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PROGRAMME

# 32ND *SINGAPORE* INTERNATIONAL FILM FESTIVAL

25 NOV - 5 DEC 2021

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## Bringing Asian Stories to the World

The Singapore Media Festival is one of Asia's leading international media events, where the industry meets to discover the latest trends, talents and content in Asia.

This year's festival line-up consists of the Asia TV Forum & Market, ScreenSingapore, Singapore International Film Festival, VidCon Asia Summit and Singapore Comic Con.

Connect with the region's best talents, enjoy standout works from Asian creators, and connect with opportunities from the region and around the world!

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## CHAIRPERSON'S MESSAGE



The past year has been challenging for many in the film community. Film productions were delayed, distributors had to postpone releases, and cinemas had to deal with multiple changes in safety restrictions due to the evolving pandemic situation.

But it has been heartening to witness the resilience of the community: projects continue to be developed despite the circumstances; distributors and cinemas experiment with new modes of business in order to survive; us checking in with one another so that we can ride out the pandemic together.

SGIFF is proud to have played a part in supporting independent films even during these trying times. Through its numerous programmes and initiatives, such as the Tan Ean Kiam Foundation-SGIFF Southeast Asian Documentary Grant and the SGIFF Southeast Asian Short Film Grant, the festival is steadfast in its vision of standing for the independent spirit of films from Singapore and the region. The world of cinema offers us so much diversity, and SGIFF will continue to cultivate a deeper appreciation of films by bringing you a selection of the best and most innovative.

We are very excited to have THONG Kay Wee join us as Programme Director this year. His work previously at the Asian Film Archive has been exemplary, and there is much to look forward to with him helming the SGIFF programming team. We are confident that he, along with our Executive Director Emily HOE, will chart new waters and propel the festival into the future.

As we begin to step into the new normal of living with an endemic Covid-19, the return of filmgoers to the cinemas has been encouraging and it bodes very well for all of us in the film community. After all, cinema is a communal experience—we become a community as we laugh together, shed tears together, or experience something transformative together.

I invite you to be a part of this community. See you at the cinemas!

**BOO Junfeng**

## EXECUTIVE DIRECTOR'S MESSAGE



Following the success of our first-ever hybrid festival last year, the 32nd SGIFF once again presents a thrilling selection of exemplary cinema from Singapore, the region and around the world. As Singapore adjusts to living with an endemic Covid-19, we are pleased to announce that all screenings for the 32nd SGIFF will be in cinemas only—how the films were made to be seen. The joy and love of film continue to drive us, and we hope this year's offerings will evoke memories, emotions, and inspire conversation and discussion.

The necessary persistence of storytelling is also represented in the key visual for the festival: a mobius strip resembling a film reel that twists, curls and bends, but is not broken, and carries on as an infinite loop. The chromatic finish conveys a sense of energy and power, akin to how we persevere and emerge stronger, no matter what comes our way.

In addition to the festival talks, panels and filmmaker Q&As, our Film Academy programmes continue to provide capability development opportunities for producers, directors and budding film critics. Throughout the year, we also offered our expertise to schools and tertiary institutions through our Film Immersion Programme.

At SGIFF, we are reminded every day of the passionate individuals in the film community who work so hard together to bring you on a cinematic storytelling journey. We are ever grateful to our sponsors, festival partners, supporters, donors and, of course, you—our audience. It is our privilege to have you join us again this year.

**Emily J. HOE**

## PROGRAMME DIRECTOR'S MESSAGE

'Gathering' is a word that I have been thinking about a lot in the past few months. From the government announcements of permissible social groups oscillating between two and five persons, to the gnawing realisation that I have been spending more time with films instead of physical humans these days. But this has been far from a fruitless one-way relationship. Every film that my team and I have watched brings us closer to the people who have painstakingly created it, and closer to the kind of gathering we hope to organise for everyone.

There is every reason to feel festive when we gather. This year, SGIFF is proud to inaugurate the Outstanding Contribution to Southeast Asian Cinema Award and celebrate the achievements of our recipient, Southeast Asia Fiction Film Lab (SEAFIC). We honour the milestones of our international filmmakers and foreground the year's cinematic highlights with two new sections in the festival. And we continue to affirm our commitment towards platforming Asian and Southeast Asian cinema with our competition sections and Singapore Panorama, which showcases diverse local talents. We are also delighted to present *Vengeance Is Mine, All*

*Others Pay Cash* from Indonesia as our Festival Opening film this year. Winner of Locarno Film Festival's Golden Leopard, *Vengeance* confronts a society ruled by machismo.

However, the world continues to be fraught and divisive today. We gather so that we can also find strength in each other's company and explore more ways to relate with one another. Audiences can take inspiration by reviewing the work of collective filmmaking over the last 50 years in the new Domain section. We platform important attitudes and encourage audiences to take a stand in our new Standpoint section. Meanwhile, we aim to foster curiosity towards different ways of expression and the imagination of more possibilities with our new Undercurrent section.

By expressing these positionalities, we wish to think beyond the lines of regionality and showcase cinema as essentially open-ended and open-minded. Finally, different communities—be it film practitioners in our Film Academy programmes, the disenfranchised in our societies or national cinemas in existential crisis—should still be represented and supported through the various means of gathering.

This is my first year at SGIFF and I am incredibly excited for this opportunity to lead the programming for the festival. I encourage you to explore the topography that we have specially designed and experience different perspectives in every area of this new landscape. As we return to a physical festival, may we gather our spirits and reunite in the cinemas with a generosity to discover.

**THONG Kay Wee**



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Refer to the centrefold for Festival Schedule and Ticketing Information.

**VISIT SGIFF.COM FOR THE  
LATEST FESTIVAL UPDATES**

All information is correct at the time of print.

## ABBREVIATIONS / LEGENDS

### Fully Vaccinated Venues

SL	Shaw Lido
FG3	Filmgarde Bugis+, Hall 3
FG6	Filmgarde Bugis+, Hall 6
FG7	Filmgarde Bugis+, Hall 7
FG8	Filmgarde Bugis+, Hall 8
GV1	Golden Village Grand 1
GV4	Golden Village Grand 4
TPR	The Projector, Redrum
TAH	The Arts House, Chamber
CR	Carnival Golden Mile
OT	Oldham Theatre
NMS	National Museum of Singapore, Gallery Theatre
ESP	Esplanade Theatre

### Film Credits

D	Director
P	Producer
C	Cast

## Q&A WITH FILMMAKER(S)

Indicates a live or pre-recorded Q&A with the filmmaker(s). Check [sgiff.com](http://sgiff.com) for the latest updates and guest list.

## PREMIERE STATUS

While SGIFF has always maintained a Singapore Premiere policy for all new films, we are taking an exceptional stance on premiere policy this year in an attempt to support filmmakers. We are including films with prior virtual screenings without geoblocking which may have resulted in worldwide availability.

## RATINGS

Please check film ratings on [sgiff.com](http://sgiff.com) before purchasing tickets.

## LABELS

**SEA-DOC Grant** indicates that the film has received support from the Tan Ean Kiam Foundation-SGIFF Southeast Asian Documentary Grant.

**SEA-SHORTS Grant** indicates that the film has received support from the SGIFF Southeast Asian-Short Film Grant.

## LANGUAGE

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



# EXPERIENCING THE FESTIVAL

This year, SGIFF warmly invites you to return to the cinemas. Join us as we experience the lineup of films as they were intended to be seen: on the silver screen.

Due to prevailing guidelines and reduced seating capacity, tickets are more limited than usual. Please check **sgiff.com** for ticketing updates to verify if seats are still available for each screening. Remember to book your tickets early to avoid disappointment!



For Festival Schedule and Ticketing Information, please refer to the centrefold.



## FEST' UP WITH SGIFF!

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



Create an SGIFF account with your email. Once done, click on **Plan Your Fest** in the side tab to access the film schedule.



Explore the films and select the ones you are interested in. Click on the **bookmark icon** at the bottom right of each film to save it to your schedule.



Click on **My Schedule** in the side tab to access your list of films. Shortlist your favourites and finalise your itinerary.



Add tickets to your cart by clicking on **Purchase Tickets**. Complete your purchase of all films in one go by clicking on the **shopping cart icon** at the top of the screen, and you're good to go!

Head to **sgiff.com** now to start planning your festival itinerary!

## FORUM

Beyond film screenings, SGIFF offers a series of dialogues and panel discussions that provide insights into the creative processes of filmmaking.

For more details and to purchase tickets, please visit **sgiff.com/forum**

## CONNECT WITH US

After attending the film screenings and online events, remember to tell your friends, continue the conversation and share with us your festival experience using the hashtag **#SGIFF32!**

Always check **sgiff.com** for the latest schedule updates and our social media for exciting festival coverage.



@sginternationalfilmfest



@sgiffest

## REMEMBER TO ARRIVE EARLY FOR THE SCREENINGS!

Doors will open 10 minutes before the stated time and screenings will start promptly. Do arrive early for TraceTogether verification and to find your seat, so as not to disrupt the screening.

## COVID-19 ADVISORY AND FAQS



In line with prevailing safe management measures, fully vaccinated screenings are reserved for guests who:

- Are fully vaccinated—i.e., have received the full regimen of Pfizer-BioNTech/Comirnaty, Moderna or World Health Organization Emergency Use Listing vaccines, with an additional 14 days for the vaccine to be fully effective.
- Have recovered from Covid-19 and are within 270 days of your first positive polymerase chain reaction (PCR) test and with a valid pre-entry testing exemption certificate.

Guests who do not meet the above two criteria may produce a valid approved document with a negative Covid-19 antigen rapid test (ART) or PCR test result to attend the screenings. Please ensure that your test result is valid at the time of your screening. Visit the Ministry of Health website at **<https://bit.ly/3EsflfS>** for a list of approved clinics to get your ART/PCR test.

Advisory for children 12 years and below: Adults bringing children aged 12 years and below to screenings must indicate that they are doing so when purchasing tickets. If there is more than one child in your group, all children must be from the same household. Other vaccinated individuals can be from different households as the child(ren). Adults bringing more than one child will need to provide proof, at the screening venue, that the children reside in the same household.

For more information on Covid-19 safety guidelines, please check **sgiff.com/faq**



# SILVER SCREEN AWARDS

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

**Outstanding Contribution to  
Southeast Asian Cinema Award**  
Southeast Asia Fiction Film Lab (SEAFIC)

**Asian Feature Film Competition**

Best Film  
Best Director  
Best Performance

**Southeast Asian Short Film Competition**

Best Southeast Asian Short Film  
Best Singapore Short Film  
Best Director  
Youth Jury Prize

**Southeast Asian Film Lab**

Most Promising Project  
Fellowship Prize

**Youth Jury & Critics Programme**

Young Critic Award

To find out more about Films in Competition,  
turn to pages 29–45.

## ASIAN FEATURE FILM COMPETITION JURY



**Peggy CHIAO Hsiung-Ping | Jury Head**

Peggy CHIAO is a Taiwanese/Chinese filmmaker, producer, scriptwriter and author. She is internationally known as the 'godmother of New Taiwan cinema'. Her film collaborations with reputable Taiwanese directors, such as HOU Hsiao-Hsien, Edward YANG and TSAI Ming-Liang, have garnered her international acclaim. She is currently teaching in the Department of Filmmaking at Taipei National University of the Arts.



**Angeli BAYANI | Jury**

Angeli BAYANI is a Filipina actress, voice-over artist and Designated Meisner Teacher. She is best known for starring in Philippine arthouse and independent films. In 2008, she received the Vic Silayan Award for Best Actress - International Category at the Dekada Cinemania for her performance in Lav DIAZ's *Melancholia*. She also received a Best Actress nomination at the Asia-Pacific Film Festival for her performance in Anthony CHEN's *Ilo Ilo* (2013). Bayani is currently working on the Filipino adaptation of BBC's *Doctor Foster*.



**KIM Young Woo | Jury**

KIM Young Woo is a festival programmer, consultant and curator. From 2014 to 2019, he was a film programmer at Busan International Film Festival, in charge of Asian cinema. Working closely with Korean independent cinema groups, he is a member of the Association of Korean Independent Film & Video and a board member of Seoul Independent Film Festival. He is currently a film programmer at DMZ International Documentary Film Festival (Korea) and a programme adviser to several international festivals in Europe.



**Chalida UABUMRUNGJIT | Jury**

Chalida UABUMRUNGJIT is the director of the Film Archive, Thailand. She is also on the executive committee of the International Federation of Film Archives. One of the founding members of Thai Short Film and Video Festival, for which she has served as festival director since 1997, she has also made a number of experimental films and documentaries. From 2006 to 2018, she was on the selection committee of the Asian Network of Documentary Fund.



## SOUTHEAST ASIAN SHORT FILM COMPETITION JURY



**Nose CHAN Chui Hing**

Nose CHAN Chui Hing is the chairman of the board of directors of Ying E Chi, a programmer of the Hong Kong Independent Film Festival and a film editor. In 2019, he was nominated for Best Editing at the Hong Kong Film Awards for his film, *Suk Suk*. His editing oeuvre includes *Darkness Bride*, *Innocent*, *Magic Boy*, *High Noon*, *Tomorrow Is Another Day*, *I Miss You When I See You* and *Stoma*, among others.



**Lisabona Rahman**

Lisabona Rahman works independently as an archive consultant and in film programming. She started out as a film critic for the *Sunday Jakarta Post*, before working at the Jakarta Arts Council as a programmer of microcinema Kineforum. Since 2020, she has been in charge of developing educational programmes for Cipta Citra Indonesia Foundation in Jakarta, Indonesia.



**YEO Siew Hua**

YEO Siew Hua is a filmmaker based in Singapore. His film, *A Land Imagined* (2018), won the Golden Leopard at the 71st Locarno Film Festival. The film went on to receive multiple accolades at international film festivals. In that same year, he was also honoured with the SGIFF Leslie Ho Asian Film Talent Award in recognition of his contribution to the development of cinema in Asia. He is a member of the 13 Little Pictures film collective in Singapore.

# OUTSTANDING CONTRIBUTION TO SOUTHEAST ASIAN CINEMA AWARD



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

## OUTSTANDING CONTRIBUTION TO SOUTHEAST ASIAN CINEMA AWARD SOUTHEAST ASIA FICTION FILM LAB (SEAFIC)



This year, SGIFF is proud to present the inaugural Outstanding Contribution to Southeast Asian Cinema Award to Southeast Asia Fiction Film Lab (SEAFIC).

Founded in 2016, SEAFIC is a pioneering script lab for first- to third-time filmmakers with work-in-progress scripts across Southeast Asia. It was formally launched at the Hong Kong International Film & TV Market in the same year. The first of its kind in East Asia, SEAFIC aims to advance, strengthen and refine the quality of feature-length film projects from Southeast Asia in a competitive international film industry.

Over the past five years, 20 Southeast Asian feature film projects have been selected for SEAFIC's Script Lab and half of them have been beneficiaries of prizes organised by SEAFIC. The non-profit organisation continues to go from strength to strength with the launch of SEAFIC Seed Lab in September 2021—a new lab concept aimed at developing the directorial voices of short-filmmakers prior to their first feature scripts.

### SEAFIC CORE TEAM

**Executive Director & Co-founder**  
Raymond PHATHANAVIRANGOON

**Managing Director**  
Penwadee Nophaket MANONT

**Lab Manager**  
Komtouch NAPATTALOONG

**Administration Manager**  
Sasikarn GANMANEE

**Script Consultant**  
Franz RODENKIRCHEN

### ACKNOWLEDGEMENTS

**Co-founder**  
Visra VICHIT-VADAKAN

**Chiang Mai Team**  
Sutthirat SUPAPARINYA

**SEAFIC×PAS Partner**  
Guillaume MAINGUET

**Previous Founding Staff**  
Pom BUNSERMVICHA  
Parinee BUTHRASRI

**Board Members**  
Sanchai CHOTIROSSERANEE  
Vorakorn RUETAIVANICHKUL

# FORUM

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



## IN CONVERSATION: EDWIN AND YEO SIEW HUA

27 Nov, Sat | 11:30am | 90min | TPR

Indonesian director Edwin is one of the leading figures among the country's generation of filmmakers that came of age in post-New Order Indonesia. His first feature *Blind Pig Who Wants to Fly* (2008) won the FIPRESCI Prize at Rotterdam and the NETPAC Award Special Mention at SGIFF. His follow-up *Postcards from the Zoo* (2012) competed for the Golden Bear at the Berlinale. After making *Posesif* (2017) and *Aruna & Her Palate* (2018) for the domestic market, Edwin returns with *Vengeance Is Mine, All Others Pay Cash*, which clinched the Golden Leopard at the 74th Locarno Film Festival in 2021—the first Indonesian filmmaker to receive this top honour.

Edwin will be joined by Singaporean director YEO Siew Hua, the previous Southeast Asian winner of Locarno's Golden Leopard with his film *A Land Imagined* (2018). Notably, both filmmakers are the last two Golden Leopard recipients out of only three Southeast Asian winners in the whole history of the festival. Building on the momentum of their recent wins, they will be in conversation to reflect on Edwin's career and to share their aspirations for our region's cinema.

For more details and to purchase tickets, please visit [sgiff.com/forum](https://sgiff.com/forum)



**EDWIN** One of the leading Indonesian filmmakers of the post-New Order era, Edwin's Golden Leopard-winning feature is the opening film for this year's SGIFF. He is also a mentor for this year's Southeast Asian Film Lab. See [page 92](#) for more details.



**YEO Siew Hua** A member of the 13 Little Pictures film collective in Singapore, YEO Siew Hua is an award-winning director with three feature films under his belt. He is a jury member for this year's Southeast Asian Short Film Competition. See [page 18](#) for more details.

### VENGEANCE IS MINE, ALL OTHERS PAY CASH

P27 | FESTIVAL OPENING  
25 NOV, THU | 7:30PM, 8PM, 8:30PM | SL

Edwin's award-winning film is both a tribute to the genre movies of the 1980s and an indictment of machismo in an unforgiving world.

## SINGAPORE PANORAMA: A COSMOPOLITAN PERSPECTIVE

27 Nov, Sat | 1:30pm | 90min | TPR

In a cosmopolitan city like Singapore, locating and establishing an identity in our national cinema can be a confounding pursuit. Our heterogeneity has always been reflected in the film talents we have and the cinema we produce across different phases of Singapore film history.

That being said, local films have been gaining more prominence with critical achievements at international film festivals in recent years. Are these successes the result of a collective consciousness with new, definitive local traits, or have local filmmakers become more adept at adopting international cinematic trends?

This session invites a panel of industry professionals with an international viewpoint to share their impressions, contributions and prospects of the local film scene. As the local film industry continues to mature, what should we do to build upon the latest gains? What can we learn from these players who have an eye on the world and a hand in shaping Singapore cinema?

For more details and to purchase tickets, please visit [sgiff.com/forum](https://sgiff.com/forum)

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



**Panuksmi HARDJOWIROGO** is the co-founder of M'GO Films. A producer of film, TV and immersive multimedia museum installations, she focuses on co-producing projects that are rooted in the diverse stories from Southeast Asia. Born in Jakarta, Hardjowirogo spent her formative years in New York City before moving to Montreal to pursue film studies. She has been living and working in Singapore since 2004.



**HEO Chul** is a filmmaker and media scholar who is currently an associate professor at the School of Art, Design and Media at Nanyang Technological University (NTU). Heo has directed three feature films that were released in theatres nationwide in South Korea. His most recent fiction, *The Return* (2017), clinched the Golden Zenith Award at the 41st Montreal World Film Festival. Prior to joining NTU, Chul taught at Korea University and San Francisco State University.



**KUO Ming-Jung** is a film programmer who has spent much of her career in film festival management, programming and distribution. During her time as the programme director for Taipei Film Festival (2014–18), she edited the special issue publications *Portuguese Cinema* (2015) and *Twenty in an Instant* (2018). Kuo served as the artistic director for SGIFF (2019–21). She has also been on juries and selection panels for film festivals including Locarno's Open Doors, Hong Kong, Busan and Rotterdam.



## CINEMAS IN CRISIS: AFGHANISTAN AND MYANMAR

29 Nov, Mon | 6:30pm | 90min | TAH

In times of crisis, art may be deemed as dispensable, or essential to understanding and reflecting change. For the latter, the art of filmmaking can even become a form of resistance. However, when filmmaking is rendered almost impossible, how can a film industry and its players respond to these challenges? How can filmmakers continue to express themselves while confronting the very real danger of suppression?

Focusing on case studies of the past and present realities in Afghanistan and Myanmar, this talk will shed light on the developments of both national film industries in the 20th century, and discuss the various ways in which cinema and artists can continue to move forward despite the odds today.

For more details and to purchase tickets, please visit [sgiff.com/forum](https://sgiff.com/forum)



**Maung Okkar** is a Burmese actor and filmmaker. His debut role was in *Dat-khe* (2002), directed by Burmese filmmaker U Wunna. A philosophy graduate, Okkar's first documentary *Charcoal Boy* (2010) screened and competed at 16 international film festivals. In 2017, he founded the non-profit organisation Save Myanmar Film, which conducts film archiving workshops and leads digital restoration projects for classic Myanmar films. Most recently, he was cast in the lead role for *Money Has Four Legs* (2020), which competed at Busan International Film Festival and was screened at Locarno Film Festival.



**Sahraa KARIMI** is an actor and film director. Born in Iran to second-generation Afghan refugees, Karimi studied in Slovakia and graduated with a PhD in directing from the Academy of Music and Performing Arts in Bratislava. On her return to Kabul, she applied for and became the first woman general director of the state-owned Afghan Film. Her first feature, *Hava, Maryam, Ayesha* (2019) premiered in competition in the Orizzonti section of the 76th Venice International Film Festival.

## IN CONVERSATION: ANGELI BAYANI, LADYA CHERYL AND YEO YANN YANN

30 Nov, Tues | 8pm | 60min | ONLINE

Angeli BAYANI, Ladya Cheryl and YEO Yann Yann are established actors of the same generation in their respective countries, involved in film productions with various auteurs. As actors from Southeast Asia, they share roots in independent filmmaking. This panel will see them converse with each other, tracing the similarities and differences in their respective careers, particularly during the pandemic.

How have their experiences differed between working domestically and internationally as Southeast Asian actors? How did independent film productions and working with regional auteurs shape their practice? What are their challenges and highlights throughout the years? Across the mediums of film, television and theatre, how do they negotiate their different roles within each production?

This is a free event.  
For more details and to register for the event, please visit [sgiff.com/forum](https://sgiff.com/forum)



**Angeli BAYANI** is a Filipina actress best known for starring in Philippine arthouse and independent films, notably *Melancholia* (2008) and *Norte, the End of History* (2013), both by Lav DIAZ. She also starred in Cannes' Camera d'Or-winning *Ilo Ilo* (2013) by local director Anthony CHEN.



**Ladya Cheryl** is an Indonesian actress and filmmaker who has produced and directed a number of short films. She is best known for starring in Edwin's films *Blind Pig Who Wants to Fly* (2008), *Postcards from the Zoo* (2012) and this year's opening film *Vengeance Is Mine, All Others Pay Cash* (2021).



**YEO Yann Yann** is a Malaysian actress who has worked in theatre, television and film. She starred in WOO Yen Yen and Colin GOH's *Singapore Dreaming* (2006) and Anthony CHEN's *Ilo Ilo* (2013) and *Wet Season* (2018).



## INFLUENCING THE CHANGING LANDSCAPES OF ASIAN CINEMA

1 Dec, Wed | 7:30pm | 90min | TAH

Asian cinema has always been an essential fixture in the history of film, but its diverse offerings have never been more celebrated around the world than in the 21st century. Apart from the traditional stronghold industries making new gains on the most recognisable platforms like Cannes and the Oscars, film movements from other parts of the region have also been making their mark internationally. With international co-productions becoming a norm in the industry, these engagements and representations of Asia have never been more wonderfully intertwined.

The work of film programmers has always been crucial to these developments. In this panel discussion, we invite distinguished international film practitioners to share their experiences in programming and supporting Asian films on their platforms. What do they look out for in contemporary Asian cinema and what are some of the latest trends? How have they sought to present a more nuanced and inclusive picture of the region?

For more details and to purchase tickets, please visit [sgiff.com/forum](https://sgiff.com/forum)

**Eddie BERTOZZI** was the programme manager of the International Film Critics' Week for Venice Film Festival from 2009 to 2020 and has been the head of Pardi di Domani for Locarno Film Festival since December 2020. Also involved in film distribution, Bertozzi is the head of acquisitions for the Italian company Academy Two.



**KIM Young Woo** is a festival programmer, consultant and curator. From 2014 to 2019, he was a film programmer at Busan International Film Festival, in charge of Asian cinema. Working closely with Korean independent cinema groups, he is a member of the Association of Korean Independent Film & Video and a board member of Seoul Independent Film Festival. He is currently a film programmer at DMZ International Documentary Film Festival (Korea) and a programme adviser to several international festivals in Europe.



**Raymond PHATHANAVIRANGOON** is a film producer and film festival programmer. In 2016, he co-founded Southeast Asia Fiction Film Lab (SEAFIC), where he serves as executive director. Previously, he was an international programmer for Toronto International Film Festival as well as a programme consultant for Hong Kong International Film Festival and Cannes Critics' Week. He was formerly the director of marketing and special projects (acquisitions) for sales agent Fortissimo Films.



**Charles TESSON** is best known for his work as a film critic. He has been the artistic director of Critics' Week at Cannes since 2012 and has been writing for *Cahiers du Cinéma* since 1979, serving also as the magazine's editor until 2003. In 2013, he was awarded Busan International Film Festival's Korean Cinema Award in recognition of his part in championing Korean cinema. He is currently a professor of cinema, history and aesthetics at Université Sorbonne Nouvelle.



## FESTIVAL OPENING

# VENGEANCE IS MINE, ALL OTHERS PAY CASH

SEPERTI DENDAM, RINDU HARUS DIBAYAR TUNTAS

The tragic contradiction of a man's impotence unfolds as it clashes head-on with the phallicentric orderings of a harsh cinematic reality.

[SOUTHEAST ASIAN PREMIERE]

INDONESIA, SINGAPORE, GERMANY / 2021 /  
114MIN / INDONESIAN / M18

25 NOV, THU | 7:30PM, 8PM, 8:30PM | SL

In a society obsessed with the attainment of virility, Ajo Kawir bears the tragic burden of sexual impotency. Yet, his inability to get an erection has earned him the reputation of a ruthless fighter for hire—he sublimates the hardest in the collective strivings for phallic potency, filling the day with pointless brawling and the occasional murder. When Ajo meets his match in Iteung, a female bodyguard, a duel leads to romance, which Iteung pursues despite Ajo's problem. The unfulfilled sexual consummation of their relationship becomes the catalyst to a series of impulses that brings them back to the pathological beginnings of their own traumas, revealing a larger systemic issue that will determine their fateful means to an end.

As a response to the persistent entrenchment of machismo culture in contemporary society, *Vengeance* traces its roots to 1980s Indonesia, a period where the line between military interests and civil life was almost imperceptible. Referencing the action genre films of the era, *Vengeance* appropriates their visual language and narrative fixations with heroism, revenge and all-out pugilism to mount a mimicry of spectacular proportions.

A cinematic adaptation of the novel by prolific author Eka Kurniawan, who co-wrote the screenplay, *Vengeance* is a testament to the interchangeability between mediums and their strategic potential in affirming life through a critical engagement with history. It is the first Indonesian film to win the prestigious Golden Leopard at this year's Locarno Film Festival. *LZB*

**D Edwin** is part of the generation of filmmakers that emerged with the advent of the Reformasi to facilitate a collective resurgence of independent filmmaking in Indonesia. His first feature *Blind Pig Who Wants to Fly* (2008) travelled extensively, winning a slew of awards including the FIPRESCI Prize at Rotterdam and the NETPAC Award Special Mention at SGIFF. His follow-up *Postcards from the Zoo* (2012) competed for the Golden Bear at the Berlinale. After making *Posesif* (2017) and *Aruna & Her Palate* (2018) for the domestic market, Edwin returns with *Vengeance Is Mine, All Others Pay Cash*.



**P** Meiske Taurisia, Muhammad Zaidy  
**C** Marthino Lio, Ladya Cheryl

FESTIVAL OPENING

D Director | P Producer | C Cast

Check [SGIFF.com](https://sgiff.com) for updates on Q&A with filmmaker(s) and film ratings



## FESTIVAL OPENING: COMMISSIONED SHORT



### DREAMING

The reunion of three old friends reignites a love triangle.

[WORLD PREMIERE]

SINGAPORE / 2021 / 15MIN / MANDARIN / PG13

25 NOV, THU | 7:30PM, 8PM, 8:30PM | SL

This film will be screened together with *Vengeance Is Mine, All Others Pay Cash* (p. 27).

Three former schoolmates—a married couple and a carefree bachelor—now middle-aged, reunite at a chalet. Hazy memories of the past are stirred up, leading to the resurfacing of a long-buried love triangle. The trio are left to confront their repressed feelings. vc

D **Nelson YEO** is a Singaporean filmmaker. His previous work, *Here Is Not There*, won Best Singapore Short Film at last year's SGIFF.



## FESTIVAL INSIDER

TIP  
#1

# CATCH ENCORE ENCORE ENCORE ENCORE SCREENINGS!

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

Winners will be announced on Sunday 5 Dec, 9am on [sgiff.com](http://sgiff.com) and SGIFF social channels.

5 DEC, SUN | 3:30PM | FG3  
Best Southeast Asian Short Film  
Best Asian Feature Film

5 DEC, SUN | 6:30PM | FG3  
Best Singapore Short Film  
Audience Choice Award winner

For ticketing details, please refer to the centrefold.

# ASIAN FEATURE FILM COMPETITION

The Asian Feature Film Competition presents 10 new films by directors making their first to third features. This year, four of these mark directorial debuts, highlighting a new generation of exciting talent in Asia. The dynamism of the region is fully expressed through each film's distinct localism and diversity of style.

## FILMS IN COMPETITION

### AMIRA

Mohamed Diab

### ANATOMY OF TIME

Jakrawal NILTHAMRONG

### FIRE

Aizhan KASSYMBEK

### HIT THE ROAD

Panah PANAHI

### A NEW OLD PLAY

QIU Jiongjiong

### PEBBLES

P.S. VINOTHRAJ

### REHANA MARYAM NOOR

Abdullah Mohammad Saad

### WHETHER THE WEATHER IS FINE

Carlo Francisco MANATAD

### WHITE BUILDING

Kavich NEANG

### YUNI

Kamila Andini

*Anatomy of Time*

## AMIRA

Amira faces a shocking family discovery, 17 years after her Palestinian father's sperm was smuggled out of prison walls to conceive her.

### [ASIAN PREMIERE]

EGYPT, JORDAN, UAE, SAUDI ARABIA / 2021 / 98MIN / ARABIC, HEBREW

27 NOV, SAT | 7:30PM | FG3

In order to start families, male Palestinian prisoners in Israeli jails smuggle their sperm out. Amira's father, Nawar, is one of them—and Amira, the result. Despite his incarceration, Amira enjoys a close and loving relationship with him through regular visitations. However, Nawar and his wife discover his infertility when trying to conceive again, and Amira is left to confront a personal existential crisis.

*Amira's* premise is rooted in truth-seeking, doing so tenderly through the titular character's point of view. As it examines the Palestinian family's negotiation with their circumstances, a world of xenophobia and division reveals itself, even within the family unit. *RP*



**D** **Mohamed Diab** is an award-winning Egyptian writer and director whose works focus on pertinent issues concerning Egyptian society. His directorial debut feature *Cairo 6, 7, 8* (2010) garnered the top prize at Dubai International Film Festival. He will be the first Middle Eastern filmmaker to helm a Disney+ and Marvel Studios series with the project *Moon Knight*.



**P** Mohamed Hefzy, Moez Masoud, Mona Abdel Wahab, Hany Abu Assad, Amira Diab, Sarah Goher  
**C** Saba Mubarak, Tara Abboud, Ali Suleiman

## ANATOMY OF TIME

เวลา

Unhurried and atmospheric, this character study of a woman across two fragments in her life is a rumination on the nature of existence.

### [SOUTHEAST ASIAN PREMIERE]

THAILAND, FRANCE, NETHERLANDS, SINGAPORE / 2021 / 118MIN / THAI / R21

4 DEC, SAT | 7:30PM | FG8

In the political fog of Cold War-era Thailand, a rickshaw driver and an army captain vie for the affections of a clockmaker's daughter. In the present, she is resigned to spending her days looking after the captain, now a vilified, comatose general.

Following the woman across different periods of history, the elegantly structured film also reveals a higher force lurking in the background: one that leaves objects, landscapes and memories with a new lease of life, while also being painfully indifferent towards trauma. As the narrative coolly brings us through focal points and dead ends, Jakrawai NILTHAMRONG pays obeisance to the workings of time while casting a tender gaze upon those weathered by it. *RL*



**D** Thai artist and filmmaker **Jakrawai NILTHAMRONG** often reinterprets concepts from eastern philosophy in his works, which range from short films to video installations and documentaries. His feature *Vanishing Point* (2015) clinched the topmost Tiger Award at the International Film Festival Rotterdam. *Anatomy of Time* premiered in competition at Venice Film Festival's Orizzonti section.



**P** Mai MEKSAWAN, Chatchai CHAIYON, Yohann CORNU, Anouk SLUIZER, Panuksmi HARDJOWIROGO  
**C** Thaveeratana LEELANUJA, Prapamonton EIAMCHAN, Sorabodee CHANGSIRI

## FIRE

OT

This tonally sharp debut conjures a world that is sometimes warm, sometimes noir, and growingly inhospitable for its protagonist.

### [SOUTHEAST ASIAN PREMIERE]

KAZAKHSTAN / 2020 / 82MIN / KAZAKH / PG

30 NOV, TUES | 6:45PM | FG3

Tolik has a third child on the way, yet nothing else is going right for the breadwinner. His day job—as a bread courier, no less—brings in barely enough to repay his debts. Shuttling between deliveries and family crises, Tolik struggles to find the words to match his precarious circumstances.

Even as exhaustion hangs over him, the skies stay uncongested while middays are perpetually bright. Beneath Tolik's stoic exterior, movement feels like deadly stillness, and it is hard to tell when his optimism becomes cruel. Yet, with economical storytelling and a sharp eye for place, Aizhan KASSYMBEK confidently navigates these paradoxes of living—and occasionally dancing—in the same world that has one in a chokehold. *RL*

### Q&A WITH FILMMAKER(S)



**D** **Aizhan KASSYMBEK** is a director and cinematographer from Kazakhstan. She is working on a series of films that take inspiration from the four basic elements, and her first two shorts, *Water* (2018) and *Air* (2018), were screened at festivals in Europe and Asia. *Fire* is her first feature film.



**P** Diana ASHIMOVA  
**C** Tulepbergen BAISAKALOV, Manshuk AITMUKHANBETOVA, Yerbolat TOGUZAKOV

## HIT THE ROAD

JADDE KHAKI

A boisterous Iranian family with a penchant for spontaneous karaoke embarks on a mysterious road trip in this striking debut that is by turns affecting and hilarious.

### [SOUTHEAST ASIAN PREMIERE]

IRAN / 2021 / 93MIN / FARSI / PG

2 DEC, THU | 9PM | FG8

In the middle of nowhere, an Iranian family makes a pit stop to bury the kid's phone to avoid surveillance. Through several more pit stops and encounters, we explore this family's riotous dynamic and learn where their destination is.

*Hit the Road* is as exuberant as it is melancholic. With a generous dose of pre-revolutionary Iranian pop songs and quiet moments of tenderness between family members, Panah PANAH is a superbly accomplished off-beat road movie with levity and heart in equal measure. *RP*



**D** **Panah PANAH** is an Iranian director, writer and producer. He was the co-editor for his father Jafar PANAH's recent films including *3 Faces* (2018). *Hit the Road*, his debut feature, premiered as part of Directors' Fortnight at Cannes Film Festival.



**P** Panah PANAH, Mastaneh MOHAJER  
**C** Hassan MADJOONI, Pantea PANAHIHA, Rayan SARLAK



## A NEW OLD PLAY

椒麻堂会

A rowdy ensemble and plenty of food drive this sweeping saga as it charts the fortunes of a Chinese opera troupe in a new society.

[SOUTHEAST ASIAN PREMIERE]

HONG KONG, FRANCE / 2021 / 179MIN /  
SICHUANESE / NC16

28 NOV, SUN | 1PM | FG3

Having played a clown his whole life, QIU Fu passes on and awaits escort into Hell. But Hell's doorstep somehow resembles a well-lit stage, while the ghosts are rather lively. From his memories emerges the saga of an acting troupe swept into 20th-century China's turmoil, its artists becoming workers, lovers, state enemies, and fools all at once.

Qiu's parallel history is rich in empathy, unfolding as a forum where the nameless are redeemed by playing the most elegant versions of their unjust lives. Every frame in turn dreams up the art form's grandeur, from laborious frescoes to handcrafted sets and movements timed to a tee. There are art films, and there are films that lay bare a love for its art—this is fiercely the latter. *RL*



**D** Born to a family of Sichuan opera performers, Chinese artist **QIU Jiongjiong**'s works address national history and political legacies. An established painter, Qiu expanded into documentary filmmaking in the mid-2000s. *A New Old Play*, his first fiction film, took home the Special Jury Prize at Locarno Film Festival. His documentary *Mr Zhang Believes* (2015) was previously presented at SGIFF.



**P** DING Ningyuan, YANG Jin  
**C** YI Sicheng, GUAN Nan, QIU Zhimin

## PEBBLES

கூழாங்கல்

Strikingly shot amid a Tamil Nadu desert, this searing drama stages a toxic father-son relationship as a struggle over the future of Indian masculinity.

[SOUTHEAST ASIAN PREMIERE]

INDIA / 2021 / 74MIN / TAMIL / NC16

28 NOV, SUN | 7PM | FG3

Produced by Indian superstar Nayanthara, *Pebbles* charts a turbulent afternoon spent by a boy with his alcoholic father. Set in Madurai's scorching deserts, the film follows the father as he drags his son between villages to search for his wife, who may be fleeing his abuse. But the boy simply wants to bring his infant sister some new toys. As the father storms the landscape, starting fights with other hot-headed men, will the boy retain his innocence?

An allegory for a country worn out by a tired machismo's impotent ravings, P.S. VINOTHRAJ's Tiger Award-winning film—inspired by his sister's life—brings an urgency to confronting toxic masculinity as a comprehensive social ill. Unfolding with swift narrative economy and stunning camerawork, including a masterfully staged nine-minute tracking shot, *Pebbles* announces the arrival of a major cinematic voice. *LLC*



**D** **P.S. VINOTHRAJ** is a Madurai-born filmmaker. His entry into the industry occurred during a stint at a roadside DVD shop, where he was introduced to director A. SARGUNAM. He honed his craft by working as an assistant director for Sargunam and, more formatively, the experimental theatre troupe Manal Magudi. *Pebbles*, his debut feature, won the Tiger Award (Best Film) at the International Film Festival Rotterdam.



**P** Nayanthara, Vignesh SHIVAN  
**C** Karuththadaiyaan, Chellapandi

## REHANA MARYAM NOOR

রেহানা মরিয়ম নূর

A professor's career and relationships unravel as she pits herself against institutional sexism at a medical college.

[SOUTHEAST ASIAN PREMIERE]

BANGLADESH, SINGAPORE, QATAR / 2021 /  
107MIN / BENGALI / PG13

2 DEC, THU | 7PM | FG3

Rehana, a widowed mother and morally resolute assistant professor at a medical college in Bangladesh, witnesses an implied case of sexual misconduct between her superior and a student—and she is unable to ignore it. She relentlessly seeks to expose the perpetrator while navigating domestic pressures and her young daughter's troubles at school. Coming up against unforgiving institutions and individuals each with their own questionable interpretations of justice, Rehana must decide whether to relent or double down on her mission.

With its claustrophobic setting, cool colours and calculated editing, this gripping realist drama depicts the harsh personal consequences of pursuing and revealing the truth. *AS*

Q&A WITH FILMMAKER(S)



**D** **Abdullah Mohammad Saad** is a Bangladeshi independent filmmaker. His first feature film *Live from Dhaka* (2016) won Best Director and Best Performance at the 27th SGIFF. *Rehana Maryam Noor* is the first Bangladeshi film to screen in the Un Certain Regard section at this year's Cannes Film Festival.



**P** Jeremy CHUA, Rajib Mohajan  
**C** Azmeri Haque Badhon, Afia Jahin Jaima, Afia Tabassum Borno

## WHETHER THE WEATHER IS FINE

KUN MAUPAY MAN IT PANAHON

A numinous tale of environmental refugees seeking a new life serves a tragicomic take on humanity after a disaster.

[SOUTHEAST ASIAN PREMIERE]

PHILIPPINES, FRANCE, SINGAPORE, INDONESIA, GERMANY,  
QATAR / 2021 / 105MIN / WARAY-WARAY / NC16

26 NOV, FRI | 9:30PM | FG7  
1 DEC, WED | 8:45PM | FG6

Hearing about an impending storm in the wake of a deadly typhoon, Miguel looks for his missing mother and friend to escape on the next ship to Manila. Amidst the stony rubbish and strewn bodies in the wasteland they are fleeing, the trio begin to see their world grow increasingly absurd, magical and stupefying.

Set in the director's hometown of Tacloban, a city practically decimated by Typhoon Haiyan in 2013, Carlo Francisco MANATAD's debut feature subverts the disaster genre to reveal the nervous humour bubbling beneath a tragedy. Apocalyptic visuals reminiscent of *Children of Men* are awash with spirituality and satire. In this moving dilemma between staying and leaving, we are left laughing with our eyes wet. *SH*

Q&A WITH FILMMAKER(S)



**D** **Carlo Francisco MANATAD** is a Filipino film director and editor. His recent short films include *Jodillers Dela Cruz*, *Employee of the Month* (2017) and *The Imminent Immanent* (2018), both of which were screened at SGIFF, with the former clinching Best Southeast Asian Short Film. *Whether the Weather is Fine*, which premiered at this year's Locarno Film Festival, is Manatad's debut feature.



**P** Armi Rae CACANINDIN, Josabeth ALONSO, Vincent WANG  
**C** Daniel PADILLA, Rans RIFOL, Charo SANTOS-CONCIO

## WHITE BUILDING

ផ្ទះខ្ពង់ ស

Three artistic young friends in Phnom Penh, Cambodia, reckon with instability and change when their lifelong home is to be demolished.

[SOUTHEAST ASIAN PREMIERE]

CAMBODIA, FRANCE, CHINA, QATAR / 2021 / 90MIN / CENTRAL KHMER / NC16

28 NOV, SUN | 8:45PM | FG8

The White Building, built in 1963, is a landmark tenement in the middle of Phnom Penh, inhabited by many Cambodian artists post-Khmer Rouge. In young Cambodian filmmaker Kavich NEANG's fictional take on the real-life demolition of the White Building, where he was raised, 20-year-old Samnang and his friends practise their dance routines and dream of television contests.

When they receive news of their lifelong home's impending demolition, Samnang must suddenly reckon with multiple destabilisations all at once—from his neighbours' disagreements about the government's compensation offers, to his best friend's departure from the country. *AS*



**D Kavich NEANG** is a filmmaker from Cambodia and a co-founder of production company Anti-Archive. His first narrative short film *Three Wheels* (2015) won the SGIFF Youth Jury Award, and his debut documentary feature *Last Night I Saw You Smiling* (2019) was also screened at SGIFF. *White Building*, his first fiction feature, premiered in competition at Venice Film Festival's Orizzonti section where it won Best Actor.



**P** Davy CHOU, Marine Arrighi DE CASANOVA  
**C** Piseth CHHUN, Sithan HOUT, Sokha UK

## YUNI

A teenage girl juggles gendered societal expectations and personal desires in this lyrical coming-of-age story.

[SINGAPORE PREMIERE]

INDONESIA, SINGAPORE, FRANCE, AUSTRALIA / 2021 / 95MIN / SERANG-JAVANESE / NC16

30 NOV, TUE | 8:40PM | FG8

Set in an Indonesian town, the film follows Yuni—a bright female high-schooler with an obsession for everything purple. At the threshold of adulthood, she starts receiving marriage proposals, which is customary of her community. But Yuni's teenage preoccupations, from college aspirations to romantic rendezvous, render marriage at this age ill-fitting. As proposals come one after another and societal expectations multiply, her fate is left to onerous decisions that will irreversibly shape her future.

A character study packed with poetic moments of interpersonal intimacy, *Yuni* approaches gender relations with an unrivalled earnestness that makes its indictment of gender injustice a poignant cinematic marvel. *DT*



**D Kamila Andini** is an Indonesian filmmaker. Her works have won awards in international film festivals and garnered critical acclaim for their unapologetic treatment of sociocultural issues plaguing the marginalised in local communities. *Yuni*, her third feature, won the Platform Prize at the 46th Toronto International Film Festival.



**P** Ifa Isfansyah, Fran BORGIA, Birgit KEMNER  
**C** Arawinda Kirana, Kevin Ardilova, Dimas Aditya

# SOUTHEAST ASIAN SHORT FILM COMPETITION

The Southeast Asian Short Film Competition presents 23 new films across five programmes. The variety and quality of these short films are a testament to the abundance of strong, creative talents from the region. Southeast Asia has never been a homogeneous construct, and this diverse selection not only offers a nuanced overview of the region but accentuates the complexities and specificities located within.

*(if your bait can sing the wild one will come)  
Like Shadows Through Leaves*





# SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 1

## 1 BLINDED BY THE LIGHT

แสงมัวบอด



THAILAND / 2021 / 22MIN / THAI

### [INTERNATIONAL PREMIERE]

Combining archival footage and photography, *Blinded by the Light* explores the effects of cinema on audiences and workers in the Thai film industry. *RP*

**D Chanasorn CHAIKITIPORN** is a filmmaker and artist based in Bangkok. His works explore the history of Thai cinema, familial relations, politics and labour.



## 2 TO PICK A FLOWER



PHILIPPINES / 2021 / 17MIN / ENGLISH

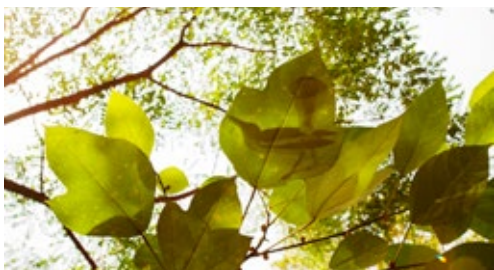
### [ASIAN PREMIERE]

An essayistic investigation of archival photos from the lumber town of Kolambugan, Philippines, the film muses on how image-making is intertwined with colonial capitalism. *cc*

**D Artist and filmmaker Shireen SENO's** works explore the intersections of memory and history. Her previous feature film, *Nervous Translation* (2017), was screened at the 29th SGIFF.



## 3 {IF YOUR BAIT CAN SING THE WILD ONE WILL COME} LIKE SHADOWS THROUGH LEAVES



SINGAPORE, FINLAND / 2021 / 28MIN / ENGLISH, HOKKIEN, MALAY, TAMIL, MANDARIN

### [ASIAN PREMIERE]

Years of engagement with the sights, sounds and communities of Tanglin Halt culminate in this evocative document of the demolished housing estate, chasing the memories that remain. *vc*

**D Lucy DAVIS** is a visual artist, art writer and founder of The Migrant Ecologies Project. She is currently Professor of Artistic Practice at Aalto University, Finland.



27 NOV, SAT | 1PM | 80MIN | FG7 | PG  
Q&A with Filmmakers

## 4 NOTES FROM THE PERIPHERY



THAILAND, UK / 2021 / 13MIN / THAI, ENGLISH

### [ASIAN PREMIERE]

Small and sessile, the insignificant barnacle inhabits a shared space with the Laem Chabang port community, hiding within its shell the notions of surveillance and territoriality. *vc*

**D Tulapop SAENJAROEN** is a Thai artist and filmmaker. His previous short films *A Room with a Coconut View* (2018) and *People on Sunday* (2020) were also screened in competition at SGIFF.





# SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 2

While varied in the stories they tell, these films demonstrate a range of interdisciplinary expressions, including dance, performance, traditional craft, digital animation and sound design.

## 1 THE NEW FACES (OF DREAMS AND MYSTERIES)

MGA BAG-ONG NAWONG (SANG DAMGO KAG KATINGALAHAN)



PHILIPPINES / 2021 / 11MIN / HILIGAYNON

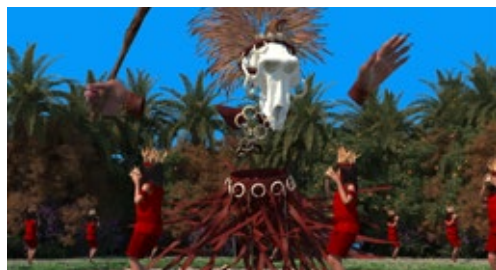
### [INTERNATIONAL PREMIERE]

A pandemic confronts us with a new masked reality. As masked personas take over, we question what has come before and what is to come. *cc*

**D Mark Raymund GARCIA** is a journalist and director based in Sagay City, Philippines. His previous short *Buding Ang Babayi Nga Naglutaw* was named Best Short Film at CineKasimanwa in 2019.



## 2 WA'ANAK WITU WATU



INDONESIA / 2021 / 24MIN / TONTEMBOAN, TONDANO, MELAYU MINAHASA, INDONESIAN

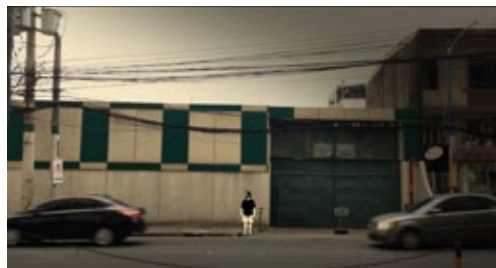
### [WORLD PREMIERE]

Based on a popular myth in Minahasa, Indonesia, *Wa'Anak Witu Watu* explores the conception of the goddess Karema who was birthed from a stone as well as the rituals surrounding stone worship today. *RP*

**D Natasha TONTEY** is a media artist based in Yogyakarta. Her works have been shown internationally, most recently at the Asian Film Archive and Kyoto Experiment.



## 3 DISTANCE



PHILIPPINES / 2021 / 10MIN / FILIPINO

### [INTERNATIONAL PREMIERE]

After working overseas for seven years, a mother returns home to her son. The abrupt reunion forces the pair to face up to their estranged relationship. *vc*

**D Dexter Paul DE JESUS** is a writer-director and a practising mechanical engineer from the Philippines. His previous short films were screened in several Filipino film festivals.



## 4 GHOST OF PHUKANG

ผีปู่แกง



THAILAND / 2021 / 5MIN / NORTHERN THAI

### [WORLD PREMIERE]

A strange, ghostly affliction has put inhabitants of a town in perpetual slumber. Symptoms include idleness and a peculiar love for music game shows. Without a cure in sight, the town lingers on. *cc*

**D Thanakrit DUANGMANEERORN** is a Thai filmmaker based in Chiang Rai. He co-directed the documentary *Breaking the Cycle*, which received the SGIFF SEA-DOC Grant in 2020.



## 5 NOTHING IN THE CRIES OF CICADAS

一抔黄土



SINGAPORE, TAIWAN / 2020 / 18MIN / NO DIALOGUE

### [SOUTHEAST ASIAN PREMIERE]

Faced with the looming exhumation of a loved one, a father and son contemplate their mortality. But in land-scarce Singapore, even the dead must make way for the living. *cc*

**D Singapore-born, Taiwan-based filmmaker CHIANG Wei Liang's** works focus on stories of diasporic migration in Southeast Asia. He is currently developing his first feature.



# SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 3

## 1 FEBRUARY 1ST 1ER FEVRIER



FRANCE, MYANMAR / 2021 / 12MIN /  
FRENCH, BURMESE

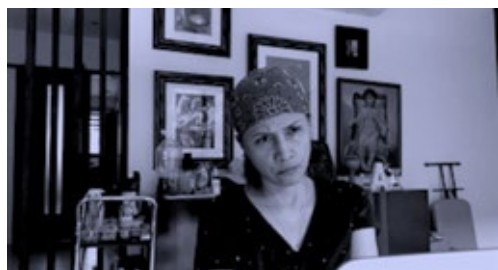
### [WORLD PREMIERE]

Through diaristic entries, a pair of Burmese and French filmmakers negotiate their changing relationship with Myanmar amidst the country's military coup in 2021. *RP*

**D Mo Mo** is a Burmese film director and a lens-based multidisciplinary artist. After the military coup, she started 100 Projectors, a worldwide guerilla projection movement for the resistance. **Leila MACAIRE** is a French director and photographer living in Paris. Her work explores identity and social diversity.



## 2 HIMALA: A DIALECTIC OF OUR TIMES HIMALA: ISANG DAYALEKTIKA NG ATING PANAHON



PHILIPPINES / 2020 / 8MIN / TAGALOG

### [SOUTHEAST ASIAN PREMIERE]

Audiences from a contemporary Filipino society react to iconic scenes from *Himala*, a beloved Filipino classic. *TT*

**D Lav DIAZ** is a renowned Filipino auteur whose feature films have garnered top awards at Venice and Locarno film festivals.



## 3 GRANDMA'S BROKEN LEG CÁI CHÂN GÂY CỦA BÀ TÔI



VIETNAM / 2021 / 15MIN / VIETNAMESE

### [WORLD PREMIERE]

A devout elderly woman's faith is put to the test when she breaks her leg. She idles at home in a depressed state, fervently believing in the healing power of an online priest. *vc*

**D HUỲNH Công Nhớ** is a Vietnamese filmmaker. His previous short films have been screened internationally.



## 4 SIDE BY SIDE សំបុត្រ



CAMBODIA / 2021 / 21MIN / KHMER, TUMPOUN

### [ASIAN PREMIERE]

An elderly couple recounts their secret past, and their granddaughter finds out that their peculiar union was borne out of survival instead of love during the Khmer Rouge. *AL*

**D Polen LY** is a Cambodian filmmaker whose short films have been screened internationally. *Side by Side* won the Youth Jury Prize at Locarno Film Festival's Open Doors section.



## 5 NEW ABNORMAL PID POKATI MAI



THAILAND, SOUTH KOREA, SINGAPORE / 2021 / 14MIN / THAI

### [SINGAPORE PREMIERE]

Based on true stories, *New Abnormal* depicts vignettes of Thai people living in an oppressive regime during the Covid-19 pandemic. *RP*

**D Sorayos PRAPAPAN** is a Thai filmmaker, sound technician and foley artist. He has directed many award-winning short films that have been screened internationally. *New Abnormal* premiered at this year's Venice Film Festival.



# SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 4

These haunting and mysterious films show how the light and sound of the cinematic medium lend themselves to the genre of horror or works that suggest the presence of spirits.

## 1 POSTERITY 代



MALAYSIA / 2021 / 10MIN / TEOCHEW, MANDARIN

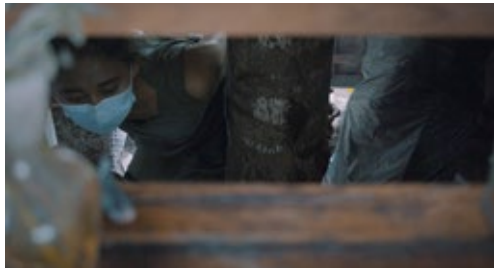
### [ASIAN PREMIERE]

Ah Ger holds an honest burial for a dismembered pigeon. Incidentally, her intentions prompt an unexpected visit by the ghost of her late grandmother. *vc*

**D** Malaysian filmmaker **Audrie YEO** graduated from the National Academy of Arts, Culture and Heritage in Kuala Lumpur. *Posterity* was screened at Locarno Film Festival's Open Doors.



## 2 THE SCENT OF RAT CARCASSES



INDONESIA / 2021 / 9MIN / INDONESIAN

### [WORLD PREMIERE]

After the death of the head of the family, Nina finds herself taking over the household responsibilities. While still grieving, she has to care for the house—beginning with the removal of dead rats. *vc*

**D** **Dharma Putra Purna NUGRAHA** is an Indonesian filmmaker who graduated from the Jogja Film Academy.



## 3 RETRACE MỘT CÔI ĐI VỀ



VIETNAM / 2021 / 30MIN / VIETNAMESE, THAI ETHNIC LANGUAGE

### [WORLD PREMIERE]

During the flood season, a boy and his father travel to a rural mountainous village to attend his grandfather's funeral, each dealing with grief in his own way. *RP*

**D** **TRẦN Thị Hà Trang** is a graduate of the Hanoi Academy of Theatre and Cinema with a major in film directing.



28 NOV, SUN | 3:30PM | 72 MIN | FG7 | NC16  
Q&A with Filmmakers

## 4 A MAN TREMBLES



SINGAPORE / 2021 / 23MIN / ENGLISH, CANTONESE

### [ASIAN PREMIERE]

Set against the backdrop of the Asian Financial Crisis, a family confronts a mysterious entity on the island of Sentosa during their last day on Earth. *AL*

**D** Local filmmakers **Mark CHUA** and **LAM Li Shuen**'s first two features had their world premieres at SGIFF. Their films have been screened at international film festivals including BFI London Film Festival and Tampere Film Festival.





# SOUTHEAST ASIAN SHORT FILM COMPETITION PROGRAMME 5

Every one of these films is a window into other worlds, revealing the richness of human stories and personal subjectivities.

## 1 ELEPHANTS IN THE CITY NHỮNG CON VOI TRONG THÀNH PHỐ



VIETNAM / 2021 / 16MIN / VIETNAMESE

### [SINGAPORE PREMIERE]

A young woman meets up with her ex-boyfriends in a zoo, while a married teacher juggles an affair with a security guard in this study of human relationships amidst urbanisation. *vc*

**D DAM Quang Trung** is a Vietnamese book editor and filmmaker. *Elephants in the City* was his thesis film at Hoa Sen University and won the Best Experimental Award at SEAxSEA Film Festival.



## 2 YOU ARE 56, STILL COUNTING AND KEEP COUNTING; I AM 25



SINGAPORE / 2021 / 11MIN / HOKKIEN

### [WORLD PREMIERE]

Alone and longing for home, a dancer in a foreign country goes on a hallucinatory pilgrimage retracing the deserted landscapes of her youth. *AL*

**D TAN Xin Yen** is a Malaysian dancer based in Singapore. This is her first short film.



## 3 SUDDEN UNCERTAINTY BAGAN



MALAYSIA / 2021 / 24MIN / ORANG SELETAR, MALAY

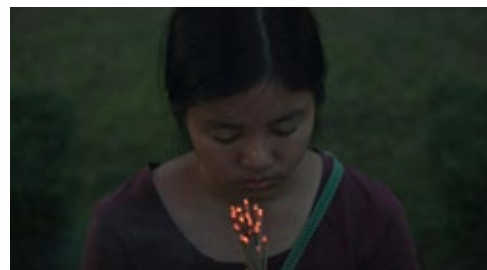
### [SINGAPORE PREMIERE]

With news of land reformation in his small village, Frankie, who does not go to school, struggles to comprehend his friend's eviction notice and the stark realities of modernisation. *AL*

**D Firdaus Balam** is a filmmaker based in Malaysia. He graduated from Multimedia University Iskandar Puteri with a Bachelor of Cinematic Arts.



## 4 LEMONGRASS GIRL



THAILAND / 2021 / 18MIN / THAI

### [SOUTHEAST ASIAN PREMIERE]

As dark clouds begin to gather, a young female production manager is tasked to carry out the tradition of planting a lemongrass upside down on set. *RP*

**D Pom BUNSERMVICHA** is a Thai film director and producer whose films have travelled festivals internationally. Her work at SEAFIC and Purin Pictures has aided the growth of independent cinema in Southeast Asia.



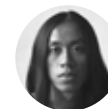
## 5 THE MEN WHO WAIT LES ATTENDANTS



FRANCE, SINGAPORE / 2021 / 15MIN / FRENCH, ITALIAN, BAMBARA

On a slag heap once trodden by coal miners, two strangers share a moment of intimacy, while a third man looks on with desire. *gg*

**D TRU'ONG Minh Quỳ** is a Vietnamese filmmaker. His previous feature film *The Tree House* (2019) was screened at SGIFF.



# FESTIVAL INSIDER **TIP #2** TICKETING SPECIALS

**TICKET PRICES** (excludes SISTIC fees):

**Festival Opening \$25 | All Other Films \$15**

## SPECIAL BUNDLES

### 4 FOR \$50\*

Discover new films and broaden your horizons! Select a minimum of one film per group to qualify for the discount.

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- Asian Feature Film Competition
- Foreground
- Milestone

#### Group B

- Southeast Asian Short Film Competition
- Undercurrent
- Standpoint
- Domain

### 10 FOR 10%\*

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## SGIFF WEBSITE EXCLUSIVE\*

If you're a first-time user, create an account on sgiff.com for seamless festival planning and enjoy 10% off your first ticket purchase on SISTIC.

## CONCESSIONS

Students (local/overseas), fulltime national servicemen and senior citizens (55 years old and above):

- Enjoy \$1 off opening film, or \$0.50 off all other films (valid ID required).
- Children aged 12 years and below can enjoy tickets at \$14.^

**CHECK FILM RATINGS AND GET YOUR  
TICKETS AT SGIFF.COM TODAY!**

\* Offer excludes Festival Opening, Scene UnSeen (Special Feature), and all FORUM events. Not valid in conjunction with other promotions.

^ Limited Tickets. Offer excludes Festival Opening, Scene UnSeen (Special Feature), and all FORUM events. Not valid in conjunction with other promotions.

Advisory for children 12 years and below: Adults bringing children aged 12 years and below to screenings must indicate that they are doing so when purchasing tickets. If there is more than one child in your group, all children must be from the same household. Other vaccinated individuals can be from different households as the child(ren). Adults bringing more than one child will need to provide proof, at the screening venue, that the children reside in the same household.

# SINGAPORE PANORAMA

Singapore Panorama presents the latest feature and short films that showcase the talents in local filmmaking, with its finger on the pulse of the most exciting developments in Singapore cinema. Join us in experiencing this panoramic view of home, and indulge in the imaginations and reflections of Singapore.

Scene UnSeen

The scrupulous observations of a recently departed sound recordist fashion a tender mosaic of human sentimentality.

#### [SOUTHEAST ASIAN PREMIERE]

SINGAPORE, THAILAND / 2021 / 76MIN / ENGLISH, MANDARIN, MALAY, VARIOUS CHINESE DIALECTS, BENGALI

3 DEC, FRI | 7PM | GV1

In the afterlife, a sound recordist lingers in the mortal realm while staying wedded to the profession. Armed with a recorder, a boom mic and a pair of headphones, he silently inserts himself in public and private affairs at uncanny proximity and records even the slightest drop of water. His 'presence' at times incongruous and seemingly obtrusive but other times incapacitated by his spectrality, the recordist's stolid visits to peculiar sightings, friends and family ponder the reverberations of his passing.

24 is a delicate study of how loss is felt and coped with. Its minimalist camerawork and crisp images shine the spotlight on human expressions and narratives, reaffirming Royston TAN's knack for crafting mundane stories that resonate. *DR*



**D** A veteran Singaporean filmmaker with a keen appreciation for local cultural and social specificities, **Royston TAN** is known for training an unflinching lens on the realities of one's personal and social life. He previously won Best Director for his feature film *12 Lotus* at the 29th SGIFF, among other local and international accolades.



**P** Karen KHOO-TOOHEY, Jun CHONG

**C** James CHOONG

## MAT MAGIC

Reality and logic are irrelevant in this parodic encounter where cinema succeeds in being its most unserious self and a magical art at the same time.

#### [ASIAN PREMIERE]

SINGAPORE / 1971 / 96MIN / MALAY / PG13

28 NOV, SUN | 3:30PM | OT

Rounding off the Cathay Keris-produced *Mat* film series by legendary comic Mat Sentol is this madcap flick with magician John CALVERT—one of the earliest creative collaborations between Singapore and Hollywood. Mat Sentol plays a magician due to perform for the head of Ghost Island but can't get his own tricks in order. Luckily, he encounters Calvert out at sea, who agrees to do the show.

With his impeccable timing and a pioneering knowledge of special effects, Mat Sentol perfects an unpretentious brand of entertainment that promises nothing less than a roaring good time. Co-presented with the Asian Film Archive, which restored the film, *Mat Magic* celebrates its 50th anniversary this year. *RL*



**D** Malaysian actor, director and special-effects pioneer **Mat Sentol** is known for his *Mat* series of films that he directed, starred in and for which he often handled special effects and animation. **John CALVERT** was a prolific American magician who performed nearly 20,000 shows all over the world during his lifetime.



**P** Cathay-Keris Film

**C** Mat Sentol, John CALVERT, Udo Omar

## SCENE UNSEEN (SPECIAL FEATURE)

An honest, heartfelt documentary about Singapore's underground music scene opens a rare window into a slice of Singapore that has largely eluded the public eye.

#### [WORLD PREMIERE]

SINGAPORE / 2021 / 180MIN / ENGLISH / NC16

28 NOV, SUN | 7:30PM | ESP

Comprising interviews, archival footage and animation, *Scene UnSeen* captures the pleasures and pains of Singapore's underground music scene, as shared by icons from the punk, hardcore, metal and alternative genres. The diverse set of bands, artists, gig organisers and fans featured in the film also candidly delves into issues of discrimination, disenfranchisement and the disillusionment posed by making art in a hypercapitalist and highly surveilled city.

Lovingly stitched together by the filmmakers, this honest, heartfelt documentary proudly wears the DIY ethos celebrated by the community.

SGIFF is proud to present a special feature of *Scene UnSeen*. For one night only on 28 November, watch the film followed by special performances by pioneering rock band The Oddfellows, as well as Singapore's first all-female hardcore band, Obstacle Upsurge. There will also be Q&As about the film and the music. *AS*

#### Q&A WITH FILMMAKER(S)



**D** **Abdul Nizam** was a Singaporean independent musician and filmmaker who played in the pioneering local bands The NoNames and The Oddfellows. Many of his films premiered at SGIFF, with *Datura* winning Best Singapore Short Film in 1999. Following Nizam's death in 2016, that year's SGIFF screened a special selection of his works in tribute to him.



**P** Panuksmi HARDJOWIROGO

**C** —



# SINGAPORE PANORAMA SHORT FILM PROGRAMME 1

29 NOV, MON | 6:45PM | 80MIN | FG8  
Q&A with Filmmakers

## 1 BACK TO ONE



USA, SINGAPORE / 2021 / 15MIN / ENGLISH, MANDARIN

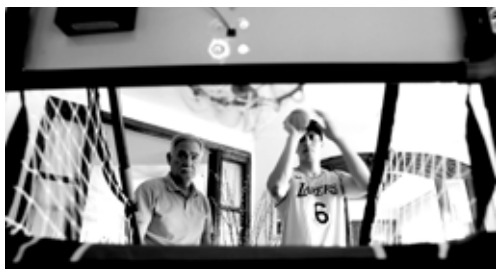
### [WORLD PREMIERE]

In the midst of directing a film rehearsal and the departure of his partner, a homesick student filmmaker living abroad reconnects with his family through a phone call. *AL*

**D** **TANG Kang Sheng** is a Singaporean filmmaker currently pursuing his MFA in film directing at UCLA School of Theater, Film and Television. He has been making dialogue-driven films rooted in the vernacular.



## 2 REACTION



SINGAPORE / 2021 / 17MIN / MANDARIN, ENGLISH

### [WORLD PREMIERE]

Real-life father-and-son acting duo, CHOO Hou Ren and Joel CHOO, team up in this meta-narrative on familial collaborations and behind-the-scenes frustrations. *FL*

**D** Local filmmaker **Jonathan CHOO** graduated from the National Film and Television School in the UK with an MA in Directing Fiction. His previous short film *Han* earned him Best Director at the National Youth Film Awards in 2016.



## 3 \$4,000



SINGAPORE / 2021 / 48MIN / ENGLISH, MANDARIN

### [WORLD PREMIERE]

A student filmmaker's visits to his grandma lead to an endearing, self-reflexive work that captures the tender relationship between the two. *FL*

**D** An aspiring director and editor, **LOU Zu Hao** is currently an undergraduate at Nanyang Technological University's School of Art, Design and Media.



# SINGAPORE PANORAMA SHORT FILM PROGRAMME 2

30 NOV, TUE | 6:45PM | 76MIN | FG8 | PG13  
Q&A with Filmmakers

## 1 HOUSEWORK IS STRENUOUS



SINGAPORE / 2021 / 2MIN / ENGLISH

### [WORLD PREMIERE]

After their Covid-19 vaccination, an individual engages in housework, which is not a strenuous activity according to the Health Ministry's advisory. *TP*

**D** **TACHIARA Rin** is a Singapore-based video creator from Chiba, Japan. She currently works as a director and editor at MAKO, focusing on digital content and short-form documentaries.



## 2 IN BETWEEN THE MOON AND THE SUN ANTARA SURIA DAN PURNAMA



SINGAPORE / 2021 / 18MIN / MALAY

### [WORLD PREMIERE]

Faking the death of their autistic daughter, Noor's husband finally assumes the position of an imam. Noor now navigates through their rural life while concealing another truth from her husband. *AL*

**D** **ANG Zheng Xiang** graduated from LASALLE College of the Arts with a BA in film. He firmly believes in making relatable films with a strong message regardless of the genre or style.



## 3 THE CABBAGE STATUE



SINGAPORE / 2021 / 12MIN / ENGLISH, MANDARIN

### [WORLD PREMIERE]

Posters of the famous Cabbage Statue of Ranau, Malaysia, are seen everywhere in Singapore. Swayed by the advertisements, Kelly convinces her less-than-enthusiastic best friend, Ruth, to take a trip across the Causeway to find it. *RP*

**D** **Megan LIM En** is a Singaporean filmmaker interested in exploring absurd and hilarious stories hidden in plain sight. She is currently completing her degree at Nanyang Technological University's School of Art, Design and Media.



## SINGAPORE PANORAMA SHORT FILM PROGRAMME 2 (CONT.)

### 4 GONE ARE THE MOAT AND THE WALLS



SINGAPORE / 2021 / 18MIN / MANDARIN, HOKKIEN

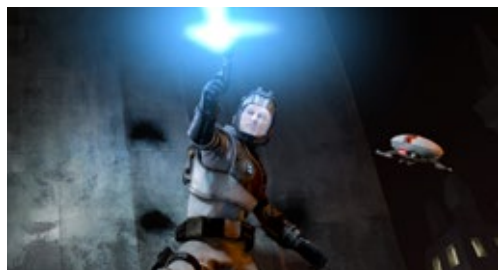
#### [WORLD PREMIERE]

After being away for two decades, a Taoist man returns from Fujian to Singapore in search of old friends and contends with the dying traditions of his belief. *AL*

**D** **Joshuah LIM En** is a filmmaker with an interest in exploring the themes of memory and loss. His previous short film *And They Roamed* was screened at last year's SGIFF.



### 5 THE CHRONICLES OF A MILDLY DISGRUNTLED SPACE RANGER



SINGAPORE / 2021 / 9MIN / ENGLISH, HOKKIEN

#### [WORLD PREMIERE]

In an extraterrestrial land overrun by monsters, a space ranger dutifully eliminates the threats—but not without constant grouching about bureaucracy and his management. *FL*

**D** **Hillary YEO** is a Singapore-based animator and educator. His short film *Godaizer* (2011) won first prize at Digicon Singapore.



### 3 LIMBO



SINGAPORE / 2021 / 17MIN / ENGLISH

#### [WORLD PREMIERE]

A son from a deeply religious family is in the midst of burying his deceased father. Not just the dead but also the living are trapped in a state of limbo, all with questions that no one has the answers to. *FL*

**D** **Ashraf Arshad** is a young filmmaker studying at LASALLE College of the Arts. He previously graduated from Singapore Polytechnic with a diploma in visual effects and motion graphics.



## SINGAPORE PANORAMA SHORT FILM PROGRAMME 3

4 DEC, SAT | 1PM | 80MIN | FG8  
Q&A with Filmmakers

### 1 AUNTIE OH LIVES IN YOUR MEMORIES



SINGAPORE / 2021 / 15MIN / ENGLISH, FRENCH, JAPANESE, CANTONESE

#### [WORLD PREMIERE]

With all flights halted, a disillusioned baggage claim worker finds a new purpose in life when she goes on trips around the world in a magical luggage. *TT*

**D** **Kathleen BU** is a film director and scriptwriter who has worked with production houses such as Zhao Wei Films and Bobbing Buoy.



### 2 ROOTS, FLOWERS AND FRUITS BAYANG-BAYANG NENEK MOYANG



SINGAPORE / 2021 / 16MIN / MALAY, ENGLISH

#### [WORLD PREMIERE]

A young girl, neglected by her parents, encounters an otherworldly entity and seeks solace in it. *FL*

**D** **Rifyal Giffari** is a writer, director and film critic from Singapore. He is currently writing and directing for broadcast.



### 3 TO KILL THE BIRDS & THE BEES

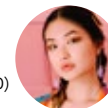


SINGAPORE / 2021 / 11MIN / ENGLISH

#### [ASIAN PREMIERE]

A pair of young twins, a secondary school prefect and a conservative housewife each has a sex-related encounter during the course of a day. *RP*

**D** **Calleen KOH Yee Lin** is a Singaporean director and animator who recently graduated from LASALLE College of the Arts. Her debut short film *Sexy Sushi* (2020) was screened at festivals internationally.





**4 BOYS WILL BE BOYS**



SINGAPORE / 2021 / 21MIN / ENGLISH

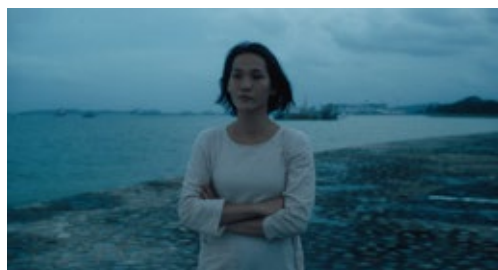
**[WORLD PREMIERE]**

Thomas rekindles his feelings for his ex-best friend Chanel after she tells him about her breakup. When rumours of her compromising photos start to spread around the school, the schoolboy decides to confront her ex-boyfriend. *TKW*

**D Shannen MOK** is a graduate of Nanyang Technological University's and Ngee Ann Polytechnic's film programmes.



**5 TIME FLOWS IN STRANGE WAYS ON SUNDAYS**  
 依依



SINGAPORE / 2021 / 17MIN / ENGLISH, MANDARIN

**[SOUTHEAST ASIAN PREMIERE]**

With the impending marriage of her late son's childhood sweetheart, a mother's sense of loss is renewed as she struggles to let go of the past. *FL*

**D Giselle LIN** is a recent graduate of LASALLE College of the Arts. *Time Flows in Strange Ways on Sundays* premiered in competition at Locarno Film Festival's Leopards of Tomorrow (International Competition) section.



# MILESTONE

An important event in the development of a filmmaker's career, national cinema or film history in general ought to be celebrated with audiences.

Milestone is a new section that highlights films with special significance. This year, we have two iconic Southeast Asian directors making huge strides in their careers: one with his first filmmaking foray outside his home country of Thailand; the other reuniting with some of the key players of the Malaysian 'New Wave' to make her first feature film in a decade.

Look forward to the first science fiction movie set in Cambodia with Khmer actors and characters; the newly restored presentation of a beloved Hong Kong classic on its 30th anniversary; and this year's Golden Lion winner at the Venice International Film Festival. Finally, the Festival is proud to present the first live online documentary co-directed and filmed by refugees around the world.

Karmalink



## BARBARIAN INVASION

野蛮人入侵

After a decade-long hiatus, TAN Chui Mui returns to feature filmmaking with a refreshing genre-defying action flick.

[SINGAPORE PREMIERE]

MALAYSIA, HONG KONG / 2021 / 106MIN / MANDARIN, CANTONESE, MALAY / NC16

29 NOV, MON | 7PM | GV1  
1 DEC, WED | 6:30PM | GV4

Since her divorce and the birth of her son, award-winning actress Moon has been wanting a comeback. Her director friend Roger promises her a role in his latest martial arts film that will reignite her star power. Enduring gruelling training for the role, an incident leads to Moon using the skills she has learnt to regain control of her life.

Gliding seamlessly from arthouse drama to Hollywood-style action and meta-cinematic commentary, *Barbarian Invasion* never loses sight of the subject at hand: overcoming adversity with determination. Written and directed by TAN Chui Mui, who also stars as the lead actress, this is not only Tan's first feature film in a decade, but it also reunites some key figures from the Malaysian New Wave behind and in front of the camera. **AAB**



**D** **TAN Chui Mui** is an acclaimed Malaysian director, screenwriter and producer. Her debut feature, *Love Conquers All* (2006), bagged both the New Currents and FIPRESCI Awards at the 11th Busan International Film Festival. *Barbarian Invasion* won the Jury Grand Prix at the Golden Goblet Awards during the 24th Shanghai International Film Festival.



**P** WOO Ming Jin, Bianca BALBUENA

**C** TAN Chui Mui, Pete TEO, Bront PALARAE

## CENTER STAGE

阮玲玉

Stanley KWAN's stunning biopic of Chinese silent-film icon RUAN Lingyu is given a sumptuous restoration in celebration of its 30th anniversary.

[SOUTHEAST ASIAN PREMIERE]

HONG KONG / 2021 / 155MIN / CANTONESE / NC16

27 NOV, SAT | 8:45PM | GV6

Stanley KWAN reinvents the biopic, tackling the short-lived career and life of 'Chinese Greta Garbo' RUAN Lingyu, who was known for her exceptionally realistic performances. *Center Stage* chronicles Ruan's rise to stardom in 1930s Shanghai, her relationships with collaborators on set, and her tumultuous love life. The latter became intense fodder for the paparazzi, leading to her suicide at the young age of 24.

Starring the alluring Maggie CHEUNG as the titular character, *Center Stage* includes imagined re-enactments alongside historical footage, with behind-the-scenes commentary from the cast including Tony LEUNG Ka-fai and Carina LAU. The rediscovery and posthumous celebration of a screen legend in this gorgeous restoration is not to be missed. **AAB**



**D** **Stanley KWAN** is an award-winning Hong Kong director, producer and key figure of the Hong Kong New Wave. Known for his exploration of contemporary identity and sexuality, his films, such as *Rouge* (1987), *Lan Yu* (2001) and *Everlasting Regret* (2005), have been met with both commercial and critical success.



**P** Willie CHAN

**C** Maggie CHEUNG, Tony LEUNG Ka-fai, Carina LAU

## HAPPENING

L'ÉVÉNEMENT

Against the backdrop of 1960s conservative France, a woman fights courageously for the right to her body.

[ASIAN PREMIERE]

FRANCE / 2021 / 99MIN / FRENCH

30 NOV, TUE | 8:40PM | FG3  
4 DEC, SAT | 8:30PM | OT

Based on the novel of the same name by Annie Ernaux, *Happening* is set during the height of Gaullist France in the '60s, when reproductive rights are still the dictates of conservative laws. The 23-year-old bright-eyed Anne is on the cusp of achieving her dreams of academia. But aspirations turn quickly into anxiety for the future when she discovers her pregnancy.

Denied an abortion through official channels, Anne battles with pervasive social stigmatisation—from the school dormitory to the medical halls—as she grows increasingly desperate by the week. In a tender yet highly visceral portrait of Anne, Audrey DIWAN foregrounds the lengths and often unequal pains women must endure to decide for their bodies and the right to their future. **GG**



**D** **Audrey DIWAN** is a French filmmaker of Lebanese origin. Her previous feature film *Losing It* (2019) saw her emerge as a new, provocative voice in French cinema. Her sophomore effort, *Happening* won the Golden Lion at this year's Venice International Film Festival.



**P** Edouard WEIL, Alice GIRARD

**C** Anamaria VARTOLOMEI, Kacey Mottet KLEIN, Sandrine BONNAIRE

## KARMALINK

The first science fiction film from Cambodia transposes a technological future to consider the augmented possibilities of spirituality.

[ASIAN PREMIERE]

CAMBODIA, USA / 2021 / 101MIN / KHMER, ENGLISH / PG

30 NOV, TUE | 7PM | GV1

Technological advancements of the near future have not changed the current reality of unequal distribution in the developing nation of Cambodia. Within a neighbourhood arrested in development, a teenager becomes disengaged with his immediate reality as recurring dreams of his past life become increasingly vivid and evocative. Enlisting the help of childhood friends and a talented scavenger, they embark on a journey in search of a Buddhist treasure that will unlock the mystery of his dreams.

Refreshingly nuanced in its navigation of cultural difference, *Karmalink* rejects exoticising alternative spiritual beliefs and leverages the genre's conventions as an entry point to a meaningful dialogue with Buddhist spirituality. **LZB**



**D** **Jake WACHTEL** grew up in California and pursued a career in documentary filmmaking for the non-profit sector after completing his studies in psychology and film at Stanford University. He took up an opportunity for community work teaching filmmaking to underprivileged children in Cambodia, where he remained for years, leading to his feature *Karmalink*.



**P** Valerie STEINBERG

**C** SREY Leak Chitt, LENG Heng Prak, Sahajak BOONTHANAKIT



## MEMORIA

Thai master Apichatpong returns—this time in Colombia with Tilda SWINTON in tow, who plays a sleepless visitor troubled by an alien sound.

### [SOUTHEAST ASIAN PREMIERE]

COLOMBIA, THAILAND, UK, MEXICO, FRANCE, GERMANY, QATAR / 2021 / 136MIN / SPANISH, ENGLISH / PG

27 NOV, SAT | 6:30PM | FG8  
1 DEC, WED | 7PM | FG8

Apichatpong WEERASETHAKUL has captivated many with his spacious, sonic cinema—and his latest work, set in faraway Colombia, is no different. Car alarms go off for no reason, and a tunnelling project turns up grisly human remains. Jessica, played by the effortlessly chameleonic Tilda SWINTON, is woken at daybreak by a dull bang. Searching for the sound's origins, she is terrified but allured.

With *Memoria*, Weerasethakul proves himself again as an unmatched architect of light and sound. Memories ripen and disperse at their own pace, and elements from past works receive second lives. Like its wakeful protagonist, one is not only entranced by his unbordered universe, but joins it in a profound communion. *RL*

### Q&A WITH FILMMAKER(S)



**D** One of the finest contemporary directors, **Apichatpong WEERASETHAKUL** was the first Thai filmmaker to win the Palme d'Or at Cannes for *Uncle Boonmee Who Can Recall His Past Lives* (2010). *Memoria*, which took home the Jury Prize at the same festival, is the Thai auteur's first filmmaking foray outside of his home country. In addition to feature filmmaking, his video works and installations have been exhibited internationally.



**P** Apichatpong WEERASETHAKUL, Diana BUSTAMANTE, Simon FIELD, Keith GRIFFITHS, Charles DE MEAUX, Michael WEBER, Julio CHAVEZMONTES

**C** Tilda SWINTON, Elkin DIAZ, Jeanne BALIBAR

## THOSE LEFT WAITING

The refugee experience materialises with unprecedented immediacy in this first-ever global live documentary co-directed and filmed by refugee filmmakers.

### [SOUTHEAST ASIAN PREMIERE]

AUSTRALIA / 2021 / 70MIN / ENGLISH

1 DEC, WED | 7PM | GV1  
2 DEC, THU | 6:30PM | GV1

Refugees live in a state of limbo: their livelihoods and the possibility of resettlement largely depend on humanitarian jurisdiction. This disempowerment extends to their media presence—as subjects almost always on the periphery, reported and studied from afar.

Subverting this order of power relations, *Those Left Waiting* places refugees firmly in the centre. Here, refugees are co-creators who record their lives in the camps. The real-time footage is then edited and soundtracked live by collaborators. As scenes from distant sites unfold in real time, the refugee experience materialises with unprecedented proximity and immediacy that lay bare the harsh realities of refugeehood. *DT*

### Q&A WITH FILMMAKER(S)



**D** **Michael BEETS** is an award-winning Australian director known for his innovative use of immersive and interactive technologies to interrogate the human condition. Beets and his team will be editing and scoring the film live for each screening of *Those Left Waiting*.



**P** Christian PAZZAGLIA

**C** —

# FOREGROUND

There will always be a part of a picture that appears most prominently to an observer. What are some of the latest film attractions that have spoken to juries and audiences in the festival circuit?

Foreground is a new section that presents some of the cinematic highlights of the year, including award winners, festival favourites and critically acclaimed new works from established auteurs. This year's international palette includes 14 exciting feature films—some offer refreshing elements within popular genre conventions, while others unveil celebrated visions.

Petite Maman



## THE DOG WHO WOULDN'T BE QUIET

EL PERRO QUE NO CALLA

The days of an odd-jobber feel like grand feats in this taut celebration of life in precarity. A tonic for these anxious times.

[SINGAPORE PREMIERE]

ARGENTINA / 2021 / 73MIN / SPANISH

3 DEC, FRI | 9:15PM | FG3

Many find that their work becomes their life, but not young illustrator Sebastián. When his job forbids him from bringing his dog, and the neighbours find it too noisy alone at home, he simply leaves, unfazed, with his companion.

His years ahead unfold in vignettes in which he housesits, looks after his mother or joins a commune. These fragments are charmingly mundane, thriving in the understated variations between them. And even when the world seems to break out in an (oddly prescient) emergency, Sebastián never loses his capacity for gracious, sometimes awkward, interactions. Such is the radical gentleness of this film, where one might just subsist on ordinary acts of care. *RL*

Q&A WITH FILMMAKER(S)



**D** Buenos Aires-born **Ana KATZ** is a filmmaker, writer and actress whose works balance tragedy with humour and the absurd. Her debut feature *El Juego de la Silla* (2002) received the special jury mention at San Sebastián. *The Dog Who Wouldn't Be Quiet*, her sixth feature, won the VPRO Big Screen Award at the International Film Festival Rotterdam.



**P** Ana KATZ, Laura HUBERMAN

**C** Daniel KATZ, Julieta ZYLBERBERG, Carlos PORTALUPPI

## THE FRENCH DISPATCH

Wes ANDERSON returns to live-action with an anthology of short stories from an American publication, set in a fictional French city.

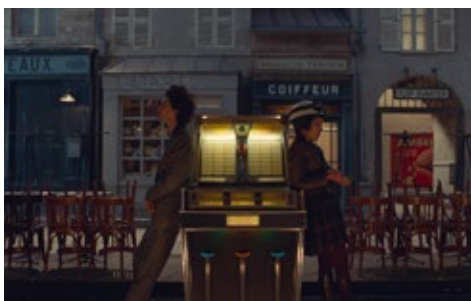
[SOUTHEAST ASIAN PREMIERE]

USA / 2021 / 107MIN / ENGLISH / M18

26 NOV, FRI | 6:30PM | CR

In the fictional French town of Ennui-Sur-Blasé, three wildly different stories unfold in the form of a final issue of the eponymous American newspaper bureau: a murderer who happens to be a gifted artist, the student protests of 1968, and a food writer covering a story about a police officer's son who has been kidnapped.

Populated by an ensemble cast of Anderson's regular collaborators, *The French Dispatch* is a tribute to the print media of yesteryear such as *The New Yorker* and an ode to journalism. The film marks a zany, multilayered return to live-action filmmaking for Anderson, propelling his trademark visual spectacle to new formal heights. *AL*



**D** **Wes ANDERSON** is an American director widely known for his lush and intricate visual style, and his films are often fast-paced comedies centred on dysfunctional characters. His 10th feature, *The French Dispatch* premiered this year at Cannes.



**P** Wes ANDERSON, Jeremy DAWSON, Steve RALES

**C** Frances MCDORMAND, Timothée CHALAMET, Owen WILSON

## GREAT FREEDOM

GROSSE FREIHEIT

In this sobering portrait of a man repeatedly imprisoned for 'deviant' acts, solace can only be sought in his fellow cellmates.

[SOUTHEAST ASIAN PREMIERE]

AUSTRIA, GERMANY / 2021 / 116MIN / GERMAN / R21

26 NOV, FRI | 7PM | FG8  
27 NOV, SAT | 2:30PM | FG3

In postwar Germany, Hans HOFFMANN becomes a regular inmate charged under the country's anti-sodomy laws. Across multiple jail terms, he meets various men who punctuate his interrupted life—men he would come to love. Men who would show him the solicitude and sorrow that accompany the label of criminal.

Moving artfully between timelines which mimic the loop of Hans's confined existence, *Great Freedom* is a heart-rending closeup into the world of illicit desire and male intimacy. An instant classic of the queer period drama, the question haunting the film resonates across time: what kinds of freedom can one pursue in a life proscribed by the law? *SH*



**D** **Sebastian MEISE** is an Austrian director and screenwriter who co-founded FreiburgerFilm. His works include *Still Life* (2011), which won Best Feature Film at the Diagonale, and the feature documentary *Outing* (2012). *Great Freedom* was awarded the Jury Prize in the Un Certain Regard section at Cannes this year.



**P** Sabine MOSER, Oliver NEUMANN, Benny DRECHSEL

**C** Franz ROGOWSKI, Georg FRIEDRICH, Anton VON LUCKE

## A HERO

قهرمان

A moral gesture catapults a debt-ridden man into a public arena that brings unexpected fame but also a tragic downfall.

[SOUTHEAST ASIAN PREMIERE]

IRAN, FRANCE / 2021 / 127MIN / FARSI / PG

3 DEC, FRI | 6:30PM | FG8

A divorced father serving jail time due to his failure to pay a debt, Rahim takes a two-day leave with great delight. Not only will he get to meet his family and lover, but he also has high hopes of leaving prison thanks to a bag of gold coins that his girlfriend has found. When the coins prove insufficient to negotiate a payment term with his creditor, Rahim decides to find the owner to return them. Little does he expect the ensuing fanfare that earns him widespread respect and a job promise.

But Rahim's optimistic outlook quickly dissipates amid rumours and suspicions of the veracity of his story. Mired in his seemingly harmless half-truths, Rahim has to navigate a moral maze that appears to have no escape. *DT*



**D** **Asghar FARHADI** is an Iranian director, screenwriter and double Academy Award winner. His films are marked by their subtle yet incisive commentary on the moral intricacies of contemporary Iranian life at the intersections of class, gender and religion. *A Hero* premiered at Cannes, where it brought home the Grand Prix.



**P** Alexandre MALLET-GUY, Asghar FARHADI

**C** Amir JADIDI, Mohsen TANABANDEH, Fereshteh SADRORAFAI



## HISTORY OF HA

### HISTORYA NI HA

Amidst personal and political turmoil, a ventriloquist bands together with a nun, sex worker and boy on the road to redemption.

#### [SOUTHEAST ASIAN PREMIERE]

PHILIPPINES / 2021 / 251MIN / TAGALOG

27 NOV, SAT | 1:30PM | OT

In 1957, famed ventriloquist Hernando returns home from an international tour to find his fiancée, out of poverty, married to another. His country, too, is at a crossroads: the Filipino president has suddenly died, and Hernando's uprising of communist peasants has been quelled. Speaking through his irreverent puppet Ha, the former political prisoner joins a pious nun, striving sex worker and teen boy as they venture to an island where gold and mortal danger abound.

A love letter to *bodabil*, the Philippines' slapstick form of vaudeville, *History of Ha* also asks if popular entertainment is another opiate of the masses. Lav DIAZ affirms the power of direct action over art, even as he paints a striking portrait of an indomitable patriot. *DK*

## I'M YOUR MAN

### ICH BIN DEIN MENSCH

A near-future romance that is playful, profound and unusual in its expression of human-android relationships.

#### [SOUTHEAST ASIAN PREMIERE]

GERMANY / 2021 / 103MIN / GERMAN

28 NOV, SUN | 6:45PM | FG8

Alma, an independent-minded, serious scientist, trials a robot named Tom, who presents himself with plenty of personality and exuberant perfection. Their delightful bot-meets-girl encounter situates the film in a near-future reality. Played by Maren EGGERT, who bagged the Silver Bear for Best Leading Performance at the Berlinale, the relatable Alma manifests our internal contradictions with authenticity.

Exploring the digital, biological and philosophical, *I'm Your Man* offers both sci-fi and comedy while effortlessly landing on weighted questions about human existence. What does it mean if happiness comes through a simulation? *TA*



**D** Maria **SCHRADER** is a German actress and director. Her directorial work for the miniseries *Unorthodox* (2020) bagged her the Emmy Award for Outstanding Directing. Premiering at the Berlinale, *I'm Your Man* is Germany's entry for Best International Feature at the Academy Awards.

**P** Lisa **BLUMENBERG**

**C** Maren **EGGERT**, Dan **STEVENS**, Sandra **HUELLER**



#### Q&A WITH FILMMAKER(S)

**D** Prolific Filipino auteur **Lav DIAZ** excavates his country's history in films renowned for their epic lengths, pared-down aesthetics and political convictions, which he often self-produces, shoots and edits. His breakthrough *Batang West Side* (2001) won Best Asian Feature at the 15th SGIFF, and he has won top honours at major international film festivals in the last decade.

**P** Lav **DIAZ**

**C** John Lloyd **CRUZ**, Mae **PANER**, Teroy **GUZMAN**



## IN FRONT OF YOUR FACE

### 당신 얼굴 앞에서

Bearing a secret, a former actress returns to Korea and explores her past in HONG Sang-soo's latest exploration of the quotidian.

#### [SOUTHEAST ASIAN PREMIERE]

SOUTH KOREA / 2021 / 85MIN / KOREAN / PG13

26 NOV, FRI | 9:30PM | FG8

After spending years in the United States, former actress Sangok returns to Korea to meet a local film director. There, she reconnects with family members and her past home, only to discover how they have changed from her memories during her absence. Meanwhile, the director wishes for Sangok to be in his new film—but she cannot oblige due to a deeply held secret. Through encounters and conversations, the past and present converge as Sangok ruminates on her life.

Resuming his signature spare yet contemplative directorial style, HONG Sang-soo once again offers up a compelling study of the internal dilemmas of women and their interactions in daily life. *KJY*



**D** **HONG Sang-soo** is a prolific South Korean film director and screenwriter known for his subtle cinematography that showcases the complexities of everyday life. He won the Silver Bear for Best Director at the Berlinale for *The Woman Who Ran* (2020). *In Front of Your Face*, which premiered at Cannes, is Hong's second release in 2021 after *Introduction*.

**P** HONG Sang-soo, KIM Min-hee

**C** LEE Hye-young, CHO Yun-hee, KWON Hae-hyo



## INU-OH

### 犬王

A deformed outcast and blind musician's friendship heralds a groundbreaking revolution in traditional Japanese *noh* theatre.

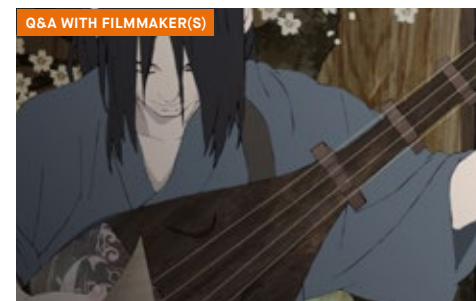
#### [SOUTHEAST ASIAN PREMIERE]

JAPAN, CHINA / 2021 / 98MIN / JAPANESE

3 DEC, FRI | 10:30PM | CR

Adapted from FURUKAWA Hideo's modern interpretation of *The Tale of the Heike*, *Inu-Oh* is a dramatisation of the life of the titular character, Japan's most famous unheard-of musician. Born misshapen and grotesque, Inu-Oh is shunned by society and family alike until he becomes friends with Tomoya, a blind *biwa* musician. Mutually encouraged by the other's passion for performance, the pair stage spectacular shows recounting the forgotten stories of the *heike*, defeated enemies of the ruling family. Their popularity soon incurs the wrath of jealous performing troupes and censorship officials.

*Inu-Oh* cautions against obsession with success, championing the joy that art practitioners may derive from their craft through practice, devotion and love. *so*



**D** **YUASA Masaaki** began his career as an animator for the beloved children's series *Chibi Maruko-chan* and *Crayon Shin-chan*. In 2013, he co-founded Science Saru, an animation studio that has since developed episodes for Cartoon Network's *Adventure Time* and Disney+'s *Star Wars: Visions*. His directorial credits include *Lu Over the Wall* (2017) and *Devilman Crybaby* (2018).

**P** CHOI Eunyoung, TAKEUCHI Fumie

**C** Avu-Chan, MORIYAMA Mirai



## MOON, 66 QUESTIONS

ΣΕΛΗΝΗ, 66 ΕΡΩΤΗΣΕΙΣ

A free-spirited, estranged daughter finds that the world, once her oyster, has shrunk to a walking distance from her immobilised father.

[SOUTHEAST ASIAN PREMIERE]

GREECE, FRANCE / 2021 / 108MIN / GREEK, FRENCH / PG13

26 NOV, FRI | 7PM | FG7  
29 NOV, MON | 8:30PM | NMS

When severe sclerosis strikes her father Paris, Artemis returns home to care for him. The distance between them is vast: Artemis is unapologetically mercurial, while Paris reacts more to sports TV than to her. Yet, amidst the summer ennui, they come to rebuild their domestic world, which was left buried away after an unspoken event.

Director Jacqueline LENTZOU entices us with the cosmos of domestic life: tarot cards, VHS videos and diary fragments, which Artemis both finds order in and is unsettled by. In place of words, the intensely physical performances animate an evolving bond between father and daughter. As the pair enter each other's orbits, we anticipate the brief but brilliant connections to come. *RL*



**D** London Film School graduate **Jacqueline LENTZOU** makes films featuring atypical families, loneliness, love and duality. Before *Moon, 66 Questions*, her first feature, Lentzou's short films toured major festivals such as the Berlinale, Locarno and Cannes, where they received praise for their formal experimentation and emotional texture.



**P** Fenia COSSOVITSA

**C** Sofia KOKKALI, Lazaros GEORGAKOPOULOS

## ONODA: 10,000 NIGHTS IN THE JUNGLE

Refusing to believe that the Second World War has ended, a Japanese officer takes his fight to the hills on a Philippine island.

[SOUTHEAST ASIAN PREMIERE]

FRANCE, JAPAN, GERMANY, BELGIUM, ITALY, CAMBODIA / 2021 / 167MIN / JAPANESE

29 NOV, MON | 7PM | FG3

December 1944: the Japanese Empire's denouement draws near. On the Philippine island of Lubang, Japanese forces hold out on one of its final strongholds. Among them is ONODA Hiroo, a soldier fresh off the boat. Trained in the art of guerrilla warfare, Onoda is an intelligence officer tasked with sabotaging the island's airstrip to hamper an American invasion. However, his superiors are more concerned with evading threats rather than facing them. Come the invasion, Onoda leads three men to the hills, with orders to stay and fight.

Onoda, driven by an obstinate sense of duty, continues the battle for three decades despite the official surrender of Japan. Based on actual events, *Onoda: 10,000 Nights in the Jungle* is an epic portrait of nationalist loyalty and perseverance. *cc*



**D** **Arthur HARARI** is a French actor, screenwriter and director. *Onoda* marks his sophomore feature film after *Dark Diamond* (2016). It was the opening film of the Un Certain Regard section at this year's Cannes Film Festival.



**P** Nicolas ANTHOMÉ

**C** ENDO Yuya, TSUDA Kanji, NAKANO Taiga

## PETITE MAMAN

Céline SCIAMMA's follow-up to *Portrait of a Lady on Fire* is a whimsical yet beguiling fairytale exploring mother-daughter relationships.

[SOUTHEAST ASIAN PREMIERE]

FRANCE / 2021 / 72MIN / FRENCH / PG

4 DEC, SAT | 5:30PM | FG8

After the death of her grandma, eight-year-old Nelly is helping to clear out her mother Marion's childhood home. Nelly soon finds a new friend in the woods nearby: the mysteriously identical eight-year-old Marion who lives in a different version of the same home. Through their friendship, Nelly and young Marion's innocent revelations provide a window into the present-day mother and daughter's relationship.

Fuelled largely by the spellbinding performances of the enigmatic child actors, Céline SCIAMMA's latest fable paints a picture of parents as children, uncovering emotions usually repressed in adults. An intimate chamber drama that revels in the strength of feminine connection, the film tells a story that is as enchanting as it is heartening. *AAB*



**D** **Céline SCIAMMA** is a French screenwriter and director. She has made five feature films including *Tomboy* (2011), *Girlhood* (2014) and *Portrait of a Lady on Fire* (2019), the first female-directed film to win the Queer Palm at Cannes Film Festival. *Petite Maman* world-premiered at this year's Berlin International Film Festival.



**P** Bénédicte COUVREUR

**C** Joséphine SANZ, Gabrielle SANZ, Nina MEURISSE

## THE SACRED SPIRIT

ESPIRITU SAGRADO

Access to ethical judgement is held in custody as the mystery of a missing child unravels within the shroud of ufology.

[ASIAN PREMIERE]

SPAIN, FRANCE, TURKEY / 2021 / 97MIN / SPANISH / PG13

3 DEC, FRI | 7PM | FG7

Between caring for his clairvoyant mother with Alzheimer's, running his cafe, and offering solace to a sister grieving over her child's disappearance, a man participates in the gatherings of a society of ufology believers. He is secretly working with its leader on a project that will change human destiny. With the leader's unexpected death, he takes on the task, which becomes increasingly intertwined with his niece's disappearance.

*The Sacred Spirit* balances a sustained abstraction towards its narrative intentions with effective deadpan humour and an uncluttered pop-cultural aesthetic. As it considers our universal need for kinship and purpose in life, the film deploys structural manoeuvres to reveal how judgement often obscures the impossibility of objective truth. *LZB*



**D** **Chema García IBARRA** is a Spanish director and educator. His shorts, including *The Attack of the Robots from Nebula-5* (2008), *Mystery* (2013) and *The Disco Shines* (2016), have travelled widely to festivals such as Sundance, Berlinale and San Sebastián. Ibarra currently teaches the Anti-filmmaking Course at Madrid Film School. *The Sacred Spirit* is his first feature.



**P** Miguel MOLINA, Leire APELLANIZ, Marina Perales MARHUENDA, Xavier ROCHER, Enes ERBAY

**C** Nacho FERNÁNDEZ, Llum ARQUES, Rocío IBÁÑEZ



## SALOUM

A high-octane, genre-shifting tale of revenge that plumbs the depths of folkloric nightmares and postcolonial anxieties of West Africa.

[SOUTHEAST ASIAN PREMIERE]

SENEGAL / 2021 / 80MIN / FRENCH, WOLOF

27 NOV, SAT | 10:30PM | CR

Escaping from the chaos of a coup, a renowned trio of mercenaries known as Bangui's Hyenas are forced into hiding in a vacation commune, where a night's stay is traded for chores. Tensions simmer with the growing suspicions of a hard-of-hearing visitor and the arrival of a cop. As the innocent ideals of the resort's modus operandi get dismantled by cat-and-mouse games, holiday seekers and Hyenas alike are exposed to traumas long-buried and the fury of ancestral forces seething in the land.

Invoking West African mythologies and mysticism, *Saloum* upends expectations to glide seamlessly through the conventions of action thrillers and supernatural horror, while alluding to the scars inflicted by geopolitical upheavals and historical atrocities in the region. *vr*



**D** Jean Luc HERBULOT is a Congolese-born director and screenwriter with a background in multimedia and music video production. His first feature *Dealer* (2014) premiered at Fantasia International Film Festival in Montreal. *Saloum* premiered in Toronto Film Festival's Midnight Madness section, and was screened at Fantastic Fest in Austin, Texas.



**P** Pamela DIOP

**C** Yann GAEL, Evelyne Ily JUHEN, Roger SALLAH

## YANAGAWA

柳川

With one dying of cancer and the other trapped in a dead-end marriage, a pair of brothers search for their long-lost childhood sweetheart.

[SOUTHEAST ASIAN PREMIERE]

CHINA / 2021 / 112MIN / MANDARIN

4 DEC, SAT | 7:30PM | FG3

When Dong is diagnosed with end-stage cancer, he decides to embark on a trip with his older brother. The unlikely duo wind up in Yanagawa, a charming, slow-moving Japanese town known for its Venetian-style canals and singing gondoliers.

There, amidst the idyllic canals and friendly villagers, they find their long-lost childhood sweetheart, LIU Chuan. Having moved away suddenly 20 years ago, Chuan is keen to catch up. Soon, it is clear that both brothers still have strong feelings for her. As the trio explore Yanagawa, they discuss the cards that life has dealt them while forging new memories. *77*



**D** Korean-Chinese filmmaker **ZHANG Lu** started out as a novelist before turning to filmmaking. Renowned for his artful portrayals of idyllic scenes, Zhang has received awards from the Cannes, Locarno and Berlin film festivals over the last two decades. *Yanagawa* is his 13th film and his first feature film made in China.



**P** ZHANG Lu

**C** Ni Ni, ZHANG Luyi, XIN Baiqing

# STANDPOINT

In this hyper-connected reality where everyone gets to air their opinion on anything, one's position and how one articulates their point of view matters more than ever.

Standpoint is a new section that platforms important attitudes of personal, social and political consequences through the cinematic medium and its accompanying discussions. These perspectives not only align themselves with urgent and topical issues, but also showcase creativity on their own terms. As the filmmakers bear the moral responsibility of conveying their truths, audiences will also be encouraged to find their own standpoint.

Worship



## CHILDREN OF THE ENEMY

A stirring and heart-rending portrait of one man's lonely battle to save his grandchildren from a Syrian prison camp, against his government's inaction.

### [ASIAN PREMIERE]

SWEDEN, DENMARK / 2021 / 99MIN / SWEDISH, ENGLISH, SPANISH, ARABIC

3 DEC, FRI | 8PM | NMS

"Life isn't worthless. What we do in this life matters." These are words from a letter by Patricio's daughter Amanda—wife and accomplice to one of Sweden's most notorious ISIS recruiters. The startling disjuncture between words and deeds forms the core of this documentary. With the couple killed amidst ISIS' defeat in Syria, their seven children become subject to the humanitarian disaster that is al-Hol prison camp.

As Patricio struggles to rescue all that remains of his daughter's flesh and blood, many enemies emerge: the hypocrisy and Islamophobia of Swedish society; sensationalist journalism; his own paternal guilt over losing his daughter to ISIS. Amidst such a pervasive failure of principles, a troubling question arises: even if saved from war and terror, can these children find a life worth living? *LLC*



**D Gorki GLASER-MÜLLER** is a Chilean-Swedish filmmaker. An actor by training, his directorial work includes a number of award-winning shorts, both documentaries and fiction films. His first feature-length documentary, *Children of the Enemy*, received the FIPRESCI Prize at Krakow Film Festival. His present work seeks to expand the possibilities of dramatic expression through the use of VR technology.



**P** Kristofer HENELL, Erika MALMGREN  
**C** -

## THE FLAME BARA

A spirited elderly indigenous activist in Indonesia fights for legal rights to a patch of forest that his village has been inhabiting for generations.

### [SOUTHEAST ASIAN PREMIERE]

INDONESIA, QATAR / 2021 / 76MIN / INDONESIAN, DAYAK / PG

5 DEC, SUN | 1PM | NMS

In the 1990s, over one million hectares of rainforest were destroyed in Central Kalimantan on the island of Borneo for the notorious Mega Rice Project, resulting in calamitous ecological consequences. Today, fighting against corporate interests, 77-year-old Dayak activist Iber Djamal relentlessly pursues legal rights to some 100 hectares of the remaining Barasak ancestral forest that the Pilang Village has inhabited for generations.

Combining a sincere observational style with sobering visuals and atmospheric audio, *The Flame* bears witness to Iber's cause and his passionate hope that future generations would maintain an intimate connection with their customs and their land—and keep protecting what rightly belongs to them. *as*



**D Arfan Sabran** is an Indonesian filmmaker who has directed documentaries and line-produced international co-productions. He is also a programme manager for Rumah Ide, which seeks to develop eastern Indonesia's film industry. *The Flame* is his first feature-length documentary.



**P** Gita Fara, Arfan Sabran  
**C** -

## MR BACHMANN AND HIS CLASS HERR BACHMANN UND SEINE KLASSE

A sensitive and compelling portrait of immigrant youths adapting to life in a town with a troubled history, aided by their thoughtful and inspired teacher.

### [SINGAPORE PREMIERE]

GERMANY / 2021 / 217MIN / GERMAN / NC16

4 DEC, SAT | 3:30PM | FG3

In a factory town, Mr Bachmann teaches a class of immigrant children. Besides struggling with a new language, the teens bear the burden of unspoken traumas, fears of deportation, their parents' precarious employment—all amidst a town that formerly served as a site for Nazi labour camps. But a new world is being born in Mr Bachmann's classroom. Through his kindness, curiosity and musical fervour, the children find the courage to rebuild their lives and dream beyond the opportunities afforded them.

Director Maria SPETH accomplishes a miracle of documentary observation. The minutiae of the children's sorrows and joys are captured with an intimacy that is constantly affecting and captivating. Assembling moments of sociological weight with a delicate touch, she produces a tension that provokes genuine political reflection. *LLC*



**D Maria SPETH** lives and works in Berlin. Her fiction feature debut, *The Days Between* (2001), won the Tiger Award at the International Film Festival Rotterdam. *Mr Bachmann and His Class*, her second documentary, clinched the Silver Bear Jury Prize and the Audience Award at the Berlinale, and the Firebird Award for documentary at Hong Kong International Film Festival.



**P** Maria SPETH, Brigit MULDER  
**C** -

## MY SUNNY MAAD MOJE SLUNCE MAD

A slow-burning and restrained observation of a microcosm of post-Taliban Kabul in which the personal seems to equate to the political.

### [SOUTHEAST ASIAN PREMIERE]

CZECH REPUBLIC, FRANCE, SLOVAKIA / 2021 / 81MIN / CZECH, DARI / PG13

2 DEC, THU | 6:45PM | FG7

Helena leaves her native Prague for Kabul where she becomes Herra in her marriage to Nazir. Structured around vignettes of Herra's new life, the film chronicles an outsider's continuous negotiations about her place in a new community. Tensions build up to a quietly momentous decision when an outcasted child enters the family fold. Less about the clash of cultures than the forms of kinship one can find, the film explores how the boundaries of private political perspectives shift or remain resilient in the face of conflict and concession.

Based on Petra PROCHÁZKOVÁ's novel *Frísta* and her experiences living in Kabul as a Czech journalist, this 2D animation charms with telling shadows, luminous landscapes and purposeful imaginings of possible futures. *vy*



**D Michaela PAVLÁTOVÁ** is a celebrated Czech animator and filmmaker who heads the animation department of the Academy of Performing Arts' Film and TV School in Prague. Pavlátová first broke out in the festival circuit with the Oscar-nominated short film *Words, Words, Words* (1991). Her debut animation feature, *My Sunny Maad* received the Jury Prize at Annecy Animation Film Festival this year.



**P** Petr OUKROPEC, Kateřina ČERNÁ, Ron DYENS, Peter BADAČ  
**C** -

## ON THE OTHER SIDE DEL OTRO LADO

A poignant documentary that follows the journey of two brothers to find their mother's former captor, now a target for political execution.

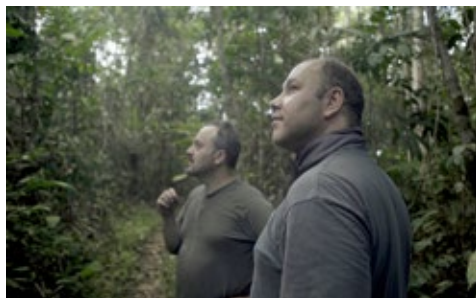
[ASIAN PREMIERE]

COLOMBIA, SPAIN / 2021 / 83MIN / SPANISH / PG13

28 NOV, SUN | 3:30PM | NMS

In 2016, after decades of conflict, the Colombian Revolutionary Armed Forces (FARC) signed a peace deal with the state, starting a process of reconciliation—the latter an unlikely prospect for many who had been abducted by the FARC. Yet, up to her death, Beatriz always recalled her former captors fondly, particularly a certain Güerima, then the same young age as her son, director Iván GUARNIZO.

Traumatized by their mother's kidnapping, Iván and his brother Pape have long found this affection inexplicable. Seeking to understand her, they retrace her path through the jungles where she was once held, so as to confront her captors. But with ex-FARC now being assassinated, will they find Güerima in time? A work of anger and mourning, *On the Other Side* offers a poignant look at the absences that continue to structure a nation's unrest. *LLC*



**D** Iván GUARNIZO is a Colombian filmmaker. Previously an editor and cinematographer, his directorial debut *On the Other Side* won the Golden Alexander Award for Best Newcomer and the Human Values Award at Thessaloniki Documentary Festival, as well as the Jury Special Mention and Audience Awards at Málaga Film Festival (Documentary Feature Film Competition).



**P** Jorge CABALLERO, Pablo DE LA CHICA  
**C** —

## SOME WOMEN

In this intimate yet powerful debut feature, a local transgender filmmaker lays bare her vulnerabilities to reclaim her identity.

[WORLD PREMIERE]

SINGAPORE / 2021 / 73MIN / ENGLISH

4 DEC, SAT | 6:30PM | CR

With bracing honesty, filmmaker Quen WONG shares her journey as a transgender woman in Singapore—from her days as a teenage boy coming out to her uncommonly supportive family, to the present as a woman about to marry the love of her life. Locating herself within the local trans community, the documentary also weaves in interviews with different generations of trans women including 'Anita', a former legend of Bugis Street—a world-famous stomping ground for trans women in the 1950s to the '80s—and Lune LOH, a trans youth activist.

In a society where trans issues are still poorly understood, let alone accepted, *Some Women* emerges as a pivotal voice—one that fully encapsulates the power of telling one's story on their own terms. *AAB*



**D** Quen WONG is a Singaporean trans performer, writer, director and producer. She previously worked as a producer for various local and international broadcasters. *Some Women* is her debut feature documentary.



**P** LOW Zi Qi  
**C** —

## USHIKU

牛久

Asylum seekers in a Japanese detention centre who are indefinitely detained reveal their unjust treatment in secretly recorded interviews.

[SOUTHEAST ASIAN PREMIERE]

JAPAN / 2021 / 87MIN / JAPANESE, ENGLISH

4 DEC, SAT | 1PM | FG3

Within the confines of Ushiku, one of Japan's largest immigration centres, time slows down for foreign detainees held in indefinite detention for years. The individuals featured in Thomas ASH's secretly recorded interviews rely on faith, humour, artistic expression and visits from loved ones to cope with their inhumane physical and psychological treatment. And in hopes of being granted temporary release, they risk their life and health with repeated hunger strikes.

Set against the unfolding Covid-19 pandemic and the impending spectacle of the Tokyo Olympics, *Ushiku* unflinchingly reveals the injustices asylum-seeking refugees experience—and their continued disenfranchisement even upon release—at the hands of Japan's immigration policies. *AS*

Q&A WITH FILMMAKER(S)



**D** Thomas ASH is a director, editor, producer and writer based in Japan. His documentaries on health and medicine in the country have covered topics such as children living in areas of Fukushima impacted by the nuclear meltdown, end-of-life care and male sex workers. *Ushiku* won first prize in the Asian Competition at this year's DMZ Docs.



**P** Thomas ASH  
**C** —

## WORSHIP

บูชา

This kaleidoscope of contemporary Thailand's spiritual worship doubles up as a penetrating portrait of the devout public.

[WORLD PREMIERE]

THAILAND / 2021 / 98MIN / THAI / NC16

4 DEC, SAT | 3:30PM | NMS

*Worship* is premised on a hard reality of the poor in Thailand: the only way for them to climb the economic ladder is not with hard work and financial prudence, but by winning the game of chance—lottery. Many of them thus stay devoted to their faith out of fervent hopes that the deities would reciprocate their devotion by endowing them with luck and prosperity.

Their religious rituals serve as a much-needed anaesthetic against not only personal hardships, but also the turbulent waters of the country's social and political turns. A hymn to the rich spiritual practice of Thai people, the documentary captures with a discerning sensibility the audiovisual feast of elaborate Buddhist rituals. *DT*

Q&A WITH FILMMAKER(S)



**D** Born to a farming family in northern Thailand, filmmaker Uruphong RAKSASAD is committed to telling stories about the working class. He often experiments with the fiction/non-fiction divide as part of his documentary-making language.



**P** Mai MEKSAWAN  
**C** —



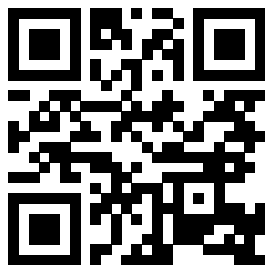
**FESTIVAL INSIDER** **TIP #3**

# TAKE PART IN THE DISCOVERY OF TALENTS BY CASTING YOUR VOTE AFTER EACH SCREENING!

- 1 Scan the QR code or enter the url [sgiff.com/vote](https://sgiff.com/vote)
- 2 Select the film of your choice after viewing the film in cinemas. Only one vote per film will be valid.



AUDIENCE  
CHOICE  
AWARD



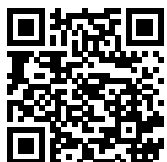
## VOTING CLOSSES ON 4 DEC 2021, 9:30PM.

The winning film will be announced on **Sunday 5 Dec, 9am** on [sgiff.com](https://sgiff.com) and SGIFF social channels, and rescreened on **Sunday 5 Dec, 6:30pm** at Filmgarde Bugis+.

**FESTIVAL INSIDER** **TIP #4**

## TRY OUR SGIFF AR FILTERS!

Enhance your festival experience by hopping onto our SGIFF Instagram page (@sgiffest) and try the filter out for yourself. All you have to do is scan the QR code below and give us a shoutout on your socials to stand a chance to win some goodies!



# UNDERCURRENT

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

Undercurrent is a new section that uncovers and affirms imaginative treatments of the moving image within the practice of cinematic presentations. From acclaimed films embodying singular expressions to meaningful experimentations of sound and image by contemporary artists, this year's showcase features two single presentations and six unique double bills. We encourage you to take a deep dive and go with the flow.

*The Edge of Daybreak*



## THE EDGE OF DAYBREAK

### พญาโศกพิโยคคำ

A slow-drip, gothic evocation of a family's trauma enmeshed in three decades of Thai politics.

#### [SOUTHEAST ASIAN PREMIERE]

THAILAND, SWITZERLAND / 2021 / 115MIN / THAI / NC16

2 DEC, THU | 7PM | GV4

A woman loses her husband after a fateful meal. A young girl drowns on the night of a full moon. Following a meditative dream logic that loops delicately between the Thammasat massacre of 1976 and the military coup d'état of 2006, a family is rudely awakened to the past's hold on their present lives. For them, sleep brings little respite.

In *The Edge of Daybreak*, Taiki SAKPISIT has masterfully constructed a tormented, dilapidated mansion where historical and personal trauma resides and refuses to be dislodged. Shot in gorgeous monochrome with close-ups that dare to confront the feral and the putrefying, this tale of a wound that persists for generations is a sensuous stirring to the nightmare of history. *SH*

## THE TSUGUA DIARIES

### DIÁRIOS DE OTSOGA

A summer's tale of romance and countryside pastimes unfolds as a performance of life and its making by creatives in lockdown.

#### [SOUTHEAST ASIAN PREMIERE]

PORTUGAL / 2021 / 101MIN / PORTUGUESE

27 NOV, SAT | 5PM | FG3

Living in a country house in summer, three friends—Crista, Carloto and João—are entangled in romance and melodrama, while indulging in coveted leisure: freely dancing in the dark, lazing in a sparkling clear blue pool, and picking fruits from a lush garden. The only activity that seems to anchor time is the construction of a butterfly house assembled over a few days and chronicled in reverse.

At a breakfast table, the 16mm film takes a meta turn: co-directors and film crew are revealed as the other residents. Romantic drama mixes with professional tensions as the film project—a pastime of these creatives during lockdown—reveals the uncertainty and indeterminacy inherent in this pandemic. *DT*



**D** Taiki SAKPISIT is a Thai filmmaker and moving-image artist based in Bangkok. His short films include *The Mental Traveller* (2019) and *A Ripe Volcano* (2011). His debut feature, *The Edge of Daybreak*, premiered this year at the International Film Festival Rotterdam where it won the FIPRESCI Award.



**P** Cattleya PAOSRIJAROEN, Soros SUKHUM  
**C** Manatsanun PHANLERDWONGSAKUL, Chalad NA SONGKHLA, Sunida RATANAKORN



**D** Miguel GOMES is a household name in Portuguese contemporary cinema, best known for *Tabu* (2012), which won the Alfred Bauer Prize at the Berlinale. Maureen FAZENDEIRO is a French filmmaker who has collaborated with Gomes as a screenwriter in past and current projects. Premiered at Cannes, *The Tsugua Diaries* is their first co-directed film.



**P** Luís URBANO, Filipa REIS, Sandro AGUILAR, João Miller GUERRA  
**C** Crista ALFAIATE, Carloto COTTA, João Nunes MONTEIRO

## DOUBLE BILL

### CAN SOUND BE CURRENCY?

#### 声音是货币吗？

A provocative and poetic meditation on the subversive yet politically ambiguous power of myth over China's rural landscape.

#### [SOUTHEAST ASIAN PREMIERE]

CHINA / 2021 / 20MIN / MANDARIN, TIBETAN



This film examines the cultural and economic impact of imperialism on ethnic minorities residing in the Sichuan mountains. Three stories take focus: a bird hunter recounts myths about the conflict between humans and gods unfolding through pretences of animality and humanity; a tour guide describes contriving bird gatherings for photographers; a flute player speaks on a hunting ban that forces him to make flutes with scrap plastic instead of eagle bone.

Tying these stories together are themes of imitation, substitution and disguise. Provocatively, the film discerns in them the potential for *shanzhai* (counterfeit) to subvert the state's ideological dominance. Yet it also locates the destructiveness of imperialist geography in its own mythic dimension, suggesting dissimulation as a volatile principle inherent to the ecology of this contested territory. *LLC*

**D** LIU Chuang is a Shanghai-based artist who works with film, video and installation. A graduate of Hubei Institute of Fine Arts, his films have screened at the Berlinale and ARKIPEL film festival in Jakarta. His works have also been exhibited at Frieze Art Fair, Centre Pompidou and Solomon R. Guggenheim Museum.



**P** LIU Chuang  
**C** Naerbu, TUDENG Nengcuo, LANG Ka

5 DEC, SUN | 3:30PM | 67MIN | NMS | PG

### HOW TO IMPROVE THE WORLD

#### CẢI TIẾN THẾ GIỚI

An experimental documentary on the impact of war and westernisation on indigenous aural cultures in the Central Highlands of Vietnam.

#### [SOUTHEAST ASIAN PREMIERE]

VIETNAM / 2021 / 47MIN / VIETNAMESE, JRAI, ENGLISH



With her latest work, director NGUYỄN Trinh Thi resumes her critical reflections on her own position as an observer, participant and artist in Vietnam, her native country. In *How to Improve the World*, she considers the relationship between image-making and the disappearance of indigenous oral traditions in Vietnam's Central Highlands. Despite the region's ongoing Christianisation, the Jrai practice of sacrificing water buffaloes persists. Yet as the community ceases to gather to tell stories over drinks, so, too, have their oral traditions slowly faded from collective memory. In contrasting her own westernised daughter's privileging of image over sound with an indigenous musician's songs and testimony, Nguyễn's film emerges as an act of resistance, an attempt to produce new listeners for a vanishing culture. *LLC*

**D** NGUYỄN Trinh Thi is a Hanoi-based filmmaker, video artist as well as the founder and director of Hanoi DOCLAB, an independent centre for documentary film and moving image art. Her works have been screened at the International Film Festival Rotterdam and Oberhausen International Film Festival, and exhibited at Fukuoka Asian Art Museum and Tate Modern.



**P** NGUYỄN Trinh Thi, Jamie MAXTONE-GRAHAM  
**C** Ksor SEP, RƠ Chăm Tih, An NGUYỄN MAXTONE-GRAHAM

## FUTURE SHOCK

未來的衝擊

"The future comes too soon and in the wrong order," said Alvin TOFFLER. A contemporary artist looks back at futures imagined by writers and cities of the past.

[SOUTHEAST ASIAN PREMIERE]

TAIWAN / 2019 / 20MIN / ENGLISH



Published in 1970, Alvin TOFFLER's influential *Future Shock* envisaged a future of information overload, excessive choices, amoral technology and a disposable environment. His book describes the psychological effects that rapid change has on the individual and society.

SU Hui-Yu recreates scenarios inspired by Toffler, set in the port city of Kaohsiung, which had developed into the second-largest Taiwanese city by the 1970s. Today, however, partially abandoned industrial structures and modernist architectural buildings convey a sense of dystopic nostalgia.

The 'future' that Toffler and Kaohsiung imagined 50 years ago emerged from their ideas of modernity. From a contemporary perspective, their visions seem uncannily familiar, yet strangely foreign. *S/S*

**D** SU Hui-Yu is an artist based in Taiwan. His practice explores the connections between mass media, pop culture, memories of martial law and the postcolonial history of Taiwan and East Asia. His video and performance works have been exhibited at many art museums in Taiwan, Asia, Europe and the USA. A retrospective of his films was shown at the International Film Festival Rotterdam in 2017.



**P** HUANG Jing-Han  
**C** Popcorn, Craig QUINTERO, LIU Yueh-Min

## THE DAY TODAY

AU JOUR D'AUJOURD'HUI

A funny, fatalistic satire of life in the digital age that mixes documentary with dystopia and sci-fi flourishes in its depiction of the ups and downs of a relationship.

[ASIAN PREMIERE]

FRANCE / 2021 / 67MIN / FRENCH



In 2013, two retirees lead ordinary lives in the Paris suburbs. Suzanne cooks, watches reality TV and spends time with friends and grandchildren. Reserved Edouard plays video games and writes angry screeds on his computer before he dies of illness.

In 2024, Suzanne discovers an app, *The Day Today*, that claims to bring back a loved one using AI technology and brain synchronisation with another person. But when Edouard returns, he is not the same, and his violent impulses and uncommunicative behaviour emerge in unexpected ways.

Using documentary techniques and archival footage of his actual grandparents, STAMATIADIS's darkly humorous, lo-fi film depicts a hi-tech dystopia close to our present times. In a screen-obsessed, networked era it is hard to distinguish between one's desires and fantasies. *S/S*

**D** Maxence STAMATIADIS is a French-Greek filmmaker based in Paris. His short films have been selected and awarded in festivals such as Locarno, IndieLisboa, Clermont-Ferrand, Thessaloniki and Valladolid, and presented as special screenings at the Cinéma-thèque Française in Paris. His video installations have been shown at art fairs in Paris. *The Day Today* is his debut feature film.



**P** Agathe BERMAN, Lucie REGO, Pauline TRAN Van Lieu, Neïl BELOUFA, Louis BAUDEMONT  
**C** Suzanne MOURADIAN, Edouard MOURADIAN, Neïl BELOUFA

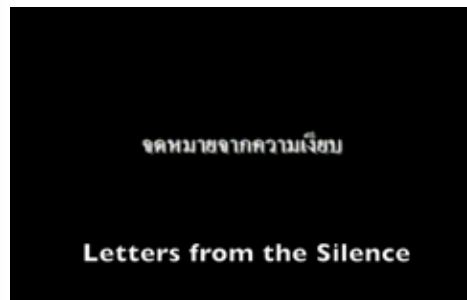
## LETTERS FROM THE SILENCE

จดหมายจากความเงียบ

Each word immortalises the brave voices against authoritarian rule.

[INTERNATIONAL PREMIERE]

THAILAND / 2006 / 6MIN / THAI



This silent film depicts two letters written in 2006 following a military coup in Thailand that ousted then prime minister Thaksin SHINAWATRA. The first was written by a group of environmental activists in support of democracy and social justice, and the second by a taxi driver, Nuamthong PRAIWAN, who slammed his taxi into a military tank in protest of the coup. *S/S*

**D** Prap BOONPAN is a filmmaker who explores politics and society in his work. His films have been screened and awarded at the Thai Short Film and Video Festival, and also shown at the Singapore Art Museum.



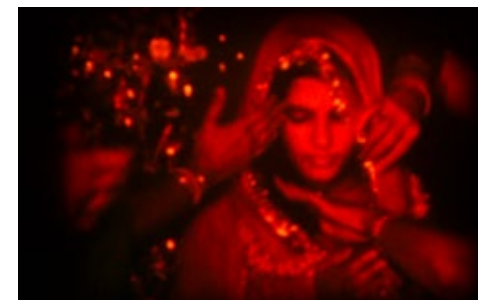
**P** Prap BOONPAN  
**C** -

## A NIGHT OF KNOWING NOTHING

At once exquisite and volatile, this docu-fictional work is a deeply felt portrait of contemporary Indian youth on the shores of love, art and politics.

[SOUTHEAST ASIAN PREMIERE]

INDIA, FRANCE / 2021 / 97MIN / HINDI, BENGALI



On the soundtrack, a story of impossible love unfolds through letters allegedly uncovered at the Film and Television Institute of India (FTII). But are these letters from the past or the future? In this Cannes winner, Payal KAPADIA uses the timelessness of the love story to mediate her examination of India's current historical moment, freeing it from the constraints of the present and opening our eyes to its possible futures.

Through an intricate fusion of original and found footage, Kapadia enacts an intensely personal inquiry into the collective experience of contemporary youths as they struggle against religious and casteist oppression. In centring her leftist friends at FTII, the film is a work of love and engagement. Yet, in finding beauty amidst the darkness of unknowing, it resists the form of the manifesto, preserving a space for uncertainty. *L/C*

**D** Payal KAPADIA is a Mumbai-based filmmaker. A graduate of the Film and Television Institute of India, she first gained attention for her innovative shorts, with *And What Is the Summer Saying* (2018) winning the Best Short Film Award at Fribourg International Film Festival. *A Night of Knowing Nothing*, her first feature, took home the Golden Eye Award for best documentary at this year's Cannes Film Festival.



**P** Thomas HAKIM, Julien GRAFF, Ranabir DAS  
**C** -



## RAŚMI

রাশ্মি

The visualisation of conflicting states of being.

[SOUTHEAST ASIAN PREMIERE]

BANGLADESH / 2020 / 9MIN / NO DIALOGUE



*Raśmi* ('ray of light' in Bengali) is a video projection made up of photographs taken over the course of three years. Placed side by side in triptychs, the images snap in and out to the beat of an atmospheric soundscape, and are readily replaced by Sarker PROTICK's photographs of Earth's other ephemeral occurrences. As each set of images becomes increasingly abstract, they transcend their everydayness, inching towards an exploration of the expansive scope of the cosmic.

The film locates the personal within the universe, attesting to the visceral experience of living, regardless of what forms it may take. *so*

**D Sarker PROTICK** is an artist and teacher based in Bangladesh. His photographic and moving image works revolve around the subjects of temporality, materiality of time and the metaphysical prospects of light and space. He has exhibited at Yokohama Triennale, Hamburg Triennale, Paris Photo and Dhaka Art Summit.



P Sarker PROTICK

C -

## EL GRAN MOVIMIENTO

City symphony meets social realism in this sprawling story of miners who march to the Bolivian capital demanding for work.

[ASIAN PREMIERE]

BOLIVIA, FRANCE, QATAR, SWITZERLAND / 2021 / 85MIN / SPANISH



Jobless and with a persistent cough from the dust in his lungs, Elder marches for seven days from Huanuni's mines to the dizzying metropolis of La Paz for a protest and a job. As he and his comrades move through markets and luxury housing, discos and the forests—can Elder be healed? And will this titular great movement bring him anywhere?

Praised by Béla TARR for its "true social sensitivity", *El Gran Movimiento* took home the Special Orizzonti Jury Prize at Venice this year. With a mesmerising blend of urban acoustics and panning images, KIRO RUSSO reveals the full sweep of contradictions gripping the city and its outskirts in this film that humanises—without romanticising—Bolivia's underclass. *sh*

**D KIRO RUSSO** is a Bolivian director, producer and screenwriter. He studied directing at the University of Cinema in Buenos Aires. His first feature film *Dark Skull* (2016) received a Special Mention for the Filmmakers of the Present section at Locarno and the FIPRESCI Prize for Best Latin American Film at Festival do Rio.



P Socavón, Altamar Films

C Julio César TICONA, Max Eduardo Bautista UCHASARA, Francisca Arce DE ARO

## SMOKE AND FIRE

烟火

In this poetic and layered work about clashing value systems, a death results in a migrant worker's simmering desire for revenge, triggering further acts of violence.

[SOUTHEAST ASIAN PREMIERE]

CHINA / 2018 / 31MIN / MANDARIN



In two intertwining narratives, a migrant worker alternates between different realities. In the first, depicted through a rapid montage of black-and-white photographs, he explores a film prop warehouse, reciting and rehearsing old tales and traditional texts. The second, shown in languid colour footage, reveals the same worker's daily routines, his return to his hometown, and a deadly act of revenge.

Inspired by the real-life 'revenge killing' case of ZHANG Koukou, this film meditates on the complex construction of social, relational and individual identities in China. WANG Tuo considers the pathology of ritualised practices and culturally entrenched principles of duty and vengeance. This is the first of his film tetralogy centred on the spiritual and historical heritage of Northeast China. *s/s*

P WANG Tuo

C DONG Ming

**D WANG Tuo** is a Beijing-based artist working with video, performance and mixed-media installations. His works intertwine melodrama and lived experience to question the concepts and ideologies that undergird cultural histories. Wang has exhibited at UCCA Centre for Contemporary Art, Staatliche Kunsthalle Baden-Baden, Queens Museum and National Taiwan Museum of Fine Arts.



## TUNGUS

通古斯

This conclusion to WANG Tuo's film tetralogy on Northeast China depicts the deep psychical and psychological ties between countries, peoples and conflicts that span space and time.

[SOUTHEAST ASIAN PREMIERE]

CHINA / 2021 / 69MIN / MANDARIN



In 1948, two Korean soldiers from a Chinese People's Liberation Army division flee Changchun during the Kuomintang-Communist civil war. Some 150,000 civilians died in this little-known siege, mostly by starvation due to the military blockade. The Jeju uprising of 1948 gradually seeps into the soldiers' time and space. Known for its extreme violence and casualties but long suppressed in official histories, it was a harbinger of the Korean War. Meanwhile, a famished scholar in Changchun returns in his mind to the May Fourth Movement of 1919.

WANG Tuo weaves familiar and marginal historical events with performance, myths and current events. This visually arresting film explores deep geopolitical connections and hidden traumas across Northeast Asia. The energies created by these shared upheavals lead to a 'pan-shamanisation' that has the power to reshape reality. *s/s*

P WANG Tuo

C JIN Mingjie, ZHAO Yonghui, WEI Mingru

# UNTITLED 77-A

A filmmaker struggles for artistic freedom in the face of violent repression.

SOUTH KOREA / 1977 / 7MIN / NO DIALOGUE



Made during the period of martial law in South Korea, this experimental 16mm film is a graphic visual allegory of the violence and agony inherent in the filmmaking process. In a performance that grows increasingly macabre, Han snips, splices and projects film strips and drapes them over her body in a dark studio lit by the glare of a projector beam. The film suggests that an artist existing in a repressive regime must make painful and even self-destructive choices. At the same time, her camera is a tool with revolutionary potential. In the words of SOLANAS and GETINO: "The camera is a gun that shoots 24 frames per second." *S/S*

**D HAN Ok-hi** is a film director and founder of South Korea's first feminist film collective, Kaidu Club. Her other films include *The Middle Dogs Day* (1973) and *Colour of Korea* (1976).



**P** Kaidu Club

**C** KIM Young-sik, KWAK Myoung-ok, HAN Ok-hi

# ALL LIGHT, EVERYWHERE

A visually stunning exploration of the complicity of the moving image in the historical development of military weaponry and surveillance technology.

[SOUTHEAST ASIAN PREMIERE]

USA / 2021 / 109MIN / ENGLISH



This award-winning documentary offers a thought-provoking challenge to our belief in the camera's unbiased objectivity. Building off of the observer effect—that observation changes what is observed—the film examines how historical developments in visual technology have weaponised our faith in the truth of images to support repressive worldviews and practices such as racial profiling.

We see the exploitation of blind spots in body cameras by police who are more concerned with culpability than accountability, and the promotion of private surveillance companies as crime deterrents in communities that are already overpoliced. But as the Black American experience enters into frame, the film zeroes in on its true target: our very desire for impartiality and its erasure of marginalised subjectivities. *LLC*

**D Theo ANTHONY** is a filmmaker based in Baltimore and New York. His debut feature, *Rat Film* (2016), premiered at Locarno Film Festival and toured major documentary festivals like Doclisboa and Sheffield Doc/Fest. *All Light, Everywhere*, his second feature, won the US Documentary Special Jury Award for Nonfiction Experimentation at Sundance and the F:act Award (Special Mention) at CPH:DOX.



**P** Riel ROCH-DECTER, Sebastian PARDO, Jonna MCKONE

**C** -

# DOMAIN

Domain is a new thematic section focused on a sphere of activity and knowledge in cinema. This year, we have invited film curators Inge DE LEEUW and Julian ROSS to programme the inaugural edition with their chosen theme: artist and filmmaker collectives.

**Domain: Collectives** shows how artist and filmmaker collectives have come together to resist dominant structures through storytelling and documentary activism. Spanning 50 years and 15 different regions, this expansive programme involving 19 short to feature-length films showcases a de-hierarchical vision of the film industry by emphasising collaboration.

With a focus on topical issues of our times, the programme addresses themes such as indigenous rights, spirituality and women's rights. Through juxtaposing the past and the present, the programme explores how these narratives have the potential to imagine alternative futures.

*The Living Need Light, the Dead Need Music*



## INSIDE THE RED BRICK WALL

理大圍城

An affecting blow-by-blow account of protesters under siege returns documentary filmmaking to its urgent, political roots.

[SINGAPORE PREMIERE]

HONG KONG / 2020 / 88MIN / CANTONESE

29 NOV, MON | 8:30PM | FG8

On 17 November 2019, the police laid siege to protestors at the Hong Kong Polytechnic University in a blockade lasting nearly two weeks. Beleaguered students fought teargas with makeshift whiteboard shields, hoping to escape and return home to safety.

With the media barred from on-site access, an anonymous collective films from within the campus, recording the teenage protesters' hopes and distress. The camera captures their acts of "lethal faith"—as described by one student—seen as their only defence against the police's lethal weapons. Named best film at the Hong Kong Film Critics Society Awards, this gut-wrenching documentary attests to the power of democratic filmmaking as a mode of unbearable, yet necessary, witness. *SH*

## NIGHTCLEANERS

A composite of intimate vignettes that exposes the precarious and exploitative nature of 'women's work' in 1970s Britain.

[SINGAPORE PREMIERE]

UK / 1975 / 90MIN / ENGLISH

26 NOV, FRI | 9PM | OT

*Nightcleaners* meanders through the empty streets and its sterile office blocks, documenting the lives of women who clean the outsized office complexes. Like shadowy phantoms, their invisible labour recedes back into the dark as the sun rises for a new work day.

Shot as a series of intimate vignettes, each story brings forth the often-disproportionate toll of domestic and emotional labour on working-class women. Between their waged jobs at night and family responsibilities in the day, unionisation, which is time- and energy-consuming, remains a distant dream for many. A rare film that immaculately balances the urgencies of political filmmaking and the poetics of aesthetic experimentation, *Nightcleaners* holds a seminal place in the history of British avant-garde. *GG*



**D** For fear of state persecution and true to the leaderless politics of Hong Kong's pro-democracy movement that began in 2019, *Inside the Red Brick Wall* is directed by an anonymous collective known as the **Hong Kong Documentary Filmmakers**. The collective also made the companion film *Taking Back the Legislature* (2020).

**P** Hong Kong Documentary Filmmakers

**C** —



**D** The **Berwick Street Film Collective** was an active group of film collaborators comprising Marc KARLIN, Mary KELLY, James SCOTT and Humphry TREVELYAN. Active from 1970 to 1980 and much involved in the politics of the time, the collective actively documented the invisible realities of working-class communities. Brazenly self-reflexive, their oeuvre endures as a key reference point in British film history.

**P** Berwick Street Film Collective

**C** —



## TONGPAN

ทองปาน

A sombre look at the brief period of Thai democracy in the '70s through the proposed construction of a dam in rural Isan.

THAILAND / 1977 / 62MIN / THAI / PG13

27 NOV, SAT | 1:30PM | NMS

Tongpan is a farmer with a wife and three children struggling to make ends meet. Having experienced his previous home being destroyed by a dam project, he is approached to participate in a seminar attended by local residents, government officials and students to discuss the proposed construction of the Pa Mong Dam in Isan, Thailand.

Shot in black and white with reenactments of real-life events, *Tongpan* is an unflinching commentary on the flaws of democracy and the glaring disparities in Thailand's urban-rural divide during the 1970s. It was made by a group of activists involved in the 1973 democracy movement and was named Outstanding Film of Southeast Asia at London Film Festival in 1977. *KJY*



**D** The **Isan Film Collective** was formed in the mid-'70s by a group of Thai countercultural and student activists who promoted socialist ideals and supported the pro-democracy movement. One of its key members was Surachai JANTIMATHAWN, whose songs are featured in *Tongpan* and is considered the 'father of folk rock' in Thailand.

**P** Mike MORROW

**C** Ong-art MANEEWAN, Pomhom PILASOMBAT, Ruangyos CHANDRAKIRI

## YAMA—ATTACK TO ATTACK

山谷—やられたらやりかえせ

A raw, resolute look into the extensive labour exploitation at the heart of Japan's economic 'miracle'.

[SINGAPORE PREMIERE]

JAPAN / 1985 / 110MIN / JAPANESE

28 NOV, SUN | 9PM | OT

A deeply revelatory documentary, *Yama—Attack to Attack* chronicles the lives of odd-job labourers from the Sanya district of Tokyo. Living day to day, they are subjected to precarious working conditions dictated by the rigged *yoseba* (day-labour market) system monopolised by the *yakuza* (organised crime syndicates). Disquieting scenes of abandoned cemeteries and unclaimed ashes trace a continuum of exploitation rooted in Japan's imperial past.

Such is the burden of history on the present that the *yakuza*, threatened by the film, brutally murdered director SATO Mitsuo and his successor YAMAOKA Kyochi. The revelations of deep-rooted corruption, police brutality and worker exploitation are testament to Sato and Yamaoka's unrelenting courage to stand in solidarity with the margins of society. *GG*



**D** **SATO Mitsuo** was an activist filmmaker involved in student and labour movements. Shortly after filming for *Yama—Attack to Attack* began in 1984, Sato was murdered by the Nishido gang. **YAMAOKA Kyochi** was a dedicated *yoseba* activist. Despite threats to his life, he spearheaded the completion of the film after Sato's passing. He was murdered by a member of the Kanamachi group in 1986.



**P** SATO Mitsuo

**C** —

## DOUBLE BILL

### WINDJARRAMERU, THE STEALING C\*NT\$

The discovery of cartons of beer leads to a series of unlikely events that soon envelop all levels of the community.

[SOUTHEAST ASIAN PREMIERE]

AUSTRALIA / 2015 / 35MIN / ENGLISH, EMMIYENGAL



The fortuitous discovery of beer cartons by a group of prankish youths stirs up a storm in the community of Belyuen in Australia's Northern Territory. Embroiled in a community-wide contestation over land rights, the youths hide in private and 'poisoned' land to evade capture by the local police. They watch from afar the unravelling drama involving corrupt miners, the police and desperately concerned mothers.

As an act of collective filmmaking, the actors and dialogues are played and conceptualised by members of indigenous media group Karrarbing Film Collective. Much like its collective methodology, *Windjarrameru, the Stealing C\*nt\$* resists easy categorisations whilst addressing urgent issues of the present. [cc](#)

**D** Mostly based in the Northern Territory of Australia, the **Karrarbing Film Collective** uses filmmaking as a mode of indigenous resistance and self-organisation. Their films utilise the interstitial space between fiction and documentary as a mode of filmic activism. Working collectively, they interrogate the role of filmmaking within the ever-present conditions of exploitation and inequality.

**P** Karrarbing Indigenous Corporation

**C** Trevor BIANAMU, Gavin BIANAMU, Kelvin BIGFOOT

28 NOV, SUN | 1PM | 106MIN | OT | PG13

### NŨHŨ YĀG MŨ YŌG HĀM: THIS LAND IS OUR LAND!

NŨHŨ YĀG MŨ YŌG HĀM: ESSA TERRA É NOSSA!

A groundbreaking piece of Brazilian indigenous filmmaking where vivid testimonies defiantly stake claim to the land of their ancestors.

[ASIAN PREMIERE]

BRAZIL / 2020 / 71MIN / MAXAKALI, PORTUGUESE



*This Land Is Our Land!* documents the diminishing boundaries of Maxakali territory in Brazil to advocate for the community's right to the land. It demands justice for the illegal occupation and violent suppression of the indigenous way of life. Accompanied by indigenous songs, which narrate an intricate counter-history, the film also challenges Western epistemology's claim to history.

Like a surveyor's lens, the camera moves methodically between sites of colonial violence, forming a cartography of trauma. Against the deafening silence towards injustice, indigenous filmmaking becomes a potent weapon of resistance. The film was named Best Film (International Competition) at this year's Sheffield DocFest. [cc](#)

**D** **Isael** and **Sueli MAXAKALI** are key members of the vanguard of Brazilian indigenous cinema. Along with their co-collaborators **Carolina CANGUÇU** and **Roberto ROMERO**, filmmaking is seen as an extension of a meaningful social praxis for change.

**P** Paula BERBERT

**C** -



## SHORT FILM PROGRAMME: ROOTS & ROUTES

4 DEC, SAT | 3:30PM | 87MIN | OT | NC16

### 1 MAAT MEANS LAND

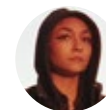


USA / 2020 / 30MIN / ENGLISH

[ASIAN PREMIERE]

Fox MAXY revisits memories through a collage of found footage, personal videos and distinct soundscapes. Eschewing an either/or position of the political and personal, the film instead hints at their inseparability. [cc](#)

**D** San Diego-based **Fox MAXY** is a filmmaker and artist of Ipai Kumeyaay and Payómkawichum ancestry. Their latest film *Maat Means Land* won the Ammodo Tiger Short Award at this year's International Film Festival Rotterdam.



### 2 DROWNING DEW SƯƠNG LẶN



VIETNAM, FRANCE / 2021 / 39MIN / JRAI, VIETNAMESE

[SINGAPORE PREMIERE]

Jrai mythologies are woven into a lyrical meditation of life and death, destruction and creation, and everything in-between. [cc](#)

**D** **Art Labor** is an artist collective based in Ho Chi Minh City. Their works have been exhibited at the Asian Art Biennial, Bangkok Art Biennale and Dhaka Art Summit, among others.

### 3 INDIGENOUS PEOPLES 原住民



TAIWAN / 1989 / 19MIN / MANDARIN, BUNUN, YAMI (TAO)

[INTERNATIONAL PREMIERE]

Made at the height of political censorship in Taiwan, *Indigenous Peoples* traces the emergence of the Return Our Lands movement in the late 1980s. [cc](#)

**D** **Green Team** is an influential collective of guerrilla filmmakers in Taiwan. They were awarded the Outstanding Contribution Award at the 10th Taiwan International Documentary Festival.





## SHORT FILM PROGRAMME: SPIRITUAL RHYTHMS

Through the soundscapes of life, death and the beyond, the collectives in this programme explore the rhythmic beats of the transcendental. Like the trance of life, we are invited to join their spiritual journeys.

### 1 THE LIVING NEED LIGHT, THE DEAD NEED MUSIC SỐNG DẦU ĐÈN, CHẾT KÈN TRỐNG



VIETNAM / 2014 / 21MIN / VIETNAMESE

Backed by an exuberant brass band, spectacular funeral rituals of southern Vietnam and otherworldly staged performances conjoin in a surreal meeting of life and death. *FL*

**D The Propeller Group** is a Ho Chi Minh-based artist collective that works with diverse collaborators. Besides their artistic practice, the group's projects include music videos, commercials and TV shows.

### 2 WE NEED PRAYERS: THIS ONE WENT TO MARKET



KENYA / 2017 / 5MIN / KISWAHILI, ENGLISH

[ASIAN PREMIERE]

A savvy young African artist packages the desires of the art world and sells it back to them—in the form of Afrofuturism. *FL*

**D Jim CHUCHU** is the co-founder and director of The Nest Collective, a multidisciplinary collective based in Nairobi, Kenya. Focused on African urban and contemporary experiences, their works examine histories and reflect on possible futures.



### 3 COLLECTIVE HUM



UK / 2019 / 7MIN / ENGLISH

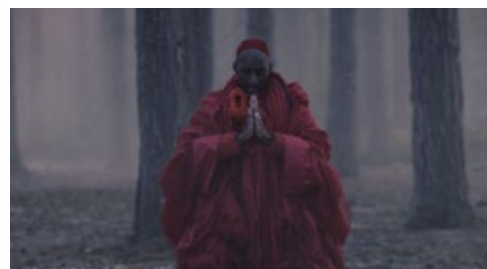
[ASIAN PREMIERE]

An aural tapestry of narratives, voices and sounds forms a study of polyphony in collectivity—as viewed through the dancefloor. *FL*

**D Black Obsidian Sound System**, or BOSS, is a London-based QTIBIPOC sound system formed in 2018. Working in radical sound, art and activism, the collective aims to amplify the collective struggles within their communities and beyond.



### 4 AS TOLD TO G/D THYSELF



UK, USA / 2019 / 22MIN / ENGLISH

[ASIAN PREMIERE]

Following a musical, non-narrative logic, *As Told to G/D Thyself* suggests a cosmic order that we just might peer into if we tap into our unknown psyches. *FL*



**D The Ummah Chroma** is an interdisciplinary artist collective comprising Terence NANCE, Jenn NKIRU, Marc THOMAS, Kamasi WASHINGTON and Bradford YOUNG. *As Told to G/D Thyself* is the collective's debut work.

### 5 THE TOMB AL DHAREEH



EGYPT / 1977 / 17MIN / ARABIC

[SINGAPORE PREMIERE]

A man appears in a desert community, and claims to have seen visions of a 'tomb' in the village. Touting his healing powers, the man instantly captures the attention of villagers eager for miracles. *FL*

**D Eltayeb MAHDI** is a filmmaker and writer from Sudan. He co-founded the Sudanese Film Group, a collective of filmmakers that not only made films, but also taught and promoted cinema among the Sudanese.



## SHORT FILM PROGRAMME: MORE THAN JUST A STORY ABOUT WOMEN

Collectives played an integral part in the women's liberation movement in the 1960s. The rapid advances of video technology opened new filmmaking possibilities, and thus new forms of collective mobilisations. In this programme, examples from all around the world remind us of the urgency of these conversations.

### 1 IS THIS JUST A STORY?

IDHI KATHA MATRAMENA



INDIA / 1983 / 25MIN / TELUGU

[SINGAPORE PREMIERE]

A collaboration with Hyderabad-based women's rights group Stree Shakti Sanghatana, this portrayal of domestic violence and female friendship remains film collective Yugantar's most famous feminist work. AAB

**D** *Yugantar* is India's pioneering feminist film collective founded by Abha BHAIYA, Navroze CONTRACTOR, Deepa DHANRAJ and Meera RAO in 1980.

### 2 IMPRESSIONS FOR A LIGHT AND SOUND MACHINE

IMPRESIONES PARA UNA MÁQUINA DE LUZ Y SONIDO



MEXICO / 2014 / 7MIN / SPANISH

[ASIAN PREMIERE]

A woman's impassioned speech overlays scratched black-and-white celluloid footage. Told like a raging paean, the narrator recounts the names of those who were killed by violent injustices in Mexico. AAB

**D** *Colectivo Los Ingrávidos* is a Mexican avant-garde film collective. Since 2012, they have produced over 300 audiovisual works screened at film festivals and art galleries.

### 3 GIVE US A SMILE



UK / 1983 / 13MIN / ENGLISH

[SINGAPORE PREMIERE]

Made by women living during the Yorkshire Ripper murders from 1975 to 1980, this largely animated film recounts the sexual harassment and stereotypes women face in their daily life. AAB

**D** *Leeds Animation Workshop* is a UK non-profit cooperative of women filmmakers and animators. It has been producing and distributing films on numerous social and educational issues since 1978.



### 4 THE HOLE

구멍



SOUTH KOREA / 1974 / 9MIN / NO DIALOGUE

[SINGAPORE PREMIERE]

In this wildly abstract and psychedelic short film, a mysterious young man held in prison escapes to the vibrant metropolis, only to find that captivity may have been the better choice. AAB

**D** *HAN Ok-hi* is a film director who co-founded Kaidu Club, South Korea's first feminist film collective, with KIM Jeom-sun, LEE Jeong-hee and HAN Soon-ae. Her other films include *The Middle Dogs Day* (1973) and *Colour of Korea* (1976).



### 5 S.C.U.M. MANIFESTO



FRANCE / 1976 / 27MIN / FRENCH

[SOUTHEAST ASIAN PREMIERE]

Delphine SEYRIG reads passages from Valerie SOLANAS's book, *SCUM Manifesto* (1967), as Carole ROUSSOPOULOS types furiously amidst male-dominated images of televised world events. AAB

**D** *Carole ROUSSOPOULOS* was a Swiss director, writer and editor. *Delphine SEYRIG* was a Lebanese-born French actress and director. Together with Simone DE BEAUVOIR, they co-founded the collective *Les Insoumuses*, which produced the film.







Inside the Red Brick Wall

# FILM ACADEMY



FILM  
ACADEMY

The SGIFF Film Academy is the region's first holistic training initiative to support Southeast Asian film talents and nurture film appreciation.

A launch pad for mentorship, exchange of ideas and strengthening film literacy, the developmental programmes—Southeast Asian Producers Network, Southeast Asian Film Lab, Youth Jury & Critics Programme, SGIFF Film Fund, and Film Immersion Programme—aim to enhance the capabilities of the regional film scene collectively.

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

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

## MENTORS

### Edwin | Indonesia



Edwin is a celebrated Indonesian film director. His short film *Kara, the Daughter of a Tree* (2005) was the first Indonesian film selected at Director's Fortnight, Cannes Film Festival. In 2012, Edwin received the Edward Yang New Talent Award at Hong Kong's Asian Film Awards. He also won the Citra Award for Best Director for *Posesif* (2017) as well as Best Film at Jogja-NETPAC Asian Film Festival. His latest film *Vengeance Is Mine, All Others Pay Cash* (2021) won the Golden Leopard at Locarno Film Festival.

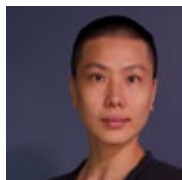
### Taiki SAKPISIT | Thailand



Taiki SAKPISIT is a filmmaker and visual artist from Bangkok. His works explore the underlying tensions and conflicts as well as the sense of anticipation in contemporary

Thailand. Using a wide range of sounds and images, Sakpisit creates precise and sensorially overwhelming audiovisual assemblages. His film *The Edge of Daybreak* (2021) premiered in competition at this year's International Film Festival Rotterdam and won the FIPRESCI Award.

### TAN Chui Mui | Malaysia



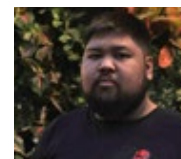
At the age of five, TAN Chui Mui made a small wooden stool. At eight, she drove a pickup truck into a column. At nine, she printed a children's magazine. At 12, she finished reading an encyclopedia. At 17, she had a column in a student weekly paper. At 21, she received a computer animation degree. At 27, she made her first film, *Love Conquers All*. At 38, she gave birth to a child. At 41, she decided to learn martial arts.

## FILM LAB PARTICIPANTS

### Austin Raniel TAN

Philippines

**RA 84911 OR HOW WE RECALL LOST MEMORIES IN TRANSIT**  
In the aftermath of a violent drug war, three victims seek revenge, redemption and remuneration in the wake of unjust deaths.



### CHAN Sze-Wei

Singapore

**I AM WALKING**  
This film witnesses the birth of the underground vogue scene in Southeast Asia. We follow the journeys of four misfits as they carve out sanctuaries for fabulous, sexy, queer folk.



### Dewi TAN

Singapore

**PRACTICAL(LY) CONSUMPTION**  
It rains every day at 4pm. A secondary schoolboy gets into trouble stealing a supermarket trolley, leaving his grandmother on a path of romantic redemption.



### Giselle LIN Xuan Qing

Singapore

**MIDNIGHT BLUE SPRING**  
A solitary school teacher confronts a long-denied truth as she counsels the teenage daughter of her first love.



### Linh Dan NGUYEN PHAN

Vietnam

**IF WOOD COULD CRY, IT WOULD CRY BLOOD**  
As the anticolonial war in Vietnam escalates, a young boy helps sustain his family's travelling circus by performing a life-threatening act involving his sister.



### MAI Huyen Chi

Vietnam

**THE RIVER KNOWS OUR NAMES**  
In a floating, stateless community on the Mekong, a little girl tries to keep everyone together while the adults fall out over the purchase of new identities that help them move ashore.



### Monica Vanesa TEDJA

Indonesia

**DEAR FAMILY**  
After his devout Christian parents find out about his same-sex attraction, Tim applies for film school abroad. For the application, he films his family on their vacation on an island known for its folklore.



### Paul Rembert PATINDOL

Philippines

**RAFAEL**  
In four generations, the name 'Rafael' and his image are passed on from father to son, and carried to cities on different islands, even outside the bloodline.



### PHAM HOANG Minh Thy

Vietnam

**DAUGHTER OF THE MOUNTAIN GOD**  
A young female director is guided by a forest thief to find locations for her film in a mountain that is being demolished for construction.



### Ukrit SA-NGUANHAI

Thailand

**THE ITINERANT**  
In 1966, an anticommunist itinerant film troupe presents screenings in rural Thailand. The group finds a mutilated dead body in the Mekong River which resembles a dead body found in the present day, but has gone missing.





The Southeast Asian Producers Network invites producers from the region to share their wealth of knowledge and ideas with one another. This year, the network is led by prominent producer Fran BORGIA. He will be joined by other reputable producers and stakeholders to mentor up-and-coming regional producers with an interest in international co-production.

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

Find out more at  
[sgiff.com/film-academy](http://sgiff.com/film-academy)

## PROGRAMME SPECIALIST

Fran BORGIA | Spain/Singapore

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



## PRODUCERS NETWORK PARTICIPANTS



**Astrid Josephine Johana Saerong** Indonesia



**April BATICAN** Philippines



**Jeremy CHUA** Singapore



**Florence Giovani Chandra** Indonesia



**Panuksmi HARDJOWIROGO** Indonesia/Singapore



**HUANG Junxiang** Singapore



**Ines Sothea** Cambodia



**LIM Benji** Malaysia



**Muhammad Bahir** Malaysia



**NGUYEN Mai** Vietnam



**NGUYEN LE Hang** Malaysia



**Elise SHICK** Malaysia



**TAN Bee Thiam** Singapore

The Youth Jury & Critics Programme aims to nurture new film critics who can contribute to Southeast Asian film culture and discourse. This programme provides the opportunity for mentorship in the art of film criticism, while invited speakers also enrich the learning experience by sharing about different types of critics, their role in arts criticism and what it is like to have a career in culture writing.

In the lead-up to and during the festival, the young critics' articles and video essays will be published on SGIFF's Film Academy online journal, *Stories*. The mentor will award one of the participants with the Young Critic Award for originality of writing and for contributing to cinematic discussions in the region. The programme will culminate in 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.

## MENTOR

**Alfian Sa'at** | Singapore

Alfian Sa'at is the resident playwright of Wild Rice. His published works span poetry, short stories, flash fiction and plays. In 2001, Alfian won the Golden Point Award for Poetry and the National Arts Council's Young Artist Award for Literature. He is also the co-artistic director of the biennial Singapore Theatre Festival.



## SPEAKERS

**GAIK Cheng Khoo**  
Associate Professor, University of Nottingham, Malaysia

**Julian ROSS**  
Film Programmer, International Film Festival Rotterdam, Netherlands

**SAM I-shan**  
Curator, Singapore/Cambodia

**Corrie TAN**  
Practitioner-researcher, Singapore

## YOUTH JURY & CRITICS PARTICIPANTS



**Syaza AGAPE**



**Ahaan ARORA**



**FOO Yu Ting Clarice**



**Rebecca KWEE Tze Xien**



**Jamie Annabelle LEE Tzea Lynn**



**G. Nanthinee SHREE**



**SIM Hui Zhen Cassandra**



**Kaizerin Lungnie TANZIL**



**Krystalle TEH Xin Lei**



**TOH Xiu Si Tracey**



**Deepesh VASUDEV**



**Crystal YEO Kai Ting**



**Edisa Joycelin YEO Xin Ru**





## SGIFF FILM FUND

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

Submissions open in December 2021. For details, visit [sgiff.com/sgiff-film-fund](https://sgiff.com/sgiff-film-fund)

### CATCH PAST GRANT RECIPIENTS AT THE FESTIVAL

*Some Women* by Quen WONG (Singapore) (p. 70)  
*Worship* by Uruphong RAKSASAD (Thailand) (p. 71)



The Tan Ean Kiam Foundation-SGIFF Southeast Asian Documentary (SEA-DOC) Grant supports the production and post-production of documentaries in Southeast Asia which tell engaging, urgent stories. The grant is awarded to four mid- or feature-length documentaries annually: two production projects with a cash amount of S\$30,000 each and two post-production projects with a cash amount of S\$20,000 each.

### 2021 GRANT RECIPIENTS

- *Ghosts of Kalantiaw* by Chuck ESCASA (Philippines)
- *Divine Factory* by Joseph MANGAT (Philippines)
- *Hours of Ours* by Komtouch NAPATTALOONG (Thailand)
- *Operation Spectrum* by Jason SOO (Singapore)

The SEA-DOC Grant is supported by

陳延謙基金  
TAN EAN KIAM FOUNDATION



The SGIFF Southeast Asian-Short Film (SEA-SHORTS) Grant aims to be a launchpad for the brightest upcoming names in filmmaking from the region. The grant supports four short films annually, each with a cash amount of S\$4,000 and post-production support worth S\$4,000.

### 2021 GRANT RECIPIENTS

- *The Nature of Dogs* by Pom BUNSERMVICHA (Thailand)
- *April Mud* by Timothy John Baraceres COLLANTO (Philippines)
- *Once Upon a Time There Was a Mom* by Lin Htet Aung (Myanmar)
- *Mountain Land: A Celebration* by Kris ONG (Singapore)

The SEA-SHORTS Grant is supported by



## FILM IMMERSION PROGRAMME

The Film Immersion Programme aims to nurture film literacy, cultivate an appreciation of film and share the creative process of filmmaking with youths. Designed for students from upper secondary, post-secondary and tertiary institutions, the programme consists of three main components: short film screenings, film discussions, and the experience of film festivals. Aside from the communal experience of being a part of the audience, students may choose to get involved in the film festival by becoming a volunteer.

This year, we brought the programme online, and it has seen the participation of over 1,600 students since July.

Find out more at [sgiff.com/film-immersion-programme](https://sgiff.com/film-immersion-programme)



# MAKE A DIFFERENCE IN CINEMA

DONATE TO SGIFF TODAY

SGIFF is a charity committed to championing and nurturing visual storytelling in Asia. Make a difference in cinema by making a donation today! All contributions are matched dollar-for-dollar by the Cultural Matching Fund.



## WITH YOU WE CONNECT THE COMMUNITY

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

### Spotlighting New Perspectives

In 2019, *Unteachable* premiered at SGIFF with sold-out screenings! The story follows the journey of Meixi, a teacher, as she introduces a new student-led teaching method into Normal Technical-stream classes.

## WITH YOU WE SUPPORT THE INDUSTRY

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



### SGIFF Film Academy: Southeast Asian Film Lab

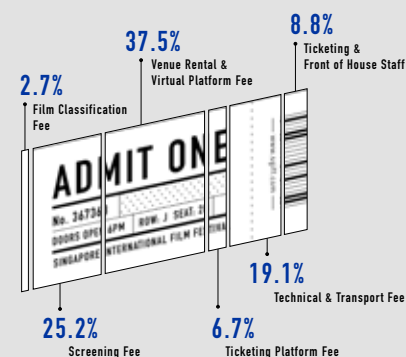
A nurturing and collaborative mentorship programme for first-time feature filmmakers. Film Lab projects have gone on to thrive in other prestigious workshops and markets.

### SGIFF Film Academy: Film Immersion Programme

Hundreds of students have benefitted from the enriching sessions, which cultivate media literacy, appreciation of the film medium and the creative process.



### TICKET BREAKDOWN



### Cinema For All

Despite rising costs, SGIFF has continually looked to subsidise instead of drastically increasing ticket prices as we believe film is for all. Each ticket barely covers bringing the film to cinemas so every donation is crucial in allowing us to keep ticket prices manageable for as wide an audience as possible!

## DOUBLE YOUR IMPACT TODAY!

Whether you choose a one-time or monthly contribution, every bit counts! All donations are matched dollar-for-dollar through the Cultural Matching Fund. A 250% tax deduction is available for donations above S\$50.

For more information, please visit [sgiff.com/donate-to-the-festival](https://sgiff.com/donate-to-the-festival) or email us at [partnerships@sgiff.com](mailto:partnerships@sgiff.com)

### SCAN TO DONATE

via your banking app



DONATE TO THE FESTIVAL



# ABOUT THE FESTIVAL

The Singapore International Film Festival was established in 1987, and is the longest-running film event in Singapore. Now in its 32nd edition, the Festival would not have been possible without our audiences, patrons, supporters and the devoted film communities in Singapore and the region.

## ABOUT THE FESTIVAL

Over the years, SGIFF has been an integral contributor to the independent film industry in Singapore and the region. The Festival is steadfast in its mission to nurture and champion homegrown talents, and to be a platform for new voices. By providing a vibrant film experience and deeper appreciation of cinematic culture, SGIFF aims to ignite the widest public interest in the arts, and to give thousands of film lovers around the region direct access to the best of what cinema has to offer.

- 1987** Showcasing the best of international cinema, the very first edition opens with *The Name of the Rose* by Jean-Jacques ANNAUD (France).
- 1991** Introduction of the Silver Screen Awards to recognise the best of Asian feature films and Singapore short films.
- 1992** SGIFF opens with an Asian film for the first time with *Raise the Red Lantern* by ZHANG Yimou (China).
- 1994** Best Singapore Short Film is awarded to *Pain* by Eric KHOO.
- 1995** K. RAJAGOPAL receives the SGIFF Special Jury Prize (Singapore Short Film) for *I Can't Sleep Tonight*.
- 1997** Best Director (Singapore Short Film) is awarded to WEE Li Lin for *Norman on the Air*.
- 1998** Best Director (Singapore Short Film) is awarded to Jack NEO for *Replacement Killers*.
- 2000** Best Singapore Short Film is awarded to *Sons* by Royston TAN.
- Young Cinema Award is presented to Kelvin TONG and Jasmine NG (Singapore).
- 2005** Best Singapore Short Film is awarded to *A Family Portrait* by BOO Junfeng.
- 2006** *Singapore Dreaming* by Colin GOH and WOO Yen Yen is presented as a charity gala screening.
- 2008** Launch of the Singapore Panorama section in celebration of local films and the growing film community.
- 2011** Best Singapore Short Film is awarded to *Hentak Kaki* by James KHOO.
- 2014** The Festival commemorates its 25th anniversary with a new logo and opens with local film *Unlucky Plaza* by Ken KWEK. Introduction of the Honorary Award with IM Kwon-taek (South Korea) as the first recipient.
- New initiatives to spotlight regional talents:
- Southeast Asian Short Film Competition: Best Southeast Asian Short Film awarded to *Dahdi* by Kirsten TAN (Singapore).
  - Southeast Asian Film Lab: Most Promising Project awarded to *Singing in Graveyards* by Bradley LIEW (Malaysia/Philippines).
  - Youth Jury & Critics Programme: Youth Jury Prize awarded to *The Weight* by Giancarlo ABRAHAN (Philippines).
- 2016** SGIFF commissions its first Singapore short film, *The Pursuit of a Happy Human Life* by Gladys NG.
- 2017** Introduction of the Southeast Asian Producers Network.
- Introduction of Inspiring Woman in Film Award presented by Swarovski with Ana URUSHADZE (Georgia) as the first recipient.
- 2018** Launch of SGIFF Film Fund for Southeast Asian documentaries and short films.
- Introduction of the Lesley HO Asian Film Talent Award with YEO Siew Hua (Singapore) as the first recipient.
- 2019** Launch of SGIFF Film Academy housing the Festival's educational and developmental programmes.
- As part of its 30th anniversary, SGIFF presents three commissioned original short films by Southeast Asian filmmakers, Mouly Surya (Indonesia), Anucha BOONYAWATANAM (Thailand) and YEO Siew Hua (Singapore).
- 2020** The first hybrid SGIFF is launched to mitigate the challenges presented by the Covid-19 pandemic.
- Best Singapore Short Film is awarded to *Here Is Not There* by Nelson YEO.

# BOARD, COMMITTEE MEMBERS & FESTIVAL TEAM

## CHAIRPERSON

- BOO Junfeng

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- LOH Ji Kin
- Winifred LOH
- Alan SEAH
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- Jacqueline TAN
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- Adrian TAN, TSMP Law Corporation

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- THONG Kay Wee

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- Alexander LEE | Programme Assistant
- Ryan PAGDANGANAN | Programme Assistant
- TAN Wei Ting | Film Traffic Coordinator
- Fran BORGIA | Programme Specialist (Southeast Asian Producers Network)
- TAN Bao Ying | Facilitator (Southeast Asian Producers Network)
- Jessica HENG | Facilitator (Southeast Asian Film Lab)
- Inge DE LEEUW | Guest Programmer (Domain)
- Julian ROSS | Guest Programmer (Domain)
- SAM I-shan | Guest Programmer (Undercurrent and Southeast Asian Short Film Competition)

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- Seraphyn SEE | Digital Marketing Specialist
- Sasha OOI | Marketing Intern
- Terisha TAN | Marketing Intern

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- Shining GOH | Events Manager
- Alexandra CHIN | Hospitality Intern
- Ronnie LAI | Hospitality Intern

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- Serene WONG | Front of House & Volunteer Coordinator

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- Aishah Abu Bakar
- Charlie CHUA
- Vess CHUA
- Gabriel GOH
- Shawn HOO
- Dan KOH
- KWOK Jia Yang
- Alexander LEE
- LIM Lung Chieh
- Ryan LIM
- LOW Zu Boon
- Sasha OOI
- Ryan PAGDANGANAN
- SAM I-shan
- Terisha TAN
- Dan TRAN
- Aditi
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- Fable

### Festival Guide

- MAKE Design

### Web Design

- A&C Atelier

# FESTIVAL TEAM



**EMILY J. HOE**

Executive Director



**THONG KAY WEE**

Programme Director



**VESS CHUA**

Programme Executive



**SAM I-SHAN**

Guest Programmer



**JULIAN ROSS**

Guest Programmer



**INGE DE LEEUW**

Guest Programmer



**FRAN BORGIA**

Programme Specialist



**GABRIEL GOH**

Programme Assistant



**ALEXANDER LEE**

Programme Assistant



**RYAN PAGDANGANAN**

Programme Assistant



**TAN WEI TING**

Film Traffic Coordinator



**JOLYN WU**

Business Development Manager



**ADRIANA GHAZALI**

Business Development Executive



**LOOIPING**

Senior Marketing Manager



**OLIVIA LIN**

Senior Marketing Executive



**JEREMIAH TANG**

Digital Marketing Specialist



**SERAPHYN SEE**

Digital Marketing Specialist



**SASHA OOI**

Marketing Intern



**TERISHA TAN**

Marketing Intern



**MABELYN OW**

Senior Hospitality Manager



**SELENA TAN**

Hospitality Coordinator



**ALEXANDRA CHIN**

Hospitality Intern



**RONNIE LAI**

Hospitality Intern



**NEO KIM SENG**

Ticketing Manager



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Debbie NG

Eric LEE

Erny Melissa Idris

Fauzi Aziz

FOO Yong Chin

HE Shuming

HUANG Junxiang

Jamie LEE

Jasmine NG

Jayden TAN

Jeremy CHUA

Jo TAN

Kirsten TAN

KUO Ming-Jung

LEE Yve Vonn

Maggie LEE

Nina CHABRA

NG Xi Jie

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Nurul Huda Rashid

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TEO Wei Yong

TEO Xiao Ting

Thaiddhi

TOH Hun Ping

YEO Min Hui

YOON Sangho

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