



28th Singapore International Film Festival

THE FUTURE IS

23 Nov—3 Dec 2017

sgiff.com

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28th Singapore International Film Festival

23 Nov—3 Dec 2017

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LEGEND

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

IN ATTENDANCE

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

VENUES

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

TICKETS & REGISTRATION

ONSCREEN EVENTS

sistic.com.sg

(Opening Film and Special Presentation 1 & 3 are also available at marinabaysands.com/ticketing and the Marina Bay Sands MasterCard Theatres Box Office)

OFFSCREEN EVENTS

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Ticketing & Venue Information: refer to pull-out guide & map

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

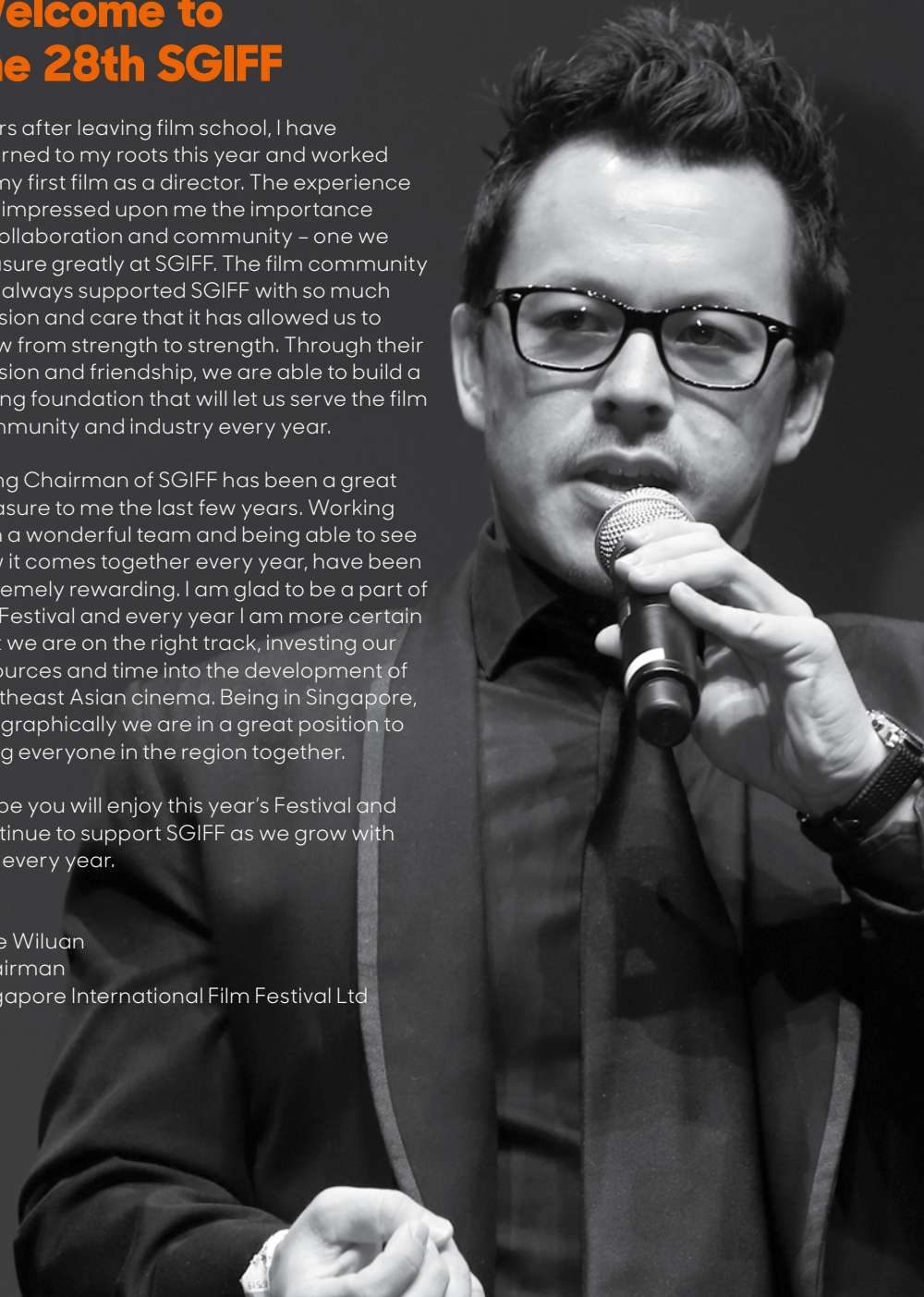
Welcome to the 28th SGIFF

Years after leaving film school, I have returned to my roots this year and worked on my first film as a director. The experience has impressed upon me the importance of collaboration and community – one we treasure greatly at SGIFF. The film community has always supported SGIFF with so much passion and care that it has allowed us to grow from strength to strength. Through their passion and friendship, we are able to build a strong foundation that will let us serve the film community and industry every year.

Being Chairman of SGIFF has been a great pleasure to me the last few years. Working with a wonderful team and being able to see how it comes together every year, have been extremely rewarding. I am glad to be a part of the Festival and every year I am more certain that we are on the right track, investing our resources and time into the development of Southeast Asian cinema. Being in Singapore, geographically we are in a great position to bring everyone in the region together.

I hope you will enjoy this year's Festival and continue to support SGIFF as we grow with you every year.

Mike Wiluan
Chairman
Singapore International Film Festival Ltd



Executive Director's Message

Each year as summer turns into fall, I'm always nervous putting the final touches on our programme. How does it compare with previous years? Will the audience agree with the choices we've made? Do the films represent the current trends of our regional cinema? As we rush to complete the work, I always remind myself to stop (at least for a moment) and just appreciate the creativity we've seen. The question of where cinema is headed will continue to evolve, but as long we stay committed to telling our stories, things always turn out fine in the end. Embrace the future, have faith in the new.

This year, to complement our Southeast Asian Film Lab, we're introducing the Southeast Asian Producers Network, which brings together our most established movers and shakers to share their experiences. Mentorship is something that holds the community together and is now more important than ever as digital distribution continues to reshape the industry. We also shine a spotlight on Indonesia, a country going through enormous change. The young filmmakers there are producing particularly interesting work, documenting the anxiety of facing an uncertain future.

Speaking of mentors, we lost two who were very dear to us this year. Lesley Ho was one of the original team members who led SGIFF during its first two decades. After retiring in 2008, she continued to support the next generation who took over. Kim Ji-Seok was one of the founders of the Busan International Film Festival and an important figure in Asian cinema. As one of our Advisory Board Members, he helped us establish partnerships across the region. We are grateful to both for their friendship and would like to acknowledge their contribution to our organization.

Finally, I'd like to take this opportunity to welcome all our advisors, mentors, jury members and guests to the Festival. And of course, last but not least, I welcome our audience. Please enjoy our screenings, talks and masterclasses, and don't forget to vote for the Audience Choice Award that determines the Closing Film of the Festival.

Wahyuni A. Hadi



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#THEFUTUREIS

AN OPEN INVITATION TO WHAT THE FUTURE MAY HOLD

Films are moving experiences of life – the scope of human emotions – its pain, its tenacity and its triumphs.

Through these stories on the silver screen, we discover other perspectives of the human journey – its past, its present and its future possibilities.

In #TheFutureIs campaign, we bring together some of the most salient filmmakers and emerging voices from Southeast Asia.

In this series of video interviews, three pairs of filmmakers converse and share their hopes and dreams for the cinema of our region, and their genuine love for films.

WATCH THE INTERVIEWS ON  **SGIFFEST**

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Producer, Malaysia



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Producer, Philippines

MEETS

RIRI RIZA
Director-Producer, Indonesia



Festival Commission

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

NYI MA LAY

An unsettling observation into the somber state surrounding a troubled young domestic helper.

1 DEC, FRI | 7.00PM | GA | WORLD PREMIERE

SINGAPORE / 2017 / 20MIN / NO DIALOGUE



FILMMAKER AND CAST IN ATTENDANCE

On a June afternoon, a girl sits precariously on the ledge and no one knows why. A sense of foreboding surrounds the atmosphere as security guards and strangers approach her cautiously, yet she continues to sit there forlornly. Hoping to bring her back to safety, a friend approaches her and tries persuading her to come down. At a distance, a village holds a funeral.

Inspired by events of foreign domestic helpers who commit suicide, *Nyi Ma Lay* draws viewers into the psyche of domestic workers who suffer from emotional abuse. The quiet yet dreadful circumstances surrounding the girl brings forth an uneasy tension as the film slowly leads viewers to survey and inquire about the situation. Following his last short *Anchorage Prohibited*, director Chiang Wei Liang continues to question and raise awareness on social issues that plague society through his films.

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



P Lai Weijie, Lai Junjie

S Chiang Wei Liang

C Nandar Soe, Emil Marwa, Buvana Balasekaran

CI Lai Weijie / weijie@ewfilms.com.sg

***Nyi Ma Lay* will open the Southeast Asian Short Film Competition and will be screened as part of Programme 1.**

Awards & Jury

Each year, the Festival charts the depth of Asian cinema to recognise regional talents – including up-and-coming filmmakers – many who have since become prominent filmmakers of our time. Through the competition, the Festival paves the way for our region's film industry and provides opportunities for its growth and sustenance.

AWARDS & JURY

13

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

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

The films in competition are previewed by an international jury and screened to the public throughout the Festival period, which culminates in the Silver Screen Awards presentation, held on 2 December 2017 at the Grand Theatre of Marina Bay Sands.

Awards

HONORARY AWARD

Garin Nugroho

CINEMA LEGEND AWARD

Koji Yakusho

SOUTHEAST ASIAN SHORT FILM COMPETITION

Best Southeast Asian Short Film
Best Singapore Short Film
Best Director
Special Mention

ASIAN FEATURE FILM COMPETITION

Best Film
Best Director
Best Performance
Special Mention

YOUTH JURY & CRITICS PROGRAMME

Young Critic Award
Youth Jury Prize

SOUTHEAST ASIAN FILM LAB

Most Promising Project

HONORARY AWARD

As the Festival's highest honour, the Honorary Award recognises filmmakers who have made exceptional and enduring contributions to Asian Cinema. The inaugural award was conferred on Im Kwon-taek, regarded the father of modern Korean cinema, in 2014; followed by the exemplary Iranian filmmaker Mohsen Makhmalbaf in 2015, and the groundbreaking independent Hong Kong director Fruit Chan in 2016. This year, we pay tribute to the award-winning Indonesian filmmaker, Garin Nugroho.



"I make films because I want to start a dialogue about something."

GARIN NUGROHO

Born in Jogjakarta, Indonesia, Garin Nugroho attended Jakarta Institute of Arts to study filmmaking, and later the University of Indonesia where he read law.

After university, he directed *Love in a Slice of Bread* in 1991, which garnered six nominations and won Best Film at the Indonesian Film Festival that same year. While filmmaking slowed down in the '90s due to his country's political climate, Nugroho remained steadfast in his commitment to cinema and produced numerous films including *Water and Romi* (1991), *Letter for an Angel* (1994) and *My Family, My Films, My Nation* (1998) – a political essay about his explorations on the state of his nation.

Capturing the love for his country and Javanese culture, Nugroho's films possess an undeniable poetic and reflective quality that resonate strongly with audiences, gaining critical attention at home and international festivals. This year, Nugroho's *Setan Jawa* opened the Asia Pacific Triennial of Performing Arts at the Melbourne Art Centre, combining film and live music.

A teacher, community leader and artist, Nugroho is one of the most important Southeast Asian filmmakers of our time, having negotiated the complexities of his nation through the language of film. He is the recipient of the President Habibie culture award, the French honorary decoration of *Chevalier dans l'ordre des Arts et Lettres*, and the Stella D'atelerie Cavalerie award from the Italian government.

The 28th SGIFF is proud to confer this year's Honorary Award to Garin Nurgoho.

CINEMA LEGEND AWARD

The Cinema Legend Award is awarded to a luminary Asian actor who has made an indelible mark with his/her performance, celebrating outstanding achievements in bringing Asia's story to life on screen. In 2014, the first award was given to acclaimed Malaysian actress and producer, Michelle Yeoh; and in 2015, to the charismatic Hong Kong icon, Simon Yam. This year, the award is conferred on legendary Japanese actor Koji Yakusho.



KOJI YAKUSHO

Born in the Nagasaki prefecture of Japan, Koji Yakusho is one of the foremost actors of his generation, best known for his sensitive portrayals of the common man as well as quietly powerful performances in films like Shôhei Imamura's 1997 Palme d'Or winner, *The Eel*.

Having worked in over 60 films with directors including Kiyoshi Kurosawa and Takashi Miike, Yakusho received his first taste of acting in 1978 when he was accepted into Tatsuya Nakadai's prestigious Mumeijuku theatre academy. In the '80s, his breakout role of feudal lord Oda Nobunaga in the NHK drama, *Tokugawa Ieyasu*, launched him to wider stardom. Yakusho later endeared himself to audiences with an iconic turn as the middle-aged accountant in Masayuki Suo's *Shall We Dance* (1996). His prolific work has garnered him multiple acting awards, and in 2012, the Shiju Hoshô Medal of Honour from the Emperor of Japan at the youngest age for an actor for his outstanding achievements in the creative field.

On the international stage, Yakusho has also made an impact through memorable performances in films like *Memoirs of a Geisha* (2005) and *Babel* (2006). His latest work includes Hirokazu Kore-eda's highly-anticipated *The Third Murder*, an official selection in competition at 2017 Venice International Film Festival, and a special appearance in Atsuko Hirayanagi's critically-acclaimed *Oh Lucy!*, screening in SGIFF's Special Presentation section this year.

We are proud to present the Cinema Legend Award to Koji Yakusho for his lifelong dedication to acting, and his inspiring contribution to Asian cinema.

SOUTHEAST ASIAN SHORT FILM COMPETITION

This year, Programming Director of the Asian Future section at Tokyo International Film Festival, Kenji Ishizaka, will lead the Southeast Asian Short Film Competition Jury. He is joined by Singapore filmmaker K. Rajagopal and Indonesian actress Marsha Timothy in judging the following categories – Best Southeast Asian Short Film, Best Singapore Short Film, Best Director and Special Mention. Complementary to these awards, the Youth Jury Prize will be decided by participants of the SGIFF Youth Jury & Critics Programme.

HEAD OF JURY



KENJI ISHIZAKA

**Asian Future Programming Director,
Tokyo International Film Festival
Dean, Japan Institute of Moving Images**

Born in 1960 in Tokyo, Ishizaka holds a Master of Arts at the graduate school of Waseda University. From 1990 to 2007, he was the Film Coordinator at the Japan Foundation (JF), and has organised and managed more than 70 projects from Asia and Arab. He then moved on to the Tokyo International Film Festival as Programme Director of Asian Future section in 2007. He has also served as a Professor of Japan Institute of Moving Images since 2011. As a film critic, his recent books include *Amidst the Sea of Documentary: Dialogues with Tsuchimoto Noriaki* in 2008, and *The Forest of the Asian Cinema* in 2012.

JURY



K. RAJAGOPAL | Filmmaker

K. Rajagopal won the Singapore International Film Festival's Special Jury Prize for three consecutive years for his short films *I Can't Sleep Tonight* (1995), *The Glare* (1996) and *Absence* (1997). His works have travelled internationally including screenings at Hong Kong International Film Festival, Oberhausen Short Film Festival and International Film Festival Rotterdam. His short film *The Flame* was part of the SG50 IMDA commissioned omnibus film *7 Letters* which had its Asian premiere at the Busan Film Festival in 2015. Most recently, Rajagopal's first feature film *A Yellow Bird* premiered at the International Critics Week at Cannes Film Festival 2016.



MARSHA TIMOTHY | Actress

Marsha Timothy first became publicly known through her debut in the film *Expedition Madewa* (2006). Since then she has participated in 16 film and 21 television productions. She is best known for *The Forbidden Door* (2009), *Khalifah* (2011), *The Raid 2* (2014) and most recently *Marlina the Murderer in Four Acts*, which premiered at Directors' Fortnight section at the 2017 Cannes Film Festival. She received the Best Actress and Most Favourite Actress awards at the Indonesia Movie Awards 2015 and Best Actress at the Piala Maya 2015 for her role in *Nada Untuk Asa*. Marsha also won the Actress of the Year accolade at the Showbiz Award Indonesia in 2015.

ASIAN FEATURE FILM COMPETITION

Shekhar Kapur, an established film director with a strong presence both in Indian and Western Cinema, will serve as the head juror for the Asian Feature Film Competition this year. Joining Kapur on the jury are Australian/Hong Kong filmmaker Clara Law, Iranian-American screenwriter and director Ana Lily Amirpour, and Head of Programming at the Locarno Film Festival Mark Peranson. They will be judging four categories – Best Film, Best Director, Best Performance and Special Mention.

HEAD OF JURY



SHEKHAR KAPUR | Filmmaker

No stranger to a juror's role at international film festivals, filmmaker Shekhar Kapur has previously served on the Jury of the 63rd Cannes Film Festival, London Film Festival and Tokyo International Film Festival. He first gained global recognition with his film *Bandit Queen* (1994), which won rave reviews after premiering at the 1994 Cannes Film Festival's Director's Fortnight. He then introduced Australian actress Cate Blanchett to the world in his two historical biopics of Queen Elizabeth, which won two Academy Awards and six BAFTA Awards between them. A man of many talents, Kapur went beyond films and collaborated with Andrew Lloyd Webber to co-create the West End musical *Bombay Dreams*.

JURY



ANA LILY AMIRPOUR | Filmmaker

Ana Lily Amirpour's feature directorial debut *A Girl Walks Home Alone at Night* (2014) premiered at the Sundance Film Festival, and was the opening selection for the New Directors/New Films screening series at the MoMA in New York City. The film went on to win the Revelations Prize at the 2014 Deauville Film Festival and the Carnet Jove Jury Award, as well as the Citizen Kane Award for Best Directorial Revelation from the Sitges Film Festival. Amirpour's sophomore film, *The Bad Batch* (2016), which stars Jason Momoa, Suki Waterhouse, Keanu Reeves and Jim Carrey, premiered at the 2016 Venice Film Festival where it took home the Special Jury Prize.



MARK PERANSON | Head of Programming, Locarno International Film Festival

Mark Peranson is editor and publisher of *Cinema Scope* magazine, for which he was awarded the 2010 Clyde Gilmour Award

for contribution to advancement of film by the Toronto Film Critics Association. Since 2013, he has been Head of Programming for Locarno Festival, having been a member of the Locarno selection committee from 2010 to 2012. His works as a director include *Waiting for Sancho* (2008) and *La última película* (2013, co-directed with Raya Martin), both of which played at more than 30 festivals worldwide. His writing has appeared in myriad publications worldwide including *The Village Voice*, *Cahiers du Cinéma*, *Sight and Sound*, *Revolver*, *El Amante*, *The Globe and Mail*, and *Film Comment*.



CLARA LAW | Filmmaker

Clara Law studied film at the National Film School in England after graduating from the Hong Kong University. She returned to craft a number of internationally acclaimed features including *Autumn Moon* (Golden Leopard, Locarno 1992; Best Picture, European Art Theatres Association) *Temptation of a Monk* (competition Venice 1993, Grand Prix Creteil). She moved to Australia in 1995 and continued to work in films that won many international awards including *Floating Life* (Silver Leopard 1996, Best Film and Best Director Gijon), *The Goddess of 1967* (Best Actress Award Venice 2000, nominated Golden Lion Venice, Best Film FIPRESCI Tromso, Best Director Teplice Artfilm). She is currently working on *Drifting Petals* with her husband and longtime collaborator (producer, writer) Eddie Fong.

OFFSCREEN

Beyond film screenings, the Festival offers a range of events delivered by guest directors, producers, actors and industry experts. Immerse yourself in masterclasses, in-conversation sessions, talks and panel discussions to discover the story behind the story, get up-close-and-personal encounters with the film creators, and discuss the latest developments in cinema and filmmaking.

MASTERCLASSES



SHEKHAR KAPUR

2 DEC, SAT | 2.00PM | 60MIN | ASM

"Every story being told is an idea for rebellion," says award-winning director Shekhar Kapur. This is no less true with his body of work, especially from two of his most famous and critically acclaimed works, 1994's *Bandit Queen* and 1998's *Elizabeth*, both of which courted controversy over his reimagining of famous lives in history. A visionary filmmaker and storyteller, Kapur believes that the fundamental idea to his work lies in changing ideas and perceptions. Find out more about his rebellious streak, the differences he sees between storytelling in Asia and Europe, and what he wants to say with his future projects during the masterclass.

Shekhar Kapur is an Indian film director, producer and storyteller. He gained global recognition with the film *Bandit Queen* (1994), which won the National Film Award for Best Feature Film in Hindi and the Filmfare Critics Award for Best Movie and Best Direction. He also introduced Cate Blanchett to the world in his two historical biopics of Queen Elizabeth, which were nominated for seven Academy Awards, and won five BAFTA Awards, including Best Film. He has recently directed and produced a captivating series exploring the life of the young genius, William Shakespeare, for an American broadcaster.

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.



HONORARY AWARD RECIPIENT

GARIN NUGROHO

3 DEC, SUN | 11.00AM | 60MIN | NMS

Known for his versatility and artistic vision, Garin Nugroho is known around the world for his captivating feature films, documentaries, theatre productions and more. Since his debut feature *Love In A Slice of Bread* in 1991, Nugroho has not ceased exploring different territories of artistic expression, from film criticism in Indonesia, to making a commissioned piece for the 250th anniversary of Mozart. However, his works are not merely art for art's sake – they are also seen as commentaries on multiculturalism, politics, class division and various other social issues. In this rare masterclass, we find out what keeps Nugroho going in his artistic pursuit, how he imparts his knowledge to the younger generation and what he hopes to discover in the future.

Garin Nugroho is an award-winning director, writer and producer born in 1961 in Yogyakarta, Indonesia. His films have played to critical acclaim at many film festivals including Cannes, Tokyo, Berlin and Venice. He has also served as juror at other film festivals including Dubai, Busan and the SGIFF. His most recent work, *Setan Jawa*, was presented with an accompaniment of Western orchestral and live gamelan music, and has since travelled to Australia, Singapore, London and Holland. Aside from receiving the Legion of Honour from France, he is currently president of the Jogja NETPAC Asian Film Festival, now in its 12th year.

IN CONVERSATION

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

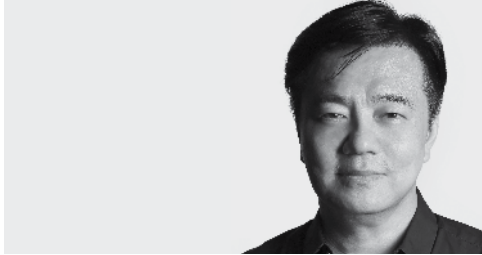


CLARA LAW

29 NOV, WED | 7.00PM | 60 MIN | ASM

Clara Law is one of the most interesting directors to emerge from the Second Wave of Hong Kong cinema of the late '80s, creating works that are thought provoking, imaginative and honest. Diaspora is a theme that runs through a lot of her works. But more importantly, from the dispossessed and exiles, she goes further to explore the nomadic existence of the modern man, the alienation and loneliness of the contemporary human existence, and the transience of existence itself. Her works can be described as a poetic diaspora – with concerns steeped in humanity and a continual search for the ultimate truth. In this intimate conversation session, we find out more about Law's poetic narratives, her focus on the aesthetics of cinema, and the impact her own personal journey in life has made on her works.

Clara Law studied film at the National Film School in England after graduating from the Hong Kong University. She returned to craft a number of internationally acclaimed features including *Autumn Moon* (Golden Leopard, Locarno 1992; Best Picture, European Art Theatres Association) and *Temptation of a Monk* (competition Venice 1993, Grand Prix Creteil). She moved to Australia in 1995 and continued to work in films that won many international awards including *Floating Life* (Silver Leopard 1996, Best Film and Best Director Gijon), *The Goddess of 1967* (Best Actress Award Venice 2000, nominated Golden Lion Venice, Best Film FIPRESCI Tromso, Best Director Teplice Artfilm). She is currently working on *Drifting Petals* with her husband and longtime collaborator (producer, writer) Eddie Fong.



PHILIP LEE

1 DEC, FRI | 7.00PM | 60MIN | ASM

Philip Lee has been involved in numerous projects throughout his career. From thought-provoking science-fiction, historical biopics, a video game adaptation and currently, a franchise series, Lee's diverse choices in stories and directors to work with transcend the usual formulas of successful filmmaking. Instead, they focus on exciting works that are as original as they are adventurous. In this conversation session, we find out more from the experienced producer on what attracts him to a story, what his passions are and what he hopes to see in the future for Asian cinema.

Philip Lee holds a Bachelor of Arts in Directing from the College of Arts at Nihon University in Japan, a Master of Fine Arts in Producing from The American Film Institute (AFI), and a Doctorate in Business Administration from Hong Kong Polytechnic University. He was the associate producer for Ang Lee's *Crouching Tiger, Hidden Dragon*, line producer for Zhang Yimou's *Hero* and many others. He executive produced Tom Tykwer and The Wachowski's *Cloud Atlas* and Alejandro Gonzalez Inarritu's *The Revenant*. Most recently, he executive produced Robert Schwentke's German film *The Captain*.

CINEMA LEGEND AWARD RECIPIENT



KOJI YAKUSHO

2 DEC, SAT | 5.30PM | 60MIN | ASM

A celebrated figure in world cinema, Koji Yakusho has made his mark in both arthouse and commercial realms, steadily rising from Japanese success to international recognition. Whether playing a white-collar worker, a burnt-out detective, a powerful samurai leader or father to a rebellious teenager, Yakusho's natural screen presence is as commanding as it can be heartwarming to audiences and critics alike. In this celebration of his work as a cinema legend, we get up close and personal with the star and find out what drives him to continue reinventing himself in his diverse filmography up till today.

Koji Yakusho is an award-winning actor from Isahaya city, Nagasaki prefecture in Japan. A longstanding legend in Japanese cinema and well-known internationally for his roles in *Memoirs of a Geisha* (2005) and *Babel* (2006), Yakusho originally got a breakthrough on the NHK series *Tokugawa Ieyasu* (1983). He enjoyed critical acclaim for his role in *Shall We Dance?* (1996) and *The Eel* (1997), which won the Palme d'Or at the 1997 Cannes Film Festival. Most recently, he starred in Hirokazu Kore-eda's *The Third Murder*, selected for the 2017 Venice Film Festival Competition, and had a special appearance in *Oh Lucy!*, directed by first-timer Atsuko Hirayanagi, selected for 2017 Cannes Critics' Week.

SPECIAL PRESENTATION 1



THE SONG OF SCORPIONS

With director Anup Singh, and cast Golshifteh Farahani and Irrfan Khan

24 NOV, FRI | 3.00PM | 60MIN | ASM

Patterned like the music of Rajasthan's desert civilization and unfurling like a folktale, *The Song of Scorpions* explores another mystic realm related to love – reflecting on possession, revenge and compassion. Anup Singh's stunning feature stars Iranian actress Golshifteh Farahani, fresh off her *Paterson* fame, and acclaimed Indian actor Irrfan Khan as two individuals confronted by their desires, fury and fervor amidst the unforgiving sparseness of their homeland. Join us in this In Conversation session with the director and cast, and find out how much of their own passions radiate within the film.

***The Song of Scorpions* will be screened as part of the Special Presentation section on 24 November, 8pm at Marina Bay Sands Grand Theatre.**

SPECIAL PRESENTATION 2

**THE WHITE GIRL**

With director Jenny Suen, co-director Christopher Doyle, and cast Angela Yuen

28 NOV, TUE | 3.00PM | 60MIN | ASM

In Jenny Suen's and co-director Christopher Doyle's *The White Girl*, Hong Kong's reimagined future is painted as a city on its last legs of authenticity before commercialization and gentrification take over. Essentially a love paean to their hometown, the film is a search for identity and space at the moment of its disappearance, drawn from their own personal feelings. Starring ingénue Angela Yuen as The White Girl and Japanese award-winning actor Joe Odagiri, we find out more about the film's conceptualization, the birth of the characters and how the film relates to Hong Kong today.

The White Girl will be screened as part of the Special Presentation section on 28 November, 8pm at Capitol Theatre.

SPECIAL PRESENTATION 3

**OH LUCY!**

With director Atsuko Hiranayagi and cast Josh Hartnett

30 NOV, THU | 3.00PM | 60MIN | ASM

Oh Lucy! tells the story of Setsuko, a middle-aged wallflower who comes out of her shell after falling for her English language teacher, John, played by Josh Hartnett. In this bittersweet and funny feature, director Atsuko Hiranayagi examines the idea of what it would be like if the "quiet one" in the family speaks up, or if the shy coworker becomes adventurous, seizing prime opportunities in their lives. We get to know Hiranayagi's inspiration behind the film, how it was like filming in both Japan and America, and what were the casting auditions like for the colourful characters portrayed in the story.

Oh Lucy! will be screened as part of the Special Presentation section on 30 November, 8pm at Marina Bay Sands Grand Theatre.

PANEL DISCUSSION

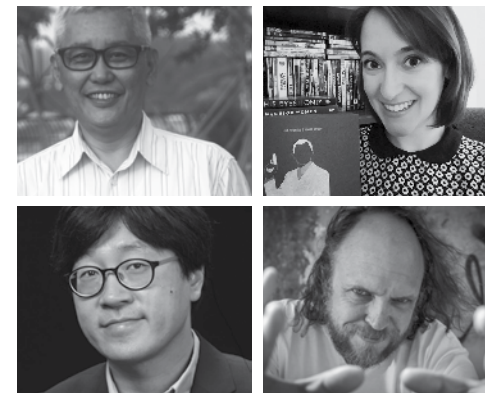
Secret Spies Never Die!

26 NOV, SUN | 4.30PM | 90MIN | NMS

SPEAKERS (clockwise from top left)

- **Tan See-Kam**
Associate Professor, University of Macau
- **Lisa Funnell**
Assistant Professor, University of Oklahoma
- **Andrew Leavold**
Author/filmmaker
- **Lee Sang Joon (Moderator)**
Assistant Professor, Nanyang Technological University

Accompanying the Classics programme, this panel discussion with co-curator Lee Sang Joon brings together a group of Bond scholar experts. Approaching the programme's thematic threads with a transnational context, the discussion will touch on Asian Cinema's appropriation of the Western spy genre. Considering the transmission of Cold War ideology into Asia, its creative upheaval of genre conventions and blending of local forms of popular culture have resulted in various genre offshoots. With anecdotes from interesting personalities, events and cross cultural exchanges which circulate within the vibrant world of the Asian spy film, the panel will offer insights into the films featured in the programme, and serve as a primer for anyone planning a stopover in this unique fringe history of cinema.



Tan See-Kam is Associate Professor of Film Studies at the University of Macau, Macao SAR, China. Prior to this, he has taught in Australia and Singapore. He is an independent film producer and has served as a film juror for independent film festivals. He has published widely on Asian cinema, with his latest book, *Tsui Hark's Peking Opera Blues*, published by Hong Kong University Press. He is currently Chief Editor of Intellect Press' Asian Cinema.

Lisa Funnell is Assistant Professor in Women's and Gender Studies and Co-Director of the Center for Social Justice at the University of Oklahoma. Her research explores the performance and intersection of identities—specifically gender, race, sexuality, nationality and ethnicity—in Hong Kong martial arts films, Hollywood blockbusters and the James Bond franchise.

Andrew Leavold owned and managed Trash Video, the largest cult video rental store in Australia, from 1995 to 2010. He is also a filmmaker, published author, researcher, film festival curator, musician, and above all, unrepentant and voracious fan of the pulpier aspects of genre cinema.

Lee Sang Joon is a self-proclaimed "100% cinema guy", and has been for the last 20 years. He is currently Assistant Professor at the Wee Kim Wee School of Communication and Information. He now juggles three research projects – one of which is a book studying the influence of the US cultural Cold War politics on the Asian film industry in the '50s, and the emergence of the Asian Film Festival.

PANEL DISCUSSION

Histories of Tomorrow: Indonesian Cinema After the New Order

25 NOV, SAT | 4.30PM | 90MIN | TAH

In this panel discussion, we speak to the filmmakers and collaborator of this year's Focus segment, and discover what contemporary Indonesian cinema is like now, compared to the early '90s and prior. We discover how the grassroots style community efforts were built from the various Indonesian regions, and how that independent spirit is not only instilled in arthouse filmmakers, but also in crossovers to commercial film explorations.

Adrian Jonathan Pasaribu, born in Pasuruan in 1988, is the co-founder of Cinema Poetica – a collective of film critics, journalists and activists in Indonesia. Established in 2010, Cinema Poetica focuses on knowledge production and distribution as a response to the lack of film literature in Indonesia. The collective publishes their works in cinemapoetica.com, and regularly organizes film criticism workshops for students. From 2007 to 2010, Pasaribu worked as the program manager of Kinoki, an alternative screening space in Yogyakarta. In 2017, he was elected the Head of Film Literacy, Appreciation and Archiving for the Indonesian Film Board.

Yuda Kurniawan is a director, producer, cinematographer and scriptwriter. His feature debut was the film *Ketika Tinta Bicara* (2005). *The Ballads of Cinema Lovers* (2016) is his first documentary feature.

Hari Suhariyadi is a director, writer, producer, actor and composer. He has directed six feature films, *The Talisman* being his latest.

Bowo Leksono, born in Purbalingga, Indonesia in 1976, is an ex-journalist and theatre practitioner. His short film, *A Blind Man and His Guide* (2004), marked the beginning of filmmaking activities in Purbalingga. In 2006, he co-founded Cinema Lovers Community (CLC) to facilitate the budding film scene in that regency. Focusing on the youth, CLC organises workshops and screenings from school to school. Since 2007, CLC has hosted the annual Purbalingga Film Festival to showcase the students' works.



SPEAKERS (clockwise from top left)

- **Adrian Jonathan Pasaribu**
writer/critic, Cinema Poetica
- **Yuda Kurniawan**
filmmaker
- **Hari Suhariyadi**
filmmaker
- **Bowo Leksono**
co-founder, Cinema Lovers Community

PANEL DISCUSSION

Producing Stories in Southeast Asia

Organised by the Southeast Asian Producers Network

26 NOV, SUN | 3.00PM | 135MIN | SCA

The inaugural Southeast Asian Producers Network aims to bring together producers from the region to share their wealth of knowledge and information with one another in an open exchange of ideas. In this open dialogue session, we look at case studies of successful cross-country collaborations, examining, understanding, and questioning filmmaking models in different territories, as well as explore other ample networking opportunities in the future.



SPEAKERS | Part 1

- **Najwa Abu Bakar**
Vice President, Astro Shaw Sdn Bhd
- **Garon De Silva**
Director of Original Productions, HBO Asia
- **Daphne Yang**
Executive Director, CatchPlay

MODERATOR:

Bianca Balbuena Producer, Philippines

SPEAKERS | Part 2

- **Mouly Surya**
Director, *Marlina the Murderer in Four Acts*
- **Rama Adi**
Producer, *Marlina the Murderer in Four Acts*

MODERATOR: Anderson Le

Programming Director, Hawaii International Film Festival

PART 1 | 3 pm – 4 pm

Three regional commissioning networks talk about their previous works in Southeast Asia and the type of content they are looking to make – from narrative films to documentaries spanning various durations and genres.

PART 2 | 4:15 pm – 5:15 pm

Case study of *Marlina the Murderer in Four Acts*. The director and producer team of Mouly Surya and Rama Adi share their fund-raising process and timeline of events from conception to its world premiere and its current state, where they will elaborate on the film markets and festivals attended – concretely how useful each was, and a discussion of the collaboration process with commissioners and financiers and what the different deals entailed.

SG ORIGINALS

Singapore Cinema: Then and Now

25 NOV, SAT | 4.30PM | 90MIN | SCA

Independent filmmakers in Singapore have been illustrious in creating homegrown stories since the '90s. Till today, Singaporean filmmakers are making a name for themselves with films that transcend the festival run and into commercial exhibitors locally and abroad. In conjunction with the 15th anniversary of *Talking Cock* and *I Not Stupid*, we explore the differences in stories explored then and how partnerships within the film community have evolved.



SPEAKERS (clockwise from top left)

Colin Goh and Woo Yen Yen
K. Rajagopal
Ghazi Alqudcy
Wesley Leon Aroozoo
Jasmine Ng

Colin Goh and Woo Yen Yen are a husband-and-wife creative team who've helmed an eclectic slate of projects, including the pioneering satirical website TalkingCock.com and its movie adaptation *TalkingCock the Movie*; the feature film *Singapore Dreaming* (2006) which won the Montblanc Screenwriters Award at the San Sebastian International Film Festival amongst others; and most recently, *Dim Sum Warriors*, the graphic novel and bilingual iPad app series about kung-fu fighting dumplings.

K. Rajagopal worked in theatre and is a veteran of Singapore's film community where he directs both TV productions and personal projects. His shorts include *I Can't Sleep Tonight* (1995) and *Absence* (1997) – consecutive winners of the Singapore International Film Festival's (SGIFF) Special Jury Prize. His first feature film *A Yellow Bird* premiered at the Cannes Film Festival and was in competition at SGIFF in 2016.

Ghazi Alqudcy holds a Master of Fine Arts in Filmmaking from film.factory, an intensive programme created by the Hungarian film director Béla Tarr. He has produced more than 50 short films, which screened at various international film festivals in Europe and Asia. In 2014, he produced a feature length omnibus documentary *Lost in Bosnia*, which screened to critical acclaim. His directorial debut feature length film, *Temporary Visa*, shot entirely in Bosnia Herzegovina, is currently in post-production.

Wesley Leon Aroozoo is a filmmaker and lecturer based in Singapore. He has a Master of Fine Arts from New York University Tisch Asia. His short films have been screened at international film festivals including International Film Festival Rotterdam. His first feature documentary *I Want To Go Home* world premiered at the Busan International Film Festival this year. In addition to the documentary, *I Want To Go Home* is also a published novel.

Jasmine Ng is a filmmaker with extensive experience directing and executive-producing in Singapore. Her first feature, *Eating Air*, co-directed with Kelvin Tong, broke new ground for Singapore and made its mark on the international film festival circuit. She also conceptualised many cross-disciplinary works, including *Both Sides, Now*, an installation project engaging with communities on issues about death and dying.

SG ORIGINALS

Online Distribution of Indie Films

Co-organised with
Mocha Chai Laboratories

26 NOV, SUN | 1.00PM | 90MIN | SCA

Video-on-demand and subscription-based streaming sites seem to go hand-in-hand with most films being released today. Once a film has exhausted its run at festivals and the theatres, the likelihood of seeing it online through a streaming media channel is usually high, and the ready accessibility is a welcome addition to the convenience of viewers. But what exactly should you note before you even think about putting your film out on these platforms? From pre-production to budgeting and post-production, our speakers share their personal experiences and lessons learnt.



SPEAKERS (clockwise from top left)

Boo Junfeng | filmmaker
Asra Aman | producer
Vincent Quek | founder, Anticipate Pictures

Boo Junfeng has written and directed two feature films – *Sandcastle* (2010) and *Apprentice* (2016), and several award-winning short films. *Sandcastle*, his debut feature, was invited to Cannes Film Festival's International Critics' Week and was listed by The Wall Street Journal as one of Asia's most notable films of 2010. *Apprentice* premiered in 2016 at Cannes Film Festival under the Un Certain Regard section in the Official Selection. To date, *Apprentice* has screened at more than 70 festivals around the world and was Singapore's official entry to the 2017 Academy Awards Best Foreign Language Film category.

Asra Aman is a TV producer with Papahan Films Pte Ltd and is the driving force behind hit series, *Papa, Rock!* (2011), and the two-decade spanning drama, *BFF* (2011). She has since gone on to produce other dramas such as *Mr Perfect* (2011), the 10-year anniversary SARS docu-drama, and multi-platform storytelling dramas such as *Firasat* (2014). In 2014, she produced her first feature film, *Banting*, which was successfully released in Singapore theatres to positive reviews.

Vincent Quek is the founder and CEO of Anticipate Pictures, a local film distribution company that focuses on European arthouse, US independent films and documentaries around the world, bringing them into the Singapore market for meaningful distribution. Before Anticipate, he worked at The Substation, a non-profit arts centre for the now-defunct Moving Images program, which championed local filmmakers' works in Singapore and overseas. He holds a B.A. (Magna Cum Laude) in Film Production from the USC School of Cinematic Arts.

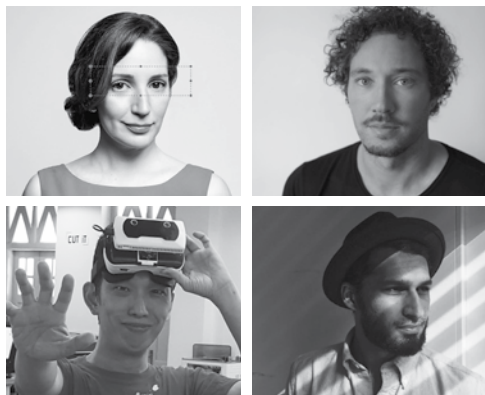
Mocha Chai Laboratories is Singapore's first digital film lab that offers a full range of digital cinema services for filmmakers, exhibitors, distributors and producers, locally and internationally. The lab has handled local and international projects, such as *The Hunger Games: Mockingjay – Part 1*, *A Walk Among the Tombstones*, *Jobs*, *Ah Boys to Men I & II*, and is currently serving cinemas in Singapore, Malaysia, Indonesia, Philippines and other parts of Asia.

FUTURE OF CINEMA

Connecting Through VR

25 NOV, SAT | 1.00PM | 150MIN | SCA

In this panel, we delve deeper into how VR technology expands the horizons for filmmakers and storytellers. From social commentaries, to thoughtful narratives and provocative documentaries, the innovation seen from storytellers these days transcend film, television and other traditional forms of media. They are now modes of delivering information, entertainment and comprehensive experiences to the people who are seeing it, making the connection with audiences all the more meaningful.



SPEAKERS (clockwise from top left)

- **Sandra Rodriguez**
Creative director/Producer, EyeSteel Film
- **Aaron Wilson**
Filmmaker, Airbag Productions
- **Imraan Ismail**
Filmmaker/visual artist, Here Be Dragons
- **Lionel Chok**
Creative Technologist, IMMERSIVELY

Future of Cinema takes a look at current trends and new developments in the field of navigating technology and online presence for storytellers, filmmakers and other content creators.

Sandra Rodriguez is a Canadian filmmaker, creative director (interactive/film) and sociologist of new media technology. As a filmmaker, she has directed, written and produced award winning documentary films, broadcasted and exhibited internationally, before pushing creation into the interactive realm. Today, she heads the Creative Reality Lab at EyeSteelFilm, an Emmy-awarded company based in Montreal.

Born in Australia, **Aaron Wilson** has made numerous short films that have screened at more than 100 festivals, and acquired numerous international sales and awards. His short film *Feng (Wind)* was awarded Best Short Film at the Kuala Lumpur International Film Festival in 2007. In 2013, his first feature film, *Canopy*, premiered at the Toronto International Film Festival. His recent VR projects include *Noutalgia*, an installation piece with the Melbourne International Film Festival, and *Passion Kitchens*, a VR film project made for the Singapore Tourism Board.

Imraan Ismail is a US-based writer, director and visual artist whose films have been shown in film festivals around the world including Sundance and Cannes. He was nominated for two Emmys for *The Displaced* (2015) – a VR film that was shot in war zones. Recently, he just finished the VR documentary film, *The Protectors*, co-created with Oscar-winning director Kathryn Bigelow.

Lionel Chok has been actively involved in creating digital content for television, cinema, the web, mobile and theatre since he started his career back in 1995. Almost 20 years on, he decided to upskill himself in tech by specialising in Augmented and Virtual Reality. Today, he not only runs his very own startup, IMMERSIVELY, which specialises in Immersive Technologies, he is also a contributor for VR at Forbes Asia, and a much sought after speaker and presenter in AR and VR.

TALK

Never-Ending Man: Hayao Miyazaki

Directed by Kaku Arakawa

Screening and Talk
Co-organised with NHK WORLD TV

25 NOV, SAT | 11.00AM | 110MIN | GA

In 2013, Oscar-winning film director and animator, Hayao Miyazaki, suddenly announced his retirement at the age of 72. But after an encounter with young CGI artists, the director of *Spirited Away* decided to embark on a new artistic endeavour. This candid documentary follows Miyazaki as he crafts his first CGI film in an intimate behind-the-scenes portrait filmed over two years. Join us in this dialogue session discussing Miyazaki's influence on their works, and how traditional drawings and CGI have both found a place in today's animated films.



Still from *Never-Ending Man: Hayao Miyazaki*



SPEAKERS (L-R)

- **Jerrold Chong**
director-animator
- **Dr. Gan Sheuo Hui**
researcher-lecturer, LASALLE College of the Arts

Jerrold Chong graduated in 2016 with a BFA in Animation at California Institute of the Arts. His films have screened at numerous international film festivals, including in Bristol and Korea. In 2015, his film *Nascent* was awarded the Best Animation at the Singapore Short Film Awards. He recently participated in the SGIFF's Southeast Asian Film Lab in 2016 with the project *Ten Dollars*.

Dr. Gan Sheuo Hui is a researcher, writer, as well as lecturer at the Putnam School of Film and Animation at LASALLE College of the Arts. Her research focuses on cinema, anime, manga, and related forms of Japanese popular culture and their international popularity in Asia and the West. Her current projects include a book of essays on contemporary Japanese animation, as well as interview surveys of the production and distribution of comics and related contents industry in Malaysia.

ARTSCIENCE MUSEUM CO- PRESENTATION

As part of the Festival's ongoing collaboration with its Presenting Sponsor, Marina Bay Sands, SGIFF and ArtScience Museum come together to inspire audiences beyond the main film festival and provide a platform for co-creators to explore new spaces for the discovery of art, film and the moving image.

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For details, visit
sgiff.com/mbsxsgiff



5 TO 9

5 NOV - 5 DEC |
DAILY SCREENINGS | ASM

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

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

First premiered in Singapore at the 26th SGIFF, this collaborative project is directed by **Vincent Du** (China), **Tay Bee Pin** (Singapore), **Daisuke Miyazaki** (Japan) and **Rasiguat Sookkarn** (Thailand) - united by the 2014 Berlinale Talents programme.



SPECTERS AND TOURISTS

Inaugural Exhibition:

11 NOV - 17 DEC |
10.00AM - 7.00PM | ASM

Performance:

16 NOV, THU | 8.00PM | ASM



Created by Japanese filmmaker Daisuke Miyazaki, this multidisciplinary exhibition brings together a luminous experience: The isolation and anxiety of modern suburban life in *Specters*; the temporary freedoms of an unpredictable day without Google in *Tourists*; and a performance, *All Life is Tour*, by Singapore-based sound project and art rock band, ARE.

Scenes from Miyazaki's previous films are woven into a multiple-screen spectacle of people trapped like ghosts, or spectres. As one peers into the windows of their uninspired lives, the spectator becomes the spectre himself. In the accompanying installation, two friends travel to a random destination and find themselves displaced in a city that appears similar to their hometown.

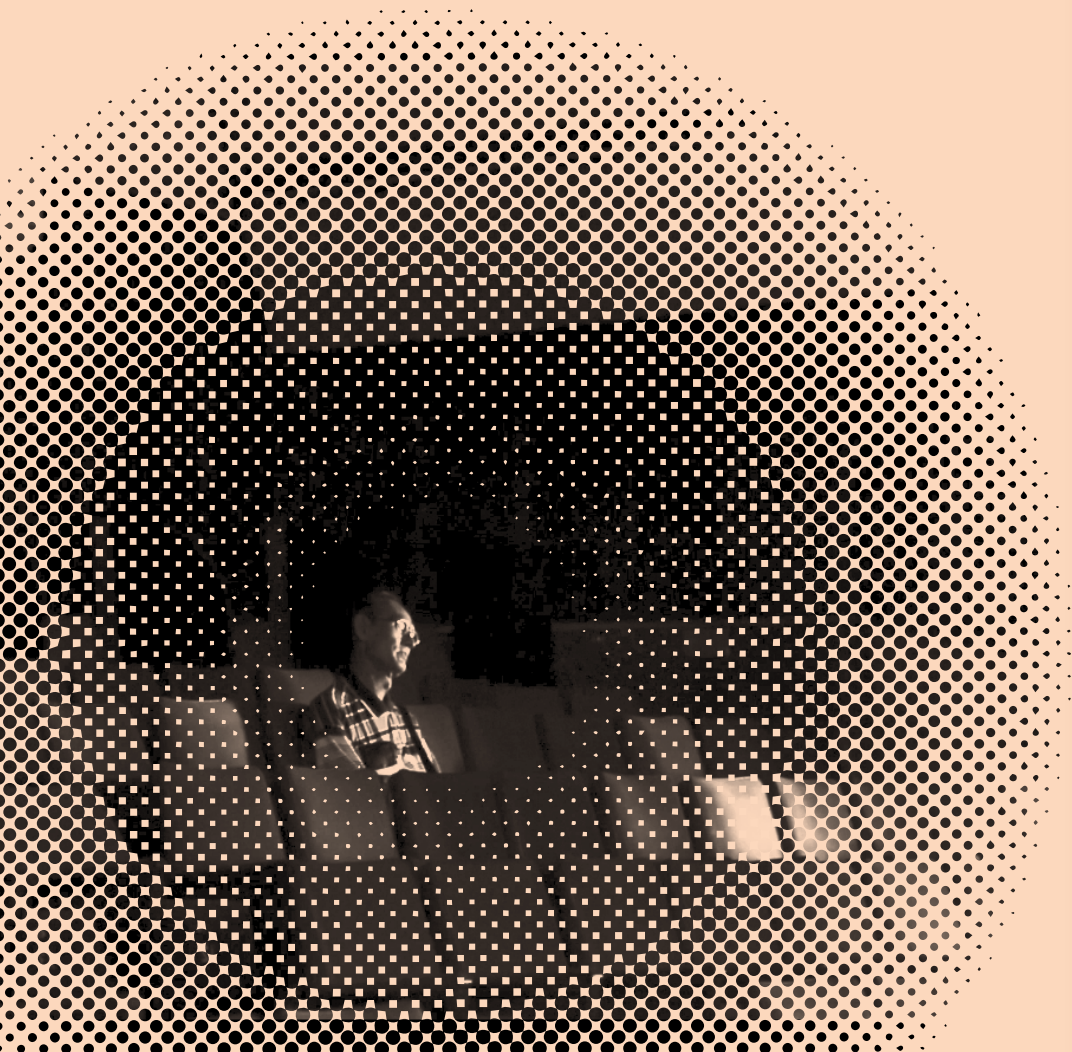
Specters and Tourists is co-organised with ArtScience Museum.

Daisuke Miyazaki is the director of *Yamato (California)*, which screened at the 27th SGIFF. His first feature film, *End of the Night*, was selected for numerous international film festivals and won the Special Mention Prize at the Toronto Shinsedai Cinema Festival.

ARE by Frank and Lily delves in psych-art arrangements that sway between loud guitars, colourful electronics and lyrical tales in impossible time. They have performed and recorded in Japan, Australia and Singapore.

ONSCREEN

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



Festival Opening & Special Presentation films

The Festival opens its 28th edition with the second feature from independent Chinese director Vivian Qu, *Angels Wear White*. Qu's sophomore effort is a bold and uncompromising drama – focusing on the unheard voices of the underprivileged minority.

Across the 11-day Festival, the Special Presentation section brings a gala showcase of some of the most anticipated films from today's leading and upcoming

directors: Indian director Anup Singh's *The Song of Scorpions*, headlined by esteemed Indian actor Irrfan Khan; an exciting co-directed feature, *The White Girl*, from newcomer Jenny Suen and renowned cinematographer Christopher Doyle; and New York University Tisch Asia alumni, Atusko Hiranayagi's touching debut comedy, *Oh Lucy!*, about cultural clashes, starring Josh Hartnett.



ANGELS WEAR WHITE 嘉年华

In the wake of a crime, three girls find themselves entangled within a web of deceit and shadowy actions maneuvered by a male dominated bureaucracy.

23 NOV, THU | 8.00PM | MBS

CHINA / 2017 / 107MIN / MANDARIN



FILMMAKER AND CAST IN ATTENDANCE

In a small coastal town in China, a teenage receptionist turns her gaze towards the CCTV to observe a middle-aged man and two schoolgirls checking into a motel. With this fateful bout of voyeuristic curiosity, Mia becomes the sole witness to a sexual assault.

Angels Wear White brings us through the resulting investigation, a high profile deadlock entangled with conflicting motives. Its narrative is anchored through the perspectives of Mia, who realises the value of the information she holds; and Wen, a victim who finds no respite from a mother plunged into shameful despair. Constructed as a noir-tinged thriller, the film meanders around the periphery of the police procedural in trace of the act of violence and its trail of resounding affiliations, leading us to its insidious return.

Director Vivian Qu's reflection on the precarious existence of a young female in rural China is remarkable in its objective realism. She avoids all too common appraisals of victimisation, offering a complex image of personal desires and encounters that result in their becoming – in this case, a coming of age for youths through disillusionment, opening their eyes to a reality in turmoil.

Angels Wear White is an impressive follow up to Vivian Qu's debut feature *Trap Street*. It continues to probe into inhumane bureaucratic mechanisms and the the violent excesses of power that enable a

suspension of the law itself. While *Trap Street* follows the ordeals of a victim to the government's extra-judicial operations in a city rife with surveillance, *Angels Wear White* in turn takes a gendered approach to reveal a society of governmental institutions, private businesses and social structures organised by patriarchal lines in its basest of levels – one guided by male persuasion and the fear of visibility.

D Vivian Qu is an independent Chinese filmmaker. Upon returning to China after studying visual arts in New York, she started working as producer as contribution to the independent film community in China. Her producer credits include *Knitting* (2008), *Night Train* (2007) and *Black Coal, Thin Ice* (2014). Qu was the first female filmmaker from China to compete in Venice Film Festival with her debut feature *Trap Street* (2013). *Angels Wear White* is her sophomore feature.



P Sean Chen
S Vivian Qu
C Vicky Chen, Zhou Meijun, Shi Ke
CI Astro Shaw (Ho Hock Doong) / hock-doong_ho@astro.com.my

THE SONG OF SCORPIONS

A twisted tale of love between a camel trader and a mystical singer plays out amidst the breathtaking scenery in the deserts of Rajasthan.

24 NOV, FRI | 8.00PM | MBS

SWITZERLAND, FRANCE, INDIA, SINGAPORE / 2017 / 119MIN / HINDI



FILMMAKER AND CAST IN ATTENDANCE

In the deep desert of Jaisalmer, an ancient legend speaks about the sting of the local scorpion that can kill any man in 24 hours. The only antidote is to find a sage singer who can read the melody in the victim's pulse and sing a countermelody.

Nooran is a spirited young woman who takes after her shaman grandmother, curing the poisoned villagers with her singing. Beautiful and bewitching, she charms camel trader Aadam, who falls head over heels for her affection without any luck. Tragedy strikes one night, and Nooran finds herself stripped off her healing powers. With Aadam's help, she regains her inner strength, only to discover the circumstances that led her to love, was not an act of goodwill.

The Song of Scorpions is a visual spectacle, lensed by Swiss cinematographers Pietro Zuercher and Carlotta Holy-Steinemann who chose to highlight the barren sandy landscapes in luscious earthy hues. The strength of the film however lies in the chemistry between the two leads – the charismatic Irrfan Khan, and the radiant Golshifteh Farahani – both award winners in their own right. Sensuous and captivating, Farahani's passionate reflection of Nooran contrasts beautifully with Khan's quietly stoic, yet loving portrayal of Aadam. Featuring songs by renowned Indian composer and lyricist Madan Gopal Singh, the film will mesmerize you with its blend of mythology, folk legend and the fervor of love, revenge and loss.

D Anup Singh's first feature film, *The Name of a River* (2001) was invited to more than 30 festivals. His second, the award-winning *Qissa – The Tale of a Lonely Ghost* (2013) had its World Première at Toronto. *The Song of Scorpions*, his third feature, had its world premiere at the Locarno Film Festival 2017.



P Saskia Vischer, Shahaf Peled, Michel Merkt
S Anup Singh
C Golshifteh Farahani, Irrfan Khan, Waheeda Rehman
CI Feather Light Films / info@FeatherLightFilms.com

THE WHITE GIRL 白色女孩

Debut director Jenny Suen teams up with acclaimed cinematographer Christopher Doyle for this noir fable about a disappearing land and its dreamers.

28 NOV, TUE | 8.00PM | CAP

HONG KONG, MALAYSIA, JAPAN / 2017 / 97MIN / CANTONESE, ENGLISH, JAPANESE



FILMMAKER AND CAST IN ATTENDANCE

Three strangers collide in a washed-out and dilapidated village, also known as the last fishing village in Hong Kong. The White Girl, a blossoming teenager with an aversion to the sun, lives with her father in a shack above the sea. Sakamoto, a mysterious Japanese artist, squats in an abandoned ruin, reflecting and contemplating on projections of the island. Ho Zai, a street kid who dreams of getting rich, weaves in and out of the village, restless and filled with schemes. With the threat of gentrification looming brought about by its corrupt village chief, Pearl Village becomes a mysteriously charged environment where its dwellers slowly awaken from their sleepy stupor.

In this enchanting drama, director Jenny Suen and co-director Christopher Doyle channel their love for Hong Kong, the city that gave birth to their creative personas, to mesmerising effect. Part of the duo's ongoing Hong Kong Trilogy project, *The White Girl* awes with its splendid cinematography and poetic flow, bringing old memories to life and rebirthing new feelings to the surface. Complimented by a melancholic medley of pop tunes, the film is an alluring trip through nostalgia that is set to delight dreamers, outcasts and sensualists alike.

D Jenny Suen is a Hong Kong writer, producer, and director. She studied at the University of Pennsylvania where she graduated summa cum laude, Phi Beta Kappa, and was named Dean's Scholar. *The White Girl*, her first feature film, premiered at the London Film Festival 2017.



Christopher Doyle (Co-Director) is a renowned award-winning cinematographer, famed for his work in numerous films including Wong Kar Wai's *In The Mood For Love* (2000), Gus Van Sant's *Paranoid Park* (2007) and Jim Jarmusch's *The Limits of Control* (2009), amongst many others. *The White Girl* is his fourth feature film as a director.



P Jenny Suen, Ken Hui, Leonard Tee, Alea Rahim and Heidi Ng

S Jenny Suen and Christopher Doyle

C Joe Odagiri, Angela Yuen, Jeff Yiu

CI Kino Fims (Maki Shimizu) / maki-shimizu@kinofilms.jp

OH LUCY!

A lonely Japanese woman finds solace in her English teacher in this bittersweet and quirky road movie about cultural differences.

30 NOV, THU | 8.00PM | MBS

JAPAN, USA / 2017 / 95MIN / JAPANESE, ENGLISH



FILMMAKER AND CAST IN ATTENDANCE

Setsuko is a single, middle-aged office worker who finds no joy in her life. Her workday begins when she witnesses a suicide on her morning commute, and continues the day as she observes a retiring coworker being congratulated by two-faced colleagues. When she becomes the replacement for her niece, Mika, at an English lesson, Setsuko is charmed by the unconventional methods of the American teacher, John, who brandishes her with the new name, Lucy. Her brief happiness is cut short when she discovers that John is leaving for America with Mika, apparently his secret lover. With Mika's postcard as her only clue, Setsuko/Lucy sets off for California with her sardonic sister Ayako – also Mika's disapproving mother – to track the couple down.

Director Atsuko Hirayanagi expands on her critically-acclaimed 2014 short in this feature length debut which premiered at Cannes Critics Week. Aided by a fine cast – Shinobu Terajima as the earnest trainwreck Setsuko/Lucy, Kaho Minami as the sharp-tongued Ayako, and Josh Hartnett as the affable John, the strength of the film lies in its quirky humour and underlying sardonic wit. With just the right winning formula of combining culture clash and family dramedy, *Oh Lucy!* is a lighthearted, enjoyable affair with a dash of darkness – an exploration into an older woman's loneliness and desire to be loved by both her family and the men she encounters in her life.

D Atsuko Hirayanagi was born in Japan, and received her Master in Fine Arts in Film Production from the New York University Tisch School of the Arts, Asia. She has written and directed a number of shorts, including *Link* (2009) and *Mo Ikkai* (2012). *Oh Lucy!* is her debut feature, and is an expansion of an earlier short of the same name.



P Han West, Yukie Kito, Jessica Elbaum, Atsuko Hirayanagi

S Atsuko Hirayanagi, Boris Frumin

C Shinobu Terajima, Josh Hartnett, Kaho Minami

CI Anticipate Pictures / findahuman@anticipatepictures.com

FILMS IN COMPETITION

One of the most anticipated sections in the Festival promises some of the boldest, most authentic and little seen hidden gems to come out of Asian cinema today.

SOUTHEAST ASIAN SHORT FILM COMPETITION

83 SOI SOONVIJAI 14

T-Thawat Taifayongvichit

A BED WITHOUT A QUILT

Ivan Tan

BETWEEN US TWO

Tan Wei Keong

DEATH OF A SOUNDMAN

Sorayos Prapapan

EPHEMERA

Ho Thanh Thao

FIVE TREES

Nelson Yeo

IT'S EASIER TO RAISE CATTLE

Amanda Nell Eu

JODILERKS DELA CRUZ, EMPLOYEE OF THE MONTH

Carlo Francisco Manatad

JOKO

Suryo Wiyogo

KAMPUNG TAPIR

Aw See Wee

THE MALEDICTION

Makbul Mubarak

PUPPY LOVE

Margarita Mina

SONG X

Mont Tesprateep

THE SOUND OF COINS HITTING BRASS

Andrew Stephen Lee

SUERTE

Carlo Fajarda

ASIAN FEATURE FILM COMPETITION

DISAPPEARANCE

Ali Asgari

DRAGONFLY EYES

Xu Bing

THE GREAT BUDDHA+

Huang Hsin-Yao

MALILA: THE FAREWELL FLOWER

Anucha Boonyawatana

SCAFFOLDING

Matan Yair

SCARY MOTHER

Ana Urushadze

THE SEEN AND UNSEEN

Kamila Andini

SHUTTLE LIFE

Tan Seng Kiat

PROGRAMME 1

1 DEC, FRI | 7.00PM | 107MIN | GA

This Programme opens with the World Premiere screening of the Festival Commission, *Nyi Ma Lay*.

KAMPUNG TAPIR

WORLD PREMIERE

MALAYSIA / 2017 / 17MIN

MANDARIN, ENGLISH, BAHASA MALAYSIA



FILMMAKER IN ATTENDANCE

The struggles of making a living and searching for a better life plagues Anne, leaving her in a dilemma on where she should settle down with her family.

D Aw See Wee is a graduate of the National Taiwan University of the Arts. His works centres on family relationships and social issues.



1 THE MALEDICTION

INTERNATIONAL PREMIERE

INDONESIA / 2016 / 27MIN

BAHASA INDONESIA, JAVANESE, ARABIC



FILMMAKER IN ATTENDANCE

In a religiously conservative town, Haji Halim lives his life as a wealthy man. He decides to marry a young widow despite opposition from his wife. She decides to curse him and unfortunate events soon follow.

D Makbul Mubarak is a film critic turned filmmaker. His debut feature film project, *The Autobiography*, is selected for the Torino Film Lab 2017.



SONG X

2

THAILAND / 2017 / 20MIN

NO DIALOGUE



FILMMAKER IN ATTENDANCE

A deserter awakes to discover that his body is lying lifelessly. Embarking on this new journey, he encounters a group of teenagers who intend to give him a cremation ceremony. At the same time, the military patrol is searching for his dead body.

D Mont Tesprateep holds a Master's degree in Fine Art from Chelsea College of Arts, London. He is currently developing his first feature film.



JODILERKS DELA CRUZ, EMPLOYEE OF THE MONTH 4

PHILIPPINES / 2017 / 13MIN
TAGALOG



FILMMAKER IN ATTENDANCE

Jodilerks, a gas station attendant, is on her last day of duty. She has some plans up her sleeve and the night is still young...

D Carlo Francisco Manatad is a Filipino film director and editor based in Manila. His films have screened at major festivals including Cannes and Locarno. He is currently working on his first feature film *Whether The Weather Is Fine*.



FIVE TREES 5

SINGAPORE / 2017 / 10MIN
NO DIALOGUE

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

A chance encounter led old lovers, Keow and Mok, to reunite again at the Five Trees.

D Nelson Yeo is a Singaporean filmmaker whose films have been screened at various local and international film festivals. He participated in the Berlinale Talents Tokyo in 2014, BiFan Fantastic Film School and Autumn Meeting in 2015 and 2016. He is currently working on his debut feature film.



PROGRAMME 2

1 DEC, FRI | 9.30PM | 86MIN | GA

IT'S EASIER TO RAISE CATTLE 1

LAGI SENANG JAGA SEKANDANG LEMBU

MALAYSIA / 2016 / 18MIN
BAHASA MALAYSIA

ASIAN PREMIERE



FILMMAKER IN ATTENDANCE

Two teenage outcasts form an uncanny friendship in their remote village. As one discovers the other's dark secrets, she observes the changes in her new acquaintance to the point of violence, monstrosity and affection.

D Amanda Nell Eu graduated from Central Saint Martins with a BA in Graphic Design and a MA in Filmmaking from the London Film School. She is currently a freelance screenwriter for feature films.



EPHEMERA 2

VIETNAM / 2017 / 20MIN
VIETNAMESE

INTERNATIONAL PREMIERE



FILMMAKER IN ATTENDANCE

Absorbed with a personal trouble, the frustrations of a young woman escalate when she suspects that her boyfriend is unfaithful to her.

D Ho Thanh Thao started making films at the age of 14. She is currently an undergraduate at the Banking Academy of Vietnam. *Ephemera (Muộn)* is her third short film.



A BED WITHOUT A QUILT 3

UK, SINGAPORE / 2017 / 10MIN
ENGLISH

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

Young Eli passes by an open field and becomes fascinated with a man digging a hole. Over the course of an afternoon, Eli discovers an uncomfortable truth about his village amidst his sexual awakening.

D Ivan Tan is a writer-director from Singapore. His short film, *Tadpoles* (2013), won the jury prize at the 66th Locarno International Film Festival. He recently graduated from the National Film & Television School in the UK.



SUERTE

4

PHILIPPINES / 2017 / 16MIN
TAGALOG



FILMMAKER AND CAST IN ATTENDANCE

Two student filmmakers set out to do a documentary about the circulation of drugs within their city, but as they go on along with their subjects, they slowly get involved until the point of no return.

D Carlo Fajarda started out in film while he was in high school by shooting music videos. *Suerte* is his graduation thesis film at the University of Saint Benilde.



83 SOI SOONVIJAI 14

5

83 ซอย ศูนย์วิจัย 14

THAILAND / 2016 / 22MIN
THAI, ENGLISH, MANDARIN



FILMMAKER IN ATTENDANCE

The warmth of family love takes centre stage in this film through recreated memories and home videos.

D T-Thawat Taifayongvichit is a Thai cinematographer and director. He majored in Film Production at the Mahidol University International College. *83 Soi Soonvijai 14* was his thesis film and it won the White Elephant Award at the Thai Short Film & Video Festival 2016.



PROGRAMME 3

2 DEC, SAT | 2.00PM | 75MIN | GA

PUPPY LOVE

NUNG NAWALA ANG ASO KO

PHILIPPINES / 2017 / 18MIN
TAGALOG, ENGLISH

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

A young girl on the brink of puberty wakes up one morning to find that her pet dog had escaped, leaving her with a wound in her vagina. Confused and distraught about her body and what the blood entails, she tries to make sense of herself and her tireless longing.

D Margarita Mina is a filmmaker who enjoys writing and visualising stories about young women and children.



1

DEATH OF THE SOUND MAN 3

AWASARN SOUND MAN

THAILAND / 2017 / 16MIN
THAI



FILMMAKER IN ATTENDANCE

Two sound recordists are working hard on the sound mix of a film. But will anyone really pay attention to the sound of a film?

D Sorayos Prapapan started out as a sound recordist and foley artist. He has directed many short films, which were screened at international film festivals including the International Film Festival Rotterdam.



BETWEEN US TWO

2

SINGAPORE / 2017 / 5MIN
MANDARIN, ENGLISH

WORLD PREMIERE



A gay son mulls over a conversation with his dead mother in this personal anecdote.

D Tan Wei Keong is a Singaporean artist based in San Francisco. His films have been screened at many international film festivals, including the Annecy International Animation Film Festival. He has been curating the animation programme at Cartoons Underground Singapore since 2014.



JOKO

4

INDONESIA / 2017 / 22MIN
JAVANESE, BAHASA INDONESIA

WORLD PREMIERE



Joko, the youngest worker in the building, catches the attention of its powerful and dangerous owner, who is slowly plotting to exploit him. Will Joko be safe at the end of the day?

D **Suryo Wiyogo** is a film producer and he has produced a number of Indonesian short and feature films. *Joko* is his first short film.



THE SOUND OF COINS HITTING BRASS

5

PHILIPPINES, USA / 2017 / 14MIN
ENGLISH, TAGALOG

INTERNATIONAL
PREMIERE



FILMMAKER IN ATTENDANCE

A young boy comes to understand that his father is a gambling drifter who loiters in laundromats listening to coin change machines that sound like casino slots.

D **Andrew Stephen Lee** is an MFA candidate at Columbia University's Graduate Film Program. He recently received a grant from The David Ross Fetzer Foundation for Emerging Artists for *The Sound of Coins Hitting Brass*.



DISAPPEARANCE

NAPADID SHODAN

Two young lovers discover the meaning of bureaucratic terror in this suspenseful and expertly crafted debut by Ali Asgari.

27 NOV, MON | 7.00PM | GA
1 DEC, FRI | 9.30PM | TAH

IRAN, QATAR / 2017 / 89MIN / PERSIAN

Sara and Hamed wander into the emergency department of a hospital, seeking medical aid after realising Sara is hurt. However, they are bound by a secret which cannot be discovered under any circumstances by the adults who are handling their situation. They soon realise the implications of this unfortunate mishap as they drive through the unforgiving night to solve their predicament.

Tightly woven and gripping, director Ali Asgari lets the drama unfurl in an almost noir-like setting, drawing uneasiness with every step the couple takes. Sadaf Asgari and Amir Reza Ranjbaran as the young lead protagonists are quietly expressive, navigating between shock to despair and resignation with understated grace. Pitting youthful naivete against the oppression of country and society, *Disappearance* is a confident debut.



FILMMAKER IN ATTENDANCE

D Born in Tehran, **Ali Asgari** is an alumnus of the Berlinale Talent Campus 2013. His short films *More than Two Hours* (2013) and *The Silence* (2016) were both in competition for the Palme d'Or at the Cannes Film Festival. His first feature film, *Disappearance*, is selected for competition at various other festivals, including Zurich and New York.



P Pouria Heidary Oureh, Ali Sadraie
S Ali Asgari, Farnoosh Samadi
C Sadaf Asgari, Amir Reza Ranjbaran
CI New Europe Film Sales / festivals@neweuropefilmsales.com

DRAGONFLY EYES

蜻蜓之眼

Found footages from surveillance cameras are cleverly reassembled to tell a story about a man looking for his lost love.

29 NOV, WED | 4.30PM | TAH
30 NOV, THU | 7.00PM | GA

CHINA / 2017 / 81MIN / MANDARIN, ENGLISH

What appears to be a melodrama about love found and lost turns out to be a conceptually clever film made up entirely of re-edited images cued from surveillance cameras available on cloud servers in China. When we first see her, Qing Ting is training to become a nun at a Buddhist temple. But she changes her mind, and meets Ke Fan, who falls in love with her before landing up in jail. Upon his release, he becomes obsessed with a dolled-up Internet superstar whom he believes is a reinvented version of Qing Ting.

By searching for drama in visual chaos, the film becomes visual archaeology of modern moving image, as well as a heartbreaking observation on the interchangeability of lives where every identity and story, can be constructed and deconstructed at will, to genius effect.



D **Xu Bing** was born in Chongqing and grew up in Beijing. Working in a wide range of media, he creates installations that question the idea of communicating meaning through language, and its manipulation. His directorial debut, *Dragonfly Eyes*, won the FIPRESCI Prize and Special Mention: Ecumenical Jury at Locarno International Film Festival 2017.



P Zhai Yongming, Matthieu Laclau
S Zhai Yongming, Zhang Hanyi
CI Movie View International / asia@movieview-int.com

THE GREAT BUDDHA+

大佛普拉斯

Two working class friends discover the dark secret of their millionaire boss in this satirical comedy about class status and materialism.

27 NOV, MON | 4.30PM | TAH
2 DEC, SAT | 2.00PM | FG

TAIWAN / 2017 / 104MIN / TAIWANESE, MANDARIN

Pickle is a night security guard at a Buddha statue factory owned by rich playboy Kevin. There, he is frequently visited by his best friend Belly Button, a recyclables collector, and together they endure the dull nightshift by watching television – until it gets broken one night. Hoping to find some drama, they stumble upon Kevin's dashboard camera, where they find footages which contain their boss' ugly secrets that will change their lives forever.

Mixing radiant black-and-white cinematography with colour footages from the dash cam, director Huang Hsin-Yao's first feature film is a tragicomedy about the ironic making of contemporary Taiwanese society. The film's deadpan humour is biting, fresh, and the collection of good-natured eccentrics at the heart of the story are as comical as they are brutal and real.



FILMMAKER AND CAST IN ATTENDANCE (2 DEC)

D Huang Hsin-Yao was born in Tainan, Taiwan. His past works are all documentary films, including *Bluffing* (2005), *Taivalu* (2010) and *Cloud Nation* (2015), as well as the narrative short *The Great Buddha* (2014). *The Great Buddha+* (2017) is his debut feature film, and is an expansion of an earlier short.



P Yeh Jufeng, Chung Mong-Hong

S Huang Hsin-Yao

C Cres Chuang, Bamboo Chen, Leon Dai

CI MandarinVision Co. / desmond@mandarinvision.com

MALILA: THE FAREWELL FLOWER

A gay love story in which earthly passion finds solace through dark Buddhist spiritualism.

30 NOV, THU | 9.30PM | FG

THAILAND / 2017 / 94MIN / THAI

Former lovers Shane and Pich reunite and try to heal the wounds of their past. Shane is haunted by the tragic death of his daughter, while Pich suffers a grave illness. As death approaches, Pich dedicates his remaining time to making Bai Sri, a ceremonial ornament. Meanwhile, Shane decides to become a Buddhist monk until one night at a graveyard, he encounters his lover in another form.

A rising star in the Thai independent film scene, Anucha Boonyawatana explores tragic gay romance in his sophomore feature film, this time asking the perennial question: Can Buddhist philosophy liberate the soul? The two male characters delve into the mysteries of love and spiritual redemption, and their story challenges the preconception of sexual identity, boasted by popular soap actor Sukollawat Kanarot in his most controversial role yet.



FILMMAKER IN ATTENDANCE

D Anucha Boonyawatana is a Thai independent film director and founder of G-Motif Production, one of the largest video production companies in Thailand. In 2012, his short film *Erotic Fragments No. 1, 2, 3* was screened in competition at the 62nd Berlin International Film Festival. His first feature film *The Blue Hour* premiered at Berlinale Panorama in 2015.



P Anucha Boonyawatana, Donsaron Kovitvanitcha, John Badalu, Kaneenut Ruengruijira, Jutamas Kaewchat

S Anucha Boonyawatana, Waasuthep Ketpetch

C Sukollawat Kanarot, Anuchyd Sapanphong, Samret Muangput

CI G Village Co-Creation Hub / donnyhwd@hotmail.com

SCAFFOLDING

PIGUMIM

A impulsive teenager finds his future torn between two paths in Matan Yair's enigmatic character-driven debut.

1 DEC, FRI | 7.00PM | FG

ISRAEL, POLAND / 2017 / 93MIN / HEBREW

Asher confidently navigates through school life with carefree abandon, prone to erratic acts of violence – a way of life not too uncommon for boys his age in the small town of Herzliya, Israel. A correspondence with a new teacher leads him to consider succeeding academically. He begins contemplating a path in life, one at odds with his father's own plan for him.

Based on his own experiences as a teacher, director Matan Yair's debut feature is a sensitively trodden portrait of a teenager discovering his own will at the brink of adulthood. The emotional gravity arising from the classic conundrum of the father-son relationship is depicted with a clear empathy for the individual and familial. We sense a growing depth in character in Asher – he does not change, but our perception of him does as we get closer to his generously direct form of life.



D Matan Yair is an educator, author and filmmaker who studied at Sam Spiegel Film & Television School in Jerusalem and received his MFA in directing at Tel Aviv University. His works deal with autobiographical detail and personal experience. These include the documentary *It is Written in Your I.D. That I am Your Father* (2008) and *Scaffolding*, his first feature film.



P Gal Greenspan, Roi Kurland, Stanisław Dziedzic, Moshe Edery, Leon Edery

S Matan Yair

C Asher Lax, Ami Smolarchik, Yaacov Cohen

CI New Europe Film Sales / ewa@neweuropesales.com

SCARY MOTHER

SASHISHI DEDA

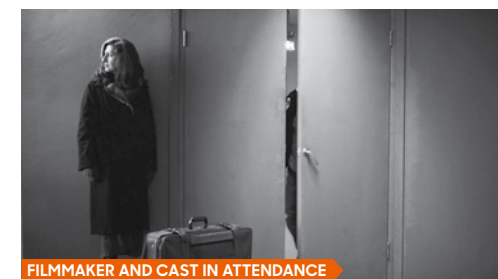
A middle-aged woman struggles to overcome the domestic life that is keeping her from publishing her first novel – to dark effect.

1 DEC, FRI | 9.30PM | NMS

GEORGIA, ESTONIA / 2017 / 107MIN / GEORGIAN

Manana, a dutiful wife and homemaker to her husband and three children, has shelved away her dream of being a writer for as long as she could. At 50 years-old, she finally finds the courage to shut herself away in a room for long periods of time to write. But when her husband is horrified by the novel's crude honesty and demands that she cease writing it, Manana ventures further into the dark side to realise her deepest desires.

Nata Murvanidze's convincing performance gives birth to a compelling portrait of Manana in this tense psychological thriller. The stillness of the image, so immaculately framed by long takes, provides a further glimpse into the tortured writer's psychological landscape that gestures toward the emptiness of the life that surrounds her and the larger void within her.



FILMMAKER AND CAST IN ATTENDANCE

D Ana Urushadze is a Georgian filmmaker. She has directed several short films, including *Ideas* (2010) and *One Man Loved Me* (2012). *Scary Mother* (2017) won the Best First Feature and Youth Jury awards at the 70th Locarno Film Festival, and will be competing in the Best Foreign Language film category at the 2018 Academy Awards.



P Lasha Khalvashi, Tinatin Kajrishvili, Ivo Felt

S Ana Urushadze

C Nata Murvanidze, Dimitri Tatishvili, Ramaz Ioseliani

CI ARTIZM / studioartizm@gmail.com

THE SEEN AND UNSEEN

SEKALA NISKALA

A young boy lies unconscious in a rural hospital, but deep into the night he rises and experiences a dreamlike journey with his twin sister.

24 NOV, FRI | 4.30PM | TAH
30 NOV, THU | 9.30PM | NMS

INDONESIA, NETHERLANDS, AUSTRALIA, QATAR /
2017 / 86MIN / BAHASA INDONESIA, BALINESE

In a rural hospital, 10 year-old Tantra lies unconscious, his brain weakened by an illness. He's watched over by his parents and his twin sister Tantri, a girl who longs for the return of her brother. Every night, in that sliver between dream and wakefulness, Tantra arises from deep sleep to play with his sister – sometimes in the nocturnal field of Bali bathed in moon glow – at least until the sun comes up again.

In between reality and realm, hope and loss, the seen and unseen, director Kamila Andini's film shines with simple beauty in its exploration of the duality of existence. The twins are mirrors, but they're also two parts that complete a consciousness of the world. Deep in magic yet authentic to the reality of Indonesia, the film presents a fresh new voice of Southeast Asian cinema.



FILMMAKER IN ATTENDANCE (30 NOV)

D Kamila Andini was born in Jakarta in 1986. In 2011, she released her debut feature film *The Mirror Never Lies*, which travelled to more than 30 film festivals including Berlin, Busan and Seattle, and won more than 15 awards on the festival circuit. She also made two short films *Following Diana* (2015) and *Memoria* (2016). Her sophomore feature, *The Seen and Unseen*, was selected for the platform section at Toronto Film Festival 2017.



P Kamila Andini, Ifa Isfansyah, Gita Fara
S Kamila Andini
C Thaly Titi Kasih, Gus Sena, Ayu Laksmi
CI Cercamon / sebastien@cercamon.biz

SHUTTLE LIFE

分贝人生

A stellar feature debut by Malaysian filmmaker Tan Seng Kiat set on the edge of Kuala Lumpur's urban sprawl.

28 NOV, TUE | 4.30PM | TAH
1 DEC, FRI | 7.00PM | NMS

MALAYSIA / 2017 / 91MIN / MANDARIN, DIALECTS

A young man, Qiang, lives with his six year-old sister and mentally disabled mother in a tiny flat. Their daily lives are marked by a perpetual struggle to make ends meet. When a tragic accident throws a spanner into the works, Qiang finds himself flailing against the machinery of bureaucracy and unassailable privilege, bringing into sharp focus the powerlessness of the underclass.

Tan's unrelenting, realist storytelling shines in its depiction of the privilege and the commoners, the latter imbued in a hopeless drudgery that is punctuated by genuine feeling and pockets of transcendence. From its use of the everyday vernacular to extraordinary performances from veteran Taiwanese actress Sylvia Chang, pop singer Jack Tan and charming newcomer Angel Chan, *Shuttle Life* effectively wrings large the realities of living in poverty in urban Malaysia.



FILMMAKER IN ATTENDANCE (1 DEC)

D Tan Seng Kiat is a Malaysian filmmaker. His first feature film, *Shuttle Life*, won the top accolades of Best Film, Best Actor and Best Cinematographer at the Shanghai International Film Festival 2017.



P Roland Lee, Jin Ong, Angelin Ong, Lai Cheah Yee
S Tan Seng Kiat, Chris Leong
C Sylvia Chang, Jack Tan, Angel Chan
CI mm2 Entertainment / nelsonmok@mm2entertainment.com

Onscreen

Singapore Panorama

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

This year, the Festival also celebrates the 15th year anniversary of two iconic films of Singapore cinema – *I Not Stupid* and *TalkingCock The Movie* – two irreverent social satires sparkling with originality and confidence as they poke good-natured fun at Singaporeans, their obsessions and local politics.

SINGAPORE PANORAMA SHORTS

28 NOV, TUE | 7.00PM | 72MIN | NMS

ROTAN

WORLD PREMIERE

SINGAPORE / 2017 / 14MIN
MALAY, ENGLISH

FILMMAKER IN ATTENDANCE

A father, who is also the discipline master at his son's school, has to grapple with his own principles when his rebellious son breaks one of the school rules.

D Hamzah Fansuri is a graduate of the School of Film & Media Studies, Ngee Ann Polytechnic. His thesis film, *Rotan*, is made as a reflection of his childhood days.



1 MEI LING STREET

WORLD PREMIERE

SINGAPORE / 2017 / 19MIN
ENGLISH, MANDARIN, MALAY, TAMIL, DIALECTS

FILMMAKER IN ATTENDANCE

Ah Ping is a widower whose life gets disrupted when his flat is confiscated. While struggling to navigate through the bureaucracy, he crosses path with a troubled youth and relives this old dog of Mei Ling Street.

D Ric Aw's first feature film *Standing in Still Water* premiered at the Singapore International Film Festival 2014. He currently produces and directs at The Creative Room, a production house he co-owns.



AREOLA BOREALIS

WORLD PREMIERE

SINGAPORE / 2017 / 13MIN
ENGLISH, CANTONESE

FILMMAKER IN ATTENDANCE

An uptight mother tries to upstage her daughter's untraditional wedding with her own traditionalist principles only to have her plans upstaged by a broken bra.

D Wee Li Lin is one of the pioneer female filmmakers in Singapore with 14 short films, two feature films as well as television and commercial work under her belt.



2

REHEARSAL

WORLD PREMIERE

SINGAPORE / 2017 / 16MIN
ENGLISH, MANDARIN, HAINANESE

FILMMAKER IN ATTENDANCE

An actor discovers his son's university application that was supposed to be mailed out in the boot of his car. The mistake leads him to drive around as he formulates an excuse.

D Jonathan Choo, Rachel Liew and Shammini G are graduates of NTU School of Art Design and Media. They produced *Han*, which won Best Film at the National Youth Film Awards 2016.

STITCHES

தையல்

SINGAPORE / 2017 / 10MIN
TAMIL

FILMMAKER IN ATTENDANCE

Stitches revolves around the difficult life of a single mother and her son. With the very little that she has, she helps him with the most that she can.

D Laavania Krishna is a graduate of the School of Film & Media Studies, Ngee Ann Polytechnic.



5

SINGAPORE PANORAMA SHORTS

29 NOV, WED | 9.30PM | 77MIN | NMS

Programme 2

BENJAMIN'S LAST DAY AT
KATONG SWIMMING COMPLEX 1SINGAPORE / 2017 / 15MIN
ENGLISH

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

Benjamin rushes to Katong Swimming Complex when he finds out that it will be demolished. Wistful memories about his childhood come crashing back as he dreams about recapturing some of the past's magic.

D Chai Yee Wei has made a number of short and feature films. He is the founder of Mocha Chai Laboratories, Singapore's first boutique digital film lab.

YUME
夢 3USA, JAPAN, SINGAPORE / 2017 / 13MIN
JAPANESE

ASIAN PREMIERE



A young Japanese girl indulges in a secret activity to assuage the jadedness she feels in her life.

D Grace Swee is currently studying at Columbia University School of the Arts, pursuing an MFA in Directing/Screenwriting. She enjoys telling stories of different genres, leaning towards films that expound on family relations, deep character studies and magical realism.

WHITE CARNATIONS 2
康乃馨SINGAPORE / 2017 / 11MIN
MANDARIN, ENGLISH

ASIAN PREMIERE



FILMMAKER AND CAST IN ATTENDANCE

Struggling to get her special-needs son into a regular school, a single mother agonises over her conflicted feelings toward him when he obstructs her plan.

D Tang Wan Xin is a recent graduate from the Puttnam School of Film and Animation at LASALLE College of the Arts. She hopes to tell stories that reveal truths that reality often conceals.



RETURN TO SENDER 4

SINGAPORE / 2017 / 18MIN
ENGLISH, MANDARIN, TEOCHEW

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

Insulated by the lonely monotony of routine, Ji spend her nights tearing flyers and junk mail. One night, an interesting flyer gives her an unexpected opportunity for reconnection.

D Gan Chin Lin is a student filmmaker from the graduating batch of Raffles Institution Film Society. *Return to Sender* is her debut work as director and cinematographer.



MELODI 6

SINGAPORE / 2017 / 12MIN
HOKKIEN, MALAY

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

A lonely Chinese boy becomes infatuated with his new neighbour, a young Indonesian helper, whom he believes is abused by a spiteful old man.

D Michael Kam teaches filmmaking at Ngee Ann Polytechnic in the School of Film & Media Studies. He has written and directed several short films which have screened at numerous international film festivals.



ANGEL 5

SINGAPORE / 2017 / 8MIN
TAMIL

WORLD PREMIERE



FILMMAKER IN ATTENDANCE

A young man struggles to fulfil his grandmother's last wish in the midst of family members who are wrought with loss and longing.

D Don Aravind pursues his passion for cinema through his involvement in independent filmmaking. He has completed numerous short films as a director and a cinematographer.



DIAMOND DOGS

钻石狗

An exhilarating action-thriller, where man faces off against his own nature with stakes raised to a knife's edge.

WORLD PREMIERE

28 NOV, TUE | 9.30PM | NMS

SINGAPORE / 2017 / 108MIN / MANDARIN, ENGLISH

A stage three cancer diagnosis leaves deaf and mute Johnny with little to lose when he is lured into a deadly underground social experiment. Funded by the uber rich, it pits fighters against one another in a test of animalistic aggression and adrenaline. Johnny's fight to the top is brutal, fueled by the sole desire to exact revenge on the man who caged him in.

Action star Sunny Pang delivers up pulsating bouts of violence in director Gavin Lim's gritty revenge flick, supported by scene-stealing turns from Mediagorp heartthrob Andie Chen, TV star Rosalind Pho and Japanese temptress Anri Okita. Peeling back the layers of the dark, bitter soul of man isn't always pretty, but Lim infuses the shadowy instincts of *Diamond Dogs* with a relentless energy that will leave audiences breathless.



FILMMAKER AND CAST IN ATTENDANCE

D Director and producer **Gavin Lim**'s credits span short films and television, including the series *Fighting Spiders* and *Tanglin*. His first short film, *Subtitle* (2005), garnered him the Best Director Award at the 18th SGIFF's Singapore Short Film Category. *Hello?* (2006) premiered at the 19th SGIFF and played at Clermont-Ferrand. *Diamond Dogs* is his first feature film.



P Emily Moh, Gavin Lim

S Gavin Lim

C Sunny Pang, Andie Chen, Anri Okita

CI Void Deck Films (Gavin Lim) / gavin@voiddeckfilms.com

hUSH

A freewheeling reflection on womanhood, revealing in its beautiful brokenness that emerges from a sensitive, central performance.

INTERNATIONAL PREMIERE

27 NOV, MON | 9.30PM | NMS

INDONESIA, SINGAPORE / 2016 / 70MIN / ENGLISH, BAHASA INDONESIA



FILMMAKER IN ATTENDANCE

Cinta is an aspiring singer from Bali who decided to move to Jakarta in search of success. The trappings of city life and materialism leaves her disenfranchised on a painful spiral. When the weight of an insincere boyfriend, sexual encounters and superficial friendships leaves her with extreme heartache, she decides to travel home to take refuge.

Collaborators Kan Lumé and Djenar Maesa Ayu find themselves a candid heroine in free-spirited Cinta. As they dig into the fissures of her life, the filmmakers unearth the painful secrets that burden this strong, independent woman. Cinta's journey is a hard look at the malaise that plagues the modern world, but also of the catharsis that comes with ridding oneself of it. In its refusal to condescend, *hUSH* is a valuable portrait of femininity in all its complicated beauty.

D **Kan Lumé** is an award-winning film director, having picked up numerous accolades at festivals in Malaysia, Torino, South Korea and Tripoli. Actor, writer and filmmaker.



Djenar Maesa Ayu is renowned as one of Indonesia's boldest writers. Their collaboration, *hUSH*, was nominated for Best Asian Feature Film at the Jogja-NETPAC Asian Film Festival 2016.



P Djenar Maesa Ayu, Kan Lumé

S Djenar Maesa Ayu, Kan Lumé

C Cinta Ramlan

CI Chapter Free Productions (Kan Lumé) / kanlume@gmail.com

I WANT TO GO HOME

A tender portrait of hope and belief that lingers in its elegiac beats and quiet compassion.

INTERNATIONAL PREMIERE

2 DEC, SAT | 4.30PM | NMS

SINGAPORE, JAPAN / 2017 / 60MIN / JAPANESE



FILMMAKER IN ATTENDANCE

On March 11, 2011, Yasuo Takamatsu lost his wife in the tsunami during the Great East Japan earthquake. Since that fateful day, he has been diving in the sea every week in search for her. *I Want To Go Home* is a journey of one man's determination to reunite with his wife and fulfill her final wish.

A deep emotional connection to Takamatsu's story sparked filmmaker Wesley Leon Aroozoo's first foray into documentary filmmaking. There is a lyrical rhythm that emerges from his handheld approach, accompanying Takamatsu as he makes the perilous, desperate dives into the watery depths. With Aroozoo's gentle and sensitive direction, accompanied by Harry and Henry Zhuang's gorgeously rendered animation, we see the delicate sadness and inexorable yearning that dwells with the loss of a loved one.

D **Wesley Leon Aroozoo** is a filmmaker and lecturer based in Singapore. He has a Master of Fine Arts from New York University Tisch Asia. His short films have been screened at international film festivals including International Film Festival Rotterdam. In addition to the documentary, *I Want To Go Home* is also a published novel.



P Ho Shengjuan, Wesley Leon Aroozoo

CI 13 Little Pictures (Wesley Leon Aroozoo) / moomeow@gmail.com

SHADOWS OF FIENDISH ANCESTRESS AND OCCASIONALLY PARAJANOV ON DURIAN CIALIS (LESSER #9)

A yearning for an expanded local erotic imagination fuels this outsider cinema gem – a gift of joy for a society that rejects.

WORLD PREMIERE

26 NOV, SUN | 11.00AM | NMS

SINGAPORE, JAPAN, PHILIPPINES / 2017 / 84MIN / BAHASA MELAYU, ENGLISH, TAGALOG, PORTUGUESE



FILMMAKER IN ATTENDANCE

In an island perpetually suspended by Asian values, the spirit of a dionysian culture lays dormant. What stays awake is the daily repression of sensuality in the name of a constructed morality naturalised by the weight of history. Within this landscape, underground director Chew Tze Chuan continues the search for depictions of native sexuality in history which remains undocumented and only whispered about.

With reference to native historical texts and the mythological and religious depiction of the "Holy Whore", Chew constructs a mythology of a hermaphrodite who comes to town to impart a wisdom that proves to be too carnal and untimely. Years in the making and strung together with documentary-like footage of orgiastic happenings, punctuated with moments of refrain into randomness, the film soon escalates into a schizophrenic psychedelia of multicultural and polymorphous sexuality.

D **Chew Tze Chuan** is most known for his segment in the omnibus film *Lucky 7* (2008) and *F.* (2007), a documentary on Toh Hai Leong, whom he collaborated with for *Zombie Dogs* (2004). He has been developing a body of work based on a personal philosophically informed form of cinema named "Lesser" (tcchew.wordpress.com).



P Wutami Matsuoka, TC Chew

S TC Chew, The Cast

C Lim Poh Huat, Shin Yong, Umi Yushi

CI A Lesser#9 Production (TC Chew) / chew_tzechuan@yahoo.com

SINGAPORE PANORAMA - 15TH ANNIVERSARY SCREENINGS

This year, the Festival celebrates these iconic films of Singapore cinema - two irreverent social satires sparkling with originality and confidence.

I NOT STUPID 小孩不笨

From personal perils to the pressures of national policies, this box-office success delivers a rousing social commentary of hot button topics of its time.

27 NOV, MON | 7.00PM | NMS

SINGAPORE / 2002 / 105MIN / MANDARIN, HOKKIEN, ENGLISH



FILMMAKER AND CAST IN ATTENDANCE

Best friends Terry, Kok Pin and Boon Hock are bonded in their experience of being in EM3 - a national category of classes reserved for students with lacklustre academic performances. Bearing the burden of bad grades, the trio is cast less as underdogs than as a hapless underclass-in-the-making. In parallel, the adults around them fare no better against the stresses of modern Singapore.

Pitting its characters against trials and tribulations at every turn, the film elicits the biggest domestic drama in the country - a populace caught up in an unforgiving technocratic race as much as they participate in it.

Presented in 35mm format; courtesy of the Asian Film Archive Collection.

D Jack Neo cut his teeth in variety show television capturing the comedy and crises of the Chinese heartlander experience. *I Not Stupid* was nominated for Best Asian Film at the Hong Kong Film Awards in 2003 and released in Hong Kong, Taiwan and China. The film also opened the ground for national discussions on the education system.



P David Leong, Chan Pui Yin
S Jack Neo
C Shawn Lee, Huang Po Ju, Joshua Ang
CI J Team Productions (Leonard Lai) / leonardlai@jteam.com.sg

TALKINGCOCK THE MOVIE

Based on TalkingCock.com, the Internet zeitgeist of the early 2000s are satirised with irreverent imaginings of local archetypes and affairs.

25 NOV, SAT | 7.00PM | NMS

SINGAPORE / 2002 / 90MIN / ENGLISH, MALAY, TAMIL, MANDARIN, CHINESE DIALECTS



FILMMAKER AND CAST IN ATTENDANCE

Before YouTube, memes and social media micro-dramas barged into the public consciousness of Internet-savvy Singaporeans, there was TalkingCock.com. Directors Colin Goh and Woo Yen Yen continue the site's satirical spirit with farcical sketches of Singapore's inhabitants - among them, a mountaineer takes on the summits of multi-storey car parks.

The comedy hinges on puerile humour, proudly amateur production techniques and cameos by Singapore heroes like rock legend Ramli Sarip. But out of the absurdity emerges an awareness of the grotesque as a political tool that viewers - of a pre-social media age or today - can wield to laugh at ourselves darkly.

D Woo Yen Yen and Colin Goh are a husband-and-wife creative team who've helmed an eclectic slate of projects, including the pioneering satirical website TalkingCock.com and its movie adaptation, *TalkingCock the Movie*, and feature film *Singapore Dreaming* (2006). They recently wrote a musical adaptation of *Dim Sum Warriors* that premiered to full houses in Shanghai under the banner of Stan Lai.



P Colin Goh, Woo Yen Yen
S Colin Goh
C Folks who may be your neighbours, Ramli Sarip, Neil Humphreys
CI Yumcha Studios LLC (Colin Goh) / colingoh@yumchastudios.com

TAKE PART IN DISCOVERING NEW TALENT

SGIFF Audience Choice Award

The Festival recognises and exists for its audience - one that embraces new discoveries and shared stories from Southeast Asia and around the world. Whether you're a first-time visitor or an avid cinephile, take part in choosing the next new discovery through the SGIFF Audience Choice Award.

Open to all feature films screened at the Festival, audiences are invited to cast their votes by rating the film at the end of each screening. The result will be announced on Saturday 2 December, and the winning film will be re-screened on the last day of the Festival.

PAST YEARS' WINNERS



AUDIENCE CHOICE AWARD 2015

SAILING A SINKING SEA

(dir. Olivia Wyatt)

A hypnotic documentary of visuals and sounds evoking the way of life of the Mokens.



AUDIENCE CHOICE AWARD 2016

ABSENT WITHOUT LEAVE

(dir. Lau Kek-Huat)

This heartfelt debut feature documentary navigates the murky waters of Malaya's history of Communism.

FILM STARTER KIT

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SWEET COUNTRY p.83
25 Nov, Sat | 11.00am | SL4



THE ENDLESS p.80
2 Dec, Sat | 9.30pm | FG



NO DATE, NO SIGNATURE p.69
26 Nov, Sun | 4.30pm | GA



SCAFFOLDING p.49
1 Dec, Fri | 7.00PM | FG



hush p.56
27 Nov, Mon | 9.30PM | NMS



MUTAFUKAZ p.82
24 Nov, Fri | 9.30pm | FG



RADIANCE p.71
26 Nov, Sun | 2.00PM | SL4



THE FIRST LAP p.66
25 Nov, Sat | 4.30PM | GA



AUDIENCE CHOICE AWARD WINNER p.101
3 Dec, Sun | 4.30pm | NMS



SG PANORAMA SHORTS PROGRAMME 1 p.52
28 Nov, Tue | 7.00PM | NMS

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GOOD TIME Safdie Brothers
22 Dec - 1 Jan



Yorgos Lanthimos
THE KILLING OF A SACRED DEER
4 - 14 Jan



THE SQUARE Ruben Östlund
18 - 26 Jan



HAPPY END Michael Haneke
2 - 11 Feb
after Michael Haneke:
A Retrospective



Matthew Heineman
CITY OF GHOSTS
15 - 18 Feb

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SINGAPORE

Asian Vision

Asian Vision offers insights into the most exciting ideas and developments that are shaping the film landscape across 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.



AJJI

With a butcher knife in hand, the grandmother of a rape victim quietly plots her way through a void of justice to inflict her own punishment.

27 NOV, MON | 9.30PM | GA

INDIA / 2017 / 102MIN / HINDI

What could have been another exercise in the rape-revenge genre is lifted into an evocative fable about the reciprocal exchange of extrajudicial powers between the oppressor to the oppressed. Taking its cue from *Little Red Riding Hood*, *Ajji* is a gritty slew of pent-up emotion, taking place in the shadowy alleys of a slum that could very well be a forest rife with wolves and their wayward desires.

As the law dispenses fear rather than justice when a girl was brutally raped, her 65 year-old grandmother finds herself drawn towards bitter vengeance. Within her calm disposition, lies a naïve child-like determination and a sense of justice that seems misplaced and fantastical within the contours of a bleak debilitating oppression. Awakened instincts lead her closer towards an encounter with the perpetrator, a man of power and willful perversions.

AQERAT (WE, THE DEAD)

阿奇洛

A woman escapes from an entanglement with human trafficking, finding herself at the threshold of the spirit world instead.

25 NOV, SAT | 2.00PM | GA

MALAYSIA / 2017 / 102MIN / MANDARIN, CANTONESE

Hui Ling's life will begin again when she relocates to Taiwan. For now, she lives a suspended existence near the Thai-Malaysian border, saving up for her departure. In desperation, she joins the nocturnal business of human trafficking, finding herself bearing witness to the inhumanity suffered by the Rohingya. When her façade of indifference slips, threatening the secrecy of the business, she goes on the run, accompanied by Wei, who believes that he knew Hui in a past life.

"Aqerat", the Rohingya word for "life after death", poses a clue to this cryptic feature. Starting off with a neo-realist framework, it gradually slips into a heady drift of the imaginary. In their escape, Hui and Wei find themselves further underground where the line dividing the dead and living are blurred. In this liminal zone, Hui discovers her conscience.



D Devashish Makhija is an Indian filmmaker and screenwriter who also authored children's books that are bestsellers in India. After working as assistant director and researcher for the acclaimed feature *Black Friday* (2007), he found a calling as a director and an advocate for the short film as a medium of expression. He released his debut feature *Oonga* in 2013. *Ajji* is his second feature film.



P Siddharth Anand Kumar, Vikram Mehra
S Devashish Makhija, Mirat Trivedi
C Sushma Deshpande, Sharvani Suryavanshi, Saadiya Siddique
CI Saregama / shoab.lokhandwala@rp-sg.in



D Edmund Yeo makes films in Malaysia and Japan where he received his PhD on global information and telecommunication studies from Waseda University. His short films have travelled widely in prominent international festivals. His debut feature *River of Exploding Durians* was the first Malaysian film selected for the Main Competition at the Tokyo International Film Festival in 2014.



P Edmund Yeo, Lim Ying Xian
S Edmund Yeo
C Daphne Low, Hon Ka Hoe, Ruby Yap
CI Good Move Media / hello@goodmovemedia.com

BLANK 13

A son's longing for an absent father transfigures into a discovery of a life lived at his funeral.

24 NOV, FRI | 9.30PM | GA

2 DEC, SAT | 9.30PM | GA

JAPAN / 2017 / 70MIN / JAPANESE

Set in the funeral of a man who recently returned home after a 13-year absence, *Blank 13* brings us through the mourning of a family blunted by resentment. With the arrival of a group of eccentric mourners, their eulogies bring about a change of tone as the family finds themselves at the brink of discovery, of a man in their life and his life apart.

Clearly demonstrating actor-turned-director Takumi Saitoh's understanding of cinema, *Blank 13* is a strong debut that positions him as a director of unique sensibility and background to look out for, winning him the Asian New Talent Award for Best Director at the Shanghai International Film Festival. The film quietly evokes the enigma of discovering the private life of a loved one, whether dead or alive; and the elasticity of familial bonds.



FILMMAKER AND CAST IN ATTENDANCE (24 NOV)

D Takumi Saitoh, born in 1981 in Tokyo, is a prominent multitasking and multifaceted figure in the Japan entertainment industry. He is prolific as an actor in TV dramas, and a wide array of films including *13 Assassins* (2010), *Torakage* (2015) and *Shin Godzilla* (2016). His personal wide-ranging interest in cinema led him to filmmaking. After completing two short films, he releases his debut feature *Blank 13* (2017).



P Daisuke Sakuma, Yuiko Kobayashi
S Mitsutoshi Saitoh
C Issey Takahashi, Lilly Franky, Misuzu Kanno, Sairi Ito
CI Tokyo Media International / midori.inoue@tokyomedia.jp

THE BRAWLER

MUKKABAAZ

Heavyweight themes of caste inequality, political corruption and social injustice are intricately woven in this drama about beating the odds.

30 NOV, THU | 9.30PM | GA

INDIA / 2017 / 151MIN / HINDI

Based on a true story, *The Brawler* takes us into the world of Indian boxing with lower-caste boxer Shravan as the determined underdog who does not accept his fate. Discouraged to pursue his boxing dreams by his family, Shravan's potential is further held back by boxing promoter and gangster Bhagwan Das, who has everyone under his thumb and whose cruelty has no limits. Things get complicated when Shravan falls in love with Das' niece Sunaina who is mute. They both share the same fighting spirit that refuses to let their circumstances nor their caste define them.

The term brawler references street fighting but Shravan's real match is with the social and political system he is born into. Director Anurag Kashyap's storytelling talent allows the action, drama and romance to unfold effortless in this intense film.



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



P Aanand L. Rai, Vikramaditya Motwane, Madhu Mantena, Anurag Kashyap
S Anurag Kashyap, Vineet Kumar Singh, Mukti Singh Srinet, K.D. Satyam, Ranjan Chandel, Prasoon Mishra
C Vineet Kumar Singh, Zoya Hussain, Jimmy Shergill
CI Stray Dogs / nathan@stray-dogs.com

CLAIRE'S CAMERA

Tinged with magic and nostalgia, Hong Sang-soo's liveliest film to date reveals a magnetic character study and a love letter to cinema.

25 NOV, SAT | 2.00PM | SL4

SOUTH KOREA, FRANCE / 2017 / 69MIN / ENGLISH, FRENCH, KOREAN

During a business trip to the Cannes Film Festival, Manhee is accused of being dishonest and subsequently fired. Left in freefall, she meets a Polaroid toting teacher named Claire. They form a connection and revisit the café where Manhee was dismissed. As they rewind and replay these moments, secrets emerge and the healing process begins.

Claire's Camera continues director Hong Sang-soo's observational style of character study in charmingly awkward fashion, buoyed by the chemistry between leading stars Isabelle Huppert and Kim Min-hee. He plucks at memories with an irreverence as well as the breezy conversations and droll sense of reflective melancholy. As autobiography and fiction blur, Hong wryly admits to the foibles of human relationships, and that the only way to change things is to look at everything again slowly.

THE FIRST LAP

CHO-HAENG

The inconsequential moments of a couple's life becomes a source of comedy and meaningful insights.

25 NOV, SAT | 4.30PM | GA

SOUTH KOREA / 2017 / 102MIN / KOREAN

Su-hyeon, an arts educator at a private institute, and Ji-young, who works in a small network café, have been living together as a couple for six years. Time seems to have worn out the notion of romance in their relationship. In its place, an undeniable familiarity keeps them together. When Ji-young misses her period, the couple takes the chance to revisit their respective families together.

Director Kim Dae-hwan has a penchant and skill in crafting simple moments of human interaction that subtly reveal additional dimensions into his characters. With a simple narrative and plain economical cinematography, *The First Lap* is deceptively unassuming on the surface, but it is this simplistic approach that allows a naturalism that effectively captures the unfolding of the couple's lives through the simplest of gestures.



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



P Hong Sang-soo

S Hong Sang-soo

C Isabelle Huppert, Kim Min-hee, Chang Mi-hee

CI Finecut / cineinfo@finecut.co.kr



D Kim Dae-hwan studied Film and Digital Media Design at Hongik University, where he made two shorts, *Picnic* (2010) and *Interview* (2011). He completed his feature film *After the Winter* (2014) when he was Dankook University's Graduate School of Cinematic Content.



P Jang Woo-jin, Lee Im-gul

S Kim Dae-hwan, Jang Woo-jin

C Cho Hyun-chul, Kim Sae-byuk

CI M-Line Distribution / sales@mline-distribution.com

FLOWER IN THE POCKET

口袋里的花

This 10th anniversary screening of Liew Seng Tat's quirky and heartwarming debut feature is a vital entry in the much lauded Malaysian New Wave film scene.

29 NOV, WED | 7.00PM | GA

MALAYSIA / 2007 / 97MIN / MANDARIN, CANTONESE, MALAY

Brothers Ma Li Ahh and Ma Li Ohm go to school out of pure habit. For them, after-school hours are largely spent wandering around the streets in search of frivolous activities to fill up their day. Their father, Sui, earns a living repairing broken mannequins, and is much closer to his inanimate partners than to his two young children. As the disconnect between father and sons grow more apparent, Sui needs to come to his senses and be the parental figure the boys need, or risk losing them.

Starring director Liew Seng Tat's cinematic peer, director James Lee as Sui, *Flower In The Pocket's* delight lies in the casting of the three men in the broken family. Utilising a unique offbeat humour as a point of social satire, the film serves up a powerful yet light-hearted message on childhood innocence and the importance of familial affection.



FILMMAKER IN ATTENDANCE

D Liew Seng Tat is a Malaysian filmmaker and a significant forerunner in independent Malaysian cinema. His works include *Break Skin with Strawberry Jam* (2003) and the award-winning *Men Who Save the World* (2014). *Flower In The Pocket* (2007), his first feature, first premiered at the Busan International Film Festival where it won the New Currents Award.



P Yen San Michelle Lo

S Liew Seng Tat

C Wong Zi Jiang, Lim Ming Wei, James Lee

CI Da Huang Pictures (Lim Han Loong)
dahuangpictures.producer@gmail.com

HOMOGENEOUS EMPTY TIME

SOON-YA KAL

A yearning for justice drives this sprawling critical study that delves into the ideological foundations of a wave of nationalism.

27 NOV, MON | 7.00PM | TAH

THAILAND / 2017 / 103MIN / THAI

The authoritarian power held by the military and a mass adulation of the monarchy in Thailand has led to a spark in populist nationalism. With a dearth of dissensual voices within this climate of fear, *Homogeneous Empty Time* is a bold and timely work that measures just how deep these mechanisms of control run within collective conscience.

Drawing from Benedict Anderson's application of Walter Benjamin's concept where the film finds its title, the documentary considers the synchronicity of popular beliefs and experiences articulated within institutions and social circles. It accumulates into a picture of mass manipulation held by a complex web of ideological maneuvers. But within, it bears witness to the simplest modes of resistance – within the spontaneous irrelevance of youth and the transfigurative power of a protest ballad sung in exile.



D Thunskas Pansittivorakul utilizes the cinema to challenge human rights violations and propaganda in Thailand. His films include his debut feature *Happy Berry* (2004), *Heartbreak Pavilion* (2005), *The Terrorists* (2011) and *Supernatural* (2014). **Harit Srikhao** is a prolific photographer with internationally exhibited works. With *Space Time* (2015), he began a collaboration with Thunskas as a co-director and director of photography.



P Jürgen Brüning

CI Sleep of Reason Films / thunskas@gmail.com

IN THE CLAWS OF A CENTURY WANTING

SA PALAD NG DANTAONG KULANG

A city symphony that documents a series of violent juxtapositions in the lives of four individuals living opposite a busy port.

28 NOV, TUE | 7.00PM | TAH

PHILIPPINES, GERMANY, QATAR / 2017 / 125MIN / FILIPINO

The towering presence of Tondo, Manila's busiest global port, envelopes the lives of four individuals who find themselves sharing the same fate when the housing authority demarcates their residence for development. As a filmic symphony, director Jewel Maranan's film departs significantly from the form's predominant use to convey a cohesive modernity – the cacophony of industry permeates into domestic environments, where malfunctioning appliances are still used for its remaining utility.

The social responsibility of documenting the plight of the residents is well balanced with an aesthetical approach which unintrusively informs the progressions and repetitions of its images; while a sensitive approach to field recording harnesses readymade environmental sounds for its absurd quality, lifting the mundane droll of the everyday with a tinge of the imaginary.



D Jewel Maranan is a filmmaker from the Philippines who focuses on the documentation of situational conflicts within Metro Manila. She founded Cinema Is Incomplete – a cinematheque, distribution and production company. Her films include *Like the Garlic They Peel* (2008) and *Tondo, Beloved: To What is a Poor Born* (2011).



P Jewel Maranan

S Jewel Maranan

CI Cinema Is Incomplete / jewelmaranan@gmail.com

MARLINA THE MURDERER IN FOUR ACTS

MARLINA SI PEMBUNUH DALAM EMPAT BABAK

Dubbed the first "Satay Western", Mouly Surya's third film is a stunning masterwork that underscores her status as an undeniable talent.

24 NOV, FRI | 7.00PM | GA
29 NOV, WED | 9.30PM | GA

INDONESIA, FRANCE, MALAYSIA, THAILAND / 2017 / 93MIN / BAHASA INDONESIA

In the deserted hills of an Indonesian island, young widow Marlina (assuredly played by a steely Marsha Timothy) is attacked and robbed off her cattle. To defend herself, she kills the gangsters and embarks on a journey in search of justice. But the road is long especially when the ghost of her headless victim begins to haunt her.

Premiering in the Directors' Fortnight as the only Southeast Asian film in Cannes, director Mouly Surya's sprawling western is a new high point for Indonesian cinema, injecting sharply drawn sardonicism and fiery feminist toughness into a typically masculine genre. She draws together Garin Nugroho's story, Yunus Pasolang's breathtaking cinematography and an imaginative Ennio Morricone-inspired score of soulful Sumba folksongs and Indonesian strings to hypnotic effect, culminating in a rousing finale.



FILMMAKER AND CAST IN ATTENDANCE (29 NOV)

D Mouly Surya is considered one of the most promising female filmmakers in Indonesia. Her debut film, *FICTION* (2008), won numerous awards including Best Director at JIFFEST 2008. It premiered internationally at the 13th Busan International Film Festival. *What They Don't Talk About When They Talk About Love* (2013) competed in the World Cinema Dramatic Competition at Sundance Film Festival.



P Rama Adi, Fauzan Zidni

S Mouly Surya, Rama Adi

C Marsha Timothy, Dea Panendra, Egi Fedly

CI Cinesurya & Kaninga Pictures / rama@cinesurya.com

MRS FANG

方绣英

A dying woman's otherly gaze becomes a focal point to the banality unfolding around her in this contemplative observation of death.

2 DEC, SAT | 4.30PM | GA

CHINA, FRANCE, GERMANY / 2017 / 86MIN / MANDARIN

Mrs Fang returns home to her village in Southern China to spend her last days bedridden. She remains immobile, gradually stiffening and showing less signs of lucidity as she suffers the last throes of later stage of Alzheimer's. Meanwhile, family and neighbours gather around to bear witness. While not in her room, they find other ways to occupy their time waiting.

With *Mrs Fang*, Chinese auteur Wang Bing pushes the realism of his stoic observational approach in documentary filmmaking to its limits, forcing us to look at an intrinsic part and process of humanity. Without access to her life and personality, we are confronted with a body devoid of content. Leaving only death, the chatter of her relatives, and what that fills – the mundane act of waiting – as possible subjects for contemplation.



D Wang Bing is a prolific filmmaker from China working with both fiction and the documentary form. His films include his nine hour long first feature *West of the Tracks* (2003), *The Ditch* (2010) and *Ta'ang* (2016).



P Pierre-Olivier Bardet, Yang Wong, Kong Lihong

CI Asian Shadows / lya@chineseshadows.com

NO DATE, NO SIGNATURE

BEDOUNE TARIKH, BEDOUNE EMZA

A riveting drama about a pathologist who finds himself in an ethical dilemma of choosing between accountability and selfish inaction.

26 NOV, SUN | 4.30PM | GA
2 DEC, SAT | 11.00AM | GA

IRAN / 2017 / 104MIN / PERSIAN

Dr. Kaveh Nariman knocks into a motorcycle with a family on board while driving home from work one evening. All are unscathed, except for the motorcyclist Moosa's eight year-old son, who suffers bruises. Nariman evades Moosa's request to call the police by insisting he is a doctor, and pays Moosa a compensation for his motorcycle and the fees for the family's supposed trip to the clinic. The next morning, Nariman discovers the body of Moosa's son at the hospital.

No Date, No Signature centres on the conflict between the privileged and the poor in modern Iran, as seen through the helplessness and loss experienced by its characters. The brilliant cast, namely Amir Agha'ae and Navid Mohammadzadeh playing the two leads, deliver powerful and compelling performances set against the stark and dreary visual landscape of the film.



D Vahid Jalilvand is an award-winning Iranian director and writer best known for *Wednesday, May 9* (2015). The film has won several awards including Best Film at the 2015 Reykjavik International Film Festival. His latest film, *No Date, No Signature* (2017), won Jalilvand and actor Navid Mohammadzadeh the Best Director and Best Actor Awards respectively at the 74th Venice International Film Festival.



P Ali Jalilvand, Ehsan Alikhani

S Ali Zarnegar, Vahid Jalilvand

C Navid Mohammadzadeh, Amir Agha'ee, Hediye Tehran

CI Noori Pictures / katysh.01@nooripictures.com

PHANTOM OF ILLUMINATION

NIRANRAH TREE

The dearth of contemporary cinema is sensitively explored in this experimental work by emerging young Thai filmmaker Wattanapume Laisuwanchai.

26 NOV, SUN | 7.00PM | TAH

THAILAND / 2017 / 69MIN / THAI

Rith, a projectionist who worked at the now defunct Thonburi Rama cinema in Thailand, finds himself restless following its closure in 2013. He hangs around the venue day and night even though the last curtain has already been drawn. We catch glimpses of him watching the latest movie releases on pirated DVDs, cleaning up after empty cinema halls and getting drunk. But as he eventually heads home to a wife and daughter whom he hardly knows at a rubber plantation, he begins to find hope in life again.

The desolate nature of time and its effect on cinema (and its inhabitants) is increasingly felt not only by age-old cinephiles, but also by sensitive young filmmakers and artists like Wattanapume Laisuwanchai. Here, Laisuwanchai mixes documentary footages with an otherworldly storyline narrated by Rith's wife, evoking the fine line between fact and fiction.

LOVE IN CINEMA

INTERNATIONAL PREMIERE

MYANMAR / 2016 / 18MIN / MYANMAR

The fond memories of U Htay Aung's time working in one of Myanmar's oldest cinema, together with the tale of his deceased wife, take centre stage in this documentary. The cinema is a silent witness to the times he spent there with his beloved wife as he continues to grieve for her.

Phantom of Illumination will be screened together with the short film, *Love in Cinema*.



FILMMAKER IN ATTENDANCE

D **Wattanapume Laisuwanchai** is a young Thai filmmaker and visual artist. Born in 1988, Laisuwanchai holds a BA in Fine Arts and is interested in the film medium by means of its communicative and expressive power to explore the idea of memory, time and self-connection to contemporary society. He has made a few short films, which has screened at various independent international film festivals and in museums.



P Donsaron Kovitvanitcha, Soraya Nakasuwan
C Sumrith Praprakone, Sangiam Praprakone
CI Eyedropper Fill, Hippocampus Films/
 donnyhwd@gmail.com



D **Swan Young Ni** is a self-taught filmmaker. He started making documentaries in 2014 after joining a documentary filmmaking workshop. He is currently working on his new film.



POSESIF

The desire to possess swings like a pendulum in this strangely enigmatic teen romance thriller.

INTERNATIONAL PREMIERE

28 NOV, TUE | 9.30PM | GA

INDONESIA / 2017 / 101MIN / BAHASA INDONESIA

Lala falls in love with Yudhis, a transfer student in her high school. As the initial euphoria of the relationship subsides, Lala's declining affections lead to Yudhis' growing suspicions. As he succumbs into manic tendencies, Lala starts to suspect that her male friend's near fatal casualty might not be an accident after all. Lala finds her way out of an abusive relationship, but discovers that an inexplicable bond ties her back to Yudhis.

Director Edwin's foray into mainstream cinema brings in a hefty dose of fear and eternity into the teenage romance genre. It reasserts his provocative use of cinema, and might even challenge hardcore cinephiles. *Posesif* deconstructs the psyche behind possessiveness by tracking its causes, but goes further in its conceptualisation of desire. Rules of attraction move like clockwork, reaching the threshold of mythological abstraction in his portrait of a relationship.

RADIANCE

A poem of blossoming romance and the luminous brilliance of humanity hiding in plain sight.

26 NOV, SUN | 2.00PM | SL4

JAPAN, FRANCE / 2017 / 101MIN / JAPANESE

Introverted Misako pens and workshops film audio descriptions for the visually impaired. In a particularly brutal feedback session, a brusque photographer Nakamori, who is slowly losing his sight, challenges her competence. As she pushes back, and the two slowly form a connection that heals and opens up a radiant universe that was once invisible.

Japanese auteur Naomi Kawase builds on the trajectory charted by her previous works, from *Suzaku* (1997) and *Shara* (2003) to *An* (2016), exploring the deep emotional wells of characters through virtuosic use of sound and colour. She walks on the right side of saccharine, brokering poignant revelations as the two characters rediscover themselves and find soulmates in one another. A kaleidoscopic world unfolds, and we see the humanistic core of Kawase's work in the fragile beauty she reveals.



FILMMAKER IN ATTENDANCE

D **Edwin** is a prominent Indonesian filmmaker known for his uncompromising body of work. His debut feature *Bling Pig Who Wants to Fly* (2008) won the FIPRESCI prize in Rotterdam, and *Postcards from the Zoo* (2012) was nominated for the Berlin Bear at the Berlinale. *Posesif* is his first commercial feature film.



P Meiske Taurisia, Muhammad Zaidy
S Gina S. Noer
C Adipati Dolken, Putri Marino
CI Palari Films / contact@palarifilms.com



D Born in Nara, Japan, **Naomi Kawase** became the youngest winner of the Camera d'or for her first feature *Suzaku* (1997). Her films have won prizes at various festivals including Locarno and Yamagata Documentary Film Festival, and has been consistently showcased at Cannes. She is also highly recognized for her accomplishments in documentary filmmaking. In 2010, she founded the Nara International Film Festival, dedicated to promoting the work of young directors.



P Naoya Kinoshita, Masa Sawada, Yumiko Takebe
S Naomi Kawase
C Masatoshi Nagase, Ayame Misaki, Tatsuya Fuji
CI MK2 International Sales / fionnuala.jamison@mk2.com

RYUICHI SAKAMOTO: CODA

A glimpse into the composer's aesthetical approach to life at a time when old age becomes a pronounced reality.

2 DEC, SAT | 7.00PM | SL4

JAPAN, USA / 2017 / 102MIN / JAPANESE, ENGLISH

Ryuichi Sakamoto: Coda is a documentary that accompanies the prolific composer in his everyday, during a time in his life when mortality has become more pronounced and fragile. As the documentary follows him through the early stages of creating a new work, it explores how the rhythms of old age, and an awareness of environmental and social issues, have shaped his way of musical expression.

More concerned with portraiture than an exposition of his accumulated life, director Stephen Nomura Schible chooses to do away with interviews to observe quietly and intuitively, leading to rare moments of the composer at work, absorbed in the sensorial act of listening – an intrinsic aspect of Sakamoto's art and creation, when moments of musical lucidity could arise from the simplest gesture.



D **Stephen Nomura Schible**, born and raised in Tokyo, is of Japanese and American descent. He worked as an international liaison for Japanese directors such as Shinji Aoyama and Naomi Kawase, before going on to co-produce *Lost in Translation* (2003). His debut feature is *Eric Clapton: Sessions for Robert J* (2004).



P Yoshiko Hashimoto

CI Doc & Film International / sales@docandfilm.com

SAMUI SONG

MAI MEE SAMUI SAMRAB TER

An actress, fed up with her eccentric husband, decides to take drastic measures to free herself from his clutch.

27 NOV, MON | 9.30PM | SL4

THAILAND, GERMANY, NORWAY / 2017 / 108MIN / THAI, ENGLISH

Viyada is an actress whose fame is built around playing bitchy sirens in prime-time television. In her personal life, she's frustrated with having to play the good wife to Jerome, a believer of a bizarre religious cult. One day, she meets Guy, a slick drifter who proposes a radical solution that will free her from the unhappy marriage. The two strangers soon become accomplices in a crime that sets them up against violent, influential men.

Pen-ek Ratanaruang's latest feature sees the Thai director return to his familiar trope – an eccentric crime noir populated by oddball assassins and desperate souls in search of meaning in life. As Viyada (played by Chermarn Boonyasak) plunges deeper into chaos, the film stares straight into the lurid nature of revenge and becomes a study on how women carve out their places in a patriarchal world.



FILMMAKER IN ATTENDANCE

D **Pen-ek Ratanaruang** is one of the most prominent Thai filmmakers at work today. He rose to fame with his first feature *Fun, Bar Karaoke* (1995), and continued to garner international reputation with *6ixtynin9* (1997), *Monrak Transistor* (2001), *Last Life in the Universe* (2003), as well as *Ploy* (2007) and *Headshot* (2011).



P Raymond Phathanavirangoon, Rasarin Tanalertratarom

S Pek-ek Ratanaruang

C Chermarn Boonyasak, David Asavanond, Vithaya Pansringarm

CI Urban Distribution International / udi@urbangroup.biz

SEXY DURGA

Employing the classic horror tropes of stranded hitchhikers and suspect Samaritans, this road movie maps out the harrowing dynamics of power and violence.

25 NOV, SAT | 9.30PM | GA

INDIA / 2017 / 85MIN / MALAYALAM



A couple on the run bears the agonising brunt of a night out from a gang of small-time hoodlums. Tossed between shady Samaritans along their sole escape route, Durga and Kabeer are subject to relentless reenactments of the proverb, "The road to hell is paved with good intentions".

Interspersed with observations on the traditional rituals of Garudan Thookam, the film casts the everyday normalisation of brutality towards women against the reverent worship of feminine goddesses in Kerala, India. As the delineation between do-gooders and hostage-takers get increasingly uneasy, the film's fixation on illuminating the sway of power, politics and patriarchy grows clearer. Riding on distressingly lengthy shots with an improvisational and repetitive nature of dialogue, this protracted psycho-thriller makes for a drive towards an unsettling finale.

D **Sanal Kumar Sasidharan** was awarded the Hivor Tiger Award at the International Film Festival Rotterdam for *Sexy Durga*, the first Indian and Malayalam film to do so. His previous film, *An Off-Day Game* (2015), was given the FIPRESCI Award for Best Malayalam Film at the International Film Festival of Kerala. *Sexy Durga* is his third feature.



P Shaji Mathew

S Sanal Kumar Sasidharan

C Rajshree Deshpande, Kannan Nayar, Sujeesh K S

CI Reel Suspects / a@reelsuspects.com

Featuring new films by both established and upcoming international filmmakers, Cinema Today looks at the fast-changing perspectives of World Cinema today.

Highlights include *Zama*, Lucrecia Martel's feverish experimental masterwork, nine years in the making; a riotous Franco-Japanese animation *Mutafukaz*; and the striking Irish musical homage, *Song of Granite*. Catch Warwick Thornton's award-winning Australian western *Sweet*

Country and new queer classics in *Call Me By Your Name*, *God's Own Country* and *BPM (Beats Per Minute)*, as well as a special screening of Ana Lily Amirpour's short films.

Look out for fresh new discoveries from countries such as the Dominican Republic, Russia and South Africa, playing alongside the year's most exciting titles from Sundance, Cannes, Venice and Locarno.

SHORT FILMS BY ANA LILY AMIRPOUR

29 NOV, WED | 7.00PM | 59MIN | FG

FILMMAKER IN ATTENDANCE

Known for her genre-bending feature films *A Girl Walks Home Alone At Night* (2014) and *The Bad Batch* (2016), Ana Lily Amirpour's films epitomise a distinctive and adventurous vision. In this programme, we see her subversive humour, feminist sensibilities and a keen interrogation of social constructs. They brim with the originality that makes her one of the most exciting filmmakers working today. Read what she has to say about each of these shorts in the programme.



SIX AND A HALF

USA / 2009 / 5MIN / ENGLISH



"A little girl tries to catch a frog in a pond and in the process gets injured. The trauma becomes the seed that drives this revenge story. This film was based on a few childhood memories I had of catching frogs and dissecting them, also getting stitches as a kid... mashed up into one parable about childhood feelings of domination, pain and revenge. The first and only film I shot on (super 16mm) film."

TRUE LOVE

USA / 2009 / 12MIN / ENGLISH



"A single guy walks into a seemingly normal restaurant filled with couples, but when he realises the menu is filled with sexual acts, he doesn't know what to order and things start to get uncomfortable. I made this surrealist anecdote about relationships when I was contemplating my own misery being married, and the inherent awkwardness of the couple system, and finding sexual compatibility. I eventually got divorced. I made this film in my final year of marriage."

SHORT FILMS BY ANA LILY AMIRPOUR

ANA LILY AMIRPOUR LIKES THIS

USA / 2010 / 8MIN / ENGLISH



"An experimental short film I made in 2010 ruminating on social media. Shot and edited by and starring myself."

A LITTLE SUICIDE

GERMANY / 2012 / 10MIN / ENGLISH



"In a world where people hate you without exception and kill you mercilessly, it's no wonder this cockroach is suicidal. A cockroach, frustrated with being the target of hate, sets out to kill himself, but on this particular day he finds himself in a world of kindness that throws off his plans. Made for the Berlin Film Festival (Berlin Today Award in 2012), this short film was shot in a summer in Berlin, with a mix of stop-motion animation and live action."

HAIRY (AKA "PASHMALOO")

USA, IRAN / 2011 / 17MIN / FARSI



"Farah and Nilou are opposites – Farah is from the US and Nilou was born and raised in Iran – and when they climb a remote hillside outside Tehran to hang out and listen to music, their differences come to a head when Farah tries to explain why girls shouldn't be 'hairy'. After visiting Iran, I was really fascinated by the cultural and societal divides between myself and my Iranian cousins. It seemed amusing to me that if my parents hadn't left, I would have grown up with extremely different teenage realities."

A GIRL WALKS HOME ALONE AT NIGHT

USA / 2011 / 7MIN / NO DIALOGUE



"A girl walks home alone at night and a man follows her with insidious intentions, but when he gets to her apartment, she turns the tables in the most surprising way... with her fangs. This is a short film I made and birthed the character of 'The Girl', an Iranian vampire. When I made this short film, I wasn't planning on it being a feature, but then I kept thinking about The Girl, and I loved this character so deeply I wanted to do a whole movie around her. And so that ended up being the first feature film I made."

A SKIN SO SOFT

TA PEAU SI LISSE

Six men obsessed with bodybuilding reveal their intimate relationship with their bodies in experimental master Denis Côté's latest outing.

ASIAN PREMIERE

26 NOV, SUN | 4.30PM | FG

CANADA / 2017 / 94MIN / FRENCH

Six men from vastly different backgrounds have one thing in common – their obsession to achieve the perfect physique through bodybuilding. Quietly observational, *A Skin So Soft* captures the intense commitment these men have towards maintaining and improving their bodies to satisfy their own vanities. Scenes of rippling muscle and gleaming skin are juxtaposed with ordinary sequences of family time and work; their overtly muscled bodies attaining a faintly ludicrous, yet luminous, quality.

In its persistent focus on the body, the film's gaze goes beyond the hyper-masculine appearances of these men, exposing a peculiar vulnerability that emerges through the constant preening and posing. Through their bodies, these men invite our gaze but are also vulnerable because of it. In their narcissistic desire to achieve the perfect form, all other modes of desire are rendered secondary.

BPM (BEATS PER MINUTE)

120 BATTEMENTS PAR MINUTE

Bursting with unflinching energy, *BPM (Beats Per Minute)* serves up a fully realised portrait of urgency of the 1980s AIDS crisis.

2 DEC, SAT | 9.30PM | SL4

FRANCE / 2017 / 144MIN / FRENCH

Paris, 1990s. HIV/AIDS activists of ACT UP storm a conference, hurling fake blood and furious chants at stunned bureaucrats. It is the turning point of the AIDS movement, when sorrow erupts into furious action, and human lives hang perilously in the balance. Nathan, a newcomer to the group, has his world shaken up by Sean, a radical militant.

In this Cannes Grand Prix winner, director Robin Campillo proves a master of dialogue that snaps and crackles, pleasing to the ear but rousing to the heart. He mines personal experience, channeling the verve of the activists and unveiling a revelatory cast of young French actors in Nahuel Pérez Biscayart, Arnaud Valois and Adèle Haenel. *BPM (Beats Per Minute)* is a galvanizing indictment of political inaction, and a call to arms still resonating 25 years on.



D Denis Côté is a Canadian director and producer. His films, including *Curling* (2010), *Bestiaire* (2012), *Vic+Flo Saw a Bear* (2013) and *Boris Without Béatrice* (2016), have screened internationally at various festivals including Cannes, Sundance, Locarno and Berlinale, winning multiple accolades.



P Jeanne-Marie Poulain, Joëlle Bertossa, Dounia Sichov, Denis Côté

S Denis Côté

C Jean-François Bouchard, Ronald Yang, Maxim Lemire

CI Films Boutique / aleksandr@filmsboutique.com



D Robin Campillo is a Moroccan-born French screenwriter, editor and director. Following his debut feature *They Came Back* (2004), he helmed *Eastern Boys* (2013), which received the Orizzonti Prize for Best Film at the Venice Film Festival. His frequent scriptwriting collaborations with director Laurent Cantet include Cannes Palme d'Or winner *The Class* (2008) and Un Certain Regard contender *The Workshop* (2017).



P Hugues Charbonneau, Marie-Ange Luciani

S Robin Campillo, Philippe Mangeot

C Nahuel Pérez Biscayart, Arnaud Valois, Adèle Haenel

CI Playtime (Joris Boyer) / joris@playtime.group

CALL ME BY YOUR NAME

Luca Guadagnino captures first love in all its resplendence in this wonderfully sensual coming-of-age queer drama.

26 NOV, SUN | 9.30PM | FG
2 DEC, SAT | 4.30PM | FG

ITALY, USA, BRAZIL, FRANCE / 2017 / 130MIN / ENGLISH, ITALIAN, FRENCH, GERMAN

It's the summer of 1983. 17-year-old Elio is carefree in his family's leafy villa in Lombardy, Italy. When not indulging himself on the piano, the nights are spent in festive revelry and coy flirting with girls. Oliver, a charming graduate student, joins them as his professor father's summer intern. Elio finds himself drawn into an inexorable current of emotions, and a fervent romance that defies the bittersweet gaze of time unexpectedly blossoms.

Together with Thai cinematographer Sayombhu Mukdeeprom, director Luca Guadagnino dives into the heady romance of André Aciman's novel in all its sun-drenched splendour and rose-tinted nostalgia. Armie Hammer and newcomer Timothée Chalamet's wild chemistry of brash confidence and sweet vulnerability conjures a flowing sensuality that marks Guadagnino's bold entry into the pantheon of queer cinema, heralding a new modern European classic.



D Luca Guadagnino is an Italian director, screenwriter and producer. His films, including *The Protagonists* (1999), *Melissa P* (2005) and *I Am Love* (2009), have won various accolades at Venice, Locarno and Sundance. He frequently collaborates with Tilda Swinton, the latest being *A Bigger Splash* (2015). He lives and works in a 17th-century palazzo outside of Milan.



P Peter Spears, Luca Guadagnino, Emilie Georges
S James Ivory
C Armie Hammer, Timothée Chalamet, Michael Stuhlbarg
CI Susan Senk / susan.i.senk@gmail.com

CLOSENESS

TESNOTA

Director Kantemir Balagov's award-winning debut feature about a Jewish family under crisis stuns with its glowering commentary on generational conflict and religious divides.

28 NOV, TUE | 9.30PM | FG

RUSSIA / 2017 / 118MIN / RUSSIAN, KABARDIAN

Newcomer Darya Zhovner gives a riveting performance as a spirited, rebellious Ilana, who lives with her brother and parents in a gloomy backwater town in North Caucasus, Russia. Her restless energy chafes against the stern control of her tight-lipped mother and the cloistered mores of the Jewish community. Things take a turn for the worse when her brother and his new fiancée are kidnapped, and the family must use all means to raise money for the ransom.

Her family's desperate attempts to scrape money together for the kidnappers are interspersed with her drug-addled benders with her non-Jewish boyfriend, which sees Ilana repeatedly clash with the seemingly immovable will of her parents. At its wretched heart, *Closeness* is about the slow death of a vital spirit under the suffocating, oppressive heels of familial obligation, and religious and ethnic discrimination.



D Russian director and writer Kantemir Balagov's first feature *Closeness* premiered in the Un Certain Regard section of the 70th Cannes Film Festival, where it won the FIPRESCI Prize. His previous works include short films *Still Young* (2014) and *First I* (2015).



P Nikolay Yankin, Edward Pichugin, Alexander Sokurov
S Anton Yarush, Kantemir Balagov
C Darya Zhovner, Olga Dragunova, Artem Tsypin
CI Astro Shaw (Ho Hock Doong) / hock-doong_ho@astro.com.my

COCOTE

A meek evangelist enters a moral dilemma following immense pressure to avenge his father's murder.

ASIAN PREMIERE

29 NOV, WED | 7.00PM | TAH

DOMINICAN REPUBLIC, ARGENTINA, GERMANY, QATAR / 2017 / 106MIN / SPANISH

Alberto, a gardener who works in the capital of the Dominican Republic, returns to his hometown to attend his father's funeral. Despite his Evangelical Christian beliefs, he participates in syncretic mourning rituals to respect and honour his family, as well as the customs of his community. He finds himself further entangled in the politics of his society as family members religiously hound him to seek justice for his father's death.

Writer-director Nelson Carlo de Los Santos Arias rebels against strict cinematic conventions to create an aesthetically compelling film that characterizes the culture, spirituality and social strata of the Dominican Republic. Often separating dialogue from the image and action of the speaker, his brilliant use of 360 shots is representative of the elliptical, yet dynamic nature, of the people's postcolonial resistance through language and identity.



D Santo Domingo-born film director and writer Nelson Carlo de Los Santos Arias' films include the shorts *Le Dernier des Bonbons* (2011), *Lullabies* (2014), and documentary *Santa Teresa & Other Stories* (2015), which won the Prix Georges de Beauregard in FIDMarseille. *Cocote* (2017) was awarded Best Film in the Signs of Life section at the 70th Locarno International Film Festival.



P Fernando Santos Díaz, Lukas V. Rinner, Christoph Friedel
S Nelson Carlo de los Santos Arias
C Vicente Santos, Judith Rodríguez, Yuberbi de la Rosa
CI Luxbox / hedi@luxboxfilms.com

COLUMBUS

Kogonada's poetic observational drama ponders the weight of familial responsibilities, finding light in the restorative salve of architecture and altruism to luminous effect.

25 NOV, SAT | 4.30PM | FG

USA / 2017 / 104MIN / ENGLISH

In Columbus, Indiana, Casey plays tour guide to the great modernist monuments of Eliel and Eero Saarinen and I.M. Pei, her architectural ambitions wasting away in the shadow of her meth addict mother's needs. She meets a visitor Jin, whose architect father lies comatose after a collapse.

Columbus is beautifully minimalist – director Kogonada and cinematographer Elisha Christian working in harmony with geometric modernist icons of glass and steel to evoke a breathtaking daydream of wistful yearning. A quietly captivating performance from Haley Lu Richardson is buoyed by leading man John Cho's confidently generous portrayal of Jin. In the vein of Yasujiro Ozu, Kogonada threads through their shared grief, reveling in the spaces real and imagined – the meditative grandeur of the built environment entwining with the weight of words left unspoken.



D Seoul-born Kogonada is a proud immigrant raised in the Midwest. His visual work and film criticisms commissioned by the Criterion Collection and *Sight & Sound* has won sweeping praises, and his projects have been featured on NPR, *The Atlantic*, Canal+ and *Der Spiegel*. *Columbus* is his directorial feature debut, which made its world premiere at the Sundance Film Festival.



P Chris Weitz, Danielle Renfrew Behrens, Ki Jin Kim
S Kogonada
C John Cho, Haley Lu Richardson, Parker Posey
CI Visit Films (Ryan Kampe) / info@visitfilms.com

THE ENDLESS

Two brothers confront the mysterious occurrences that bind them to a cult in this mesmerizing Lovecraftian horror.

2 DEC, SAT | 9.30PM | FG

USA / 2017 / 112MIN / ENGLISH

Aaron and Justin are two brothers who are struggling to make ends meet in the city. One day, a videotape surfaces with a message from a cult that they had once fled from. Enticed by the memory of a sheltered life, Aaron convinces Justin to make a trip back to the commune even if for a day. Having arrived, Justin soon realises that something is amiss.

The atmosphere at the commune is unsettling: No one has aged; they lasso an unseen presence in the night sky, where three moons appear; and a creature dwells unseen in the woods. These symbolic incidents are masterfully rendered by simple yet effective experiments in visual effects and sound design. Clever loops and warps in time also abound in *The Endless*, perhaps a metaphor for the worlds captured in film – trapped forever, yet iterate as singular events each time.



D Justin Benson and Aaron Moorhead

are American film directors, writers, producers and actors. They have written and directed several horror films, including *Resolution* (2012) and the critically-acclaimed *Spring* (2014). *The Endless* premiered at Tribeca Film Festival 2017, and received the Imaging the Future and International Critics Awards at Neuchâtel International Fantastic Film Festival 2017.



P David Lawson Jr., Justin Benson, Aaron Moorhead, Thomas R. Burke, Leal Naim

S Justin Benson

C Justin Benson, Aaron Moorhead, Tate Ellington

CI AMP International / timo@amp-film.com

THE FLORIDA PROJECT

Sean Baker's ascension continues in this moving and immersive look at the struggles of homelessness through the eyes of precocious motel kids.

27 NOV, MON | 7.00PM | SL4

USA / 2017 / 112MIN / ENGLISH

Orlando, Florida, at the edges of DisneyWorld. Six year-old Moonee and her ragtag bunch of friends hold court in The Magic Castle Motel, to the frustration of kindly motel owner Bobby (a stalwart Willem Dafoe). Her chaotic single mother Halley cooks up barely-legal schemes to pay their motel rent each week. They live on the edge, even as the children's innocence makes it an endless summer of wonder and adventure.

Spirited verité filmmaking from director Sean Baker imbues the breakout cast of firebrand Bria Vinaite and shining child actress Brooklyn Kimberly Prince with a fully-formed dimensionality – their captivating naturalism pulling you into them. The Floridian swagger and sweltering heat bleeds through Alexis Zabé's 35mm camera – all bright pastels and kid laughter, even as the spectre of homelessness looms. *The Florida Project* is an ode to joy, empathy and the transformative magic of childhood.



D New Jersey born writer-director **Sean Baker**

came to prominence with the Spirit Award nominated films *Take Out* (2008), *Prince of Broadway* (2008) and Spirit Award winner *Starlet* (2009). He broke out with the iPhone 5-shot *Tangerine* (2015) at the Sundance Film Festival. *The Florida Project* (2017) had its world premiere in the Directors' Fortnight of the 70th Cannes Film Festival.



P Sean Baker, Chris Bergoch, Shih-ching Tsou

S Sean Baker, Chris Bergoch

C Willem Dafoe, Bria Vinaite, Brooklyn Kimberly Prince

CI Protagonist Pictures (David Bartholomew) / david@protagonistpictures.com

GOD'S OWN COUNTRY

The spiritual successor to Ang Lee's *Brokeback Mountain*, this fiercely powerful gay romance is set in a defiant, gritty Yorkshire countryside.

25 NOV, SAT | 7.00PM | FG

UK / 2017 / 104MIN / ENGLISH

Johnny works on the family farm, having sacrificed his dream at university life to help his ailing father. When he's not balefully helping his father deliver livestock, he's out on the town getting wasted and hooking up with guys. But a wind of change comes in the form of Gheorghe, a rugged Romanian farmhand with a calming affinity for the lambs.

In his debut feature, Sundance Award winning director Francis Lee carefully unfolds the characters' relationship with great restraint. In the claustrophobic sullenness of the moors, the two wrestle with their emotions, caught between animalistic desire and a loving tenderness. Lee intertwines the great sensitivity of unspoken gestures with the palpable struggles of the immigrant and working class, eschewing all reductiveness to show us the singular richness of a love without boundaries.



D **Francis Lee** is a filmmaker from Yorkshire, United Kingdom. Following an extensive acting career, he started directing short films including *Bantam* (2010), *The Farmer's Wife* (2012) and *The Last Smallholder* (2014), all having collectively played at many international festivals and won numerous awards. Lee currently lives in a hut in Brontë Country.



P Manon Ardison, Jack Tarling

S Francis Lee

C Josh O'Connor, Alec Secareanu

CI Protagonist Pictures (David Bartholomew) / david@protagonistpictures.com

THE KILLING OF A SACRED DEER

Yorgos Lanthimos' harrowing award-winning Hitchcockian psychological thriller unfolds like a cryptic dollhouse of mirrors.

26 NOV, SUN | 7.00PM | FG

29 NOV, WED | 9.30PM | FG

IRELAND, UK / 2017 / 121MIN / ENGLISH

Steven, an eminent cardiologist, finds his fate entwined with Martin, a fatherless 16 year-old. As secrets are revealed, Steven finds himself caught in an eerie web that threatens his wife and two children. But they cannot run from the looming consequence of Steven's actions and the terror that is to follow.

In a modern Greek retelling of the Iphigenia myth, acclaimed director Yorgos Lanthimos serves up signature riddling dialogue that obscures the true nature of the film with a subversive tension that pulls further and further apart with each revelation. Lenser Thimios Bakatakis' cold construction of each frame, paired with a distressing Kubrickian score, portends the weight of the catastrophic things to come. With powerful performances from Colin Farrell, Nicole Kidman and newcomer Barry Keoghan, it is a Greek-gothic horror where myths turn into nightmares.



D Athens-born **Yorgos Lanthimos** has been famously described as "the laughing mortician of contemporary Greek culture". Labeled a key director of the Greek Weird Wave, his works include *Dogtooth* (2009), *Alps* (2011) and *The Lobster* (2015). *The Killing of a Sacred Deer* was co-awarded the Best Screenplay Award at the 70th Cannes Film Festival.



P Ed Guiney, Yorgos Lanthimos

S Yorgos Lanthimos, Efthimis Filippou

C Colin Farrell, Nicole Kidman, Barry Keoghan

CI Anticipate Pictures / findahuman@anticipatepictures.com

MUTAFUKAZ

The French lovechild of *Grand Theft Auto* and *The Matrix*, *Mutafukaz* is a stylised thriller as pulsating as it is inventive.

24 NOV, FRI | 9.30PM | FG

FRANCE, JAPAN / 2017 / 90MIN / ENGLISH, FRENCH

First conceived as a short film and a series of comic books, this irreverent animated romp follows deadbeat pizza delivery guy Angelino in Dark Meat City, a pre-apocalyptic urban jungle. A scooter accident sparks monstrous visions and prowling manhunts, and along with his misfit friends Vinz and Willy, Angelino is dragged into a shadowy universe that threatens the very fabric of the world.

Directors Guillaume Renard and Shojiro Nishimi weave into the layered narrative strands of eco-terrorism, political satire and sci-fi ingenuity. A real sense of originality emerges in the gritty animation of streetwise violence, as West Coast pencils blend with Japanese crispness and witty homages to luchadors, with hints of *Men in Black* peppering the film. But at its heart, *Mutafukaz* is a film about love, friendship and finding your place in a world that attempts to bring you down.



D Writer-illustrator-director **Guillaume "Run" Renard** created the seven-minute short film *Mutafukaz: Operation Blackhead* in 2008, which spun-off a subsequent series of comic books. *Mutafukaz* is his first feature film. **Shojiro Nishimi** of Japan's Studio 4°C is an animator and director, having worked on projects such as *Akira* (1988), *Tekkinkreet* (2006) and *Batman, Gotham Knight OVA* (2008).



P Anthony Roux
S Guillaume "Run" Renard
CI Frederic Puech / fpuech@gmail.com

SONG OF GRANITE

This impressionistic black and white portrait is a finely wrought melodic homage to a revered Irish traditional folk singer.

29 NOV, WED | 9.30PM | TAH

IRELAND, UK / 2017 / 104MIN / ENGLISH, IRISH

Beautifully shot, this unconventional biopic pieces together the life of sean nós (Irish for "old style") songster Joe Heaney, from his childhood in the idyllic countryside of Connemara, to his wanderings and self-imposed exile in the UK and New York City. While his professional life flourished with over 500 recordings of traditional songs, Heaney's devotion to his art came at a huge personal cost.

The magnificent tableau of the Irish countryside where young Heaney (a brilliant Colm Seoighe) first finds his voice is impossibly gorgeous – the serene vistas bearing witness to his burgeoning but unmistakable talent. Adult Heaney proves a complex and fractured character, and director Pat Collins' stark cinematic gaze refracts this in multitudes. Stamped with electrifying full-length performances of Irish folk songs, *Song of Granite* is a glorious tribute to Heaney's stirring legacy.



D Irish film critic and programmer **Pat Collins** ventured into documentary filmmaking in 1999, and has won acclaim for works such as *Gabriel Byrne: Stories from Home* (2008). His first fiction feature *Silence* (2012) premiered at the Jameson Dublin International Film Festival. *Song of Granite* made its bow at SXSW in 2017.



P Alan Maher, Jessie Fisk, Martin Paul-Hus
S Pat Collins, Eoghan Mac Giolla Bhríde, Sharon Whooley
C Maccara Ó Fatharta, Mícheál Ó Conphaola, Jaren Cerf, Colm Seoighe
CI Visit Films (Ryan Kampe) / info@visitfilms.com

THE SQUARE

Force Majeure director Ruben Östlund's Palme d'Or winner is a biting satire on the art world and upper middle class guilt.

26 NOV, SUN | 11.00AM | SL4

SWEDEN, GERMANY, FRANCE, DENMARK / 2017 / 142MIN / ENGLISH, SWEDISH

Chief curator Christian and his team are working on publicising the X-Royal Museum's latest acquisition – "The Square" – an artwork that defines a literal square within which everyone agrees to help one another. Meanwhile, he falls victim to an elaborate pickpocket ruse, and in a fit of pique, hatches a harebrained scheme to recover his belongings which quickly goes wrong.

The Square serves up deliciously dark irony through Christian's struggle to maintain his genteel image despite his own callous egoism. His personal drama is mirrored in the museum's mission of bringing showy, bewildering contemporary art to the public, while aggressively courting gauche, wealthy patrons. Yet, the film is more than a critique of the art world and the self-righteous elite; it is at its most powerful when it threatens to break the veneer of civility, bringing the characters in confrontation with their flawed selves.



D **Ruben Östlund** is a critically acclaimed Swedish film director. His latest feature, *The Square*, won the prestigious Palme d'Or at this year's Cannes Film Festival. Prior to that, Östlund received the Un Certain Regard Jury Prize at the 67th Cannes Film Festival for *Force Majeure*, which went on to win multiple international accolades.



P Erik Hemmendorff, Philippe Bober
S Ruben Östlund
C Claes Bang, Elisabeth Moss, Dominic West
CI Anticipate Pictures / findahuman@anticipatepictures.com

SWEET COUNTRY

Director Warwick Thornton returns with a grim western outback on brutal colonialism inspired by real-life events.

25 NOV, SAT | 11.00AM | SL4

AUSTRALIA / 2017 / 113MIN / ENGLISH, ARRERNTJE

Set in the Australian outback of the '20s, Aboriginal stockman Sam and his wife, Lizzie, are forced to go on the run when Sam kills a drunken white landowner in self-defence. Pursued by a grizzled police sergeant and a band of white men determined to see a "blackfella" hang, Sam must decide his next course of action.

Driven by an action-packed plot and minimal dialogue, *Sweet Country* strums with a violent energy that manifests in premonitions and flashbacks, laying the ground for the cruel twist that is to come. Director Warwick Thornton's masterful narrative is framed beautifully against the ruthless Australian outback that sears the will out of men as it delivers reprieve. Its stark and relentless storytelling is abetted by skilled performances from Hamilton Morris and Sam Neill, further fuelling the film's bald statements about inequality, racism and (in)humanity at large.



FILMMAKER IN ATTENDANCE

D **Warwick Thornton** is an Australian indigenous director, screenwriter and cinematographer. His first feature film, *Samson and Delilah*, won the Camera d'Or at Cannes in 2009. He honed his craft with inventive documentaries *The Darkside* (2013) and *We Don't Need a Map* (2017). *Sweet Country* is his second fiction feature film, which won the Special Jury Prize at the Venice Film Festival 2017.



P Greer Simpkin, David Jowsey
S David Tranter, Steven McGregor
C Hamilton Morris, Sam Neill, Bryan Brown
CI Memento Films (Sata Cissokho) / sata@memento-films.com

THE VENERABLE W.

LE VÉNÉRABLE W.

This hard-hitting documentary by Barbet Schroeder examines Burmese Buddhist monk Ashin Wirathu's anti-Islamic vitriol in Myanmar.

2 DEC, SAT | 7.00PM | FG

FRANCE, SWITZERLAND / 2017 / 100MIN / BURMESE, ENGLISH, SPANISH

Evil comes in many forms. In Myanmar, it manifests in the casual racism and Islamophobia of influential, charismatic Burmese Buddhist monk Ashin Wirathu. Through interviews with international journalists and community leaders who protest against Wirathu's views, explicit amateur footage of the persecution of the Rohingya, and a well contextualised narrative, director Barbet Schroeder slowly, but inexorably, builds his case. Perhaps most damning of all are the interviews with the man himself; couching his rhetoric in nationalist fervour.

In an era of Brexit and the Trump presidency, *The Venerable W.* feels urgently relevant. Schroeder's deliberate, masterful documentary is a forceful testimony against intolerance and violence, and a powerful statement about the dark side of human nature.



D Oscar nominated Swiss director **Barbet Schroeder** started his filmmaking journey during the French New Wave and went on to establish a career in Hollywood. He began his Trilogy of Evil with the critically acclaimed documentary *Général Idi Amin Dada: A Self Portrait* (1974), followed by *Terror's Advocate* (2007). *The Venerable W.* is the final instalment of the trilogy.



P Lionel Baier, Margaret Ménégoz

S Barbet Schroeder

C Maria de Meideros (Small Buddhist Voice)

CI Les Films du Losange (Lise Zipci) / l.zipci@filmsdulosange.fr

THE WOUND

INXEBA

Gorgeously rendered, this South African film is an excoriating look at the toxicity and violence that erupts from repressive taboos.

25 NOV, SAT | 9.30PM | FG

SOUTH AFRICA, FRANCE, GERMANY, AUSTRIA / 2016 / 88MIN / XHOSA

Xolani, a lonely factory worker, joins the men of his community in the mountains of the Eastern Cape to induct a group of Xhosa teenage boys into manhood in an initiation called Ukwuluka. When a defiant initiate from the city discovers his best kept secret, Xolani's entire existence begins to unravel.

In his debut feature, John Trengove boldly traverses the fevered confines of the secret Xhosa ritual to reveal the deep psychological and physical scars of South African society. With courageous turns from veteran thespian Bongile Mantsai, actor-musician Nakhane Touré and newcomer Niza Jay Ncoyini, they bring to light sexual awakening, and challenge the notions of masculinity in the country. The tension between who they are and who they are supposed to be threatens to engulf them, and Trengove feeds the fire for a complicated, indeterminable reconciliation.



D Johannesburg-based writer-director **John Trengove's** career spans film, fringe theatre, television, commercials and experimental video. His acclaimed miniseries *Hopeville* (2010) received the Swiss Rose d'Or for best drama. His short *The Goat* (2014) was screened at Berlin IFF and Toronto IFF. Trengove's first feature *The Wound* (2017) premiered in Sundance Film Festival's World Cinema Dramatic Competition.



P Elias Ribeiro, Cait Pansegrouw

S John Trengove, Thando Mgoolozana, Malusi Bengu

C Nakhane Touré, Bongile Mantsai, Niza Jay Ncoyini

CI Pyramide International / ilaria@pyramidefilms.com

ZAMA

A white magistrate in South America awaits his transfer to a more respectable post and finds his life suspended in existential absurdities.

30 NOV, THU | 7.00PM | FG

ARGENTINA, BRAZIL, SPAIN, FRANCE, NETHERLANDS, MEXICO, PORTUGAL, USA / 2017 / 115MIN / SPANISH

In the twilight of the 17th century, Don Diego de Zama is stuck in a crumbling South American outpost of the Spanish colony, toiling away in a bureaucracy that treats him as invisible. Unpaid for months and longing to reunite with his wife and child, Zama pins his hope on a transfer order that has yet to arrive from the King of Spain. In the melancholy inspired by tropical heat, he nurses his loneliness and lust by courting the wife of a local aristocrat and contemplating the ennui of colonial pursuits.

Adapted from a novel by Antonio Di Benedetto, *Zama* is the latest feature film by Lucrecia Martel, an acclaimed Argentinian director known for her cubist approach to storytelling. Here, she acutely observes the hopelessness of a colonial servant whose fevered fantasies threaten to drive him into an absurd free fall.



D **Lucrecia Martel** is a prominent Argentinian filmmaker who has a committed following around the world from her films, including *The Swamp* (2001), *The Holy Girl* (2004) and *The Headless Woman* (2008). *Zama* is her first film in nine years, and premiered at 74th Venice International Film Festival in August.



P Benjamin Domenech, Santiago Gallelli, Matías Roveda, Vania Catani

S Lucrecia Martel

C Daniel Giménez Cacho, Lola Dueñas, Matheus Nachtergaele

CI The Match Factory / sales@matchfactory.de

Midnight Mayhem

The festival introduces a new Midnight section that brings with it peaks of manic madness and genre-bending thrills. Running the gamut from action to horror and spilling into the unclassifiable, discover the cult films of the festival circuit that might just become instant classics, with boundary-pushing revelations and that little bit of that otherworldly magic thrown in to guarantee a night of revelry in the twilight zone.

IT COMES AT NIGHT

A grim new entry in the post-horror genre, where terse, atmospheric cabin-in-the-woods paranoia ratchets the tension to unbearable levels.

24 NOV, FRI | 11.55PM | FG

USA / 2017 / 91MIN / ENGLISH

In the aftermath of an unnamed cataclysm, a family is secure within a desolate home. With his vigilant, protective and heavily armed parents, 17 year-old Travis navigates fear and grief as a young couple seeks refuge in his family home with their young child. Panic and mistrust boil over as the horrors of the outside world creep ever closer.

Award-winning filmmaker Trey Edward Shults follows his breakout debut *Krisha* with this psychological horror thriller, a nerve-shredding, slow cooking subversion of terror tropes. Actor Joel Edgerton channels the thinly-veiled intensity of a man on the edge, as Shults' minimalist rigor draws forth an existential examination of our collective fears of death. It is an uncompromising vision of a post-apocalyptic future, where in a virus-eaten world, the greatest dangers lie within.



D American director **Trey Edward Shults** broke out with his first feature *Krisha* (2015), premiering at SXSW, winning the Grand Jury Prize and Audience Award, and playing in Cannes Critics Week. He has worked with Terrence Malick on productions such as *The Tree of Life* (2011) and *Song to Song* (2017). *It Comes at Night* premiered at the Overlook Film Festival.



P David Kaplan, Andrew Roa
S Trey Edward Shults
C Joel Edgerton, Riley Keough, Christopher Abbott
CI A24 (Spencer Lindenman) / spencer@a24films.com

JAILBREAK

A police convoy finds itself trapped in a prison running amok with rioters freaking out to the tune of total chaos.

25 NOV, SAT | 11.55PM | FG

CAMBODIA / 2017 / 92MIN / KHMER, ENGLISH, FRENCH

Joining the ranks of extreme action cinema (with the likes of *Ong Bak* and *The Raid*) is *Jailbreak*, the first action film of its scale and kind shot in Cambodia. Working from a meager budget, the expertly crafted film is a phenomenal success back home and abroad, introducing the savage Cambodian martial artform Bokator to the world.

As with the genre, the plot is inconsequential, working as a set up hastily dispensed for a cheerfully comedic adventure. A police convoy is tasked to send the notorious criminal, known as Playboy, to a maximum security prison. A criminal plot to capture him, which involves locking the facility and releasing all prisoners upon their arrival, awaits. And hence it begins, a simple operation turned schizophrenic maelstrom of free-for-all-out violence that will keep audiences rooted to their seats.



D **Jimmy Henderson**, a filmmaker of Italian origin, works in London and Cambodia. His films include *Hanuman* (2015), *The Uninvited* (2016) and *Final Semester* (2017). For *Jailbreak*, he worked with a large team of Cambodian and international talents.



P Loy Te
S Michael Hogdson
C Jean-Paul Ly, Tharoth Sam, Céline Tran
CI Kongchak Pictures / loy@kongchak.com

MAYHEM

Violence and melodrama collide with corporate satire in Joe Lynch's horrific representation of human desire and self-preservation.

2 DEC, SAT | 11.55PM | FG

USA / 2017 / 86MIN / ENGLISH

For attorney Derek Cho, what started out as a typical day in the office quickly descends into a bizarre journey filled with the most implausible events. After being framed for making a costly mistake to one of the firm's largest clients, he gets fired. On the same day, ID7, a highly infectious airborne virus, spreads within the building. All hell breaks loose as the virus transforms everyone into raging maniacs, while the infected Derek embarks on a homicidal quest to claim his job back.

Director Joe Lynch takes the definition of a "cut-throat corporate culture" to a whole new (and literal) level with its tongue-in-cheek humour and numbing depictions of ultraviolence. *Mayhem* serves up an over-the-top, satirical portrayal of capitalism and corruption that ultimately sheds light on the absurd realities of the dog-eat-dog, corporate world.

SALVAGE: MALAY WILD

An ode to the pleasures of ambiguity that pushes found footage horror to its representational limits – and beyond.

INTERNATIONAL PREMIERE

1 DEC, FRI | 11.55PM | FG

PHILIPPINES / 2017 / 95MIN / FILIPINO

Within a forest in Mindanao, a news crew investigates a series of deaths attributed to mythic creatures known as "aswangs". An encounter with the military sets a nefarious wave of events in motion – they find themselves pursued by an inexplicable violence that proliferates in its manifestations with mounting intensity, leading them down a phantasmagoric purgatory.

The latest addition to director Sherad Anthony Sanchez's growing and increasingly complex anagram of Mindanao region is his most wildly perplexing work yet. It is best experienced through its sensorial dimension where revelations await, appropriating found footage horror as a snare. Taking a dirge through the genre, Sanchez hastily brings its conventions to its limits as he pushes them even further – bringing audiences to a suspended reality.

FEATURE FILMS



FILMMAKER IN ATTENDANCE

D Joe Lynch is an American film director, producer and actor based in Los Angeles, California. A true-blue horror fanatic, his works include *Knights of Badassdom* (2012). He co-directed, *Chillerama* (2011), which won the Best Independent Film in the Rondo Hatton Classic Horror Awards. *Mayhem* (2017) premiered at SXSW in Austin, Texas earlier this year.



P Parisa Caviani, Mehrdad Elie, Lawrence Mattis, Matt Smith
S Matias Caruso
C Steven Yeun, Samara Weaving
CI Octane Entertainment (Jack Campbell) / jack@octaneent.com



FILMMAKER IN ATTENDANCE

D Sherad Anthony Sanchez has been developing an uncompromising body of work intrinsically tied to the region of Mindanao, his birthplace and the setting of his films. His features include *The Woven Stories of the Other* (2007), *Sewer* (2008), *Balangay* (2010), *Jungle Love* (2012) and his latest, *Salvage: Malay Wild* (2017).



P Creative Programs, Inc.
S Sherad Anthony Sanchez
C Jessy Mendiola, JC De Vera, Joel Saracho
CI Angeline Gonzales / cinemaoneorigs@gmail.com

Onscreen

Classics: Secret Spies Never Die!

Dedicated to the heritage of film, the Classics section showcases both canonical masterpieces and often overlooked gems of cinema history – in particular films by Asian auteurs that have been recently digitally restored.

This year, the Festival brings a Classics programme with a new thematic focus, **Secret Spies Never Die!**, presenting significant spy films and its interesting offshoots from the '50s to '80s, tracing out a fascinating episode in Asian cinematic history.

From Korean director Han Hyeong-mo's *The Hand of Fate*

(1954) to Singapore's very own *Gerak Kilat* (1966) by Jamil Sulong and the first Australian-Hong Kong co-production *The Man from Hong Kong* (1975), the Festival's Classics line-up draws attention to the region's unique storytelling style of the popular cult genre.

Co-presented with the Wee Kim Wee School of Communication and Information (WKWSCI), Nanyang Technological University, in celebration of the School's 25th Anniversary in film and communications studies.

Co-curated by Lee Sang Joon
 Assistant Professor, WKWSCI
 Nanyang Technological University

GERAK KILAT

OPERATION LIGHTNING

Dubbed Singapore's own James Bond, this Shaw Brothers Studio Malay language outing is the first in the celebrated Jefri Zain secret agent series.

24 NOV, FRI | 7.00PM | NMS

SINGAPORE / 1966 / 104MIN / MALAY, ENGLISH

When the body of a secret agent is found on the beach, secret agent Jefri Zain is tasked to uncover the murder. Can he solve this mystery before the nefarious Commander Jeeman gets to him? Or will he end up just like the agent he discovered – washed up and dead?

Gerak Kilat is at once stylish and slick, due to the treatment given by Malaysian actor, Jins Shamsuddin, as the dashing Asian counterpart to Sean Connery's breakout spy role. Well known for its modest budget, it makes up for its simplicity with its fast pacing and sharp wit. Boasting an original soundtrack made up of some of the best Southeast Asian go-go bands from the '60s, it is a hoot of a film – both fun and highly entertaining.

D Jamil Sulong was born in 1962 in Johor, Malaysia. A notable director, writer and lyricist, he produced many films under Malay Film Productions Limited, including the classic folktales *Batu Belah Batu Bertangkup* (1959), *Si Tanggang* (1961) and one of the most expensive Malay historical epics of that time, *Raja Bersiong* (1968). He passed away in 2014.



P Vee Meng Shaw

S Jamil Sulong

C Jins Shamsudin, Sarimah, Salleh Kamil

CI Shaw Renters (S) Pte Ltd / rosie.othman@shaw.com.sg



THE HAND OF FATE

UNMYEONG-UI SON

Part film noir and part espionage thriller, this melodrama narrates the tragedy of a divided Korea through a tale of forbidden love.

26 NOV, SUN | 2.00PM | NMS

SOUTH KOREA / 1954 / 90MIN / KOREAN

This 1954 classic unfolds a love affair between a bar girl cum North Korean spy and a struggling student who is revealed as a South Korean counter-espionage agent. Will love triumph in spite of the film's anti-communist vein?

Released in the aftermath of the Korean War and the establishment of the Korean Demilitarised Zone (DMZ), the film comes across as a parable of its time and the effects of Cold War geopolitics. Director Han Hyeong-mo Han brings the crisis to a culmination, if not controversy, through a poignant finale that calls for strength and hope in a united future and a lovers' kiss – the first on-screen kiss in Korean cinema.

This film will be presented in 35mm, courtesy of the Korean Film Archive.

D Born in 1917, **Han Hyeong-mo** made propaganda films during the Korean War before his directorial debut with *Breaking the Wall* (1949). His fourth feature, *Madame Freedom* (1956), scandalised the Korean public for its portrayal of women and their sexual freedoms, while establishing him as a major figure of Korean cinema in the '50s. He passed away in 1999.



P Han Hyeong-mo Productions

S Kim Seong-min

C Yoon In-ja, Lee Hyang, Joo Sun-tae

CI Korean Film Archive / eric@koreafilm.or.kr



WITH INTRODUCTION

THE MAN FROM HONG KONG

Australia's first martial arts flick gives a Bond cum Bruce Lee-inspired cop a free pass to trash through Sydney.

25 NOV, SAT | 9.30PM | NMS

HONG KONG, AUSTRALIA / 1975 / 126MIN / MANDARIN, ENGLISH

Tapping into the global James Bond mania of the '60s, director Brian Trenchard-Smith presents martial arts icon Jimmy Wang Yu as Fang Sing Leng, the titular superstar cop making his mark abroad.

With only 18 minutes of dialogue, the archetype of a stealthy secret agent is gleefully dismantled over the rest of the film's running time. One-time Bond actor George Lazenby completes Trenchard-Smith's inversion of the spy flick as the crime kingpin whom Fang volunteers to take down.

Emerging amid the Australian New Wave of films in the '70s, this 1975 action vehicle written with Bruce Lee in mind before his death is a gem of "Ozploitation" cinema.

This film will be presented in 35mm, courtesy of the National Film and Sound Archive of Australia.



FILMMAKER IN ATTENDANCE

D A forerunner of Australian action, horror and "Ozploitation" films since the '70s, British-born **Brian Trenchard-Smith** hit international prominence with his debut feature *The Man from Hong Kong*. Subsequent films like *Turkey Shoot* (1982), *BMX Bandits* (1983) and *Dead End Drive-In* (1986) established his name in cult classic fandom, which include directors like Quentin Tarantino.



P John Fraser, Raymond Chow, David Hannay

S Brian Trenchard-Smith

C Jimmy Wang Yu, George Lazenby, Sammo Hung

CI National Film and Sound Archive of Australia / screeningloans@nfsa.gov.au

THE ONE ARMED EXECUTIONER

From one of grindhouse cinema's greats, comes a revenge tale replete with firepower, sensationalism and a surprising dose of melancholia.

26 NOV, SUN | 9.30PM | NMS

PHILIPPINES / 1981 / 88MIN / ENGLISH

With a wink at Chang Cheh's seminal wuxia flick *One-Armed Swordsman* (1967), director Bobby A Suarez's 1983 "actionsploitation" film sets an Interpol agent on a punishing path of vengeance after both his arm and newlywed are eliminated by a drug syndicate.

The film's richness and popularity as a B-movie classic teeters on Suarez's wild fusion of recognisable local and global political references with elements from Hong Kong wuxia, kungfu genre films and Hollywood spy chronicles. This incredibly fun film works to enter its internationalised hybrid hero with a one-armed mastery of kungfu and guns into the historical canon of agents in service of justice.

Organised with the support of the National Film Archives of the Philippines.



WITH INTRODUCTION

D A notable figure in Filipino cinema, **Bobby A Suarez** established his name as a B-movie maestro with his slew of exploitation classics including *Bionic Boy* (1977), *They Call Her... Cleopatra Wong* (1978) and *Dynamite Johnson* (1979). Closely associated with Singapore via co-productions and utilisation of local cast and locales in these films, Suarez passed on in 2010 at the age of 68.



P Bobby A. Suarez

S Ray Hamilton, Bobby A. Suarez

C Franco Gurrero, Jody Kay, Pete Cooper

CI Crystalsky Multimedia / crystalskymultimedia@gmail.com

OPERATION LIPSTICK

Regarded as a prized Shaw and pop cinema classic, this wacky spy caper brims with Bond conventions and the ensuing destruction of their wry sacredness.

26 NOV, SUN | 7.00PM | NMS

HONG KONG / 1966 / 94MIN / MANDARIN

A nightclub starlet and her band of pickpockets get recruited into an international counter-intelligence organisation to recover a microfilm that contains secrets to a potential doomsday device. Competing for the same are the campy villains of the Chu Loong syndicate and a single smarmy agent who takes no sides.

The success of Lo Wei's spy picture *Golden Buddha* (1966) and the Cantonese Bonds it spawned in Hong Kong in the '60s set the stage for parodies of this genre known as *bangpian*. Coasting on the youthful vitality of its big-name leads Cheng Pei-pei and Paul Chang Chun, director Inoue Umetsugu's directorial tomfoolery conjoins war weapon anxiety, femme fatale subterfuge and a requisite romance with zany fisticuffs and cheery song and dance numbers by musically-inclined assassins.

OPERATION REVENGE

ทรชนคนสวย

A lightweight spy comedy that takes the best of the Bond universe to preposterously ridiculous results.

25 NOV, SAT | 11.00AM | NMS

THAILAND / 1967 / 140MIN / THAI

A drug operation goes wrong, spurring an array of international villains, a mysterious femme fatale, the military and the security police to get involved. With cavalier free agent Reung at the centre of it all and the ostensible Bangkok Bond reference, the deceptively simple narrative doesn't take too long to fray into a series of hijinks where each party tries to outsmart the other in a never-ending game of espionage and betrayal.

Spinning off Western Bond clichés and adding a little regional flair of its own for unexpected comedy, the film throws into the hilarious mix featuring ultra-mod lairs under Chinese tombs, surreal musical numbers with sultry singers but also mascotted spiders, as well as a bumbling cop who prefers staying home with his mother-in-law.

Organised with the support of the Film Archive (Public Organization), Thailand.



D Inoue Umetsugu's directorial career began in Japan in 1947 under the banner of film studios like Shintoho. Contracted by Shaw Brothers in the '60s, Umetsugu brought to Hong Kong his experience in directing films like *Operation Lipstick* (1967) and *Hong Kong Rhapsody* (1968). A prolific director, he made 116 features and passed on in 2009 at the age of 86.



P Runme Shaw

S Inoue Umetsugu

C Cheng Pei-Pei, Chin Fei, Paul Chang-chung,

CI Celestial Pictures Ltd / distribution@celestialpictures.com



D Ubol Yugala was a Thai director whose films included *My Slave* (1955), the first Thai film selected for Berlinale in 1960, and *Pak Thong Chai* (1957). Founder of Lavoa Motion Picture Production, she produced films such as *Paradise Island* (1969) and *Doctor Karn* (1973). She married the legendary Thai filmmaker, Prince Anusornmongkolkarn, and is also the mother of the Prince Chatrichalern Yugala, the master filmmaker.

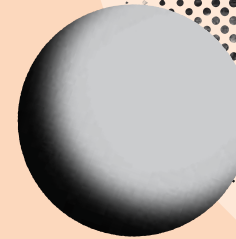


P Ubol Yugala

C Mitr Chaibuncha, Man Teerapol

CI Film Archive (Public Organization) (Winai Sombunna) / filmarchivethailand@gmail.com

Onscreen



FOCUS: Histories of Tomorrow – Indonesian Cinema After the New Order

This year's Focus series shines a spotlight on the practice of filmmaking in Indonesia as an embodiment of the spirit of independence and community. Adopting the post-Suharto Reformasi movement in the late 1990s as a point of departure, the series of films being featured explores diverse trajectories within Indonesian independent cinema as a vibrant agent of change, through the dissemination of knowledge and engagement with social reality.

In this section, the first shorts programme, *Redefining*

Togetherness, seeks to expand on the idea of collective gatherings, from revolutionary groups to the public observer, the people in unity; the second, *Grassroots Cinema*, showcases the building of the film community, empowering youths and telling the stories of the people. The feature films reflect the diverse regional and stylistic characteristics of the archipelago's burgeoning new era.

Co-curated with Adrian Jonathan Pasaribu
Writer-Critic, Cinema Poetica

FOCUS - SHORTS: REDEFINING TOGETHERNESS

25 NOV, SAT | 2.00PM | 74MIN | TAH

THE NAMELESS BOY

1

JAKARTA / 2017 / 5MIN
BAHASA INDONESIA

INTERNATIONAL PREMIERE



The demonstration as a holy fight or free buffet? This film was shot during one of the biggest demonstrations against Basuki Tjahaja Purnama, a Jakarta governor charged for blasphemy.

D Diego Batara Mahameru is a professional videographer. For him, cinema plays an important role for future generations to understand the past.



THE SILENT MOB

3

PANGREH

JAKARTA / 2016 / 17MIN
BAHASA INDONESIA



A driver arrives at a remote rural area to recruit mobs for a demonstration. What begins as a simple transaction soon spirals into a test of his own humanity.

D Harvan Agustriansyah, studied directing at the Jakarta Arts Institute. He has produced seven short films and his thesis film, *Orde* (2007), has travelled to various film festivals.



ALONG THE ONE WAY

2

SEPANJANG JALAN SATU ARAH

JAKARTA, SOLO / 2016 / 16MIN
JAVANESE, BAHASA INDONESIA



The Election day is nigh and the future leadership of Surakarta is at stake, especially with religious issues being propagated in certain circles. A man must choose between his mother and himself.

D Bani Nasution graduated from the Art Institute of Surakarta. He is completing his first feature, *Setyowati: The Invisible Wife*, a documentary about human and supernatural beings.



TERRA MACHINE

4

MESIN TANAH

JATIWANGI / 2016 / 16MIN
BAHASA INDONESIA, SUNDANESE

ASIAN PREMIERE



This film is a project of Village Video Festival, which invites urban artists to create art projects in Jatiwangi, a village in Majalengka well known for producing clay roof tiles. The film serves as a parody of the whole process.

D Wimar Herdanto, born in Surabaya in 1986, is active in the film communities in his hometown. His previous film, *Gundah Gundala* (2013), is a tribute to Indonesia's long forgotten superheroes and a playful study on the cultural imperialism of the West.



A GOAT

5

SEORANG KAMBING

SOLO / 2017 / 20MIN

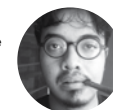
JAVANESE, BAHASA INDONESIA

WORLD PREMIERE



Somewhere in the future, a water trader becomes entangled in a plot against the military and martial artists, both whom he suspected are responsible for his neighbors' missing goats.

D Tunggul Banjaransari, born in Solo in 1989, is the only member in his family who is unable to play any musical instrument. He decided to watch films and made some of his own instead.



FOCUS - SHORTS: GRASSROOTS CINEMA

26 NOV, SUN | 2.00PM | 86MIN | TAH

TRADING PLACES

IJOLAN

PURBALINGGA / 2014 / 7MIN
JAVANESE

INTERNATIONAL
PREMIERE



Nur and Ratih are identical twins. Nur, unlike her sister, is born mute. Ratih asks Nur to take her place at their school's math test in exchange for extra pocket money.

D Eka Susilawati, born in Purbalingga in 1999, has been making films since middle school. She practiced her craft through extracurricular activities in SMPN 4 Satu Atap Karangmoncol Purbalingga, Central Java.



MIRROR CERMIN

PALU / 2015 / 3MIN
BAHASA INDONESIA

INTERNATIONAL
PREMIERE



A story of a mirror and a conflict which revolves around a dropout and a truant. Social mobility becomes a myth that haunts a society.

D Sarah Adilah, born in Palu in 1998, graduated from SMA Al-Azhar Mandiri Palu, Central Sulawesi. She wants to be the first woman filmmaker from Palu.



1 THE TALE OF URUT SEWU

URUT SEWU BERCEKITA

KEBUMEN / 2016 / 20MIN
BAHASA INDONESIA

INTERNATIONAL
PREMIERE



This film documents the struggle of farmers in Urut Sewu, where the presence and arrogance of the Indonesian National Armed Forces - who have taken over the land - have disturbed the villagers' lives for years.

D Dewi Nur Aeni is a student of SMK N 1 Kebumen, Central Java. Her first film, *The Tale of Urut Sewu*, won best documentary at Purbalingga Film Festival 2017.



2 DROWNED EYES MENENGGELAMKAN MATA

MAKASSAR / 2016 / 8MIN
BAHASA INDONESIA

INTERNATIONAL
PREMIERE



Every city is a conflict of gazes between what could be seen and what should have been. Two teenagers in Makassar found themselves stuck right in the middle - in between images of the future and silenced wishes of the people.

D Feranda Aries is active in the film communities in Makassar, South Sulawesi. In 2017, she graduated from the Film and Television Department of the Makassar Institute of the Arts.



THE CALL OF THE CRATER

JALAN PULANG

FLORES / 2014 / 30MIN
BAJAWA'S LANGUAGE

INTERNATIONAL
PREMIERE



In 2010, a girl mysteriously jumped into Kelimutu Crater, Flores. The case was a sensation among the local press. Four years later, burdened by agony and longing, her mother decides to retrace her daughter's steps through photographs, video footages and mystic rituals.

D Ignasius Loyola Weamole Somalinggi graduated from the Film Department of Universitas Multimedia Nusantara, Tangerang. This thesis film explores the meaning of death in the Bajawa tribe.



DEWI COMES HOME DEWI PULANG

JAKARTA / 2016 / 18MIN
BAHASA INDONESIA, JAVANESE

INTERNATIONAL
PREMIERE



A girl must face the nightmare of her own mother and old family traditions when her father passes away.

D Candra Aditya graduated from the Film Department of Bina Nusantara University, Jakarta. He has produced nine shorts since then. Other than making films, he regularly writes about Indonesian cinema for various publications.



THE BALLADS OF CINEMA LOVERS

BALADA BALASINEMA

A passionate documentary that shows the power of community-built cinema appreciation and the tireless behind-the-scenes efforts.

INTERNATIONAL PREMIERE

25 NOV, SAT | 7.00PM | TAH

PURBALINGGA / 2017 / 120MIN / BAHASA INDONESIA, JAVANESE

Former journalist Bowo Leksono started the Cinema Lovers Community to facilitate film activities for youths in the small, uneventful town of Purbalingga, Central Java. To keep up with the demands of young filmmakers, Leksono launched screenings in the town hall, only to face restrictions from authorities. In retaliation, he took the screenings to the villages via a film festival. Years later, the Purbalingga Film Festival continues to inspire and highlight talents from new generations of filmmakers.

Chronicling the humble beginnings and progression of the festival through interviews with Leksono, volunteers and guests, the film is currently the only visible record of the informal film ecosystem in Indonesia. This telling feature is the definition of Indonesian cinema, proving that the majority of its builders came from grassroots movements.

MASEAN'S MESSAGES

Old wounds from Indonesia's traumatic political history are brought back to the fore when mysterious events throw a village into unease.

INTERNATIONAL PREMIERE

26 NOV, SUN | 4.30PM | TAH

BALI / 2016 / 77MIN / BALINESE

Strange things have been happening in the Batuangung village. As the villagers seek answers to the questions brought about by these incidents, there is only one way to prevent them from ever happening again - by dismantling the mass graves of the victims from the massacres in the '60s to appease the curse of the unrested dead.

Director Dwitra J. Ariana's riveting Post-Reformation observation touches on topics previously banned during the New Order regime. Looking at the religious traditions of a predominantly Hindu island and relying on testimonies from survivors, Ariana weaves in and out of his subjects with dynamic camera movements, leading to a climactic finish and providing the people with reconciliation and liberation from their haunting ordeal.



FILMMAKER AND CAST IN ATTENDANCE

D Yuda Kurniawan is a director, producer, cinematographer and scriptwriter from Banyuwangi, East Java. *The Ballads of Cinema Lovers* is his second feature documentary, after *Memory & Hope* (2015), about the survivors of sexual violence from Maumere, Flores. He is currently working on a project about Fajar Merah, the son of historical poet activist Widji Thukul.

P Yuda Kurniawan, Damar Ardi

S Yuda Kurniawan

C Bowo Leksono, Nanki Nirmanto, Asep Triyatno

CI baladabalasinema@gmail.com



D Dwitra J. Ariana is a filmmaker and farmer. Focusing on multiculturalism and agriculture, his previous works have been screened at various documentary festivals in Indonesia since 2011. Two of his films, *The Last Farmer* and *Masean's Messages*, were nominated at the Citra Fitra Indonesia Film Festival 2016.

P Dwitra J. Ariana

S Dwitra J. Ariana

CI Sanggar Siap Selem / dwitjarariana@gmail.com



THE TALISMAN

SUNYA

Hailed as "one of the best Indonesian movies of the year", *The Talisman* uncovers supernatural mysticism in modern day Java.

INTERNATIONAL PREMIERE

24 NOV, FRI | 9.30PM | TAH

CENTRAL JAVA / 2016 / 87MIN / JAVANESE, BAHASA INDONESIA

Since childhood, Bejo was always in the company of his grandmother and the mysterious Rohman. The moment he falls in love, he discovers that his grandmother is dying. Through his childhood dealings with the occult, Bejo must make the ultimate sacrifice to show his devotion to his family.

The Talisman proposes an interesting take on the alternative spirituality of Indonesia, particularly of Java. Though known and apparent, these otherworldly examples of Indonesian beliefs were denied from representation in cinema due to the government's recognition of only six "official" religions during the New Order. Yielding enchanting imagery with ethereal rhythm, director Hari Suhariyadi highlights a much more authentic side of Indonesian culture, conveying a surreal horror that deserves to be seen and identified with.



FILMMAKER IN ATTENDANCE

D Hari Suhariyadi, a graduate of the Jakarta Arts Institute, is among the first generation of filmmakers in Post-Reformation Indonesia. Since *Pachinko & Everyone's Happy* (2000), his first feature, he has directed six other films, ranging from children's films to horror flicks, with *The Talisman* being his latest.

P Hari Suhariyadi

S Hari Suhariyadi, Eka Kurniawan

C Erlandho Saputra, Satria Qolbun Salim, Eko Supriyanto

CI Sinema Hari Cipta / sinemaharicipta@gmail.com



ZIARAH: TALES OF THE OTHERWORDS

BW Purba Negara's first feature is a touching look at an old woman's journey for love that traces the footsteps of Indonesia's dark history.

INTERNATIONAL PREMIERE

26 NOV, SUN | 9.30PM | TAH

YOGYAKARTA / 2016 / 85MIN / JAVANESE, BAHASA INDONESIA

Madam Sri is on the search for the grave of her husband who disappeared during the Indonesian National Revolution. Along the way, her grandson looks for her through various conversations with other villagers he encounters. Stories and accounts of the displaced bleed into one another, offering differing pieces of the same past on which the very land they are traversing was built on.

In *Ziarah*, director BW Purba Negara demystifies the role of the "freedom fighters" in Indonesian history, portraying them as cowards, tyrants and cheaters. Oral memoirs play an important role here, reflective of how the nation interprets history differently from the authorities after the New Order. Poetic and aided by stunning views of the Yogyakarta landscape, *Ziarah* connects the past and the present seamlessly to address the unspoken hurt of the survivors.



D BW Purba Negara is an Indonesian director, writer and editor. His films have been screened at prominent international film festivals in Berlin, Germany and South Korea. His short film, *Starting from A*, won the 2012 Best Short Film Award at the Vladivostok International Film Festival in Russia. *Ziarah: Tales of the Otherwords* is his first feature film.

P BW Purba Negara, Bayu Prihantoro Filemon, Bagus Suitrawan, Ismail Basbeth, Andhy Pulung, Ridla An-Nuur S.

S BW Purba Negara

C Ponco Sutyem, Rukman Rosadi, Ledjar Subroto

CI Matta Cinema / basbeth@mattacinema.com



SGIFF 2017 winners

Each year, the winners of the Asian Feature Film Competition and the Southeast Asian Short Film Competition are announced at the Silver Screen Awards – just one day before the end of the Festival. Shortly after the last midnight screening of the Festival, the result of the Audience Choice Award is also released. Join us as we wrap the 28th SGIFF with the re-screening of these winning films.

ONSCREEN | SGIFF 2017 WINNERS

101

ASIAN FEATURE FILM COMPETITION WINNER



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

3 DEC, SUN | 2.00PM | NMS

Be among the first to watch the future of Asian Cinema at this screening of 2017 winners. For over 20 years, SGIFF's Silver Screen Awards has provided a platform for the newest works from Asia. Winners include now prolific names like Im Kwon-taek for *Sopyonje* (1994), Tsai Ming-liang for *Vive l'Amour* (1995), Nuri Bilge Ceylan for *Uzak* (2004) and Brillante Mendoza for *Slingshot* (2008); and local filmmakers Eric Khoo for *Pain* (1994), Jack Neo for *Replacement Killers* (1998), Abdul Nizam for *Datura* (1999), Royston Tan for *Sons* (2000) and Boo Junfeng for *A Family Portrait* (2005).

In recent years, the Best Asian Feature Film went to Chaitanya Tamanhe for *Court* (2014), India's official entry to the 2016 Academy Awards; Gurvinder Singh for *The Fourth Direction* (2015), which won subsequent awards on the festival circuit; and *White Sun* by Deepak Rauniyar (2016), also its own country of Nepal's entry to the Academy Awards. The Short Film winners were Kirsten Tan, Tan Shijie, Gladys Ng, Chiang Wei Liang, Lucky Kuswandi and Wregas Bhanteja.

AUDIENCE CHOICE AWARD WINNER



Treat yourself to a surprise screening of what you, our audience, have rated as your most favourite feature film of the 28th SGIFF

3 DEC, SUN | 4.30PM | NMS

Be sure to cast your vote after every Feature Film screening at the Festival, to give your favourite film a chance to win the Audience Choice Award. The winner – to be announced on the morning of Sunday 3 December – will be the most popular film rated by audiences across the different sections of the Festival: Festival Opening & Special Presentation, Asian Feature Film Competition, Singapore Panorama, Asian Vision, Cinema Today, Midnight Mayhem, Classics and Focus.

First introduced in 2015, the Audience Choice Award gives an insight to what inspires us as an audience and reveals the stories that spark our collective interests. Documentary features won the popular vote in 2015 and 2016 with *Sailing a Sinking Sea* by Olivia Wyatt and *Absent Without Leave* by Lau Kek-Huat, respectively. Will this year's voters follow in the same vein? Find out on the last day of the Festival as we cap the festivities with this closing screening.

Development Programmes

As part of the Festival's ambition to build filmmaking in Singapore and Southeast Asia, two educational initiatives were launched in 2014. Mentored by leading directors, producers, and writers, these programmes aim to nurture film creators and critical thinkers in the region.

The Southeast Asian Film Lab is a story development workshop for first-time feature filmmakers, focusing on stories exploring Southeast Asian identity. Ten participants are selected to develop their stories and present a pitch to an industry panel. The Youth Jury & Critics Programme seeks to nurture a new generation of critical writers through workshops on the historical and cultural significance of Southeast Asian works, film theory and writing. It includes writing for the Festival's live film journal, Youth Meets Film, and according the Youth Jury Prize to a selected entry from the Southeast Asian Short Film Competition.

This year, we introduce the Southeast Asian Producer's Network, which aims to bring together producers from the region to share their wealth of knowledge.

SOUTHEAST ASIAN PRODUCERS NETWORK

26 - 27 NOV 2017

The inaugural Southeast Asian Producers Network aims to bring together producers from the region to share their wealth of knowledge with one another in an open exchange of ideas. The programme includes open dialogue sessions between regional commissioners and producers, case studies of successful international collaborations, examinations of filmmaking models in different Southeast Asian territories, as well as ample networking opportunities.



(clockwise from top left)
Najwa Abu Bakar, Jessica Kam,
Daphne Yang, Garon De Silva

NETWORKS

Najwa Abu Bakar
Vice President
Astro Shaw Sdn Bhd

Jessica Kam
Head of Programming and Production
HBO Asia

Garon De Silva
Director of Original Production
HBO Asia

Daphne Yang
Executive Director
Catchplay

PARTICIPANTS

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Indonesia

Bianca Balbuena
Philippines

Fran Borgia
Singapore

Chan Pui Yin
Singapore

Bernard Chauly
Malaysia

Chartchai Ketnust
Thailand

Mouly Surya
Indonesia

Meiske Taurisia
Indonesia

SOUTHEAST ASIAN FILM LAB

Organised with the support of the National Youth Council, Giraffe Pictures, *SCAPE and LASALLE College of the Arts, the Southeast Asian Film Lab is a story development workshop for emerging filmmakers from Southeast Asia embarking on their first feature-length film. As much about providing feedback and advice as it is about strengthening communal ties within the region, participants will be given insights into the varied paths taken by established industry guests when making their early works, as well as ample personal time with each of the three mentors. The lab will end with a pitch in front of an industry panel for a development prize – the Most Promising Project – that will be awarded at the Silver Screen Awards.

27 NOV – 2 DEC

LASALLE College of the Arts and *SCAPE



(L-R) Phillip Lee, Mouly Surya, Liew Seng Tat

HEAD

Philip Lee | Hong Kong

Philip Lee holds a Bachelor of Arts in Directing from the College of Arts at Nihon University in Japan, a Master of Fine Arts in Producing from The American Film Institute (AFI), and a Doctorate in Business Administration from Hong Kong Polytechnic University. He was the recipient of The Mary Pickford Foundation Scholarship at AFI. From 1987 to 1993, Philip ran the Production Department at Salon Films Hong Kong. After returning to Asia in 1996 from his studies in the US, he was the associate

producer and line producer for Chen Kaige's *The Emperor and the Assassin*, Ang Lee's *Crouching Tiger, Hidden Dragon* and Zhang Yimou's *Hero*, among many others. In 2012, he executive produced Tom Tykwer and The Wachowskis' *Cloud Atlas*, based on David Mitchell's best seller. In 2016, he executive produced Alejandro Gonzalez Inarritu's *The Revenant*, based on Michael Punke's novel, and Justin Kurzel's *Assassin's Creed*. Most recently, he executive produced Robert Schwentke's German film *The Captain*.

MENTORS

Mouly Surya | Indonesia

Mouly Surya is considered one of the most promising female filmmakers in Indonesia. After earning her BA in Media and Literature from Swinburne University, Melbourne, Surya obtained an MA in Film and Television from Bond University, Queensland. Besides making films, she teaches a directing class in Jakarta. Her debut film, *FICTION*, won numerous awards including Best Director at JIFFEST 2008. It premiered internationally at the 13th Busan International Film Festival. *What They Don't Talk About When They Talk About Love*, her second feature, competed in the World Cinema Dramatic Competition at Sundance Film Festival in 2013. Her most recent film, *Marlina The Murderer in Four Acts* (2017), was selected for the Quinzaine des Réalisateurs, receiving unanimous praise from critics.

Liew Seng Tat | Malaysia

Liew Seng Tat emerged as a filmmaker with a unique comedic voice. His debut feature film *Flower In The Pocket* (2007) won multiple awards at international film festivals including the New Currents Award at Busan International Film Festival and the Tiger Award at Rotterdam International Film Festival. He was selected to participate at the Cannes Cinefondation (2008), Torino Film Lab (2010) and the Sundance Screenwriters Lab (2011) with his second feature *Men Who Save The World*. It won the Special Jury Prize at the 33rd Fajr International Film Festival and swept five major awards at the 27th Festival Film Malaysia including Best Film and Best Director. It was also selected as Malaysia's official entry for the 88th Academy Awards. Liew founded Everything Films in 2011 and is actively involved in the Malaysian independent film scene, working as a director and producer.



- 1 Ratchapoom Boonbunchachoke
- 2 Amanda Nell Eu
- 3 Xaisongkham Induangchanthy
- 4 Sun Koh
- 5 Makbul Mubarak
- 6 E del Mundo
- 7 Nguyen Luong Hang
- 8 Vishnu Perumal
- 9 Nutthapon Rakkhatham
- 10 Vorakorn Ruetaivanichkul
- 11 Nelson Yeo

Ratchapoom Boonbunchachoke | Thailand A USEFUL GHOST

A mixed thriller-essay film which follows Nak, a happily married woman who is unjustly forced to divorce her husband after she dies.

Amanda Nell Eu | Malaysia TIGER STRIPES

A young girl experiences horrifying physical changes to her body to the point where she is no longer able to hide it from the world.

Xaisongkham Induangchanthy | Laos RAISING A BEAST

In a mountainous community of Laos, two Hmong siblings feel trapped and confined because of family expectations and socio-cultural norms. One follows them, obediently, while the other tries to challenge and break free from it all.

Sun Koh | Singapore ROL3

Three women – a police inspector, a psychopathic narcissistic serial murderer and a celebrity life coach – unknowingly exchange roles a la groundhog day scenarios, until they figure a way out of this unending cycle.

Makbul Mubarak | Indonesia THE AUTOBIOGRAPHY

General Purna is a retired military general who is making a biographical film about his glorious past. He is looking for a young actor to portray himself in the film. Upon finding the actor, General Purna realizes something – his past might not be as glorious as he thought it was.

E del Mundo | Philippines THANATOS

Thanatos is a film about a day in the life of a teenage kid who gets recruited to be part of a volunteer group that does the unthinkable – the massacre of 58 people.

Nguyen Luong Hang | Vietnam SUMMER 1999

A teenage female soccer player living in an isolated training center learns that her best friend is pregnant. She tries to find out the identity of the child's father and gets involved in a murder.

Vishnu Perumal | Malaysia SPIRITUALIZED

A father and his young son team up as a pair of "spiritual" con-artists, traveling from town to town. They come to a challenging predicament when they arrive in a small town run by a mysterious cult.

Nutthapon Rakkhatham | Thailand SOULLESS BODY

Tae is a man who reminisces about his best friend who had an untimely death from an accident. The lifeless body hasn't been cremated for 14 years, remaining in the house.

Vorakorn Ruetaivanichkul | Thailand MUSEUM OF US

Win, a senile artist decides to participate in the military government's new euthanasia program. He embarks on his spiritual journey to reconcile with the people from his past before he leaves the world.

Nelson Yeo | Singapore HERE IS NOT THERE

Pregnant with the child of her co-worker who is fatally injured from a work accident, Xun escapes into a world of doppelgangers, time travellers and karmic conspiracy.

YOUTH JURY & CRITICS PROGRAMME

Organised in partnership with the Wee Kim Wee School of Communication and Information, Nanyang Technological University and *SCAPE and with the support of Peanut Pictures, the Youth Jury & Critics Programme aims to nurture and guide a generation of young writers on cinema from the region. In its lead-up and during the Festival, the young critics' articles will be published in the Festival's film journal, Youth Meets Film. The programme will conclude with the young jurors awarding the Youth Jury Prize to one of the films competing in the Southeast Asian Short Film Competition during the Silver Screen Awards. One of the participants will also receive the Young Critic Award, awarded for originality of writing and for their contribution to cinematic discussions in the region.

28 OCT | 4, 11, 18, 25, 26 NOV | 2 DEC
sgiff.com/youth-meets-film

MENTOR

Kevin B. Lee
 Filmmaker/Critic/Video Essayist



Kevin B. Lee is a filmmaker and critic who has made over 350 video essays exploring film and media. His award-winning *Transformers: The Premake* was named one of the best documentaries of 2014 by *Sight & Sound* magazine and played at several festivals including the Berlin Film Festival Critics Week. In 2017, he is the first-ever resident of the Harun Farocki Institute in Berlin. He was founding editor and chief video essayist at Fandor, supervising producer at Ebert Presents: At the Movies, and has written for *The New York Times*, *Sight & Sound*, *Slate* and *Indiewire*. He teaches film and media studies at universities such as the School of the Art Institute of Chicago, the University of Illinois at Chicago, and the Goethe Universität Frankfurt.

SPEAKERS

1 Alfonso Chiu
 Creative Director
 SINDie



2 Anderson Le
 Co-director of Programming
 Hawaii International Film Festival



3 Rifyal Giffari
 Associate Editor
 SINDie



4 Lee Sang Joon
 Assistant Professor
 NTU Wee Kim Wee School of
 Communication and Information



5 Leong Puiyee
 Manager (Film Programme)
 Objectifs Centre for
 Photography and Film



6 Liew Kai Khiun
 Assistant Professor
 NTU Wee Kim Wee School of
 Communication and Information



7 Genevieve Loh
 Reporter
 Channel NewsAsia



8 Jeremy Sing
 Director/Founder
 SINDie



9 Thong Kay Wee
 Outreach Officer
 Asian Film Archive



10 Toh Hun Ping
 Visual Artist/Film Researcher



11 Tran Anh Hung
 Filmmaker



PARTICIPANTS

1 Lana Allen
 Yale-NUS



2 Sheoli Biswas
 LASALLE College of the Arts



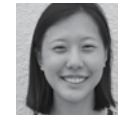
3 Daryl Cheong
 Victoria Junior College



4 Marianne Chua
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5 Jessica Heng
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6 Kieron Lee
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7 Paige Lim
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8 Martin Loh
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9 Joshua Ng
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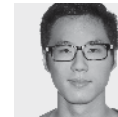
11 Andrea Flavia William
 Nanyang Technological University



12 Annette Wu
 Yale-NUS



13 Toby Wu
 Nanyang Technological University



About the Festival

"All films tell a story. Sometimes it's what we finally see on screen and other times it's the stories behind-the-scenes that fascinate us.

Festivals are all about showcasing these stories and talking about them, but festivals have stories too."

– Wahyuni A. Hadi, Executive Director of SGIFF

The Singapore International Film Festival (SGIFF) is the largest and longest-running film event in Singapore since 1987. Now into its 28th edition, the Festival would not have been possible without our audience, patrons, supporters and the devoted film communities in Singapore and around the region.

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

KEY MILESTONES

- | | |
|---|---|
| 1987 The first edition showcases the best of international cinema | 2008 Launch of Singapore Panorama section celebrating local films |
| 1991 Introduction of the Silver Screen Awards to recognise the best of Asian Feature Films and Singapore Short Films | 2014 25th Anniversary commemorated with the "SGIFF" rebrand to better reflect "Singapore (SG)" in the Festival brand |
| 1993 Best Singapore Short Film is awarded to Eric Khoo | Introduction of the Honorary Award, first presented to Im Kwon-taek |
| 1994 Special Jury Prize is awarded to Tsai Ming-liang | Launch of new initiatives to recognise and nurture new talent from the region: <ul style="list-style-type: none">• Southeast Asian Short Film Competition, first won by Kirsten Tan• Southeast Asian Film Lab• Youth Jury & Critics Programme |
| 1996 Special Achievement Award is presented to Hou Hsiao-Hsien | |
| 1997 Eric Khoo's <i>12 Storeys</i> catches the eye of a Cannes Film Festival programmer; later becomes the first Singapore-made film to be shown at Cannes | 2015 Introduction of the Cinema Legend Award, first presented to Michelle Yeoh |
| 2000 Best Short Film goes to <i>Sons by Royston Tan</i> | 2016 Introduction of the Festival Commission to showcase up-and-coming Singapore filmmakers, first presented to Gladys Ng |
| 2001 Young Cinema Award is presented to Jia Zhangke | 2017 Introduction of Southeast Asian Producers Network |
| 2002 Young Cinema Award is presented to Riri Riza | |
| 2005 Best Short Film goes to <i>Un Retrato de Familia</i> by Boo Junfeng | |



**SINGAPORE INTERNATIONAL
FILM FESTIVAL TEAM**

(L-R) Seated, front row: Low Zu Boon, Olivia Tay, Wahyuni A. Hadi (centre), Vicki Yang, Yusri Shaggy Sapari
Seated, middle row: Kim Dy-Liacco, Renee Tan, Tang Wanxin, Sarah Amalina
Standing: Lai Weijie, Leong Puiyee, Ang Hwee Sim, Gwendaline Lim, Chrystal Ng, Pimpaka Towira, Alex Lou, Mabelyn Ow, Angelina Marilyn Bok, Aishah Abu Bakar, Tang Sookyi
Photo: Jean Paolo Ty

SINGAPORE INTERNATIONAL FILM FESTIVAL

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Catherine Chan

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Khaw Han Chung
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Terry Ong

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Aishah Abu Bakar
Chelsea Chua
Eliza Ho
Filzah Binte Yahaya
Kong Rithdee
Leong Puiyee
Low Zu Boon
Olivia Tay
Pimpaka Towira
Terry Ong
Vicki Yang

Design

MAKE Design

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Each edition of the Festival would not have been possible without our dear patrons, supporters and devoted film communities in Singapore and around the region. Get involved through our various support programmes.

Giving through partnership

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

Giving through SGIFFriends

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

Giving through donations

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

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

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

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

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