 110MIN / JAPANESE

Samao Daikoku is an orphan on the streets. However, his past catches up with him when he decides to reclaim his birth certificate. A valuable form of identity used for almost everything in Japan, the birth certificate is key to Samao's chance at gaining a normal life. However his identity, along with many others, are held by a gang that Samao angers when he steals a hard drive. Beaten and tortured to reveal the hard drive's location and its contents, Samao teams up with a similarly forlorn girl, Ami Nanmu, and the city's other lowlives to defeat the head of the gang and return peace to the streets once and for all.

Director Gakuryu Ishii's singular form of cinematic frenzy, informed by his immersion in Japan's Punk Rock circuits that has brought him cult acclaim, rings strongly in this new feature, where adrenaline overpowers narrative cohesion.



D Gakuryu Ishii, born 1957, is a Japanese film director and professor of film at Kobe Design University. Formerly known as Sogo Ishii, this is his seventeenth feature and was screened in competition at the Raindance Festival in September. He is most well-known for *Burst City* (1982), a masterpiece of Japan's punk scene.



P Hideyuki Hasegawa

S Kiyotaka Inagaki

C Shota Sometani, Erina Mizuno, Kiyohiko Shibukawa

CI King Records (Akiko Uchida) / akiko-uchida@kingrecords.co.jp

TPE-TICS 台北抽搐

An intriguing insight into the mind of a tortured musician, still plagued by his own inadequacies.

INTERNATIONAL PREMIERE

2 DEC, WED | 9.30PM | TP

TAIWAN / 2015 / 68MIN / MANDARIN

"Why do I stand on the stage like this? Because I am a mental disorder of the 20th century," declares eccentric musician Huang Dawang, also a music aficionado and a member of record company Kandala Records; a spectacle of Taiwan's sound music scene who denies himself as an artist, and who refuses to define what art is.

TPE Tics is an intimate look into Huang's way of life – incredibly different from the norm, largely incompatible with society's. As links between Huang's past trauma and present creations are revealed, his psychological anxiety is at once enlightening and heartbreaking. Despite his bouts of depression, Huang's humour and witty introspection relieves the melancholy. More than merely music, the film examines human experiences and nuanced values that are rather precious yet rarely accessible.

Huang Dawang will be present to perform 'Blackwolf Nagashi in Extremely South' after the screening.



D Lin Wan-yu, born in Taipei in 1984, is an independent filmmaker with a penchant for art documentaries. Concerned with observing cultures of the minorities, she collaborates with sound art performers, choreographers, and theatre workers to create unique pieces, including the short film *A Memory of Emptied Memories* (2013). *TPE-Tics* (2015) is her first feature-length documentary.



P Jessica Lin Wan-yu

C Yingfan Dawang

CI Jessica Lin Wan-yu / jadejessica@gmail.com

FILMMAKER IN ATTENDANCE

VIOLATOR

Strange happenings in a tired city foretell a much more sinister fate for five men trapped by a storm.

4 DEC, FRI | 11.59PM | TP

PHILIPPINES / 2014 / 101MIN / TAGALOG

Tense and malicious, Dodo Dayao's debut feature *Violator*, which won Best Picture at the Filipino Cinema One Originals Festival, is by all means an unusual entry in the lineage of Philippine Independent Cinema - a morbid, yet oddly graceful exploration and distillation of the nature of evil.

Set in the unsaturated gray of a city besieged by a great storm, the film begins with a series of vignettes, ostensibly before the hurricane hits: a cancer-stricken man recounts minutiae of his life, an exhausted couple shares one last smoking break and a pregnant teacher goes to her classroom where she receives a nasty surprise.

This lack of apparent connection begets a genuine sense of dread, as the last act unfolds in a police station stranded by the storm, where five men are confronted with what might just be the face of evil itself.



D **Dodo Dayao** is a Filipino film critic, script editor and director. An important contributor to the book *Philippine New Wave: This Is Not a Film Movement*, Dayao also directs short films, which have been screened at various galleries and festivals. *Violator* is his debut feature film, which he also wrote.



P Tonne Acejo, Lawrence S. Ang, Ronald Arguelles

S Dodo Dayao

C Victor Neri, Anthony Falcon, R.K. Bagatsing

CI Quiapost Productions (Tonne Acejo) / tonne.acejo@gmail.com

THE WILL TO ART

A candid illumination of the lives of three artists and their families, and how their everyday lives intertwine with their craft.

ASIAN PREMIERE

29 NOV, SUN | 2.00PM | GA

MONGOLIA / 2015 / 78 MIN / MONGOLIAN / M18

Following a day in the life of three artist families living in post-soviet Mongolia, *The Will To Art* demonstrates that life does imitate art far more than art imitates life. Shot in a fly-on-the-wall style, Ikhubayar Urchud's debut documentary is intimate and heartfelt, but not entirely ordinary.

Dividing the scenes between each subject, one showing the artists in their professional setting, the other stripped of their creative veneer, Urchud does not only highlight their strengths as talented individuals, but also the beauty behind the mundane. Aided by stunning cinematography throughout, the film provides a rare peep through a keyhole that you cannot take your eyes away from.



D **Ikhubayar Urchud** is a graduate from the National University of Mongolia, with a Bachelor's Degree in Genetic Engineering. In 2009, he co-founded the Altan Khalis Association, the first non-profit organisation in Mongolia to promote arthouse films. He is an alumni of EURASIA DOC of Ecran libre and Asian Film Academy at Busan International Film Festival.



P Batgerel Myangad

S Ikhubayar Urchud

C Nasanbat Olkhonud, Davaadolgol Kharchin Bicheech

CI No Wonder Films (Batgerel Myangad) / altankhalis@artfilm.mn

YAKUZA APOCALYPSE

GOKUDO DAISENSO

A yakuza vampire rules benevolently over a quaint Japanese town until his enemies come to take him back, by kung fu.

29 NOV, SUN | 9.30PM | SL4

JAPAN / 2015 / 115MIN / JAPANESE

Typical of his obsession with the underworld, director Takashi Miike's *Yakuza Apocalypse* centers on an benevolent yakuza Kamiura who is seemingly immortal. However, things are turned upside-down when members of an international syndicate (featuring a spanish dressed japanese Van Helsing, and Yayan Ruhian from the Indonesian action film *The Raid*) arrive for Kamiura, who is swiftly exposed and disposed of, but not before bestowing his powers to his most trusted lieutenant, Kageyama. Branded as a traitor for letting his boss die by the rest of the yakuza and with the syndicate running the town, it is now up to Kageyama, together with his newly found gang of civilian turned yakuza vampire misfits, to avenge his boss, leading to a showdown of cosmic proportions, which involves a frog.



D **Takashi Miike** is a highly prolific Japanese filmmaker, having directed almost 100 films and videos in less than 25 years. Born in 1960, Osaka, Miike, along with Takeshi Kitano, is one of the very few contemporary Japanese directors with a cult following, and most well known for his hyper-violent films *Audition* (2001) and *Ichi The Killer* (2003).



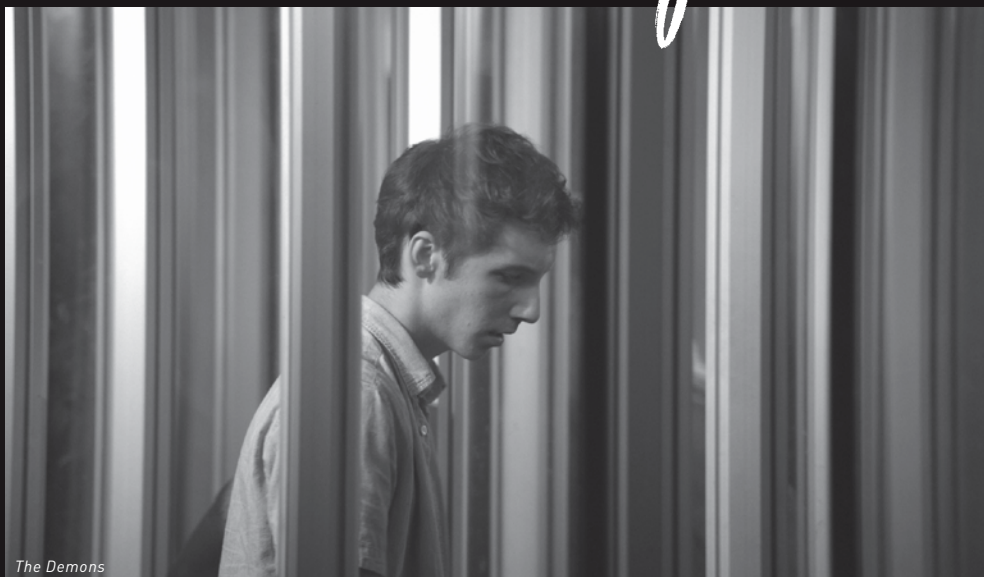
P Yoshinori Chiba, Shinichiro Masuda, Shinjiro Nishimura, Misako Saka

S Yoshitaka Yamaguchi

C Hayato Ichihara, Yayan Ruhian, Riko Narumi

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

Cinema Today



The Demons

Featuring new films by both established and upcoming international filmmakers, Cinema Today looks at the fast-changing perspectives of World Cinema today. Highlights include *Cosmos*, Andrzej Zulawski's exhilarating return after a 15 year absence, *The High Sun* by Dalibor Matanić which won the Jury Prize in the Un Certain Regard at Cannes this year, and *The Invitation*, the new thriller by Karyn Kusama. Look out for new discoveries from a number of countries such as Africa, Poland, Greece and Australia, and a Spotlight on Mexican Cinema.

A SINNER IN MECCA

A man goes on a pilgrimage to resolve the tension between sexuality and belief.

5 DEC, SAT | 11.00AM | TP

USA, SAUDI ARABIA, INDIA / 2015 / 80MIN / ARABIC, ENGLISH, HINDI, URDU

Parvez Sharma documents clandestinely (with an iPhone) his pilgrimage to Mecca – a perilous journey that he had to take to find out if he can secure a place within the religion that condemns him. This documentary unflinchingly attempts to reconcile his faith and sexuality, providing a voice to the minority.

A Sinner in Mecca escapes the glorious, cyclonic shots of pilgrims around the Kaaba and brings its audience down to eye-level, so that they may witness the reality of the locale. Backdropped by frequent and pervasive news of religious extremism and sectarian conflicts, this timely and important film is one man's response to an open wound in his psyche, an honest and heartfelt yearning of one individual that, while unresolved, courageously opens a passage and possibility towards better pastures.



D Parvez Sharma is a New York-based Indian documentary filmmaker. He is best known for the 2007 film *A Jihad for Love* which documented the lives of gay and lesbian Muslims.



P Parvez Sharma, Andrew Herwitz, Alison Amron

CI The Film Sales Company (Lucas Verga) / lucas.verga@filmsalescorp.com

AFERIM!

Vivid and viciously funny, this astute drama revisits age-old beliefs with a Western twist.

27 NOV FRI | 7.00PM | TP

ROMANIA, BULGARIA, CZECH REPUBLIC / 2015 / 108MIN / ROMANIAN

Set in early 19th century Wallachia, *Aferim!*—which means bravo in Ottoman Turkish—is best classified as a Western, though it is far removed from the arid badlands of the traditional American wild west.

The story of a policeman and his son in hot pursuit of a wayward, runaway gypsy slave, we see Constable Costandin (Teodor Corban) traversing the craggy landscapes of the Romanian countryside with his son, whose innocent questions increasingly challenge his sense of morality and justice.

Shot in luscious black-and-white, director Radu Jude illustrates the harsh realities of a bygone time with his equally sardonic, yet historically accurate, screenplay that alludes to present social ills as well and leaves behind poignant food for thought.



D Radu Jude is a Romanian screenwriter and director. Jude wrote and directed several short films, including the multi-awarded *Lampa cu căciulă* [2006], which took home major prizes at the Sundance Film Festival and Toronto International Film Festival. *Aferim!*, his third feature film, won the Silver Bear for Best Director at the Berlin International Film Festival in 2014.



P Ada Solomon

S Radu Jude, Florin Lazarescu

C Teodor Corban, Mihai Comănoiu, Cuzin Toma

CI Beta Cinema (Cosima Finkbeiner) / Cosima.Finkbeiner@betacinema.com

ANNA

An investigative journalist gets embroiled in the dangerous world of organised human trafficking, and returns forever changed from the harrowing experience.

28 NOV, SAT | 2.00PM | TP

CANADA, THAILAND / 2015 / 109 MIN / FRENCH, ENGLISH, THAI

Anna, a photojournalist, is investigating on human trafficking victims under the organization of triads in Thailand. Suddenly, she finds herself in the same shoes as the women she has been interviewing and photographing. Kidnapped and abused, Anna finds herself back home after a miraculous rescue. Spurred by anger and revenge, she takes matters in her own hands to do more than just bring light to her exhaustive investigations. But how far will she go to tell her side of the story and that of the women she encountered?

Anna is a fascinating study on what happens when an investigative journalist becomes her own subject, living the same torturous lives of the victims she is trying to protect. When that happens, she can no longer be objective, and must learn to disclose the truth as she possibly can.

Organised with the support of the High Commission of Canada.



D Charles-Olivier Michaud grew up in Quebec City, Canada. A graduate from the Los Angeles Film School, he made his first feature, *Snow And Ashes*, two years later. It won the grand jury award for Best Narrative Feature at the Slamdance Film Festival. He has since gone on to direct four other films in both English and French.



P Nicole Robert

S Charles-Olivier Michaud

C Anna Mougiallis, Pierre-Yves Cardinal, Pascale Bussi res

CI Go Films (Marc Salouze) / marcs@gofilms.qc.ca

BEAST

A young boxer atones for his sin in this tightly woven social-realist thriller set in the streets of the Philippines.

ASIAN PREMIERE

1 DEC, TUE | 9.30PM | TP

AUSTRALIA, PHILIPPINES / 2015 / 94MIN / ENGLISH, TAGALOG



Jamie, a young American-Filipino boxer trained by his dad Rick, kills an opponent in a match rigged to his favour. Upon learning of his opponent's death, a guilt-ridden Jamie connects with the deceased's family despite his father's warnings. With the match-fixing syndicate in pursuit to cover up the crime, Jamie goes on the run with his reluctant counterparts and attempts to set things right.

While its veneer hints at a boxing genre film, *Beast* is quick in dispensing away the action of the match itself, moving head-on into the gritty locales of Manila with economical and mobile cinematography, tracking Jamie's movement as the aftermath of a fight gone wrong gradually runs its course. Moral dilemmas and the pathway towards atonement and maturity mark this confident co-production between Australia and Philippines.

D Tom McKeith & Sam McKeith are close collaborators from Sydney, Australia. They both graduated from the Australian Film, Television and Radio School and have co-directed the short films *Rain* (2011), *Convenience* (2013) and *A Farewell Party* (2014). *Beast* is their debut feature.



P Robert Coe, Will Jaymes, Bianca Balbuena

S Tom McKeith, Will Jaymes, Sam McKeith

C Garret Dillahun, Chad McKinney, Angeli Bayani

CI Boulevard Film (Robert Coe) / coe@boulevardfilm.com

FILMMAKERS IN ATTENDANCE

BREATHE

Intimacy between two teenage girls leads to obsession and ultimately horror in M lanie Laurent's sophomore feature.

5 DEC, SAT | 2.00PM | SL4

FRANCE / 2014 / 91 MIN / FRENCH

Breathe is a naturalistic anatomy of a relationship between two teenage girls as its initial highs transform into anxiety-laden terrors. Charlie, a simple girl living in a sleepy countryside town in Southern France, finds refuge from her turbulent domestic life in school, where she instantly befriends Sarah, a free-spirited transfer student. They become inseparable and their relationship reaches intensifying levels of intimacy and obsession. But as Sarah's repressed personality comes to the fore, Charlie finds herself at the receiving end of relentless torments, and both girls find themselves spiraling down a deep gulf of volatility.

Packed with confident performances by both actresses, *Breathe* incisively captures the turbulence of teenage relationships in its turbulent intensities and psychological consequences.

This film is screened in conjunction with 5th Rendezvous with French Cinema.



D M lanie Laurent, born in Paris, is an actress and director. Her acting roles include *The Bridge* (1999), *The Beat that My Heart Skipped* (2005), *Days of Glory* (2006) and her Hollywood debut in *Inglorious Basterds* (2009). She debuted as a director with her first feature *The Adopted* (2011). *Breathe* is her second feature.



P Bruno Levy

S Julien Lambroschini, M lanie Laurent

C Jos phine Japy, Lou de La ge, Isabelle Carr , Claire Keim

CI Gaumont (Carole Dourlent) / cdourlent@gaumont.fr

CHEVALIER

A highly unusual male "buddy" film that exposes the competitiveness between men as they pursue the unattainable object of masculinity.

5 DEC, SAT | 4.30PM | TP

GREECE / 2015 / 99MIN / GREEK

The phallus reins its ugly head and suffers a real beating in this sharp observation on the perils of masculinity. A group of wealthy men are out on a deep-sea fishing trip when their yacht breaks down. While waiting for the repairs, they engage in the game of Chevalier, challenging each other to a test of skills and attributes to determine an ultimate winner. These range from the most mundane tasks to the severely traumatising.

As if we're at a zoo peering into a cage of men, *Chevalier* offers us a surrealist take on clashing male narratives that is at once critical, lightly cruel in its situational comedy, strangely and quietly empathetic in its portrait of male anxiety, and expertly normalised and deadpan despite the high levels of absurdity at play.



D Athina Rachel Tsangari, born in Athens, studied film and literature in America, where she collaborated with Richard Linklater as an actor in *Slacker* (1991) and *Before Midnight* (2013) which she also co-produced. As one of the main proponents of the "weird-wave" of Greek cinema, she directed *The Slow Business of Going* (2000), *ATTENBERG* (2010) and *The Capsule* (2012).



P Christos V. Konstantakopoulos, Maria Hatzakou

S Athina Rachel Tsangari, Efthimis Filippou

C Yorgos Kentros, Panos Koronis, Vangelis Mourikis, Makis Papadimitriou, Sakis Rouvas

CI The Match Factory (Sergi Steegmann) / sergi.steegmann@matchfactory.de

COSMOS

Neurons are firing in all possible directions in this amazingly off-kilter journey into collective schizophrenia that won Best Direction at the Locarno Film Festival.

5 DEC, SAT | 7.00PM | TP

FRANCE, PORTUGAL / 2015 / 103MIN / FRENCH, PORTUGUESE, ENGLISH

The visionary Polish director Andrzej Zulawski returns with a remarkable dirge into psychological confusion. This adaptation of Witold Gombrowicz's novel of the same name follows two vacationers spending their summer in a boarding house. They get embroidered into the dramatics of the family that runs the establishment, entering a complex web of relations and actions that are resounding yet autistic. In the meantime, a sighting of a hanged sparrow carcass sets in motion a mystery of murderous intrigue.

At every scene and opportunity, Zulawski explores and exhausts every possible tangent of human emotions and reaction, as he charts the diabolical connections between disparate events. Coupled with the hyperkinetic cinematography and a spending succession of surrealistic imageries, *Cosmos* is a thrillingly singular cinematic puzzle that has to be experienced, not understood.



D Andrzej Zulawski, born in 1940 in Poland, made his directorial debut *The Story of Triumphant Love* in 1967. He has since established himself as an uncompromising filmmaker that explore the excesses of desire and passions with films such as *Possession* (1981), *Mad Love* (1985), and *Fidelity* (2000). *Cosmos* signals his return after 15 years of absence. (Photo credit: Isabelle Vautier)



P Paulo Branco

S Andrzej Zulawski

C Jonathan Genet, Jean-Francois Balmer, Sabine Azema, Victoria Guerra, Andy Gillet

CI Alfama Films (Andréa Dos Santos) / andrea.alfamafilms@orange.fr

DEMON

In a small and drably town, a spirit crashes the wedding of a handsome Polish couple.

ASIAN PREMIERE

5 DEC, SAT | 11.59PM | TP

POLAND, ISRAEL / 2015 / 94MIN / POLISH, ENGLISH, YIDDISH

A rural Polish wedding is interrupted by the emergence of "dybbuk", a Jewish spirit that cleaves to the soul of the possessed. The spirit, belonging to a dead person determined to see its final wishes fulfilled, possesses the bridegroom, Piotr (Itay Tiran) - influencing him to behave oddly at his wedding and later, speak Yiddish. The onset of these symptoms are traced back to the instance when he finds mysterious human remains buried beneath the grounds of their new home.

The festive atmosphere of the wedding suffers a convulsive turn, and unexpectedly slumps into a sombre affair comparable to a funeral as the evening progresses. Amidst the disconcerting hiatus, director Marcin Wrona successfully injects humour appropriate only for moments when there is nothing justifiable to say, or do, to a perplexed sea of waiting guests witnessing a return of the repressed.



D Marcin Wrona (1973-2015) is a Polish director, scriptwriter and producer. His student short film, *Magnet Man* (2001), won the Special Jury Mention for Best Documentary Short at the Tribeca Film Festival in 2002. He went on to make several successful films and TV shows, including *My Flesh My Blood* (2009) and *The Christening* (2010), which have won several awards.



P Marcin Wrona

S Marcin Wrona, Pawel Maslona

C Itay Tiran, Tomasz Schuchardt, Agnieszka Zulewska

CI Reel Suspects (Alberto Alvarez Aguilera) / festivals@reelsuspects.com

THE DEMONS

A symphonic immersion into the tenderness and violence life has to offer in childhood.

ASIAN PREMIERE

2 DEC, WED | 7.00PM | TP

CANADA / 2015 / 118 MIN / FRENCH

Felix is an ordinary nine year-old boy who lives in a suburb with his parents, brother and sister. Over the course of a few weeks or months, we watch him grow up in school, at the playground and at home, together with those around him. Like any child, the world often appears terrifying. Whether it is one's first confession of love or the threat of danger, everything is new and magnified to Felix. However, without the benefit of hindsight, he is unable to distinguish between the sinister and the embarrassing.

Non-judgemental and unconventionally humanistic, Philippe Lesage leaves it to the spectator to imagine the outcomes of each event in Felix's life, playing them out to either their grim realities or light-hearted moments trodden through an equally tense and enigmatic momentum filled with ellipses and close encounters.



D Philippe Lesage, born 1973, is a Canadian filmmaker who teaches documentary filmmaking at the European Film College near Denmark. He has directed four documentary features but *The Demons* marks his first foray into fiction films. It premiered in competition at the San Sebastian Film Festival of Spain in September this year.



P Galile Marion-Gauvin, Philippe Lesage

S Philippe Lesage

C Edouard Tremblay-Grenier, Pier-Luc Fink, Yannick Gobeil-Dugas, Vassili Schneider

CI Contact: Be For Films (Pamela Leul) / pamela@beforfilms.com

ENTERTAINMENT

A comic makes his way across the US, refusing to give up his life's mission to make people laugh and revel on the brighter side of tragedy.

29 NOV, SUN | 4.30PM | TP

USA / 2015 / 102MIN / ENGLISH

Entertainment follows Australian-born American entertainer Gregg Turkington, who reprises his popular stage character Neil Hamburger, charting his journey across Southwestern United States as "The Comedian". The Comedian remains much like Turkington's alter-ego, an anti-comic who does the opposite of what is expected from a comedian, insulting his audience and performing with a melancholy better suited for funerals.

He goes from pub to pub in various small towns with a younger clown in tow, but when his compatriot ends up being better well-received, *The Comedian* goes into depression, further straining an estranged relationship with his daughter. But an eventual gig at a major Hollywood star's birthday party might prove to be his salvation.

Organised with the support of the U.S. Embassy Singapore.



D Rick Alverson, born in 1971 in Virginia, is an American independent filmmaker. *Entertainment* is his fourth feature, which premiered at the Sundance Film Festival earlier this year. In addition, he is a vocalist and songwriter with Spokane, an indie band that provides an outlet for his philosophy of sadness.



P Ryan Zacarias, George Rush

S Rick Alverson, Gregg Turkington, Tim Heidecker

C Gregg Turkington, Tye Sheridan, John C. Reilly, Michael Cera

CI Epic Pictures Group (Paula Moreno) / booking@epicpicturesreleasing.com

THE FORBIDDEN ROOM

A delirious journey into the mind of an amnesiac by way of cinema's nether regions.

30 NOV, MON | 9.30PM | TP

CANADA / 2015 / 119MIN / ENGLISH

From a mock instructional film on how to take a bath, *The Forbidden Room* diverges and morphs into a dozen and more sequences and characters that are faintly connected only by an amnesiac's memory. These include a submarine crew, a feared pack of forest bandits, a famous surgeon, a Filipino vampire and a birthday penthouse, just to name a few.

This joyous experiment is a zany recreation of lost films through its play on Russian montage, German expressionist sets and melodramatic climaxes. What's more, its recreation of the lurid, scratched and crumpled textures of decomposing film is a sensuous feast in itself. There are instances when characters appear out of the blue to perhaps finish writing their memoir or to relay a seemingly unrelated vignette, suspending the narrative for the next 15 minutes. Expect only the unexpected.



D **Guy Maddin** is a Canadian filmmaker, installation artist and author whose distinguishing quality is his fetishistic experimentation with silent and early-sound film style. He is celebrated for his autobiographical "docu-fantasia", *My Winnipeg* (2007).

Evan Johnson has worked with Guy Maddin since 2009. Their most recent collaborations include *Seances* (2015) and *The Forbidden Room* (2015).



P Phoebe Greenberg, Penny Mancuso

S Evan Johnson, Robert Kotyk, Guy Maddin, John Ashbery, Kim Morgan

C Roy Dupuis, Clara Furey, Louis Negin, Matthieu Amalric

CI Pascale Ramonda / pascale@pascaleramonda.com

GASTON MELIÈS AND HIS WANDERING STAR FILM COMPANY

A documentary on Gaston Méliès' filmmaking voyage through the Asia-Pacific between 1912 and 1913.

ASIAN PREMIERE

5 DEC, SAT | 7.00PM | GA

FRANCE, SINGAPORE / 2015 / 60MIN / ENGLISH

Gaston Méliès, brother of the more widely known George Méliès, is often neglected in cinematic history. While George worked within the studio, manipulating the cinematograph to create illusions, Gaston brought the cinematograph across the ocean. In 1912-1913, Gaston and his film crew embarked on a journey of a lifetime through the Asia-Pacific – from Polynesia all the way to Japan – where he shot more than 64 fiction and non-fiction films.

Gaston spent the month of January 1913 in Singapore, filming in Chinatown, Little India and Pasir Ris, making what could be the first fiction films shot in Singapore: *His Chinese Friend*, *The Poisoned Darts*, *A Chinese Funeral*, and *A Day at Singapore*, all of which are presumed lost.

This documentary utilises archival footage – surviving images and footage of his films and journey – to trace his voyage, contemplating its significance to the advent of cinema.



D **Raphaël Millet**, born in 1970, is a film director, producer and critic based in France and Singapore. He is widely known locally for his book *Singapore Cinema* (2006). He has directed *Pierre Schoendoerffer*, *The Sentinel of Memory* (2001), *The Cinematic Voyage of Gaston Méliès to Tahiti* (2014) and most recently *Gaston Méliès and His Wandering Star Film Company* (2015).



P Olivier Bohrer

S Raphaël Millet

CI Raphaël Millet / raphaelmillet@hotmail.com

FILMMAKER IN ATTENDANCE

THE HIGH SUN

War and romance combine to produce a sensuous array of human emotions that are subtly brought out across three couples over two decades.

28 NOV, SAT | 2.00PM | SL4

CROATIA, SLOVENIA, SERBIA / 2015 / 123MIN / CROATIAN

In this karmic tale of devastating tragedy and the slow process towards redemption and catharsis, Tihana Lazovic and Goran Markovic take on roles as various Serbian women and Croatian men respectively in three stories which take place 10 years apart.

The first, set in 1991, before the war begins, is a story of forbidden love between two naive youths until tragedy strikes. Later in 2001, we see Lazovic's character returning to rebuild her war-torn home with Markovic's help. Yet things don't proceed smoothly as Lazovic is weary with her wounded memories. These emotions develop further when Lazovic and Markovic return in 2011, where life seems to have moved on but recollections of the past still linger.

With grappling performances, and a keen eye to the landscape which poses a constant spiritual gaze upon its characters, *The High Sun* glimpses at the metaphysical from the most human actions.



D **Dalibor Matanić**, born in 1975, Zagreb, is a Croatian film, theatre and commercial director. His first film to show at Cannes this year, *The High Sun*, where it won the Un Certain Regard prize, was also the first Croatian film to have done so since independence in 1991.



P Ankica Juric Tilić

S Dalibor Matanić

C Tihana Lazović, Goran Marković

CI Cercamon World Sales (Sebastien Chesneau) / sebastien@cercamon.biz

THE INVITATION

Social taciturn and groupthink blurs the line between possible malice and paranoia in this new thriller by the director of *Jennifer's Body*.

27 NOV, FRI | 11.59PM | TP

USA / 2015 / 98MIN / ENGLISH

After Will and Eden lost their son, Eden became insufferable from her despair, and they fell apart. Two years later, Will receives an invitation from Eden to a dinner party. Old friends reunite and an oddly exuberant Eden introduces her new friends. As the night progresses, Will's instinct tells him that something is awfully wrong with this social engagement.

The film expertly plays with our expectations and questions our judgment as group interference and ghosts from the past render Will's suspicions with much uncertainty. As the night progresses, the stakes get higher as further evidence towards an insidious reason for the gathering surface in tandem with Will's increasingly paranoid confusion between reality and imagination.

Organised with the support of the U.S. Embassy Singapore.



D **Karyn Kusama's** debut independent dramatic feature *Girlfight* (2000) won the Grand Jury Prize at the Sundance Film Festival. Straddling different genres she has also directed the sci-fi *Aeon Flux* (2005) and the horror-comedy *Jennifer's Body* (2009). *The Invitation* is her fourth feature film.



P Phil Hay, Matt Manfredi, Martha Griffin, Nick Spicer

S Phil Hay, Matt Manfredi

C Logan Marshall-Green, Tammy Blanchard, Michiel Huisman, Emayatzy Corinealdi

CI The Festival Agency (Sophie Songhomonian) / sophie@thefestivalagency.com

LIGHT YEARS

A pensive, sublime film examining the complexity of familial ties, punctuated with affective moments that unravel in a most organic, gripping way.

30 NOV, MON | 7.00PM | TP

UK / 2015 / 90MIN / ENGLISH

"My brother's obsessed. You see - he's the scared one. Everyone gets scared... He says our blood will ruin us."

A family of five lives in disparate worlds; merely revolving around each other but never fully connecting. Ewan has a compulsive fear of inheriting his mother's illness, while Ramona lives inside her head inventing a passionate love story. Only the youngest, Rose, is grounded in belief that her family resembles a constellation - hanging together even if they are light years apart. When their father disappears, Rose embarks on a lone journey to find their sick mother.

The film moves between distinct characters and unique landscapes, but always with an inkling of a greater life force threading the stories and keeping the relationships alive. Steeped in enigma, deeply poignant images gradually culminate in a divine dawn of enlightenment.

Organised with the support of the British Council Singapore.

THE LOBSTER

A deficit in expression and a surplus of mechanical communication marks this futuristic satire on our obsession with matrimony.

29 NOV, SUN | 2.00PM | SL4

IRELAND, UK, FRANCE, GREECE, NETHERLANDS / 2015 / 118MIN / ENGLISH, FRENCH

Abandoned by his wife, David (Colin Farrell) checks into The Hotel, where singles have to follow a strict regime of rules and activities in a bid to find a compatible partner within 45 days; otherwise, they will be transformed into an animal of their choosing. Unable to do so, David escapes into The Woods and gets inducted into a rebel group called The Loners. David finds himself in love, but The Loners abide to an equally strict set of rules in opposition to The Hotel.

As a comedy of extreme manners, *The Lobster* starts off by poking fun, by way of satire, of the societal importance given to matrimony, but soon extends its imaginative critique towards our dependence on subjectivity, ideology and limited capabilities in communication within the social strata.



D **Esther May Campbell** is a self-taught photographer and filmmaker with a prolific career directing shorts, music videos and TV dramas, including *Skins* and BBC's *Wallander*. Her cinematic story of lost souls and tragic lovers in the self-penned short, *September* (2009), won the BAFTA award for Outstanding Short Film. *Light Years* (2015) is her first feature film.



P Samm Haillay, Wendy Bevan-Mogg, Duane Hopkins, Andrew McVicar
S Esther May Campbell
C Sophie Burton, Zamira Fuller, James Stuckey, Beth Orton
CI The Match Factory / info@matchfactory.de

FILMMAKER IN ATTENDANCE



D **Yorgos Lanthimos**, born in Athens, has been famously described as "the laughing mortician of contemporary Greek culture." He is the director of *My Best Friend* (2001), *Kinetta* (2005), *Dogtooth* (2009) and *Alps* (2011). *The Lobster* is his first foray into English language cinema.



P Ed Guiney, Lee Magiday, Ceci Dempsey, Yorgos Lanthimos
S Yorgos Lanthimos, Efthimis Filippou
C Colin Farrell, Rachel Weisz, Jessica Barden, Olivia Colman, Ashley Jensen, John C. Reilly
CI Festival Protagonist (George Hamilton) / George@protagonistpictures.com

MICROBE AND GASOLINE

MICROBE ET GASOIL

Two boys travel through the French countryside on a house-on-wheels in Michel Gondry's take on the teen buddy flick.

5 DEC, SAT | 11.00AM | SL4

FRANCE / 2015 / 103MIN / FRENCH

Microbe is an overprotected boy often ridiculed for his petite size and mistaken for a girl. In school he meets Gasoline, a grease monkey skilled in the arts of engineering who comes from an abusive family. Misunderstood and marginalised at school and home, both boys form a friendship, and together they build a house on wheels, embarking on an adventure to the countryside.

A refrain from his trademark stylistic flourishes, Michel Gondry offers us a simple coming-of-age story of fun-filled youthful misadventures with a pair of talented teen actors with charmingly awkward chemistry. Playful and quirky with Gondry's imaginative brand of humour, *Microbe and Gasoline* is a breath of fresh air, a casual and heartfelt testament to friendship and the integrity of youth.

This film is screened in conjunction with the 5th *Rendezvous with French Cinema*.



D **Michel Gondry**, born 1963 in France, is a prolific director working in the fields of television, advertising, music videos and cinema. He made his debut feature *Human Nature* in 2001, followed by highly celebrated films such as *Eternal Sunshine of the Spotless Mind* (2004) and *The Science of Sleep* (2006). *Microbe & Gasoline* is his eighth feature.



P Georges Bermann
S Michel Gondry
C Theophile Baquet, Ange Dargent, Audrey Tautou
CI The Festival Agency (Sophie Songhomonian) / sophie@thefestivalagency.com

NECKTIE YOUTH

An unflinching look at the hazy stupor and disconnectedness of privileged South African youth that signals the entrance of a New Wave of South African cinema.

ASIAN PREMIERE

5 DEC, SAT | 9.30PM | TP

SOUTH AFRICA, NETHERLANDS / 2015 / 86MIN / AFRIKAANS, ENGLISH

Much like a documentary, the 23 year-old Sibs Shongwe-La Mer's debut feature is a caustic and naturalistic look at a side of Johannesburg that the international audience rarely sees. The film is an exercise in restraint that ultimately goes above and beyond to show the damaged, fractured psyche of youth, and substitutes sympathy for detachment in its depiction.

Beyond the crime-ridden ghettos of *Tsotsi* and *District 9*, lies the unseen nouveau riche of South Africa, who carry with them their own existential loneliness which only those who live better than most can have. Starting with the graphic suicide of a privileged young woman, who live streamed the event to the sedated horror of her peers, *Necktie Youth* soon plunges into a stark and harsh aftermath of her death, and the nihilistic resignation of a generation grappling with its own ennui.



D **Sibs Shongwe-La Mer** is a South African writer and director. His short film *Death of Tropics* (2012) won the Best International Narrative Short Film at the Mosaic World Film Festival. He was a participant in the Final Cut workshop at the 70th Venice International Film Festival. *Necktie Youth* is his first feature film.



P Elias Ribeiro, John Trengove
S Sibs Shongwe-La Mer
C Bonko Cosmo Khoza, Sibs Shongwe-La Mer, Colleen Balchin, Kamogelo Moloi
CI Premium Films (Kasia Karwan) / kasia.karwan@premium-films.com

NEON BULL BOI NEON

A sensitive and nuanced look at a gruff cowhand who carries huge dreams of becoming Brazil's next top fashion designer.

1 DEC, TUE | 7.00PM | TP

BRAZIL, URUGUAY, NETHERLANDS / 2015 / 101MIN / PORTUGUESE

The dark and handsome Iremar is a cowhand working at the Vaquejadas, a traditional rodeo in Northeastern Brazil. Though it is supreme hard work, Iremar proves himself to be a natural pro in the various ways he ply his trade. Living on a truck with a motley crew, he is satisfied with his makeshift family and their companionship in the labours they endure.

However, Iremar carries within himself a secret ambition to be a fashion designer. Swinging from his hammock, his dreams are ripe with patterns, dress forms and sequins in this funny, inspirational film.

Demonstrating his documentarian background and acumen for maximising the impact of his cinematography, director/visual artist Gabriel Mascaro succeeds in making the audience root for his characters whose motives are only glimpsed in snapshots—but never quite fully understood.



D Gabriel Mascaro, based in Brazil, works within the realms of cinema and the visual arts. His works have been shown at the Guggenheim, MOMA Documentary Fortnight and the São Paulo Biennale. His debut feature, *August Winds*, was released in 2014 to critical acclaim. *Neon Bull* is his second feature.



P Rachel Ellis

S Gabriel Mascaro

C Juliano Cazarré, Aline Santana, Carlos Pessoa, Maeve Jinkings

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

PAWNO

In a tough neighbourhood of Australia, a seasoned pawnbroker helps people trade old items for new dreams. And sometimes, even love.

ASIAN PREMIERE

29 NOV, SUN | 9.30PM | TP

AUSTRALIA / 2015 / 87MIN / ENGLISH / R21

Les presides over a pawnshop in Footscray, a multi-ethnic suburb of Melbourne with his assistant Danny. He treats all his customers with the same no-nonsense, all-business attitude, though they come from a wide variety of backgrounds. It is through these backgrounds that we get a glimpse of the myriad of kooky characters in the film; from a young suitor looking for a wedding ring to a family man with a very niche interest.

Pawno also offers audiences a peek into the lives of two village idiots, Carlo and Pauly, who provide light-hearted entertainment, as well as the neighbouring stores to show how these businesses interact with one another to form a sense of community. Eventually, one of these interactions leads to Les striking a deal of a lifetime.



D Paul Ireland, born in 1970 in Scotland, started off as a fishmonger with his father before switching to acting in London. Since 2009, he has been based in Australia with his wife, Thea. *Pawno* is Ireland's debut feature which premiered at the Melbourne International Film Festival as a finalist for Cinefest Oz.



P Paul Ireland, Damian Hill

S Damian Hill

C John Brumpton, Kerry Armstrong, Mark Coles Smith, Damian Hill, Ngoc Phan

CI Toothless Pictures (Paul Ireland) / paul@toothlesspictures.com

FILMMAKER IN ATTENDANCE

RAIN THE COLOR OF BLUE WITH A LITTLE RED IN IT

AKOUNAK TEDALAT TAHA TAZOUGHAI

The first Tamasheq language feature centres on a guitarist and his hypnotic blend of desert blues.

ASIAN PREMIERE

27 NOV, FRI | 9.30PM | TP

NIGER, USA / 2015 / 75MIN / TAMASHEQ

Real life guitarist Mdou Moctar and non-actors from the city of Agadez star in this delightful film that cheekily takes its inspiration from Prince's *Purple Rain*.

Casting a familiar tale – the pursuit of musicianship against all odds, the film follows Mdou who, armed with guitar and motorbike, navigates through parental objections, rival musicians and infatuation as he prepares for a music competition.

The film's breezy and simple introduction to the nomadic culture, musical practices and desert landscape of the region harbours a universal story that is endearing in its simplicity and playful stylistics. Surprisingly the word "purple" does not exist in the Tuareg language, and director Christopher Kirkley addresses this by endowing the film with a theatrical excess of purple – a sight to behold in its neon forms set amidst smoky stage settings.



D Christopher Kirkley is an explorer and music archivist whose work explores contemporary popular music and its interaction between localised traditions and transglobal influences. He started the Sahel Sounds, a blog dedicated to ethnomusicology and field recordings which has since evolved into a record label.



P Sahel Sounds, L'Improbable and Tenere Films

S Christopher Kirkley

C Mdou Moctar, Rhaicha Ibrahim, Kader Tanoutanoute

CI Christopher Kirkley / ckirkley@gmail.com

SLOW WEST

A search for love propels a skirmish through the badlands of Colorado in this uniquely modern take on the Western.

5 DEC, SAT | 4.30PM | SL4

NEW ZEALAND, UK / 2015 / 84MIN / ENGLISH

16 year-old Jay Cavendish (Kodi Smit-McPhee) journeys from Scotland to the badlands of Colorado in search of a woman he loves. On the way, he enlists the help of a mysterious gunslinger (Michael Fassbender) as guide and protector against the dangers of the harsh landscape. Through an array of close encounters, and with the uncertain transactional alliance with the stranger, Cavendish moves closer to his destination, and the event eventually explodes as multiple desires and motives converge at a focal point.

Having the feel of a minor myth of resounding proportions and significance, *Slow West* is a highly modern addition to the canon of the Western genre that is uncompromisingly impressionistic in its unfolding of an event – a throbbing journey where personal convictions and morality are weighed against the nihilism of the wilderness.



D Jon Maclean was a member of The Beta Band (1997 – 2004) and The Aliens (2005 – 2008), and has directed many of their videos. He worked closely with Michael Fassbender on his first two short films, *Man on a Motorcycle* (2009) and *Pitch Black Heist* (2010), and continues this collaboration for his first feature *Slow West*.



P Iain Canning, Rachel Gardner, Conor McCaughan, Emile Sherman

S John Maclean

C Michael Fassbender, Kodi Smit-McPhee, Ben Mendelsohn

CI The Festival Agency (Sophie Songhomonion) / sophie@thefestivalagency.com

SONGS MY BROTHERS TAUGHT ME

The yearning for an absent father propels this portrait of contemporary life in America's Pine Ridge Indian Reservation.

29 NOV, SUN | 7.00PM | TP

USA / 2015 / 101MIN / ENGLISH / M18

Shot over four years at the Pine Ridge Indian Reservation in South Dakota, Chloe Zhao's debut feature is a sensitive portrait of the contemporary Lakota community seen through the eyes of two siblings. High-schooler Johnny is planning to leave for Los Angeles with his girlfriend. His plans are stalled when he learns of the death of an absent father. In the meantime, his younger sister Jashaun looks for the comforts of a father figure, befriending Travis, an ex-con who earns a living selling his clothing designs.

Unhurried in its observation of Lakotian culture and its rhythms of life, *Songs My Brother Taught Me* is indicative of its dedication towards an authentic portrayal of a marginalised community, carried forth by a narrative of the discovery of one's roots, and opening a window that anticipates the future of the community.

Organised with the support of the U.S. Embassy Singapore.



D Chloé Zhao, born in Beijing, studied Politics at Mount Holyoke College and Film Production at NYU. In 2013, *Filmmaker Magazine* named her as one of the 25 New Faces of Independent Cinema. *Songs My Brothers Taught Me* is her debut feature film.



P Chloé Zhao, Angela C. Lee, Mollye Asher, Nina Yang Bongiovi, Forest Whitaker

S Chloé Zhao

C John Reddy, Jashaun St. John, Irene Bedard

CI Fortissimo Films (Laura Talsma) / Laura@Fortissimo.nl

TALE OF TALES

This compendium of parables, both macabre and hilarious, features an oversized flea, a heart-devouring queen and a horny hag, among an assortment of beguiling characters.

28 NOV, SAT | 7.00PM | SL4

ITALY, FRANCE, UK / 2015 / 125MINS / ENGLISH

Heeding a necromancer's counsel, barren queen (Salma Hayek) sacrifices her king (John C. Reilly) and eats the heart of a sea monster in order to conceive an heir. In the bordering kingdom, a childlike king (Toby Jones) becomes obsessed with his giant pet flea and foolishly marries her daughter off to an ogre. Meanwhile, the alluring singing voices of two sister-hags inadvertently seduce a debauchorous king (Vincent Cassel) who desires eternal youth.

Transposing his artistry as a former painter, director Matteo Garrone paints on the screen fickle monarchs and vile creatures, set against the most picturesque of medieval landscapes.

Organised with the support of the Italian Cultural Institute.



D Italian writer-director Matteo Garrone's first English language film *Tale of Tales* was in competition for the Palme d'Or at the 2015 Cannes Film Festival. He previously won Best Director at the European Film Awards and at the David di Donatello Awards for 2008's *Gomorra*.



P Jean Labadie, Matteo Garrone, Jeremy Thomas, Anne-Laure Labadie

S Edoardo Albinati, Ugo Chiti, Matteo Garrone, Massimo Gaudioso

C Salma Hayek, Vincent Cassel, Toby Jones, John C. Reilly

CI The Festival Agency (Sophie Songhomonian) / sophie@thefestivalagency.com

THEY WILL HAVE TO KILL US FIRST

The transcendental power of music is explored through the eyes of the Malinese in this revelatory documentary.

ASIAN PREMIERE

28 NOV, SAT | 9.30PM | TP

UK / 2015 / 100MIN / BAMBARA, ENGLISH, FRENCH, SONGHAI, TAMASHEK

Filmed in the aftermath of the 2012 Northern Mali conflict, when rebels temporarily seized cities from government control, *They Will Have to Kill Us First* focuses on the bravery of musicians who dare to return and keep playing despite the ban of all musical forms.

Director Joanna Schwartz interviews various musicians in the film but two groups stand out. One, comprising Disco and Khaira, both women who are determined to stage the first concert in Timbuktu since the rebels have left. The other, a newly formed band Songhoy Blues, which wins a music competition and travels overseas for their first tour in the UK. As one group is performing within Mali while the other performs outside, their contrasting feelings about their homeland bring to life the adage that music does indeed cross all boundaries.



D Johanna Schwartz is an American documentary filmmaker who has been working in London since 2000. Although she does commercial work, her passion lies in Africa and with various NGOs such as UNICEF and UNESCO. This is her first feature film, which premiered at South by Southwest in March this year.



P Sarah Mosses, Johanna Schwartz, John Schwartz, Kat Amara Korba

S Johanna Schwartz, Andy Morgan

C Songhoy Blues, Khaira Arby, Fadimata 'Disco' Walett Oumar

CI Together Films (Sarah Mosses) / sarah@togetherfilms.org



With one of the most prolific film industries in Latin America, and a series of recent Oscar wins for directors such as Alfonso Cuarón and Alejandro González Iñárritu, Mexican Cinema has been on the world map with a steady slew of diverse productions each year.

This special spotlight on Mexican Cinema presents recent films by four emerging directors, and a Panel Discussion with directors Celso García and Javier Espada, and a representative from Instituto Mexicano de Cinematografía (IMCINE), which will provide an overview of the film industry in Mexico today. For information on the Panel Discussion, please refer to page 98.

Organised with the support of the Mexican Secretariat of Foreign Affairs, the Embassy of Mexico and IMCINE.

600 MILES 600 MILLAS

A special agent gets kidnapped by a Mexican teenage gunrunner. During the 600-mile drive to Mexico, they unwittingly become friends.

28 NOV, SAT | 2.00PM | NMS

MEXICO / 2015 / 84MIN / ENGLISH, SPANISH

The film begins with Mexican teenager Arnulfo Rubio (Kristyan Ferrer) procuring and stowing weaponry into his SUV. But the novice proves to lack ruthlessness and gets intercepted by an ATF agent Hank Harris (Tim Roth), who gets ambushed and ends up kidnapped. Rubio then proceeds to embark on the 600-mile delivery to his uncle in Mexico (Noé Hernández) where the drama unfolds.

Rather than the probable action-packed scenes, director Gabriel Ripstein opted for a realistic, low-key progression that is close to rivalling, or at least echoes Harmony Korine's *Gummo*.

English thespian Tim Roth shines again, this time effortlessly as an American officer. He has a quiet yet intense presence that exudes dominance even as a kidnapee who held no upper hand, a gratifying redemption since his previous tour-de-force performance in *United Passions*.



D **Gabriel Ripstein** is the son of Mexican auteur Arturo Ripstein (*Deep Crimson*, *No One Writes to the Colonel*). *600 Miles* is Ripstein's debut feature film and has been screened in the Panorama section of the 65th Berlinale, where it clinched the Best First Feature Award.



P Michel Franco, Gabriel Ripstein, Moisés Zonana

S Gabriel Ripstein, Issa López

C Tim Roth, Kristyan Ferrer, Harrison Thomas, Noé Hernández

CI NDM International Sales (Fiorella Moretti) / fm@mantarraya.com

FOLLOWING NAZARIN

TRAS NAZARÍN

A great tribute to one of the iconic leader of avant-garde and surrealist filmmaking, and a timely stocktake for the 100 year-old medium of cinema.

28 NOV, SAT | 7.00PM | TAH

SPAIN, MEXICO / 2015 / 82MIN / SPANISH

Following Nazarín is a documentary that retraces Luis Buñuel's steps as he was making *Nazarín* (1959), often regarded by the director himself as his best work. The film elegantly explains how Buñuel discovered poetry through imagery and how Mexico affected this Spaniard's religiosity, forging the paradoxical "atheistic but spiritual" ethos. His surrealism was mocked in Mexico, but revered at Cannes.

The film is accompanied by precious documents, scripts and an extraordinary catalogue of photographs, taken during Buñuel's extensive location scouting and shooting by Mexican master Manuel Álvarez Bravo. Buñuel's techniques, influences and obsessions are thoughtfully explored through the recounts and interviews of the surviving cast and crew of the film.



D **Javier Espada** is the director of Centro Buñuel de Calanda, a film museum devoted to Buñuel, where he has curated many exhibitions. His other Buñuel-related projects include the films *Buñuel and The Magic Lantern* and *The Final Script: Buñuel in Memory*.



P Roberto Fiesco, Hugo Espinosa, Emilio Barrachina

S Javier Espada, José Alberto Andrés Lacasta

C Luis Eduardo Aute, Asunción Balaguer, Juan Luis Buñuel

CI Ruta 66 Cine (Hugo Espinosa Juárez) / hugoespinosa@att.net.mx, ruta66cine@gmail.com

FILMMAKER IN ATTENDANCE

THE OBSCURE SPRING

LAS OSCURAS PRIMAVERAS

A powerful, poetic regression on the dark side of the human condition.

29 NOV, SUN | 2.00 PM | NMS

MEXICO / 2014 / 100MIN / SPANISH

The Obscure Spring is a tale of infidelity presented with a stellar cast, set in the seldomly-seen winter of Mexico. Attentive and fluid cinematography masterfully guides audiences through the intricate weavings of destinies.

Pina is a lonely single mother struggling to please his imaginative young son who still holds dear to his late father. Igor is an animalistic man who falls for Pina, and begins neglecting his repressed and insecure wife, Flora. The characters' fates are jointed as they puppeteer each other over lust, guilt and money.

Director Ernesto Contreras expertly sets the stage up and all players desperately resort to abject pretence and debasement, crutching on to each other in an attempt to achieve the semblance of being loved in this harrowing drama.



D *Las oscuras primaveras* is **Ernesto**

Contreras's second feature film. He has received numerous awards and accolades for his debut feature *Párpados azules* including Special Jury Prize at Sundance, Grand Prize at Tokyo International Film Festival and a Camera d'Or nomination at the 60th Cannes Film Festival.



P Luis Albores, Érika Ávila, Carlos Mesa, Mónica Lozano

S Carlos Contreras

C José María Yazpik, Irene Azuela, Cecilia Suárez

CI Sha Agency (Luis Albores) / luis@agenciasha.com

THE THIN YELLOW LINE

LA DELGADA LINEA AMARILLA

A motley crew of characters must put away their differences to finish up a line-painting job on a 217-kilometre highway in just 15 days.

28 NOV, SAT | 11.00AM | NMS

MEXICO / 2015 / 98 MIN / SPANISH

Antonio, a middle-aged night-watchman, gets the sack after being replaced by a dog. By a stroke of luck, an acquaintance offers him a lucrative but tedious gig instead to paint yellow guiding lines spanning 217 kilometres on a Mexican highway before the rainy season starts.

Leading a motley crew consisting of a loquacious circus stagehand Atayde, semi-blind trailer driver Gabriel, rebellious teenager Pablo and taciturn Mario, Antonio must make sure they finish the laborious task on time despite their differences, resulting in both laughter and despair.

The Thin Yellow Line is a gratifying road movie which boasts a delightful ensemble cast, with director Celso R. García making the most of the material here, turning the most mundane of acts like road painting into a joyful and compelling act to watch.



D Following the array of successful short films including the multiple award-winning *La*

leche y la agua in 2006, *The Thin Yellow Line* is director **Celso García's** debut feature, a fruitful collaboration with producer Guillermo del Toro. García began penning the screenplay since 2010, after participating at screenwriter labs in Cannes and Sundance.



P Alejandro Springall, Bertha Navarro, Guillermo del Toro

S Celso García

C Damián Alcázar, Joaquín Cosío, Silverio Palacios

CI Springall Pictures (Alejandro Springall) / alejandrospringallpictures.com

FILMMAKER IN ATTENDANCE

Imagine



Dedicated to enunciations that affirm the possibilities of cinema, Imagine showcases film practices that harbor singular intensions and ways of expression, giving rise to new pathways and sensations that illuminate a subterranean realm of cinema existing within the periphery. Highlights include Singapore based filmmaker Vladimir Todorovic's newest documentary *Karst*, and *Sunshower* - a special showcase of filmic experiments from Malaysia curated by Kok Siew-Wai from the Kuala Lumpur Experimental Film, Video & Music Festival.

Co-presented with The Substation's Moving Images programme.
Admission to films in the Imagine section is by donation.

BY OUR SELVES

A hallucinatory portrait of English poet John Clare by way of a long walk to meet his dead lover.

3 DEC, THU | 7.00 PM | SUB

UK / 2015 / 83MIN / ENGLISH

By Our Selves posthumously traces the four-day journey that 19th century poet, John Clare, took on-foot from an asylum in Epping Forest to Northamptonshire. Based on the essays, poems and journals of the poet, it expresses the melancholia, madness and meandering that is inseparable from Clare's life. Even the straw bear (Andrew Kötting) who accompanies Clare (Toby Jones) - embodying the madness in his head - sadly overtakes him at some point and puckishly walks into another film starring Kötting's daughter, Eden.

This meta-narrative project, made on a shoestring budget and financed by kickstarter, is a collaboration between Andrew Kötting and writer-psychogeographer Iain Sinclair. The latter, seen dressed as a goat, comments on Clare's life, while others have various discourses about him with his mysterious presence looming in the background; oblivious to his own existence and disorientation.



D Andrew Kötting is an experimental filmmaker, artist and writer with a penchant for journeys. His first feature-length film, *Gallivant* (1996), set in a journey around the English coast, won the Channel 4 Best New Director prize at the Edinburgh Film Festival. He has previously collaborated with Iain Sinclair to create various art installations, multimedia projects, and performances.



P Edward Fletcher, Andrew Kötting

S Andrew Kötting, Iain Sinclair

C Toby Jones, Freddie Jones, Iain Sinclair, Alan Moore

CI Soda Pictures (Kevin Chan) / kevin@sodapictures.com

FILMMAKER IN ATTENDANCE

KARST KRS

A vast and captivating perspective on the intimate and inseparable relationship between living landscapes and human life.

ASIAN PREMIERE

27 NOV, FRI | 7.00PM | SUB

SERBIA, FRANCE / 2015 / 75MIN / SERBIAN

Karst visually contemplates the marking of human territory against the natural karst landscapes of Montenegro. It follows an architect and a family of stonemasons as they manipulate the harsh landscape to erect a house for an Italian diplomat. It takes a village to manipulate a landscape, skillfully working with nature to realise an alternative haven.

Construction work, usually perceived as a noisy but necessary urban episode, is brought into the serene countryside and transformed into an intricate art form as the film's centrepiece. The blasting of rocks is an intriguing performance in itself and their chiselling process a sight to behold. Interesting lines, curves, shadows, textures and subtle hues set in the picturesque distance - colliding with human silhouettes - harmoniously blend and sensuously sculpt the ephemeral and impressionistic images in the film.



D Vladimir Todorovic is a Serbian filmmaker, new media artist and educator. He is currently an Assistant Professor at the School of Art, Design and Media, Nanyang Technological University, Singapore. He is the co-founder of a new media art collective Syntfarm in Singapore and the Institute for Flexible Cultures and Technologies NAPON in Serbia.



P Vladimir Todorovic

S Adriana Ferrarese

CI Ceresa Films (Adriana Ferrarese) / adriana@ceresa-films.com

FILMMAKER IN ATTENDANCE

SAILING A SINKING SEA

Contemplate the hypnotic rhythms of the sea as a cradle to the Moken way of life.

ASIAN PREMIERE

28 NOV, SAT | 7.00PM | SUB

THAILAND, MYANMAR, USA / 2015 / 65MIN / BURMESE, MOKEN, THAI

Sailing A Sinking Sea expresses the Moken way of life - one which is seamlessly woven into the sea. With a name meaning Sinking (Mo) and Water (Ken), the Moken is a stateless, seafaring community situated between Thailand and Myanmar. Their whole social fabric rests precariously on water today; slowly dissipating due to the effect of modernisation.

Appealing to the world to take notice through the five senses, one can almost taste the salt of the sea through a kaleidoscope of stunning naturalistic visuals and sounds. The quiet charm of the seascape with its calming song often comes to the fore, beckoning us to meditate on its sublimity and significance. It whispers of sea spirits and creatures that lie beneath it, with mystical power that gives life to the Mokens.

Organised with the support of the U.S. Embassy Singapore.



D Olivia Wyatt is a filmmaker, photographer, and artist based in New York and Los Angeles. Her ethnographic films explore and document disappearing communities and traditions. Her first feature-length film, *Staring into the Sun* (2010), is on indigenous music and culture in Ethiopia, while *The Pierced Heart & The Machete* (2012) examines Haitian voodoo ceremonies.



P Olivia Wyatt

S Olivia Wyatt

CI Outer Space (Olivia Wyatt) / olivia.wyatt@gmail.com

THINGS OF THE AIMLESS WANDERER

With lots of scotch tape, a girl in Rwanda sets out and is never seen again.

ASIAN PREMIERE

29 NOV, SUN | 7.00PM | SUB

RWANDA, UK / 77MIN / ENGLISH, KINYARWANDA

A white journalist attempts to trace the disappearance of his object of desire, a Rwandan girl he encountered briefly during his dalliance with Africa. The elusive ways of the girl captivate him as he is determined to work out the meaning of her life and probable death. There are speculations about the cause and event of her vanishment, bringing to fore genuine political and social tensions that seem to plague her very existence. But should this wandering, white explorer be the voice to them, when so many have perished in past centuries by the violence inscribed in the words of others like him?

Experimenting with a *Rashomon*-like perspective in its own unique pace, *Things of the Aimless Wanderer* examines relationships of power that continue to haunt and disarrange postcolonial Rwanda.



D Kivu Ruhorahoza is a screenwriter, director and producer from Rwanda. His first feature film, *Grey Matter*, won several awards including the Special Jury Mention for Best Emerging Filmmaker at the Tribeca Film Festival 2011, and Ecumenical Jury Award at the Warsaw International Film Festival 2011.



P Kivu Ruhorahoza, Antonio Rui Ribeiro

S Kivu Ruhorahoza

C Justin Mullikin, Grace Nikuze, Ramadhan Bizimana, Eliane Umuhire

CI Moon Road Films (Antonio Rui Ribeiro) / antonio@moonroadfilms.com

VIDEOPHILIA (AND OTHER VIRAL SYNDROMES) VIDEOFILIA (Y OTROS SINDROMES VIRALES)

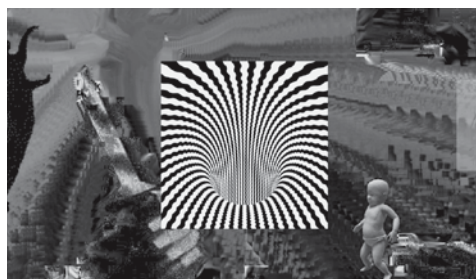
Virtual and objective realities collide in this hyper kinetic exploration of the lysergic side of technology.

2 DEC, WED | 7.00PM | SUB

PERU / 2015 / 102MIN / SPANISH

A group of bored Peruvian teenagers, separate but intertwined through the ephemera of cyberspace, are desirous of experiencing intensified sensations. They experiment and meet their temporary goals through sex, drugs, parties, booze and mysticism. Among them is a young girl keen to explore sexual relationship with an online stranger, and a boy who preys on girls on the streets and from the Internet to make a buck through amateur pornography.

Playing with common Internet language and aesthetics such as animated gifs and social media, director Juan Daniel F. Molero makes quite an impression with his urgent, kinetic visual stylistics. The film ceases to be just a distant vision of Molero's, but is experienced and unfolds as a disorienting reality before one's eyes.



D Juan Daniel F. Molero is an alumnus of the International Film Festival Rotterdam (IFFR) Trainee Project for Young Film Critics 2010. He has curated several avant-garde film programs. *Videophilia* is his second feature film and was shot in his hometown on a shoestring budget. It won the Tiger Award at the IFFR this year.



P Juan Daniel F. Molero

S Juan Daniel F. Molero

C Muki Sabogal, Terom, Michel Lovon

CI Tiempo Libre (Juan Daniel F. Molero) / jd@tiempo-libre.org

KLEX SPECIAL PROGRAMME: SUNSHOWER: 85 min

4 DEC, FRI | 7.00PM | SUB

Our everyday world is made up of diverse forms that share a common time and space.

With its organic rhythm and structure, nature allows the coexistence of seemingly contradicting realities. There is Yin and there is Yang; there is man and there is woman; there is strength and there is weakness; there is agreement and there is disagreement. Often, these contradictory realities morph into each other and enter a process of becoming.

This programme features eight works from or made in Malaysia, providing a survey of filmic experiments from across the border that respond to the complexity of contradictions in everyday landscapes.

Curator's Biography

Kok Siew-Wai is a video artist, improvised vocalist and independent artist-curator/organizer from Kuala Lumpur, Malaysia. She is the festival director and curator of the artist-run KLEX since 2010. She is currently teaching at the Faculty of Creative Multimedia, Multimedia University.

Kuala Lumpur Experimental Film, Video & Music Festival (KLEX) is an independent, artist-run grassroots international festival founded in Malaysia in 2010. It serves as a platform to introduce contemporary experimental film, video and music to the Malaysian audience, as well as to introduce works from South East Asia and beyond to other parts of the world.

KLEX SPECIAL PROGRAMME: SUNSHOWER

LULAI

A rhythmic document of the Bajau Laut and Bajau Darat people from Mabul Island, off the southeastern coast of Sabah, East Malaysia. They have no nationality and are unremarkable from world population statistics.

D Lim Chee-Yong graduated from New Era College in 2008, majoring in Drama and Visuals; and from the National Taiwan University of Art in 2013 in the Motion Picture Department. For the past six years, Lim has written, produced and directed various shorts, features, experimental as well as documentary films.



Malaysia / 2014 / 6.30min
No dialogue



MAJIDEE

Two men meet in transit from Kuala Lumpur's Puduraya to a train station. Can trust be developed between the two strangers in an illusory world?

D Azharr Rudin is formally trained in multimedia, advertising and broadcasting. Before becoming a filmmaker, he was a pizza maker, web designer and contributing photographer/writer for a Malaysian music magazine. His works have been shown and exhibited in many festivals, and are also available through multiple outputs including partially edible installations and digital prints.



Malaysia / 2005 / 15min / Malay



MUD GAME

Kuala Lumpur has a high density of construction sites, especially in its city centre. You cannot drive beyond five kilometres without seeing one of them. The sites have become part of the city landscape. In *Mud Game*, a playfulness emerges from this daily occurrence as development and chaos come together.

D Kok Siew-Wai is a video artist, improvised vocalist and independent artist-curator/organizer from Kuala Lumpur, Malaysia. She is the festival director and curator of the artist-run KLEX since 2010. She is currently teaching at the Faculty of Creative Multimedia, Multimedia University.



Malaysia / 2014 / 3.40min / No dialogue



KAMPUNG HAKKA

In 2013, a local developer started bulldozing a part of Mantin Town in Negeri Sembilan, Malaysia. Within minutes local residents, spanning the Malay, Chinese and Indian community, gathered in a bid to stop the destruction of the heart of Mantin, an area called Kampung Hakka (Hakka Village) - a traditional area built from wood that is over 100 years old. *Kampung Hakka* captures the spirit of the protest and the quality of the kampong that is still lived in - for now.

D Andrew Stiff studied painting at the Chelsea School of Art in London and gained his masters at the University of Liverpool. He is the Deputy Dean of the School of Media Art and Design, Linton University College, in Malaysia. His research and creative practice is concerned with developing a visual language that explores the intricacies implicit in our built environment.



Malaysia / 2014 / 5.30min
No dialogue



KLEX SPECIAL PROGRAMME: SUNSHOWER

A DAY WITHOUT SUN IN MENGKERANG: CHAPTER 1

Through an imaginary one-day journey in Mengkerang (also an imagined Utopia in The Southern Sea), a "fable" is threaded by people from different cultural backgrounds, ages and classes in Malaysia, forming a narrative that wanders between the real and beyond.

D Au Sow-Yee is an artist from Malaysia. She graduated from the San Francisco Art Institute and is currently studying New Media Arts in Taipei National University of the Arts.



Malaysia, Taiwan / 2014 / 22min / Malay, English



MIST

A nation that is seemingly well-developed and peaceful, shattered by a mere demonstration of the people's will. When those in power fail to address the rights of the people, should the people not contemplate and decide for their future?

D Wong Eng-Leong works across different forms of media, often dealing with political and social issues. He is a founding member of FINDARS, an artist collective based in Kuala Lumpur that organizes alternative art exhibitions, audio-visual performances and film screenings.



Malaysia / 2012 / 3.50min / No Dialogue



MEMORY AND RITUAL IN FRAME DIFFERENCE

This work meditates on the complex relationships between ritual and public space at the Batu Caves in Kuala Lumpur, Malaysia. The film utilises a technique that highlights the transitional element between multiple frames, enabling electronic insights of the body vernacular as it unfolds within mediated time.

D Jason Bernagozzi is a video, sound and new media artist living and working in upstate New York and is the co-founder of the non-profit experimental media arts platform Signal Culture.



USA, Malaysia / 2012 / 8.40min / No Dialogue



SEMALU

Semalu, meaning "sensitive plant" in Malay, is a theatrical and immersive portrait of the children of Cheras, a suburb in Kuala Lumpur under urban development. The young have to fend for themselves in a noisy construction landscape resembling an apocalyptic wasteland, and find spiritual meaning in this desolate habitat in transition.

D Jimmy Hendrickx focuses mainly on the applied aspects of video art. In 2007, he became a lecturer at KASK School of Arts, where he teaches video art, film history and mixed media techniques. He founded PORT ACTIF in 2011, a Belgian-based international institute which focuses on cinema and video art.



Belgium, Malaysia / 2013 / 19.40Min / No Dialogue



ASIAN SHORTS 1: 91 min

30 NOV, MON | 7.00PM | SUB

NIGHT WATCH

Declared after months of anti-government protests, the coup d'état is warmly welcomed by the middle class in Bangkok. *Night Watch* presents an observational take on an ordinary night in Bangkok during the overthrow.

D Danaya Chulphuthiphong holds a BA in Archaeology and MFA in Visual Arts. She started her career as a documentary photographer. *Night Watch* is her first film.



Thailand / 2014 / 10 min / No dialogue



ONE-MINDED

Shenanigans occur in an apartment shared by two women as one of them brings home a man and two thieves invade the place later on. Meanwhile, a fan merely oscillates and observes.

D Co-directed by Forest Ian Etsler and Sébastien Simon, Forest Ian Etsler is currently pursuing an MFA in film directing at Dongguk University in Seoul. Sébastien Simon is part of the Busan International Short Film Festival and the Jeju-do French Film Festival programming team.



South Korea / 2014 / 20 min / Korean, French, English



A PLACE TO NAME SONO IE NO NAMA E

A giant "straw monster" descends on empty houses like giant waves. The peacefulness that these houses invoke is contrasted with the aggression of the attackers as viewers observe the destruction of these houses.

D Ataru Sakagami graduated from Kyoto University of Art and Design's Moving Image Performing Arts Program in 2010. He then completed an animation program at Tokyo University of the Arts: Graduate School of Film and New Media.



Japan / 2015 / 5 min / No dialogue



A USELESS FICTION

The filmmaker immersed himself into this film as he approaches the complexity of textual manipulation and the impossibility of communication. Does everything become useless when one transcends boundaries inside the mind?

D Cheong Kin Man worked as a translator and interpreter for the Macau government and studied Visual Anthropology at Freie Universität Berlin, Germany. *A Useless Fiction* is his first film.



Macau / 2014 / 29 min / Various languages



COMING ATTRACTIONS

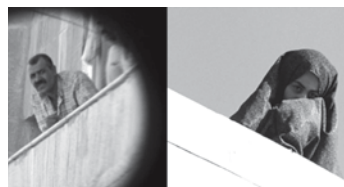
WORLD PREMIERE

The images and representation of war is highlighted on two women; one who is an object of titillation while the other conjures thoughts of insurgent death in hell itself.

D Ting Min-Wei has an undergraduate degree in Electrical and Computer Engineering and completed the General Studies in Photography Program at the International Center of Photography in New York before receiving an MFA in Fine Art at Goldsmiths, London in 2009.



UK, Singapore / 2015 / 5 min / English



CONSTANT ANGLE

Told in a 10-minute continuous long take, the film is an exploration in the relationships of the people in Iran today.

D Bita Beigi started her film career as an actress. Her first film as a director is a documentary titled *Napkin*, which is about human relationships in the virtual world. *Constant Angle* is her second short film.



Iran / 2015 / 10 min / Persian



THE ORDINARY THINGS WE DO

This emotive film centers on the transcending nature of love, offering us glimpses of its possibilities after being stripped off both its material and immaterial qualities.

D David Corpuz received an MA in Film from the University of the Philippines. His film *The Ordinary Things We Do* won the Special Jury Prize at the 10th Cinemalaya Independent Film Festival, New Breed Short Film Category.



Philippines / 2014 / 12 min / No dialogue



ASIAN SHORTS 2: 91 min

1 DEC, TUE | 7.00 PM | SUB

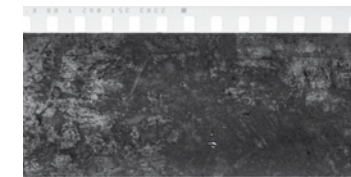
SOUND OF A MILLION INSECTS, LIGHT OF A THOUSAND STARS

The situational changes of a 35mm film negative buried near the Fukushima Daiichi Nuclear Power Station documents the possible remains of radioactive materials on the negative itself, and the chemical reactions it has on it.

D Tomonari Nishikawa studied cinema and philosophy at Binghamton University, New York. Nishikawa is a co-founder of the Kuala Lumpur Experimental Film and Video Festival (KLEX) and of Transient Visions: Festival of the Moving Image.



Japan / 2014 / 2 min / No dialogue



A SPECIAL VISIT KUNJUNGAN SPESIAL

WORLD PREMIERE

A surreal encounter takes place when a woman visits her favourite pet pig.

D A graduate of the Indonesian Institute of Art, Surakarta, Zen Al-ansory founded an independent film community in 2007 in Solo. He made his feature film debut *Tauhid Dalam Hati (Tauheed Journey)* in 2013. *A Special Visit* is his first short film.



Indonesia / 2015 / 20 min / No dialogue



MISSING ONE PLAYER

ASIAN PREMIERE

The impending apocalyptic doom of the world does not deter a mahjong game except perhaps, a missing player. Everyone look up to the sky waiting for this miracle to happen.

D Lei Lei is a multimedia Chinese animation artist. In 2014, he was a jury member of the Animafest Zagreb, Croatia and the Holland International Animation Film Festival.



China / 2015 / 5 min / Mandarin



THE LAST MANGO BEFORE THE MONSOON

India / 2015 / 19 min / Marathi, Tamil, Malayalam

The concept of memories and dreams are explored through two sequences. One sequence details the monitoring of animal activity during nighttime at the forest. The other draws in on a woman who misses her late husband and the forest dearly.

D Payal Kapadia is a filmmaker and artist from India. Her works includes documentary, fiction and animation. Her films have screened at various international festivals including the International Short Film Festival of Oberhausen.



APRIL FOOL'S

INTERNATIONAL PREMIERE

An old tape reveals a practical joke gone horribly wrong. The revelation leads to an unexpected search not just for the prankster, but for the filmmaker himself.

D Jonathan Dekel studied film at the Sam Spiegel Film School in Jerusalem. *April Fool's* is his third short film.



Israel / 2014 / 26 min / Hebrew



IN THE ROOM

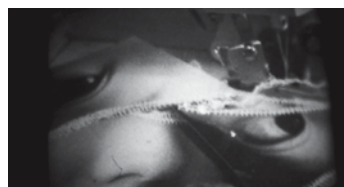
INTERNATIONAL PREMIERE

A couple's physical and psychological relationship gets examined and reexamined beneath a sewing machine.

D Yuka Sato graduated from the 37th class at the Image Forum Institute of the Moving Image. She created *In The Room* as her graduation work.



Japan / 2014 / 8 min / No dialogue
FILMMAKER IN ATTENDANCE



A MONK IN THE FOREST

WORLD PREMIERE

A fearful lone monk lost in a forest meets himself as his inner fear takes on an external manifestation. This film is inspired by an actual incident in 2003.

D Karma Wangchuk is part of a small number of filmmakers in Bhutan who strive to create meaningful cinema. As an artist, his works have been exhibited in group exhibitions in Bhutan, Japan and Bangladesh.



Bhutan / 2015 / 11 min / No dialogue



Classics



Bugis Street Redux

Dedicated to the heritage of film, the Classics section showcases both canonical masterpieces and often overlooked gems of Asian and world cinema. This year, we commemorate the 20th Anniversary of newly-restored Singapore films that marked the resurgence of local cinema in 1995 - Eric Khoo's *Mee Pok Man* and Yonfan's *Bugis Street Redux*. Also included are two restored classics of Filipino Cinema - Lino Brocka's *Insang* and Lamberto Avellana's *A Portrait of the Artist as Filipino*.

BUGIS STREET REDUX

三画二郎情

A colourful and humanistic portrait of floating lives in '60s Bugis Street.

28 NOV, SAT | 7.00PM | NMS

HONG KONG, SINGAPORE / 1995 / 103MIN / ENGLISH / R21

The pulsating atmosphere of Singapore's infamous red light district in the 1960s is nostalgically evoked in Yonfan's flamboyant portrait of a milieu that was once a notorious tourist spot for uninhibited sexual encounters; a famed destination for visiting sailors and American GIs looking for some corporal respite.

We are introduced to a community of transgender women through the eyes of Lian, a youthful Malaysian girl working in the district. As Lian forms real attachments with these individuals, the film gently reveals its humanistic core, capturing the yearning and integrity of a marginal community. This co-production between Hong Kong and Singapore is Yonfan's first foray into independent filmmaking.



D Yonfan was born in China, grew up in Taiwan and lives in Hong Kong. A renowned photographer, Yonfan began making films in the 1980s. He has directed 13 motion pictures including *A Certain Romance* (1984), *Story of Rose* (1985), *Bugis Street* (1995), *Bishonen* (1998), *Peony Pavilion* (2001) and *Prince of Tears* (2009). He has also published eight books of his photography and memoirs on world cinema.



P Katy Yew, Yonfan
S Yonfan, Fruit Chan
C Hiep Thi Le, Michael Lam, Greg-O
CI Norman Wang / glacee154@yahoo.com

FILMMAKER AND CAST IN ATTENDANCE
 The screening will be followed by a conversation session.

MEE POK MAN

A grim urban tale of doomed lovers that brought forth a resurgence of Singapore cinema in the 90s.

29 NOV, SUN | 7.00PM | NMS

SINGAPORE / 1995 / 110MIN / ENGLISH, MANDARIN, CANTONESE, HOKKIEN / M18

Mee Pok Man is the quintessential film that placed Singapore cinema on the world map after a decade of near silence in the 1980s. It harbours a sense of urgency, rawness and authenticity that defined the defiant face of local filmmaking that emerged during the 1990s. Based on a short story and script by local writer Damien Sin, the film casts an uncompromising gaze into the losers of society, following a dim-witted mee pok seller who is obsessed with Bunny, a prostitute who frequents his stall. Bunny dreams of a better life and remains unaware of the man's affections, until circumstances lead to a most unlikely union and resolution that borders on the macabre.

This is a newly restored work presented by the Asian Film Archive, restored in 4K from the original 35mm camera negative by L'Immagine Ritrovata. Colour grading by Mocha Chai Laboratories.



D Award-winning filmmaker **Eric Khoo** was the first Singaporean to have his films invited to major film festivals such as Berlin, Venice and Cannes. He was awarded the Chevalier de l'Ordre des Arts et des Lettres in 2008. His feature *My Magic* was nominated for the Cannes Palme d'Or, and he recently completed *In the Room*, his 6th feature film.



P Jacqueline Khoo
S Foong Yu Lei
C Joe Ng, Michelle Goh, Lim Kay Tong
CI Zhao Wei Films / info@zhaowei.com

FILMMAKER AND CAST IN ATTENDANCE
 The screening will be followed by a conversation session.

INSIANG

A young woman is empowered to take justice into her own hands after being dealt with one too many bad hands.

2 DEC, WED | 7.00PM | NMS

PHILIPPINES / 1976 / 95 MIN / TAGALOG, ENGLISH

Insiang lives in the slums with her mother, Tonya. Since her husband's departure, Tonya has been taking out the resentment from abandonment on everyone around her. After evicting her ex-husband's family from their home, Tonya invites the much younger Dado, her new beau, to move in. When Dado rapes Insiang, she finds herself with no support, not even from her mother. Moving out, only to fall into another hopeless situation, Insiang finds herself consumed by the betrayals, deciding that the only way to retaliate will be by vengeance.

Adapted from the teleplay by Mario O'Hara, *Insiang* was the first Filipino film selected for the Cannes Film Festival. Praised for Hilda Koronel's performance, the film is as harsh a viewing as it is essential for twisting the dynamics of the domestic drama genre.



D Born in Pilar, Sorsogon, **Lino Brocka**'s first film, *Wanted: Perfect Mother*, won an award at the Manila Film Festival in 1970. Since then, he has made over 40 films, lauded by both local and international critics. Seven years after his death, he was given the National Artist of the Philippines for Film award for his significant contributions to the development of the arts.



P Ruby Tiong Tan
S Mario O'Hara
C Hilda Koronel, Mona Lisa, Ruel Vernal
CI Film Development Council of the Philippines (Quintin P. Cu-Unjieng) / qcuunjieng@fdcp.ph

A PORTRAIT OF THE ARTIST AS FILIPINO

A family conflicted by their changing surroundings go head to head in this Filipino melodrama.

1 DEC, TUE | 7.00PM | NMS

PHILIPPINES / 1965 / 111MIN / TAGALOG

Candida and Paula have taken it upon themselves to care for their father Don, a renowned painter. Relying on the financial support from their brother, Manolo, and their sister, Pepang, Candida and Paula, they are steadfast in their ways, refusing to sell and leave their family home amidst the decline of their surroundings. To make ends meet, they rent a room to the modern and westernised Tony Javier. When Paula elopes with Tony, it sets off a series of events, resulting in the emancipation of not just the sisters, but also the rest of the family.

Based on the play by Nick Joaquin, *Lamberto Avellana*'s absorbing drama is a commentary on the degeneration of the former arts district of Manila, reflecting the struggle between the old Filipino identity and the onslaught of western influence.



D **Lamberto Avellana** made his directorial debut with *Sakay*, based on the life of Filipino hero Macario Sakay. He has since directed over 70 films, despite the limitations that hampered the post-war Filipino film industry at that time. In 1976, Avellana was named by President Ferdinand Marcos as the very first National Artist of the Philippines for Film. He passed away in 1991.



P Lamberto Avellana, Miguel de Leon
S Nick Joaquin, Donato Valentin, Trinidad Reyes
CI Film Development Council of the Philippines (Quintin P. Cu-Unjieng) / qcuunjieng@fdcp.ph

Focus: Between Visible and Invisible - Alternative Vision of Chinese Independent Documentary

在隐显之间 - 中国纪录影像的另类视线



A Young Patriot

The late 1980s saw an emergence of independent documentaries in China, gaining momentum through the '90s into what has been termed the *New Documentary Movement*. In retaliation to state-controlled forms of media and its established guidelines, this new crop of underground filmmakers proceeded to confront reality with a bare and direct observational style, giving voice to the minorities and documenting myriad phenomenon within a climate of rapid economic and societal transformation. This focus provides an introduction to the slate of contemporary independent documentaries that emerged from this lineage, providing alternative and microcosmic views of China and

tracking the development of its varied approaches and techniques. Coupled with the screenings is a panel discussion where Zhang Yaxuan, co-founder of the China Independent Film Archive, will be joined by filmmakers Gu Tao, Yu Xun and Qiu Jiongiong. For details on the panel discussion, please refer to page 98.

Curated with Zhang Yaxuan and Zhang Zimu.
Co-presented with The Arts House with support from China Independent Film Archive.

Zhang Yaxuan is a film programmer and critic based in Beijing and Brussels. She also works as a magazine columnist, and has contributed to the publications of books on artistic film and creative images. She is co-founder of CIFA (China Independent Film Archive), a non-profit organization dedicated to the preservation and the promotion of Chinese independent film.

COTTON 棉花

A sprawling and intimate portrait of labourers in China's cotton industry.

28 NOV, SAT | 11.00AM | TAH

CHINA, FRANCE / 2014 / 84MIN / MANDARIN

Cotton is a human-centric documentary about the labour-intensive cotton industry that brings us through the myriad locales, from the cotton fields to the clothing factories and its dormitories, providing a glimpse into the conditions of a machinic industry spurred on by economical transformations of modern China.

As a sociological study, the film has as its protagonists the labourers, lyrically documenting their everyday life in all its joyful and trying moments. They express their desires and yearning for promotions and more job security, just as they voice out their discontent with their working conditions and contemplate the possibility of protest and other means of livelihood. Lyrical and evocative, the film won the Best Documentary Prize at the 2014 Golden Horse Film Awards.



D **Zhou Hao**, born in 1968, previously worked as a photographer for Xinhua News Agency and Southern Weekly. He debuted as a documentary filmmaker in 2003 with *Houjie Township*, which won the Black Pottery Award at the Yunnan Multi Culture Visual Festival. He is one of the proponents of the Chinese Independent Documentary Movement, known for his ongoing exploration of social and economic conditions in China.



P Han Lei, Michel Noll

CI Zhou Hao / 2988206@qq.com

CUT OUT THE EYES 挖眼睛

Brutal circumstances in life are transfigured into folk music in this documentary about a blind travelling musician in Inner Mongolia.

29 NOV, SUN | 4.30PM | TAH

CHINA / 2014 / 101MIN / MANDARIN

Shot in inner Mongolia, the film follows Er Housheng, a blind traveling musician of the Er Ren Tai folk opera tradition as he wanders the land, performing and recounting the harsh troubles he has encountered over the years. A mesmerizing figure, Er captivates his audiences, in particular his female fans, with his poetry of life, lust and loss, reflecting the bleak beauty of the Mongolian landscape.

A mixture of character study biopic and what might be called modern ethnographic documentary, Xu Tong's film tells a compelling and entertaining story, both about Er and the connections between artists and how their art is shaped by lived experiences. Filled with music, local colour and drama, the film is a gripping study of endurance and change, the folk traditions slowly but surely being transformed into fables and imagined narratives.



D **Xu Tong**, born in Beijing in 1965, graduated from Communications University of China with a major in news photography. His first feature-length documentary *Wheat Harvest* won the Red Chameleon at CinDi in 2009. His second feature-length documentary *Fortune Teller* won the Jury Prize at the Chinese Documentary Festival and was selected among the Best Ten documentaries at the China Independent Film Festival. *Cut Out the Eyes* is his latest work.



P Mima Jiangcai, Zhang Guodong, Danzhen Wangjia

CI China Independent Film Archive / cifarchive@gmail.com

THE LAST MOOSE OF AOLUGUYA 猓达罕

A portrait of a drunkard drifting through a life displaced by government policy.

28 NOV, SAT | 2.00PM | TAH

CHINA / 2013 / 99MIN / MANDARIN, EWENKI

The award-winning filmmaker Gu Tao has spent the last several years exploring life among the Ewenkis, an ethnic minority in northeastern China, whose fate suddenly changed when the government introduced a ban on hunting and forcefully displaced the group to a reservation in 2003. Since then, most Ewenkis have turned to the bottle. This also holds true for Weijia, the protagonist of this heartbreaking and absurdly funny film. He drinks, wobbles, shouts and fights, so that we as spectators feel the punches on our own bodies - right until his mother takes matters into her own hands, finds him a wife and puts him on a plane heading south! *The Last Moose* is equal parts anthropological field study and intimate portrait of a drunkard - and a deeply moving one, regardless of perspective.



D Gu Tao, born in 1970, Inner Mongolia, graduated from the Inner Mongolia School of Art with a major in oil painting. He moved to Beijing and started working as an artist and photographer. In 2006, he traveled back to the mountains of his hometown to make a documentary about the Ewenki people. Having found his calling as a documentary director, he expanded his focus to include the various tribes and ethnic groups in Northern China.



P Gu Tao

CI China Independent Film Archive / cifarchive@gmail.com

FILMMAKER IN ATTENDANCE

LI WEN AT EAST LAKE

李文漫游东湖

A policeman investigates sightings of a mentally unstable man in East Lake in this multifaceted docu-drama hybrid.

29 NOV, SUN | 11.00AM | TAH

CHINA, CANADA / 2015 / 118 MIN / MANDARIN

East Lake (Dong Hu), a scenic area in the city of Wuhan, is being overbuilt by new amusement parks, high-rises and an airport. "East Lake is getting smaller and smaller, but it's bigger and bigger in my memory," wrote a friend to the film's director Luo Li. In a lucid way, the film investigates how the lake is linked to the people, leading to a reflection on identity and survival in China today. Varied and free in its form, Li uses documentary as well as fictional style elements, and often an ironic mixture of both.

The film is also a portrait of a police officer who reluctantly traces an unstable man who has been seen around East Lake. The officer is played by the intriguing Li Wen, a cynic with a weakness for photos from the era of the Cultural Revolution.



D Luo Li studied film at the film academy in Canada. His first short films received widespread recognition and have been screened at festivals and in galleries. His feature films won prizes in Toronto, Vancouver and at the China Independent Film Festival.



P Luo Li

S Luo Li

C Zuo Yan, Xiao Tie, Wu Feng, Wu Wei, Yan Zi

CI China Independent Film Archive / cifarchive@gmail.com

MR. ZHANG BELIEVES 痴

The life of a man caught in the wheel of the Cultural Revolution is laid out within a studio-set cabinet of curiosities.

ASIAN PREMIERE

28 NOV, SAT | 9.30PM | TAH

CHINA / 2015 / 135MIN / MANDARIN

Zhang Xianchi is a man thrown into the Cultural Revolution and its afterimage, plunged into the ideological deadlocks of the era and suffering its consequences beyond it. Born into a family that supports the nationalist Kuomintang, Zhang eventually became a leftist and joined the Communist Party. But his family's background eventually catches up with him, and in a series of bureaucratic measures, he is labeled as a Rightist, leading to a slew of irrational yet life-affecting consequences.

His story is told through an exhilarating hybrid of forms, blending documentary-styled interviews and spectral theatrical displays within an ever-mutating studio-space. Hypnagogic in its imagery and ironic in attitude, *Mr. Zhang Believes* is a tour-de-force treatise of a man caught within dogmatic political maneuverings, which it critiques indirectly with creative and stoic fervor.



D Qiu Jiongjiong, born in 1977, studied at the Beijing Institute of Oriental Culture and Art, and is a painter who has been the focus of several exhibitions. He took up documentary filmmaking in 2006, releasing his first feature-length documentary *The Moon Palace* in 2007. *Mr. Zhang Believes* is his fifth feature-length documentary.



P Lihong Kong

S Qiu Jiongjiong

C Cai Yifan, Jimmy Zhang, Ma Xiao'ou

CI China Independent Film Archive / cifarchive@gmail.com

FILMMAKER IN ATTENDANCE

THE VANISHING SPRING LIGHT 最后的春光

The transience of being is gently illuminated in Yu Xun's sensitive portrait of a matriarch's last days.

29 NOV, SUN | 9.30PM | TAH

CHINA, CANADA / 2011 / 112MIN / MANDARIN

The first film in a series of four documentaries by Yu Xun set in West Street, a locale in Duijiangyan City, Sichuan set for redevelopment, it offers a portrait of Grandma Jiang, a matriarch who suffered a stroke after a near fatal fall. As her health worsens, and the moment of passing draws nearer, family members gather and repressed conflicts emerge as the event unfolds.

The film candidly captures a coming together of an aging community in West Street, with its ups and downs, and dramatic fluctuations of emotions. At its core, *The Vanishing Spring Light* centres on Grandma Jiang, sensitively and intimately offering a portrait of the aging woman in her last days as she frankly reminisces about her past and her family.



D Yu Xun, born in China, studied Film Production at the Arts University College in Bournemouth, UK, and Concordia University in Montreal. He works as a cinematographer in both countries. *The Vanishing Spring Light* is his first film.



P Daniel Cross, Gu Tao

CI Yu Xun / 5195211@qq.com

FILMMAKER IN ATTENDANCE

WHEN THE BOUGH BREAKS 危巢

Two pre-teen twin sisters stubbornly strive for upward mobility amidst domestic turmoil in this documentary that captures the tragic reality of the underclass.

30 NOV, MON | 7.00PM | TAH

CHINA / 2012 / 110MIN / MANDARIN

Ji Dan, one of China's most prominent female directors, invested years of research to produce a deeply poignant portrait of a poor immigrant family in one of Beijing's slum neighbourhoods. The teenage girls Xia and Ling realise that education is the way out of poverty. They struggle to make money for their brother's education. But their dictatorial father is directly opposed to this idea, while their mother places her trust in the mysterious Mr. Chen, who apparently wants to help the girls without expecting favours in return. Thus begins a merciless drama that brings to mind Chekhov and Dostoevsky.

With some of the most unforgettable dramatic scenes that the documentary genre has to offer, this epic work has been hailed all over the world for its brutally honest portrayal of the conditions of immigrants on the fringes of the Middle Kingdom.

A YOUNG PATRIOT 少年小赵

A patriot's youthful ideology crumbles as a transition to adulthood brings forth complex realisations.

29 NOV, SUN | 7.00PM | TAH

CHINA, USA, FRANCE / 2014 / 106MIN

Zhao Chantong, a 19 year-old from Pingyao, Shanxi Province, is a flag-waving patriot with youthful naivety and explosive ideological motivations. His penchant for wearing old military garb is matched by his zealous admiration for Mao Zedong and the Chinese Communist Party.

The film follows Chantong over a period of five years, intimately tracking the changes to his ideological mindset. Entering university and through a series of encounters, he starts to comprehend the workings of the reality surrounding him. We witness the fluctuations to his youthful convictions and a rising complexity leading to frustration and confusion. *A Young Patriot* doubles as a coming-of-age tale of one man's existential crisis, and an observational account of a developing modern China which ultimately poses the question: Is patriotism even possible in such conditions?



D Ji Dan, born in 1963 in Heilongjiang, China, studied to be a teacher, but picked up filmmaking after a stint in Tokyo, Japan as a student. Her films have been shown at various documentary film festivals worldwide. Her previous film, *Spiral Staircase of Harbin* (2008), was awarded at the Yamagata International Documentary Film Festival and the China Documentary Film Festival.



P Ji Dan

CI China Independent Film Archive / cifarchive@gmail.com



D Du Haibin is a graduate of the Beijing Film Academy. His documentaries include *Along the Railway*, *Beautiful Man*, *Umbrella* (2007) and *1428* (2009), which won the Orizzonti Prize for Best Documentary at the Venice Film Festival.



P Ben Tsang, Ruby Chen

CI CNEX Studio Corporation / amie@cnex.org.cn

Tribute to Mohsen Makhmalbaf



Mohsen Makhmalbaf is a singular figure in the legacy of Iranian cinema. His self-taught filmmaking practice is an astonishing exemplar of the power and urgency of cinema in its use as cultural weapon wielded for the ceaseless fight against oppression, and an educative art form that reflects the conditions of life and society. Since 1983, he has released more than 20 feature films that have been critically received internationally.



Born in 1957 in Tehran, Mohsen Makhmalbaf grew up in a working-class family. As a young activist who attempted to overthrow the Shah regime in Iran, Makhmalbaf was shot by the police and jailed for five years. Upon his release, an epiphany that oppression as well as the possibility for liberation has its roots in culture spurred him on to seek out a non-violent form of activism through art. Makhmalbaf turned to cinema.

Together with his contemporaries such as Majid Majidi, Abbas Kiarostami and Jafar Panahi, a second wave of Iranian cinema emerged from intellectual and political post-revolution climate. Makhmalbaf came into international prominence with his fifth feature film *The Peddler* (1987). His films of this period, which include *The Cyclist* (1987) and *Marriage of the Blessed* (1990) focused on reflecting the realities of minor figures in Iranian society. His films *A Time of Love* and *The Nights of the Zayandeh-Rood*, both released in 1991, were banned in Iran due to their thematic issues. In 1997, he founded the Makhmalbaf Film House, a film school and production house with a pedagogy that extends beyond the disciplinary confines of cinema. There he trained a small pool of students

and family members who are now close collaborators and filmmakers in their own right.

Makhmalbaf's passion towards the arts is limitless. As an advocate for the right to expression, he ceaselessly perseveres in his craft despite countless setbacks and threats, always on the move and constantly evolving in style, but always coming back full circle to his essential conviction towards an illumination of the universality of humanity. He left Iran for Paris in 2005 and now resides in London.

Makhmalbaf's films have been a regular feature in the history of the Singapore International Film Festival, with *Gabbeh* opening the festival in 1997, and *Kandahar* in 2002. In recognition of his lifelong dedication and contribution to cinema, the Singapore International Film Festival is proud to confer this year's Honorary Award to Mohsen Makhmalbaf. The award will be presented at the Silver Screen Awards Presentation on December 5, 2015. A special tribute programme offers a glimpse of his extensive body of work.

A MOMENT OF INNOCENCE

The mysteries of love and time are examined in this complex yet touching treatise.

5 DEC, SAT | 9.30PM | NMS

IRAN, FRANCE / 1996 / 78MIN / PERSIAN

During the Shah's regime, a 17-year-old Makhmalbaf, together with a girl, attacked a policeman to disarm him. They ended up wounding each other, the girl disappears, and Makhmalbaf receives a five-year jail sentence. Two decades later, when Makhmalbaf is an established director, the policeman turns up at his house looking for a role. Makhmalbaf decides to make a film about the incident.

While this could lead to a simple act of reconciliation, *A Moment of Innocence* takes a different course – an autobiographical account by two, a revisiting of their younger selves and a test of their past actions. Fact and fiction, past and present, all conflate in the reconstruction of the event, leading to a climax that brings them back to a crossroad.



D Mohsen Makhmalbaf

P Abolfazi Alagheband, Mohamed Azin

S Mohsen Makhmalbaf

C Mirhadi Tayebi, Ali Bakhshi, Ammar Tafti

CI Makhmalbaf Film House / mmm@makhmalbaf.com

THE CYCLIST

An allegory of the power of human resilience in all its beauty and cruelty.

3 DEC, THU | 7.00PM | NMS

IRAN / 1987 / 83MIN / PERSIAN

Unable to find the money needed to continue his wife's critical treatment at the hospital, Nasim, a one time bicycle marathon winner, agrees to the suggestion of a circus promoter to put on a performance of a lifetime – riding a bicycle continuously in circles for seven days in a city square.

With the price of admission, spectators revel in this spectacle. A growing crowd – consisting of curious spectators, gamblers, street vendors, politicians and the sick and dying – gather for entertainment.

Part theatre of cruelty and part inspirational performance of boundless limits, this spectacle of an eternal act of circling becomes a catalyst that attracts resounding human actions in all tenderness and brutality, and reflects upon existence and its narrative of struggle and resilience.



D Mohsen Makhmalbaf

S Mohsen Makhmalbaf

C Mahshid Afsharzadeh, Firouz Kiani, Moharram Zaynalzadeh

CI Tamasa Distribution (Laurence Berbon) / laurence@tamasadistribution.com

FILMMAKER IN ATTENDANCE

GABBEH

A sensuous cinematic tapestry that documents the stories of a nomadic tribe that is close to extinction.

5 DEC, SAT | 4.30PM | NMS

IRAN, FRANCE / 1996 / 75MIN / PERSIAN / PG

Setting out to document a nomadic tribe living in the remote steppes of southeastern Iran, Makhmalbaf saw a similarity between Cinema and the Gabbeh, a traditional and intricately designed Persian carpet weaved in the village. While different in its modern and traditional form, both practices strive for a poetic expression and a naturalistic sense of tranquility. What results is a weaving of fiction and ethnography, and fantasy and reality, in what is perhaps one of Makhmalbaf's most colourful and lushly lensed films.

When an old couple washes their Gabbeh on the banks of a stream, a young woman emerges from the carpet to tell a tale of her love for a mysterious horseman who follows her and the movements of her clan, always from a distance.

THE PRESIDENT

Following an unexpected exile, a political figure gets plunged into his own oppressive regime in this powerful drama.

5 DEC, SAT | 2.00PM | NMS

GEORGIA, UK, FRANCE, GERMANY / 2014 / 118MIN / GEORGIAN / NC16

A coup d'état overthrows The President's rule, and he is forced to escape with his grandson. They journey through the country in disguise, heading towards the sea where a ship awaits to bring them to safety. Now part of the masses that he has oppressed, The President plunges into the reality of his rule, experiencing the very perilous conditions of his regime. Makhmalbaf pits naivety, through the eyes of the grandson, against the brutal atmosphere of impending violence, resulting in this very moving and lyrical oeuvre about humanity that does not take sides.

Playing out simply and clearly as a parable, Makhmalbaf's latest feature functions as a thesis on the cyclic nature of oppression, injecting empathy towards the "tyrant" to explore the effects and perpetuation of tyranny within the subjugated.



D Mohsen Makhmalbaf

P Khalil Daroudchi, Khalil Mahmoudi, Mostafa Mirzakhani, Reza Shirazi

S Mohsen Makhmalbaf

C Abbas Sayah, Shaghayeh Djodat

CI MK2 / intlfest@mk2.com



D Mohsen Makhmalbaf

P Mike Downey, Vladimir Katcharava, Maysam Makhmalbaf, Sam Taylor

S Mohsen Makhmalbaf, Marziyeh Meshkini

C Mikheil Gomiashvili, Dachi Orvelashvili

CI BAC Films / sales@bacfilms.fr

FILMMAKER IN ATTENDANCE

SALAAM CINEMA

Blending fiction and documentary, the film confronts with its intertextual treatment on contemporary Iranian concerns.

5 DEC, SAT | 7.00PM | NMS

IRAN / 1995 / 81MIN / PERSIAN

In this direct exercise in meta-fiction that reconfigures documentary and fiction, Mohsen Makhmalbaf advertises a casting call for his new film about the centenary of cinema. He prepared 1,000 application forms but 5,000 people turned up, resulting in a riot. What follows is a series of casting interviews with a few dozen willing actors, which Makhmalbaf decides will be the film itself.

With the systematic nature of the administration of the casting call, and the dominant and oppressive guise that Makhmalbaf takes on, the interviews play out much like an interrogation, a vigorous analysis of Iranian society and its desires through the voices of its people. As the power-relations between director and actors spin like a pendulum through their pointed conversations, and the act of truth and lying becomes more uncertain, a certain authenticity and intensity of cinema emerges evidently before our eyes.

DADDY'S SCHOOL

A rare insight into the Makhmalbaf Film School which yielded some amazing talents.

5 DEC 2015, SAT | 11.00 AM | FG

UK / 2014 / 59 MIN / PERSIAN

After getting imprisoned for fighting the law in Iran as a teen, Mohsen Makhmalbaf decided that he would express his discontentment with the Islamic Revolution through his films. Entirely self-taught, Makhmalbaf soon became one of Iran's pioneering auteurs after the revolution, drawing great reception with critics and audiences around the world, while still under pressure from the officials back home. When he started a family however, he never dreamed that one day he would be teaching his children his ideas behind his cinema, and how they too can express themselves in their own way, just as he had done before. *Daddy's School* is a comprehensive and intimate look inside the Makhmalbaf family, the consequences from speaking their minds, and an exploration of a household who serendipitously discover their collective talent through hardship.



D Mohsen Makhmalbaf

P A. Lavasani, Abbas Randjbar

S Mohsen Makhmalbaf

C Azadeh Zangeneh, Maryam Keihan, Feizollah Gheslaghi

CI Makhmalbaf Film House / mmm@makhmalbaf.com



D/P/S Hassan Solhjoo was born in 1970 in Tehran, Iran. He studied cinema in Iran and the UK, and excelled in making documentaries in and out of Iran. Some of his works have brought him awards from national and international film festivals. He is currently a senior producer at the BBC World Service.

C Mohsen Makhmalbaf, Samira Makhmalbaf, Maysam Makhmalbaf, Hana Makhmalbaf, Marzieh Makhmalbaf

CI Hassan Solhjoo - hassansolhjoo@googlemail.com

Screened as part of the Masterclass with Mohsen Makhmalbaf. Refer to page 94.

Community



Join the Festival community by taking part in a host of activities and events, in and around the film screenings.

Photo Credit: Bryan van der Beek

MASTERCLASSES

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

Filmgarde at Bugis+ | Admission is by registration at sgiff2015.peatix.com on a first-come first-served basis.

Brillante Mendoza

1 DEC, TUE | 7.00PM | 60MIN



Highly influenced by European neo-realism, Brillante Mendoza's films, while lauded by some, have equally confounded his vast audiences. Lauded by Quentin Tarantino for being bold and daring, Mendoza has continuously portrayed an authenticity to his stories, showcasing where he was born, raised and lived. Challenging the traditional methods of filmmaking, Mendoza stays true to his form by working in the simplest and most basic conditions with his actors, bringing a raw intensity to his work. Listen to Mendoza talk about his beginnings, his influences, his approach to cinema and his thoughts on being a window to the Philippines.

Brillante Mendoza was born and raised in San Fernando, Pampanga in the Philippines. After a career in advertising, he made his debut in film, building a prolific filmography that got him recognised in film festivals internationally. His debut film, *The Masseur*, won the competition prize in Locarno. However, his most notable achievement is when he won Best Director at the Cannes Film Festival for his eighth feature, *Kinatay*. He is the first Filipino to have competed and won in three major international film festivals, amassing 16 films under his belt since 2005. He also founded Center Stage Productions, an independent film production outfit that aims to rethink and reinvent Filipino cinema, by producing meaningful and relevant films. Mendoza continues to make socially relevant films and documentaries that depict the lives of Filipinos and the marginalised sectors of society, cultivating an audience for Alternative Cinema by showing his films in different schools all over the country.

Apichatpong Weerasethakul

2 DEC, WED | 7.00PM | 60MIN



Weaving poetry through fiction, Apichatpong Weerasethakul's unconventional narrative stylings have made him a critics and cinephile favourite within a span of 15 years. Often dealing with dreams and memory, coupled with his personal viewpoints on topics ranging from sexuality, to politics and social issues, Weerasethakul's films have travelled to festivals all over the world, despite having occasionally courted controversy within his home country. This is a rare opportunity for fans and film enthusiasts alike, to have a conversation with the fiercely independent director, whose works continue to mystify and charm his audiences worldwide.

Born in Bangkok, **Apichatpong Weerasethakul** grew up in Khon Kaen in northeastern Thailand. He began making films and video shorts in 1994 and completed his first feature in 2000. He has also mounted exhibitions and installations in many countries since 1998 and is now recognised as a major international visual artist. Working independently of the Thai commercial film industry, he devotes himself to promoting experimental and independent filmmaking through his company Kick the Machine Films, founded in 1999. His previous six features, short films and installations have won him widespread international recognition and numerous awards, including the Cannes Palme d'Or in 2010 for *Uncle Boonmee Who Can Recall His Past Lives*, the Cannes Competition Jury Prize in 2004 for *Tropical Malady*, and the Cannes Un Certain Regard Award in 2002 for *Blissfully Yours*. His 2006 feature, *Syndromes and a Century* was recognised as one of the best films of the last decade in several 2010 polls. His first feature, *Mysterious Object At Noon*, has recently been restored by Martin Scorsese's World Cinema Foundation.

MASTERCLASSES

Terence Chang

3 DEC, THU | 7.00 PM | 60MIN



Terence Chang has been actively participating in the entertainment world in different capacities, including producer, distributor and talent manager, for over 30 years. His collaboration with director John Woo culminated in contemporary classics such as *The Killer* (1989), *Once a Thief* (1991) and *Hard-Boiled* (1992). Their collaboration continued in Hollywood and Chang produced all of Woo's movies including *Broken Arrow* (1994), *Face/Off* (1997) and *Mission Impossible 2* (2000). He also produced Woo's two-part Chinese epic *Red Cliff* (2008) – the most expensive Asian movie to date for which Chang raised financing entirely out of Asia. In 2012, Chang received the prestigious CineAsia "Producer of the Decade" Award. Gain first hand insights from an industry veteran and learn the ins and outs of both the Asian and international film markets during the masterclass.

A native of Hong Kong, **Terence Chang** studied filmmaking in New York University and throughout the '70s worked for various film and TV production companies including Golden Harvest Films, Rediffusion Television, D&B Films and Film Workshop. In the late '80s to early '90s, he launched the careers of actors Brandon Lee and Michelle Yeoh, and was also the manager of Asian superstar Chow Yun-fat and world-class author Lillian Lee. Chang's recent productions include the highly acclaimed action film *Reign of Assassins* (2010) and the two-part Chinese language film *The Crossing* (2014-5).

Mohsen Makhmalbaf

5 DEC, SAT | 11.00 AM | 100MIN
(includes the screening of *Daddy's School*
by Hassan Solhjoo)



Mohsen Makhmalbaf is a singular figure in the legacy of Iranian cinema. His self-taught filmmaking practice is an astonishing exemplar of the power and urgency of cinema in its use as cultural weapon wielded for the ceaseless fight against oppression, and an educative art form that reflects the conditions of life and society. Since 1983, he has released more than 20 feature films that have been critically received internationally. As an advocate for the right to expression, he also ceaselessly perseveres in his craft despite countless setbacks and threats, always on the move and constantly evolving in style, but always coming back full circle to his essential conviction towards an illumination of the universality of humanity. Be inspired by this legendary filmmaker, who is also the Festival's Honorary Award recipient for 2015.

Born in 1957 in Tehran, **Mohsen Makhmalbaf** grew up in a working-class family. As a young activist who attempted to overthrow the Shah regime in Iran, Makhmalbaf was shot by the police and jailed for five years. Upon his release, an epiphany that oppression has its roots in culture spurred him on to seek out a non-violent form of activism through art. Makhmalbaf turned to cinema. Together with his contemporaries such as Majid Majidi, Abbas Kiarostami and Jafar Panahi, a second wave of Iranian cinema emerged from intellectual and political post-revolution climate. Makhmalbaf came into international prominence with his fifth feature film *The Peddler* (1987). His films of this period, which include *The Cyclist* (1989) and *Marriage of the Blessed* (1990) focused on reflecting the realities of minor figures in Iranian society.

TALKS

Admission is by registration at sgiff2015.peatix.com on a first-come first-served basis.

Future of Cinema Forum: Digital Distribution

28 NOV, SAT | 1.00PM | 90MIN | FG

In the fast-changing world of digital technology and accessibility of online channels, where are the opportunities for distribution and sales for independent filmmakers and where does Southeast Asia fit in? Moderated by filmmaker Tan Pin Pin, this inaugural forum tackles film distribution topics including online platforms and the online viewer, festival distribution versus traditional sales, new ways of branding and marketing, and more.

Speakers

Peter Gerard | Director of Audience Development and Content Operations, Vimeo



Peter Gerard is the founder of the production house, Accidental Media, and Distrify, a pioneer in direct-to-fan digital film sales. His film career began in 2000 with his documentary *Out of Breath* (SOFA Film Festival Audience Award, Portland, Oregon), which he co-directed with Aaron Davis. From 2000 to 2001, Gerard and Davis organised the Bargain Basement Film Festival in Columbia, Missouri. Gerard joined Vimeo in 2014 where he oversees marketing, distribution and promotion of Vimeo's video-on-demand catalogue and Vimeo's Original Series.

Gerard is invited with the support of the U.S. Embassy Singapore.

James Lee | Film Director



James Lee is one of the pioneers of the Malaysian Digital Film movement. Under his company Doghouse 73 Pictures, he produces and directs digital content for multiple platforms. His films include *The Beautiful Washing Machine*, which won the Best Asean Feature Award and FIPRESCI Prize at the Bangkok International Film Festival in 2005, and the horror film *Histeria* (2008), which made him a household name for moviegoers in Malaysia. In 2011, Lee headed the NETPAC Jury Award at the Taipei Golden Horse Film Festival. In 2014, Doghouse 73 Pictures won the DigiWWWOW Award, Content Category for his independent films distributed online.

Christian Lee, Jason Chan | Writer/Directors, BananaMana Films



BananaMana Films is a Singapore company focused on creating narrative content for web, TV and film. *Perfect Girl*, a 10-episode digital series received the awards for Outstanding Drama Series, Directing, Writing, Editing and Lead Actress at the LA Web Fest 2015, and Best International Series at the Atlanta Webfest 2014. *What Do Men Want?* won the Outstanding Directing in a Drama Series at the LA Web Series Festival 2014. Previously, Christian Lee also produced the film *Slam*, which won the Best Family Feature at the Houston International Film Festival in 2008.

Moderator

Tan Pin Pin | Film Director



Award-winning Tan Pin Pin has found loyal followers for her films as they explore Singapore, her histories, contexts and limits. *Singapore GaGa* (2005) was the first Singapore documentary to be released in Singapore theatres. Her other works, *Invisible City* (2007) and *To Singapore, with Love* (2013), were supported by Busan International Film Festival's Asian Cinema Fund. Her most recent awarded film, *To Singapore, with Love* has had sold-out screenings in London, New York, Melbourne, Taiwan and Malaysia. It also had a limited release on Vimeo. Tan was also one of the directors of the omnibus film, *7 Letters* (2015). She is currently one of the Board Members of SGIFF.

TALKS

From Computer to Cinema: What Could Go Wrong?

28 NOV, SAT | 3.00PM | 60 MIN | FG

SPEAKERS (L-R):

Chai Yee-Wei | Mocha Chai Laboratories
Chen Junbin | Blackmagic Design
Derrick Loo | Freelance Cinematographer

Quality equipment is becoming more affordable than ever before, bringing down the barriers of entry for producers and feature filmmakers. As a result, more and more features are being made annually in this new age. However, on the journey to the screen, there are still kinks and issues that may arise before the artistic triumph is fully realised. What are the correct workflows? What are the different colour spaces? Why doesn't your DCP play? Why does your colour look wrong? What is the correct aspect ratio to use? Hear from the experts, who have done the before and after, what details to take note of at the editing suite, the right settings to adjust colouring, understanding and managing the digital workflow, and how to retain the quality of the film when it was shot, to maximise the viewing on the big screen in this world of digital filmmaking.



Mocha Chai Laboratories is Singapore's first digital film lab that offers a full range of digital cinema services for filmmakers, exhibitors, distributors and producers, locally and internationally. Founded by filmmakers for filmmakers, Mocha Chai believes in the craft of filmmaking, from idea to script, production to the digital cinema package. Mocha Chai Laboratories has handled local and international projects, such as *The Hunger Games: Mockingjay – Part 1*, *A Walk Among the Tombstones*, *Jobs*, *Ah Boys to Men I & II*, and is currently serving cinemas in Singapore, Malaysia, Indonesia, The Philippines and other parts of Asia. Mocha Chai is also the authorised distributor of all Netstor Technology products, and they cover any other digital services necessary to the completion of a motion picture feature, trailer, commercial, or other professional film production.

This talk is co-organised by Mocha Chai Laboratories, the Official Technology Partner of SGIFF.

The Independent Filmmaker's Creative Rights Toolkit

5 DEC, SAT | 2.00PM | 80MIN | FG

As the regional film industry grows bigger every year, so does the number of film and media related professionals. From independent practitioners to high profile leaders, it is always necessary to keep informed of the rights of the filmmaker and ownership, what are the laws that they need to adhere to, while maintaining their creative spirit. With these in mind, how does the filmmaker branch out into other content to go with their changing digital landscape, and how can they best monetize the worth of their works? Find out from the distinguished panel of speakers and the Motion Picture Association in this engaging panel.

This talk is co-organised by the Motion Picture Association.

The Independent Filmmaker's Creative Rights Toolkit

Speakers

Lee Thean-jeen | Filmmaker / Managing Director, Weiyu Films (Singapore)



One of the most prolific and acclaimed writer-directors working in the Singapore independent production industry today, Lee Thean-jeen has made four feature films to date, including the Malaysia-Singapore co-production *Homecoming*, which was one of the top-grossing Singapore films in 2011, and the supernatural horror, *Bring Back The Dead*, in 2015. His career began in 2000 with *AlterAsians*, an anthology series of films adapted from short stories of Singapore writers. He then won Best Drama Series at the Asian Television Awards with *The Singapore Short Story Project*, a television drama series adapted from Singapore literature. His other work includes creating, executive producing, writing and directing the highly acclaimed legal drama *The Pupil*, as well as the thriller *Zero Calling*, which garnered a Silver Remi for Best Mini-Series at the 2015 Houston International Film Festival. Lee is currently the managing director of content creation company Weiyu Films.

Norman Halim | President / Group CEO, KRU Group, (Malaysia)



Armed with a vision and a modest capital, Norman Halim put to practice his accountancy and business knowledge together with his natural instincts and flair for marketing to bring KRU Capital to life. Since then, he has masterminded success after success, putting his unique combination of skills, talent and business acumen to the test. His numerous achievements include the Outstanding Entrepreneur Award in 2007 from the Asia Pacific Entrepreneur Awards. Today, more than 15 years later, he has propelled the company to the forefront of the world of media and entertainment, both domestically and across foreign shores. Halim's expertise is sought by many other organisations as reflected by his posts in various associations including, Chairman of Recording Industry Malaysia, Chairman of Anti-Piracy for the Malaysian Film Producers Association, and Director on the Boards of Kuala Lumpur International Film Festival and Public Performance Malaysia.

Sheila Timothy | Founder, Lifelike Pictures President, APROFI (Indonesia)



Sheila Timothy spent years of her life in the advertising and music business. In 2008, she found a new passion for filmmaking and produced *Joko Anwar's Forbidden Door*, with her company, LifeLike Pictures. The film went on to win best film at the Puchon International Fantastic Film Festival in 2009. In 2011, she organised the Fantastic Indonesian Short Film Competition in a bid to find new and talented filmmakers in the country. One of her greatest successes was *Modus Anomali*, another feature by Joko Anwar, produced by her. It premiered at South by Southwest Film Festival (SXSW) in March 2012 and was released in Indonesia the next month. A domestic and international success, *Modus Anomali* was distributed in Germany, France, Benelux, Turkey and the US. Sheila is currently the President for The Association of Indonesian Film Producers.

Moderator

Michael Schlesinger | Vice President and Regional Legal Counsel, Motion Picture Association (USA)



Michael Schlesinger studied copyright law with Professor Jane Ginsburg at Columbia University, where he earned his J.D. in 1996. He was previously from the law firm of Mitchell Silberberg & Knupp LLP and was the lead counsel to the International Intellectual Property Alliance, a private sector coalition of seven U.S. trade associations that represent over 1,900 companies producing and distributing materials protected by copyright laws throughout the world. Schlesinger monitors copyright law and enforcement developments worldwide, focusing on activities and issues in Asia, the Middle East and Africa. Since 2002, he has travelled to high schools in the Washington region to give presentations on copyright awareness and has written several publications. In his spare time, he composes music and performs regularly in community shows, as a break from his practice.

TALKS

Panel Discussion: Spotlight on Mexican Cinema

28 NOV, SAT | 4.30PM | 60 MIN |
NMS (The Salon)

SPEAKERS: Javier Espada, Celso García, representative from Instituto Mexicano de Cinematografía (IMCINE)

As part of the film screenings of contemporary Mexican cinema, this panel discussion brings together Javier Espada – a Luis Buñuel scholar and director of the documentary *Following Nazarin*; Celso García – who debuted with the Guillermo del Toro-produced film, *The Thin Yellow Line*; and a representative from IMCINE, the public agency that has promoted the Mexican film industry since 1983. Together, they will provide insights into the history of Mexican cinema, its developments through the years, and the current condition of the Mexican film industry.

Organised with the support of the Mexican Secretariat of Foreign Affairs, the Embassy of Mexico and IMCINE.

Panel Discussion: Between Visible and Invisible – Alternative Vision of Chinese Independent Documentaries

在隐显之间 – 中国纪录影像的另类视线

29 NOV, SUN | 2.00PM | 90 MIN | TAH
(Blue Room) | MANDARIN WITH ENGLISH
TRANSLATION

SPEAKERS: Zhang Yaxuan, Gu Tao, Yu Xun, Qiu Jiongjiong

Accompanying the films from the Focus on Chinese Independent Documentaries, this in-depth discussion will consider the powerful significance of the documentary genre within the historical development of Chinese Independent Cinema, illustrating its genesis, forms of practices and thematic concerns.

Zhang Yaxuan, co-founder of the China Independent Film Archive, will be leading this panel with filmmakers Gu Tao (*The Last Mose of Aoluguya*), Yu Xun (*The Vanishing Spring Light*) and Qiu Jiongjiong (*Mr. Zhang Believes*), each providing insights into their own films and the community of independent documentary filmmakers who defiantly

persevere in their craft apart from state mechanisms, finding new genuine ways to depict the realities unfolding in China.

Co-presented with The Arts House with support from China Independent Film Archive.

Remembering Tony

29 NOV, SUN | 4.00PM | 60 MIN | FG (includes
the World Premiere of *Tony's Long March*)



SPEAKERS: Robert Chua, Choong Chi-ren, Kaylene Tan

Tony Yeow, who sadly died this year, had been involved in film, television and theatre in Singapore for over 40 years, and had many amazing experiences along the way. Tony was in the studio when Lee Kuan Yew cried in 1965, he produced the 'Stop At Two' PSA in the late '60s, met Bruce Lee in Hong Kong, co-directed and produced Singapore's first and only kung fu film in the early '70s, was a key crew member for Peter Bogdanovich's *Saint Jack* in 1978, and kick started the revival of feature filmmaking in Singapore in the '90s. Although he produced TV and was also a gifted actor, cinema was Tony's great passion, but as he was the first to admit – his journey in film was not an easy one. Despite being banned and panned, Tony was always dreaming about the next movie, and the one after that.

This special tribute to Tony's contribution to film and culture in Singapore will include reflections from those who worked with him, including TV producer Robert Chua, screenwriter Choong Chi-ren and theatre-maker Kaylene Tan; as well as the world premiere of a short documentary, *Tony's Long March* by Sherman Ong and Ben Slater. An affectionate portrait in which Tony tells his own story, the film encompasses the cultural history that Tony embodied and the extraordinary spirit and faith that kept him going.

IN CONVERSATION

1 DEC, 4 DEC, 6 DEC | MBS
MBS (Art Science Museum)

Admission is by registration at sgiff2015.peatix.com on a first-come first-served basis.

Special Presentation:
In The Room

1 DEC, TUE | 3.00PM

Special Presentation:
The Man Who Knew Infinity

4 DEC, FRI | 3.00PM

Cinema Legend:
Michelle Yeoh

6 DEC, SUN | 11.00AM

In Conversation is an exclusive series of dialogue sessions with guest directors, actors and actresses, held at the beautiful and intimate setting of the ArtScience Museum. Through a moderated discussion, the session will explore the diversity of their work as film practitioners and the inspiration behind their craft.

Get up close and personal with the filmmakers and cast in attendance of the Special Presentation films – *In The Room* (directed by Eric Khoo and starring Koh Boon Pin, Daniel Jenkins and Josie Ho) and *The Man Who Knew Infinity* (directed by Matthew Brown and starring Jeremy Irons and Dev Patel); and meet internationally-acclaimed actress and producer, Michelle Yeoh, recipient of SGIFF's inaugural Cinema Legend Award.

Register early as seats are limited on a first-come first-served basis.

AUDIENCE CHOICE AWARD

6 DEC, SUN | 4.30PM | NMS |

Film tickets from www.sistic.com.sg



Photo Credit: Jean Paolo Ty

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

The Audience Choice Award is open to any feature film in the Festival programme sections – from Opening Film and Special Presentation, to the Silver Screen Awards Asian Feature Film Competition, Singapore Panorama, Asian Vision, Cinema Today, Imagine, Classics, Focus, and Tribute. Audiences are invited to cast their vote at the end of each screening by filling up a ballot and dropping it off at our poll box at the front-of-house.

The winner of the Audience Choice Award will be announced and re-screened on the last day of the Festival for all to enjoy. For more details, visit sgiff.com.

Nurturing the future of Southeast Asian filmmaking through educational initiatives that develop film creators and critical thinkers for the region.

SGIFF SOUTHEAST ASIAN FILM LAB

30 NOV – 5 DEC | LASALLE College of the Arts



**SOUTHEAST
ASIAN
FILM LAB**

The Southeast Asian Film Lab, supported by the National Youth Council and National Youth Fund, is a story development lab for emerging filmmakers. Held at the Festival's Education Partner venue, LASALLE College of the Arts, the six-day film lab will end with a pitch in front

of an industry jury, which will award the Most Promising Project prize of \$5,000, presented by Giraffe Pictures at the Silver Screen Awards.

HEAD

Terence Chang [USA/China]



Terence Chang studied filmmaking at NYU in the mid '70s. It was his collaboration with director John Woo that culminated in contemporary classics such as *The Killer* (1989), *Once a Thief* (1991) and *Hard-Boiled* (1992).

Their collaboration continued in Hollywood and Chang produced all of Woo's pictures including *Broken Arrow* (1994), *Face/Off* (1997) and *Mission Impossible 2* (2000). He also produced Woo's two-part Chinese epic *Red Cliff* (2008). In 2012, Chang received the prestigious CineAsia "Producer of the Decade" Award. Chang recently produced the highly acclaimed action film *Reign of Assassins* (2010), and the two-part Chinese language film *The Crossing* (2014-5).

MENTORS

Sherad Anthony Sanchez [Philippines]



Sherad Anthony Sanchez's works have won over a dozen awards and been selected in over 100 film festivals. While on a leave of absence from school, he made his first feature, *The Woven Stories of the Other*, after

winning a grant from Cinema One Originals. His second feature, *Sewer*, surprised audiences with its aggressive film language and won numerous international awards. Sanchez also produced *Kolorete*, Special Jury Prize winner at Cinema One Originals, and *Balangay*, made with agitprop Sweden and Dox:Lab Copenhagen. His recent film, *Jungle Love*, dubbed "a must-see Cinematic U.F.O." won in Berlin PornFest.



Yong Mun Chee [Singapore]

Yong Mun Chee studied at the esteemed USC Film School and was the first Singaporean to win

a Directors Guild of America award for her short film, *9:30*. The short screened in over 50 festivals worldwide, including Deauville, Edinburgh and Cannes "Tou Les Cinemas Du Monde", winning a special jury award at SXSW. *Where the Road Meets the Sun*, her feature debut, won Special Jury Award, Best Director and Best Supporting Actor at Worldfest Houston, as well as Best Ensemble Acting and Outstanding Cinematography at the Los Angeles Asian Pacific Film Festival.

Yong is invited with the support of the U.S. Embassy Singapore.

PARTICIPANTS

Ang Geck Geck | Singapore

亲情 (KINSHIP)

A 7 year-old girl has to choose to live with either her mum or dad after her parents' divorce. Despite being torn between both parents, she will be separated from her younger sister.



Lida Chan | Cambodia

THE LAST LAKE

The Last Lake is the story of an old fisherman couple whose lives depend on a natural lake, which is being transformed due to an urban development project.



Martika Escobar | Philippines

ANG PAGBABALIK NG KWAGO

(THE RETURN OF THE OWL)

Leonor, a once popular scriptwriter during the '70's, falls into an irreversible coma, transporting her into the world of a Filipino action genre film she once wrote during her heyday.



Christopher Gozum | Philippines

LUYAG D'ARA'Y ANINO

(A KINGDOM OF SHADOWS)

A Filipina shepherdess is stranded on a remote mountain village in Saudi for 21 years.



Edward Gunawan | Indonesia

ELEPHANTS AT MIDNIGHT

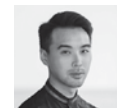
A year after the sudden death of his wife, a middle-aged engineer impulsively travels to Bali where he learns to overcome his grief with the help of colourful local characters on the island.



He Shuming | Singapore

아줌마 (AUNTIE)

When a Korean drama-obsessed widow gets lost on her first trip abroad in Seoul, she must learn to find her way home.



Jason Iskandar | Indonesia

FIRST BREATH AFTER COMA

A Chinese-Indonesian man wakes up from a coma a month before the first Chinese New Year celebration after 35 years of prohibition.



Michael Kam | Singapore

ありがとう, ミスター ロケット!

(DOMO ARIGATO, MISTER ROCKETTO!)

An effeminate, bullied young boy obsessively believes a rare talisman of his favourite superhero will grant him the masculinity he longs for. In his quest for it, he is victimized by a predator but befriends an angry young tomboy who saves him from spiralling despair just as he eventually finds strength from his weakness to rescue her from a cycle of violence.



Nguyen Thi Thanh Binh | Vietnam

Đàn ông, đàn bà và chiếc iPod

(A MAN, A WOMAN & THE IPOD)

A lone traveller who abuses her temporal ability to redo choices in life soon faces consequences for interfering time flow when her shaking heart starts opening up to a fun, wacky stranger on a train to Vienna.



Diffan Sina Norman | Malaysia

SITORA THE WERETIGER

The increasing threat of a pesky weretiger forces a village to reconsider its medicine.



Sorayos Prapapan | Thailand

ARNOLD PEN NAKREAN TUAYANG

(ARNOLD IS A MODEL STUDENT)

Arnold is a clever boy who always gets good grades and has to be the school representative in many academic contests. One day, he gets involved with cheating during the entrance examination to the prestigious Armed Forces Academies Preparatory School. What happens after will change his perception of morality forever.



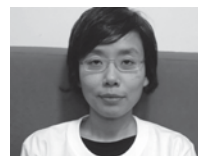
SGIFF YOUTH JURY & CRITICS PROGRAMME

31 OCT, 7 NOV, 14 NOV, 21 NOV, 28 NOV, 29 NOV | Follow the Live journal at sgiff.com/youth-meets-film



YOUTH JURY & CRITICS PROGRAMME

The Youth Jury & Critics Programme is a series of workshops for aspiring jurors and film critics, organised in partnership with the Wee Kim Wee School of Communication and Information, Nanyang Technological University, with the support of the National Youth Council and National Youth Fund. The programme will culminate in a live film journal, "Youth Meets Film", covering the Festival's Southeast Asian Short Film Competition as well as a Youth Jury Prize voted by the youth jury for the Silver Screen Awards.



HEAD

May Adadol Ingawanji
Reader & Course Co-leader/Arts and Media & Film and Television, University of Westminster

May Ingawanji writes widely on cinema and art in Southeast Asia. She is the co-editor, with Benjamin McKay, of *Glimpses of Freedom: Independent Cinema in Southeast Asia*. Her article "Animism and the Performative Realist Cinema of Apichatpong Weerasethakul" appears in *Screening Nature: Cinema Beyond the Human*. Curatorial projects include the 6th Bangkok Experimental Film Festival, Comparing Experimental Cinemas, and Forces and Volumes.



Leong Puiyee | Manager
(Film Programme)/Objectifs Centre for Photography and Film



Liew Kai Khiun
Assistant Professor/NTU Wee Kim Wee School of Communication and Information



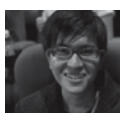
John Lui
Film Correspondent/The Straits Times



Jeremy Sing
Founder/SINDie



Ben Slater
Screenwriter/Film Critic/Lecturer/NTU School of Art Design and Media



Eternality Tan
Co-Director/The Filmic Eye



Stephen Teo
Associate Professor/NTU Wee Kim Wee School of Communication and Information

MENTORS



Nikki Draper
Senior Lecturer/NTU Wee Kim Wee School of Communication and Information



Maggie Lee
Chief Asia Film Critic/Variety



Sangjoon Lee
Assistant Professor/NTU Wee Kim Wee School of Communication and Information



Zhang Wenjie | Festival Director/
Singapore International Film Festival



Gertjan Zuilhof
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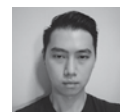
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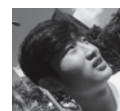
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IMAGINE: MUSIC X ART

Festival Lounge | SUB (Gallery) | Free Admission

Follow us on Instagram and Twitter @sgiffest for Festival Lounge updates!

Catch experimental music, art and related film activities at the Festival Lounge! Strategically housed in the Gallery of The Substation, home of the SGIFF Imagine programme, the Festival Lounge is a gathering point for festival delegates, filmmakers and audiences. Over the years, it has grown organically to be a space for vigorous film dialogue and creative discussions and serves as an informal venue for meetings, presentations, as well as exhibitions and performances that explore the link between cinema and other art forms.

RIGHT Untitled Apichatpong Project (After Apichatpong: For Today, For Tomorrow, Since Then), video art installation by Terry Ong



Untitled Apichatpong Project (After Apichatpong: For Today, For Tomorrow, Since Then)

26 NOV – 6 DEC, DAILY | 10.30AM – 7.30PM
(except during private events)

This video and light installation is the latest manifestation of a project worked on in Khon Kaen, Thailand, in 2014, featuring artist/filmmaker Apichatpong Weerasethakul. In this work, time and memory are recoalesced and reconsidered through a series of "memory" or "echo" objects in the form of videos, photographs and fluorescent lights.

Terry Ong is a writer and visual artist whose primary investigations involve the philosophical and existential questioning of the nature of time and memory through the use of video, photography and objects. He recently graduated from the Masters program in Fine Arts at LASALLE College of the Arts.

BALBALAB presents: U.F.O – Unidentified Film Ontologies

27 NOV, FRI | 9.30PM | 45MIN

An eclectic sensory experience awaits the audience, as they are invited to embark on sonorous cinematic adventure beyond the stratosphere. Experimental music collective BALBALAB navigates the relationship between the aural and the visual in this live film scoring project, *U.F.O – Unidentified Film Ontologies*. Combining improvisational strategies with composition and sound design, BALBALAB extends their sonic palette to playfully traverse unknown short films, from abstract visual music works to disfigured urban dérives.

BALBALAB is a collective of experimental musicians from Singapore comprising Shark Fung, Dennis Tan, Zai Tang, and Wu Jun Han. The group evolved through the Openlab sessions at The Substation in 2014, and has since been exploring a variety of strategies towards electroacoustic improvisation and creative instrumentation.

Improvisation Session: Kok Siew-Wai, Yong Yandsen, Brian O'Reilly

4 DEC, FRI | 9.30PM | 45MIN

An extension to the KLEX special programme 'Sunshower', co-curators and improvised musicians Kok Siew-Wai and Yong Yandsen will be joined by Brian O'Reilly for a session of improvised music utilising voice, saxophone, double bass and electronics.

Kok Siew-Wai is a video artist, improvised vocalist, and independent artist-curator/organizer from Kuala Lumpur, Malaysia. She is the festival director and curator of the artist-run Kuala Lumpur Experimental Film, Video & Music Festival (KLEX) since 2010. She is currently teaching at the Faculty of Creative Multimedia, Multimedia University.

Yong Yandsen is a free jazz and improvised saxophonist who has released albums through XingWu and Herbal Records (Malaysia), Utech Records (USA), Dream Sheep (Italy), and his solo debut on vinyl through Doubtful Sound (France).

Brian O'Reilly works within the fields of electroacoustic composition, moving images and noise music. He is also a contrabassist focusing on uncovering the inaudible textures and hidden acoustic microsounds of his instruments through the integration of electronic treatments and extended playing techniques. He currently lectures at LASALLE College of the Arts' School of Contemporary Music.

Independence



Engaging the independent spirit since 1987,
the Singapore International Film Festival is the longest-
running international platform committed to the discovery
of independent cinema in the Southeast Asian region.

ABOUT THE FESTIVAL



Photo Credit: Reuben Foong

The Singapore International Film Festival (SGIFF) is the largest and longest-running film event in Singapore. Founded in 1987, the festival has become an iconic event in the Singapore arts calendar that is widely attended by international film critics, and recognised worldwide for its focus on Asian filmmakers and the promotion of Southeast Asian films. The SGIFF is committed to nurturing and championing local and regional talents in the art of filmmaking. The festival serves as a catalyst in igniting public interest in the arts, and encouraging artistic dialogue and cultural exchanges. The SGIFF is organised by the Singapore International Film Festival Ltd, a non-profit organisation and holds the Institution of a Public Character (IPC) status.

GIVE TO THE FUTURE OF CINEMA IN SOUTHEAST ASIA

Be a part of SGIFF's mission to discover and foster local and regional filmmakers. As a non-profit organisation, the Festival would not have been the career breakthrough for many of Southeast Asia's celebrated filmmakers without the generosity and open-handed vision of our donors. Your contribution advances

the work of artists in film through supporting our programmes, and allows us to continue providing a platform to share their stories with the world. Make a difference today and join our family of supporters.

SGIFF is a registered charity with Institute of Public Character status and all cash donations given qualify for tax deduction. In conjunction with SG50, the tax deduction for qualifying donations made from 1 January 2015 to 31 December 2015, is increased from 250% to 300%. In addition, your donation will be eligible for dollar-for-dollar matching from the Cultural Matching Fund (CMF). With the CMF, your donations will double in value, which will go a long way in supporting our mission to nurture and champion homegrown talents and making new discoveries in the art of filmmaking.

For further enquiries on how to give to the Festival, please visit the 'Support' page on our website at sgiff.com or email us at contact@sgiff.com.

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Gimz Chong & Cecil Cheng	Mattie Do	Zo Productions
Han Xue	Michael Kam	Zong Ling Chua
Happiness is Beautiful	Michelle Chang	
He Shuming	Nina Rodriguez	
Honor Harger	Norhayani Khamis	
Inch Chua	Norman Wang	

FILM INDEX

FILMS	PAGE	FILMS	PAGE
5 TO 9	39	G	
600 MILES	67	GABBEH	90
A		GASTON MELIES AND HIS WANDERING	58
A COPY OF MIND	39	STAR FILM COMPANY	
A DAY WITHOUT SUN IN MENGKERANG: CHAPTER 1	74	H	
A MOMENT OF INNOCENCE	89	HAPPILY EVER AFTER	37
A MONK IN THE FOREST	78	HAPPY HOUR	18
A PLACE TO NAME	75	HOW TO WIN AT CHECKERS (EVERY TIME)	44
A PORTRAIT OF THE ARTIST AS FILIPINO	81	I	
A SINNER IN MECCA	53	IN THE ROOM [by Eric Khoo]	11
A SPECIAL VISIT	77	IN THE ROOM [by Yuka Sato]	78
A USELESS FICTION	75	INSIANG	81
A YOUNG PATRIOT	86	J	
A FERIM!	53	JUNE IN PIECES	30
AFLOAT	37	JUNILYN HAS	29
ANGRY INDIAN GODDESSES	40	K	
ANNA	54	KAILI BLUES	44
ANOTHER TRIP TO THE MOON	40	KAMPUNG HAKKA	73
APRIL FOOL'S	78	KARST	70
AS I LAY DYING	25	L	
B		LAST NIGHT OUR DAUGHTER CAME BACK HOME	26
BANGLASIA	41	LI WEN AT EAST LAKE	84
BEAST	54	LIGHT YEARS	60
BIG FATHER, SMALL FATHER AND OTHER STORIES	42	LUDO	46
BREATHE	55	LULAI	73
BUGIS STREET REDUX	80	M	
BY OUR SELVES	70	MAJIDEE	73
C		MEE POK MAN	80
CEMETERY OF SPLENDOR	42	MELANCHOLY IS A MOVEMENT	46
CHEVALIER	55	MEMORIAL OF AN INQUIRY	24
COMING ATTRACTIONS	76	MEMORY AND RITUAL IN FRAME DIFFERENCE	74
CONSTANT ANGLE	76	MICROBE AND GASOLINE	61
COSMOS	56	MISSING ONE PLAYER	77
COTTON	83	MIST	74
CUT OUT THE EYES	83	MOUNTAINS MAY DEPART	47
D		MR. ZHANG BELIEVES	85
DADDY'S SCHOOL	91	MUD GAME	73
DARK IN THE WHITE LIGHT	43	MY FATHER AFTER DINNER	28
DARKROOM	36	N	
DEMON	56	NECKTIE YOUTH	61
DIRTY ROMANCE	17	NEON BULL	62
DYING TO BREATHE	36	NIGHT WATCH	75
E		O	
ENTERTAINMENT	57	ONE-MINDED	75
F		OPEN SKY	37
FERRIS WHEEL	23	OUR	25
FOLLOWING NAZARIN	67		
FOR OFELIA	27		
FOR WE ARE STRANGERS	23		
FREAK	37		

FILMS	PAGE	FILMS	PAGE
P		THE ORDINARY THINGS WE DO	76
PANAY	9	THE PRESIDENT	90
PARADISE	20	THE RETURN	33
PAWNO	62	THE SCAVENGER	23
POET ON A BUSINESS TRIP	20	THE SONGS WE SANG	34
R		THE THIN YELLOW LINE	68
RAIN THE COLOR OF BLUE WITH A	63	THE VANISHING SPRING LIGHT	85
LITTLE RED IN IT		THE WILL TO ART	50
RIGHT NOW, WRONG THEN	47	THINGS OF THE AIMLESS WANDERER	71
S		THREAD	25
SAILING A SINKING SEA	71	THREE WHEELS	30
SALAAM CINEMA	91	TIKKUN	21
SEMALU	74	TONY'S LONG MARCH [part of Remembering Tony talk]	98
SCENT	28	TPE-TICS	49
SHADOW BEHIND THE MOON	48	V	
SINGAPORE MINSTREL	34	VIDEOPHILIA (AND OTHER VIRAL SYNDROMES)	72
SLOW WEST	63	VIOLATOR	50
SNOW PIRATES	21	VOLUPTAS	35
SONGS MY BROTHERS TAUGHT ME	64	W	
SOULIK	26	WAWA	24
SOUND OF A MILLION INSECTS, LIGHT OF A THOUSAND STARS	77	WAYS OF SEEING	36
T		WHEN THE BOUGH BREAKS	86
TAKLUB	48	Y	
TALE OF TALES	64	YAKUZA APOCALYPSE	51
THAT'S IT	49		
THEY WILL HAVE TO KILL US FIRST	65		
THE ARK IN THE MIRAGE	41		
THE ASYLUM	27		
THE BLACK HEN	17		
THE CROCODILE CREEK	27		
THE CYCLIST	89		
THE DAY THE SKY ROARED	29		
THE DEMONS	57		
THE FOURTH DIRECTION	18		
THE FORBIDDEN ROOM	58		
THE FOX EXPLOITS TIGER'S MIGHT	29		
THE HIGH SUN	59		
THE HIJRA	43		
THE HOUSE BY THE BAMBOO GROVE	19		
THE INVITATION	59		
THE KIDS	19		
THE LANDSCAPE WITHIN	45		
THE LAST MANGO BEFORE THE MONSOON	77		
THE LAST MOOSE OF AOLUGUYA	84		
THE LAUNDRYMAN	10		
THE LOBSTER	60		
THE MAN WHO KNEW INFINITY	12		
THE NAKED DJ	33		
THE NAMELESS	36		
THE OBSCURE SPRING	68		

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