



# Southeast Asian Film Festival

18 March to 7 May 2011  
Moving Image Gallery



Film still from **The Blue Mansion**,  
Glen Goel, 2009

## Southeast Asian Film Festival

Fri 18 Mar – Sat 7 May 2011 | 7.30pm | Moving Image Gallery, SAM at 8Q  
\$10, \$5 concession for students with valid ID, Senior Citizens and full-time NS men.  
Limited seating. Tickets can be purchased at SAM at 8Q  
Please visit [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg) for full synopses and more information  
Please call 6332 3200 ahead for ticket availability

All information is correct at the time of print.  
Please refer to [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg) for the latest updates.

The Museum reserves the right to make changes and modifications to the programmes without prior notice. The views and opinions expressed by the films, artists, directors, speakers, or facilitators do not represent the position of the Singapore Art Museum.

All rights reserved. Materials in this publication may not be reproduced in part or in whole without written consent of the Museum, the publisher. Copyright 2011.



## Director's Message

I am pleased to present SAM's first Southeast Asian Film Festival, curated and organised by Philip Cheah, Teo Swee Leng and the Singapore Art Museum. The Singapore Art Museum's programmes centre around the use of contemporary art and cultural expressions as avenues to understand the realities of globalising Asia. Contemporary art as expressed in the moving image of cinema and video art, has been one of the most important mirrors reflecting the recent social and cultural transformations of the city in Asia. The artists and filmmakers represented in this festival have their pulse on Southeast Asia's most urgent and contemporary issues and concerns, and will give audiences the opportunity to appreciate the diverse realities of this vast and rapidly-developing region.

Of the seventeen films featured, some are by veterans such as Garin Nugroho, U-Wei bin Haji Saari and Apichatpong Weerasethakul. However, very many more are new works by emerging directors, many of who are just starting to be recognised and rewarded on the international film festival circuit, and we are delighted to provide these young artists an institutional platform to present their films. In line with our mandate to bring artists and audiences together and promote dialogue on contemporary visual culture, we will be hosting directors in eight special post-screening talks.

In this coming year, we will be showcasing many more new works in our Moving Image Gallery. In particular, we will expand our programming around artist's films and films on artists. We invite you to join us in exploring contemporary Asia through contemporary art. For now, enjoy the show!

**Tan Boon Hui**  
**Director**  
**Singapore Art Museum**

## About the Festival

The film industries of contemporary Southeast Asia have developed differently in the region, resulting in the distinctive contemporary cinemas of the Philippines, Indonesia, Thailand, and Singapore, and a growing scene in Cambodia and Laos. There has been increasing international awareness of the riches that our national cinemas have to offer, and within the region, a mounting interest in showing each other's films.

A lot of exciting and diverse work is coming out of Southeast Asia, and we are very happy to have the chance to show some of it here on one platform. Our lineup of films is an idiosyncratically human snapshot of current concerns and realities about the people and places in this region we inhabit. There are individual artists who explore deeply intimate visions, and films that attempt to work out the kinks of specific personal and national histories. But there are also works about border crossings and strange barter, about the spread of primal beliefs and imported cultures, and about family ties and social tribes: in short, the very global yet highly specific mix of meaning, culture and social order that make up daily living in this region.

Many of our featured filmmakers share the trait of working with a frame of reference that is somehow always conscious of, or turned toward the external. It is the very fact of being in Southeast Asia that makes us so. It is this, combined with their qualified specificity that gives all these films their value and achievement. We are proud to present SAM's first Southeast Asian Film Festival.

### Sam I-shan

*Sam I-shan is a Programmes Manager at the Singapore Art Museum where she oversees the Moving Image Gallery.*

## About the Films

So here we are at a "little" festival. We speak with our tiny voices. We can barely hear ourselves. But we can feel a lot. We can feel a lot for the little films that sometimes drop through the nets.

Of note is the rise of the Philippines Regional Wave, films made outside the film industry hub of Manila – Gutierrez Mangansakan II's *Limbunan (The Bridal Quarter)*, Sheron Dayoc's *Halaw (Ways of the Sea)* and Arnel Maridoquio's *Sheika. Limbunan*, shot in Calinan district of Davao City, is a drama about an arranged marriage. Said to be the first Bangsamoro (homeland of the Moro or Muslim people) full-length film, the movie stars award-winning Davaoena Jea Lyka Cinco as well as a film crew who are mostly Davaoenos. The language spoken is Maguindanao. If this word rings a bell, then think of the province where the Ampatuan massacre of 58 people took place in 2009 when the incumbent mayor brutally killed the opposition. Yet this is one of the most lyrically poetic films that you will ever see.

*Halaw* by contrast is more desperate, depicting a Mindanaoan man illegally crossing the Philippines border by sea to reunite with his wife in Sabah. Historically, Borneo island (where Sabah is) has inhabitants that belong to the same cultural diaspora as people in the southern-most Philippines, even though it is now divided between Brunei, Malaysia and Indonesia.

Meanwhile, filmmaker and author Arnel Maridoquio's *Sheika* is a paean to Davao, called the "most livable city in the whole Philippines," but also shows the world under Bankerohan River, the squatter areas, the market and the back alleys. It is about a teacher in Jolo (Mindanao) who escapes to Davao when the war escalates, but finds that her Muslim identity compromises her chance to live a normal life. This Philippines Regional Wave had its official start last year, but really began a few years earlier with Cinema Rehiyon, a regional short film festival curated by Teddy Co.

There are rare documentaries in this programme, including *Citizen Juling* by Ing K, Kraisak Choonhavan and Manit Sriwanichpoom, which explores the unrest in Southern Thailand. Other films to follow are by Malaysia's Woo Ming Jin, Singapore's Glen Goei and Liao Jiekai, and the personal essay feature of the Philippines' John Torres. Here is also another chance to catch historically significant pieces such as U-Wei bin Haji Saari's *Jogho* and Michael Shaowanasai and Apichatpong Weerasethakul's *The Adventures of Iron Pussy*.

We hope that you will enjoy viewing the colourful visual tapestry of Southeast Asian cinema. We actually like small things. Big noises scare us.

### Philip Cheah and Teo Swee Leng

*Philip Cheah is a film critic and is the editor of BigO, Singapore's only independent pop culture publication. He is Honorary Secretary of NETPAC (Network for the Promotion of Asian Cinema). He is programme consultant for the new AsiaPacificFilms.com website, Jogja-NETPAC Asian Film Festival, Cinema Digital Seoul Film Festival and the Dubai International Film Festival. He is also Advisor to the 1st Vietnam International Film Festival (2010) and the Cinemania International Film Festival. He is co-editor of several books on Southeast Asian cinema.*

*Teo Swee Leng is a veteran arts administrator and has worked for major international organisations including the Singapore International Film Festival (Festival Director 1991 – 2007), TheatreWorks (Administrator 1985 – 1989) and Executive Producer of ISEA2008. She is currently Acquisitions Manager for AsiaPacificFilms.com, an online film library for Asian and Pacific Films.*



### The Blue Generation (Singapore premiere)

Garin Nugroho, Dossy Omar and John de Rantau, Indonesia, 2009, 90 minutes, M18  
 (Some Mature Content)  
 Fri, 18 Mar | 7.30pm

Slank, one of Indonesia's best-loved rock bands, was a pivot of activism and protest during the regime of President Suharto (1965 – 98). This documentary is a musical celebration of resistance and revolt. A logical progression from the installation and performance art qualities of Garin Nugroho's famous *Opera Jawa* (2006), this film is a rich visual spectacle.

Garin Nugroho is Indonesia's most significant director who bridged the New Order Cinema with the Indonesian New Wave of 1999. He has directed over ten features since 1986 including the groundbreaking *And the Moon Dances* (1996), *The Poet* (2000) and *Opera Jawa* (2006).

Dossy Omar majored in documentary at the Jakarta Institute of the Arts and has directed over seven documentaries. He is working on another documentary about Slank.

John de Rantau graduated from the Jakarta Institute of the Arts and collaborated with Garin Nugroho on the feature *Looking For Madonna* in 2004.

**Featuring a post-screening discussion with co-director John de Rantau**



### Citizen Juling (Singapore premiere)

Ing K, Kraisak Choonhavan and Manit Sriwanichpoom, Thailand, 2008, 222 minutes, NC16  
 (Some Mature Content)  
 Sat, 19 Mar | 7.30pm

*Citizen Juling* examines the issue of Islamic insurgency in Thailand through an investigation of a brutal and deadly attack on a Buddhist school teacher in the country's southern province of Narathiwat. Centered around the powerful Thai trinity of "Nation, Religion and Monarchy", the filmmakers avoid making judgments but instead observe and show everything they can through the testimonies of witnesses, leaving their interview subjects and ultimately the viewers to provide their own interpretations. The film was awarded Best Picture at the Kom Chad Luek awards in Thailand, and has screened at the Berlinale (2009) and the Toronto Film Festival (2008).

Ing K is a Thai writer, painter and filmmaker and translator of Shakespeare's *Macbeth*. She is the director and writer of *My Teacher Eats Biscuits* and *Casino Cambodia* (1994). She writes regularly on film and poetry, and is known in Thailand for her cult bestseller *Behind the Postcard*, a book on tourism-related social and environmental problems.

Kraisak Choonhavan is a Deputy Leader in Thailand's ruling Democrat Party and Chairman of the ASEAN Inter-Parliamentary Myanmar Caucus (AIPMC). An advocate of human rights, the environment and arts and culture, he was advisor to several Thai prime ministers from 1989 to 1991, a member of the Senate for Nakhon Ratchasima Province from 2000 to 2006 and Chairman of the Foreign Affairs Committee in the senate (prior to the 2006 coup).

Manit Sriwanichpoom is an artist and photographer who has exhibited prolifically around the world, including presentations at the 6th Asia Pacific Triennials (2010), the 6th Gwangju Biennale (2006) and the 50th Venice Biennale (2003). His work is known for its provocative and sharply humorous takes on Thai society, politics and culture. He has had solo exhibitions at the Singapore Art Museum (2010) and the Centre for Contemporary Photography, Melbourne (2008) and Place M, Tokyo (2008).



### The Adventures of Iron Pussy

Michael Shaowanasai and Apichatpong Weerasethakul, Thailand, 2003, 90 minutes, PG  
 Fri, 25 Mar | 7.30pm

A homage to and parody of cheaply produced 1970s-era Thai musicals, melodramas and action films, *The Adventures of Iron Pussy* is a campy Thai musical and action-comedy spectacular, starring visual artist Michael Shaowanasai. Shaowanasai plays the superhero Iron Pussy, an otherwise ordinary 7-Eleven clerk who became a Thai secret agent by order of the Thai prime minister. Assigned to uncover the suspicious activities of a nefarious foreigner known as Mr. Henry, he tumbles into a series of adventures.

Michael Shaowanasai is a multi-disciplinary artist who works with performance, photography, and video, among other media. A retrospective of his photographic works was presented at Chobi Mela V in Dhaka, Bangladesh in 2009, and he was one of the artists selected to represent Thailand at the 53<sup>rd</sup> Venice Biennale (2009). He is presently working on film projects with director Wisit Sasanatieng.

Apichatpong Weerasethakul is a film director and screenwriter whose most recent feature *Uncle Boonmee Who Can Recall His Past Lives* won the prestigious Palme d'Or at the 2010 Cannes Film Festival. His films *Tropical Malady* (2004), *Blissfully Yours* (2002) also won prizes at Cannes, and his 2006 film *Syndromes and a Century* was the first Thai film to be entered in competition at the 63<sup>rd</sup> Venice Film Festival.



### Refrains Happen Like Revolutions in a Song (Singapore premiere)

John Torres, Philippines, 2010, 120 minutes, PG (Some Sexual References)  
 Sat, 26 Mar | 7.30pm

On the island of Panay, Sarah, a debt collector, also collects folk tales and memories. The film follows these stories as well as Sarah's own path as she is increasingly intertwined with history. She becomes intimately involved with revolutionary factions who fight each other even as American colonisers try to crush them. Woven with this is her own love story in the cane fields of La Carlota. As in the film's title, the narrative is a riff, a tale that becomes a jam session.

John Torres is one of the Philippines' most exciting filmmakers. His work is experimental in approach, and engages through sheer emotional sincerity. His feature debut *Todo Todo Teros* (2006) won the NETPAC/FIPRESCI award at the Singapore International Film Festival. His next feature was *Years When I Was A Child Outside* (2008), which won a Special Mention at the 6<sup>th</sup> Bangkok International Film Festival.

**Featuring a post-screening discussion with director John Torres**



### The Blue Mansion (Uncut version)

Glen Goei, Singapore, 2009, 107 minutes, M18 (Sexual Scene and Some Nudity)  
 Fri, 1 Apr | 7.30pm

This satirical film follows the fortunes of the ghost of Asia's richest man and philanthropist, who dies suddenly and mysteriously, but returns to the land of the living because of unfinished business. As detectives investigate his death, jealous relatives and business competitors gloat at his demise. According to Goei, this film means to "expose the heart of darkness in the patriarchal order that lurks beneath the glittering success of modern Asia. The idealisation of Asian values ignores the enormous cost that this patriarchal order inflicts on the individual."

Glen Goei began his directing career as Artistic Director of Mu-Lan Arts, a theatre company he founded in London twenty years ago. Currently the Associate Artistic Director of theatre company Wild Rice, Goei made his filmic entrance with his feature debut, *Forever Fever* (1999). *The Blue Mansion* is his second film.

Featuring a post-screening discussion with director Glen Goei



### Jogho

U-Wei bin Haji Saari, Malaysia, 1997, 94 minutes, PG  
 Sat, 2 Apr | 7.30pm

Mamat, a Malaysian, works in Southern Thailand as a *jogho*, or a trainer in bullfighting. The gambling that takes place during the bullfights drives the village economy. When a village leader is killed during a bullfight, Mamat has to uphold the village's honour by taking revenge. But a cycle of violence soon follows. This film is based on the novel *Juara*, by S. Othman Kelantan.

U-Wei bin Haji Saari is the key Malaysian filmmaker preceding the rise of the Malaysian New Wave in 2000. His seminal work was his feature debut, *Woman, Wife and Whore* (1993). In 1995, his third feature, *The Arsonist* (1994), became the first Malaysian film to be selected for Cannes. *Jogho* is his fourth work and his latest feature, *Hanyut* (2011), based on Joseph Conrad's novel *Almayer's Folly* will be released soon.



### **Red Dragonflies (Singapore premiere)**

Liao Jiekai, Singapore, 2010, 96 minutes, PG  
Thu, 14 Apr | 7.30pm

Rachel and her two friends explore an abandoned railway track that runs through a dense forest, but an unforeseen incident brings their little adventure to an abrupt end. Elsewhere, 26-year-old Rachel rekindles an old friendship with a high school friend. When a little boy from her past reappears, Rachel finds herself retracing a trail of iron and wood. Wistful and mysterious, the film depicts a world littered with incongruity, absences and traces of childhood dreams. *Red Dragonflies* won the Special Jury Prize at the Jeonju International Film Festival 2010.

Director Liao Jiekai received his BFA from the School of the Art Institute of Chicago and lectures in Media Education and Visual Arts (International Baccalaureate) at the School of the Arts in Singapore. Since 2005, he has directed several short films, most notably *Clouds in a Shell* and *The Inner City*. He is a founding member of 13 Little Pictures, a film collective that champions innovative feature films. *Red Dragonflies* is his feature debut.

**Featuring a post-screening discussion with director Liao Jiekai**



### **Survive: In the Heart of the Khmer Rouge Madness**

Roshane Saidnattar, Cambodia, 2009, 97 minutes, PG (Some Disturbing Scenes)  
Fri, 15 Apr | 7.30pm

Under the Khmer Rouge regime (1976 – 79), an estimated 2 million people in Cambodia died through forced labour, executions, civil war and famine. A survivor of the Khmer Rouge's death camps, Roshane Saidnattar managed to flee the country. This film documents her return thirty years later with her mother, as they try to remember their past. Woven into this is a documentary interview with Khieu Samphan, who was head of state during the Khmer Rouge regime. This rare interview recalls the haunting amnesia of *Blind Spot – Hitler's Secretary*.

Born in Phnom Penh in 1970, director Roshane Saidnattar lived through the US bombing of Cambodia, the Khmer Rouge genocide and the Vietnamese occupation. She was 13 when she fled to France. After graduating from film school, she worked as an assistant director and journalist. *Survive* is her debut feature-length documentary.



### **Bi, Don't Be Afraid (Singapore premiere)**

Phan Dang Di, Vietnam, 2010, 92 minutes, R21 (Sexual Scenes)  
Sat, 16 Apr | 7.30pm

Six-year-old Bi lives with his parents, his aunt and their cook. His favourite places to play are in a nearby ice factory and in the wild grass along the river. After being absent for years, his grandfather, now seriously ill, reappears and moves in with them. Meanwhile, Bi's father absents himself mysteriously from the family, seeking drunken, sensual solace with his masseuse. The family tries to matchmake Bi's single aunt with an older man, but she has a chance encounter with a 16-year-old boy. As life seems to go quietly on, an undercurrent of repressed desire permeates the entire family and its dynamics.

Director Phan Dang Di graduated as scriptwriter at the University Theatre and Cinema in Hanoi in 2000. Currently, he is a filmmaker and lectures in the Film Training Project at the University of Social Sciences and Humanities in Hanoi. His two shorts, *Sen* (2004) and *When I Was 20* (2005) have travelled the festival circuit. He was scriptwriter for Bui Thac Chuyen's *Adrift* (2009). This film is his feature debut.



### **Jermal (Fishing Platform) (Singapore premiere)**

Ravi Bharwani, Rayya Makarim and Utawa Tresno, Indonesia, 2009, 90 minutes, PG  
Thu, 21 Apr | 7.30pm

After his mother's death, Jaya is sent to his father, Johar, who works as a supervisor on a *jermal*, or a fishing platform perched on log stilts in the middle of the sea. Never knowing he has a son, the shocked Johar rejects the boy as his kin. Fully aware he can't bring Jaya back to land due to his dark past, Johar accepts the boy as a worker on the platform. Faced with constant rejection from his father and relentless bullying by the other boys, Jaya decides to take fate into his own hands. As Jaya learns to survive, Johar is forced to gradually face his past.

Director Ravi Bharwani graduated in 1990 from the Cinematography Department of the Faculty of Film and Television, Jakarta Art Institute. He was later involved in commercials, documentaries, short films and a TV film. Most of his documentaries focus on the lives of children in remote areas of the country. His debut feature *Impian Kemarau* (The Rainmaker) premiered at the 9th Pusan International Film Festival (2004), and was awarded Best Film – Asia New Talent Award at the 8th Shanghai International Film Festival (2005). *Jermal* is his second feature film.



### Woman on Fire Looks for Water

Woo Ming Jin, Malaysia, 2009, 99 minutes, PG  
Fri, 22 Apr | 7.30pm

The young Ah Fei lives in a small fishing village, where he catches and sells frogs. His father Ah Kau is a fisherman. The old man sees his death approaching and goes looking in a nearby village for a woman who was once his great love, whom he was never able to marry. Meanwhile, Ah Fei falls in love with a girl who will only consent to a relationship if he earns higher wages. When he starts work in a factory, he faces a dilemma when his boss wants him to marry his daughter. Even as Ah Kau seems to regret the decision he took in his youth, his son Ah Fei looks as if he's about to make the same mistake...

Born in 1976 in Malaysia, director Woo Ming Jin studied film and television production in California and worked on several TV shows and commercials. He also worked as screenwriter, cameraman and editor. He made his feature debut in 2006 with *Monday Morning Glory*, which was screened in Berlin. His next films were *The Elephant and the Sea* (2007) and the TV feature, *Days of the Turquoise Sky* (2008). Woo's short film *Slovak Sling: A Guide To Bribery* was part of *15 Malaysia* (2009), an omnibus film of shorts by Malaysian filmmakers.

**Featuring a post-screening discussion with director Woo Ming Jin**



### The Tiger Factory (Singapore premiere)

Woo Ming Jin, Malaysia/Japan, 2010, 84 minutes, PG  
Sat, 23 Apr | 7.30pm

19-year old Ping Ping's dream is to work in Japan. Under the guardianship of her aunt Madam Tien, Ping Ping is shuffled between two jobs – working in a pig farm, and cleaning dishes in a rundown restaurant. Tien is also involved in a “baby factory” scheme, pairing young women with Myanmar migrant workers and then selling the babies for money. Both survive with each other in a love-hate symbiotic relationship, until a truth about her aunt is revealed to Ping Ping. This film was selected for the Directors Fortnight in the 2010 Cannes Film Festival.

Born in 1976 in Malaysia, director Woo Ming Jin studied film and television production in California and worked on several TV shows and commercials. He also worked as screenwriter, cameraman and editor. He made his feature debut in 2006 with *Monday Morning Glory*, which was screened in Berlin. His next films were *The Elephant and the Sea* (2007) and the TV feature, *Days of the Turquoise Sky* (2008). Woo's short film *Slovak Sling: A Guide To Bribery* was part of *15 Malaysia* (2009), an omnibus film of shorts by Malaysian filmmakers.

**Featuring a post-screening discussion with director Woo Ming Jin**



### Baby Arabia (Singapore premiere)

Panu Aree, Kaweenipon Ketprasit and Kong Rithdee, Thailand, 2010, 74 minutes, PG  
 Fri, 29 Apr | 7.30pm

This documentary profiles Baby Arabia, a well-known rock band amongst Central Thailand's Muslim community. In existence for more than 30 years, they are one of the few survivors of an active Thai-Muslim music scene that peaked in the 1980s. Despite playing over 150 gigs a year, the band is virtually unknown outside of the Muslim community. Playing mostly covers of classical Arab and Malay music, the Thai members speak neither language, and understand only a little of the lyrics they sing. However, faith and music are closely interwoven, and the band members believe in their sacred vocation.

Panu Aree graduated in Film and Photography at Thammasat University in 1995. He began his career as a sound recordist for Thai films in 1995.

Kaweenipon Ketprasit graduated from the Department of Mass Communications, Ramkhamhaeng University. He founded S. Screenhead in 2001 and edited *Three Friends* by Aditya Assarat and *True Mom* by Mingmongkol Sonakul.

Kong Rithdee has been a writer, columnist and film critic for the last 13 years with the *Bangkok Post*, Thailand's leading English-language newspaper.

This is the third film that all three directors have collaborated on, the other two being *In Between* (2006) and *The Convert* (2008).



### Sawasdee Bangkok (complete version) (Singapore premiere)

Bhandit Rittakol, Pen-Ek Ratanaruang, Wisit Sasanatieng, Kongdej Jaturanrasamee, Prachya Pinkaew, Aditya Assarat, Rutaiwan Wongsirasawad, Chukiatt Sakveerakul and Santi Taepanich, Thailand, 2009, 270 minutes, NC16 (Scene of Intimacy)  
 Sat, 30 Apr | 7.30pm

This nine-part anthology made by Thailand's best directors is a bittersweet look at the people and myths that make up the world's famous tourist city. Freaks, crooks, the blind and the wicked all stumble across each other's paths to wallow in sin, dreaming of redemption whilst drowning in vomit-filled memories. Meanwhile, some find tenderness and love...

The late Bhandit Rittakol passed away the night before the premiere of his final film in *Sawasdee Bangkok*. He was well-known for his Boonchu series and classics such as *The Seed* (1987) and *The Moonhunter* (2001).

Pen-ek Ratanaruang was one of the pioneers of the Thai new wave with films such as *Fun Bar Karaoke* (1997), *69* (1999), *Ploy* (2007) and *Nymph* (2009).

Wisit Sasanatieng celebrates classic Thai cinema in his works such as *Tears of the Black Tiger* (2000) and his new film *Red Eagle* (2010).

Kongdej Jaturanrasamee is one of Thailand's best scriptwriters and his own films include *Sayew* (2003), *Midnight My Love* (2005) and *Handle With Care* (2008).

Prachya Pinkaew made his name directing the Thai boxing film, *Ong Bak* (2003) and *Ong-Bak* star, Tony Jaa's next film, *Tom Yum Goong* (2005). A critically-acclaimed early work of his was *Romantic Blue* (1995).

Aditya Assarat is considered one of Thailand's best new directors with his acclaimed *Wonderful Town* (2007) and his new feature film *High Society* (2010).

Rutaiwan Wongsirasawad's previous feature was *Tum Oh Returns* (2005). She is in the midst of preparations for her new film, *The River's Tale*.

Chukiatt Sakveerakul is well known for the suspenseful horror comedy, *13 Beloved* (2006) as well as the gay romance, *The Love of Siam* (2007).

Santi Taepanich is the director of the documentary *Crying Tigers* (2005).



### **Sheika (Singapore premiere)**

Arnel Mardoquio, Philippines, 2010, 120 minutes, M18 (Some Violence and Sexual Scenes)  
Thu, 5 May | 7.30pm

Sheika, a teacher in Jolo, Mindanao, escapes to Davao City with her two sons when violent conflict there escalates. When they arrive, they have to shake off their identity as Tausug-Muslims so that they can live a normal life. Without relatives to help them and unable to find a job, Sheika and her sons are forced to rely on various shady characters – petty thieves, drug dealers, moneylenders and assassins – to survive in the big, harsh city. This film is a paean to Davao, called the “most livable city in the whole Philippines”, even as it also shows the world under the Bankerohan River of squatter areas, maze-like markets, and back alleys.

Director and author Arnel Mardoquio was born in Davao City. He is a winner of a Palanca Award, a literary prize which is the Philippines’ equivalent to the Pulitzer prize. His stories are always inspired by the aspirations and uniqueness of Mindanaoan people and culture. His first film won an award and bagged seven nominations in the Gawad Urian Awards in 2009. *Sheika*, which is his third feature, won the NETPAC Award (Network for the Promotion of Asian Cinema) in the Cinemalaya Film Festival 2010.

*This film is part of the new Philippines Regional Wave*



### **Halaw (Ways of the Sea) (Singapore premiere)**

Sheron R. Dayoc, Philippines, 2010, 77 minutes, PG (Some Coarse Language)  
Fri, 6 May | 7.30pm

“*Halaw*” means “driven-away” in Malay-Bahasa. This film tackles the issues of exploitation and human trafficking from Mindanao to Malaysia. Following the journey of different people as they take an arduous journey into uncharted territories, crossing the borders of Bongao, Philippines to Sabah, Malaysia, this film depicts their hopes of substituting certain poverty with the even more uncertain future that awaits them. This film won Best Film and Best Director in the New Breed section of the Cinemalaya Film Festival 2010.

Director Sheron R. Dayoc is a Mindanaoan independent filmmaker, editor, videographer and writer. His films focus on the untold stories of often-overlooked or marginal groups of people. He has produced several documentaries on topics such as the former members of the Moro National Liberation Front, and the different tribes in depressed areas of Mindanao. His short film, *Angan-Angan* (Dreams) won Special Jury Citation at the Cinemalaya Film Festival 2008. *Halaw* is his debut feature.

*This film is part of the new Philippines Regional Wave*

**Featuring a post-screening discussion with director Sheron R. Dayoc**



### Limbunan (The Bridal Quarters) (Singapore premiere)

Gutierrez Mangansakan II, Philippines, 2010, 83 minutes, PG (Some Sexual References)  
Sat, 7 May | 7.30pm

This film offers glimpses into the life of a bride-to-be as she is kept from public view in her bridal quarters (known as “*limbunan*”). Betrothed to a man she barely knows, 17 year-old Ayesah and the women in her family undergo these and other ritual motions as they prepare for her wedding. She meets her former tutor, Maguid, reawakening her past memories of childhood infatuation. Ayesah’s precocious younger sister Saripa serves as her eyes to the world beyond the room she is confined to. Farida, Ayesah’s aunt, is tasked to ensure that she is prepared for the wedding, but her own dark past challenges Ayesah’s resolve as her conflict in choosing between love and loyalty, tradition and family, deepens.

Born in 1976, at the height of the war between the Philippine government and the Moro National Liberation Front, Gutierrez (Teng) Mangansakan II is now a writer, filmmaker, and heritage conservationist from Pagalungan, Maguindanao. A pioneering Moro filmmaker, he has produced, written and directed numerous documentary and experimental works. His debut documentary short, *House Under the Crescent Moon*, won the Gawad Award in 2001, and was shown at the Singapore International Film Festival in 2004. *Limbunan* is his debut feature.

*This film is part of the new Philippines Regional Wave*

**Featuring a post-screening discussion with director Gutierrez Mangansakan II**



## About SAM

The mission of the Singapore Art Museum (SAM) is to preserve and promote contemporary art practices of Singapore and the Southeast Asian region. Opened in January 1996 as a museum under the National Heritage Board of Singapore, SAM has amassed one of the world’s largest public collections of modern and contemporary Southeast Asian artworks, with a growing component in international contemporary art. Since 2009, SAM has focused its programming and collections development initiatives around contemporary Southeast Asian art and art practices. Through strategic alliances with arts and cultural institutions and community organisations, SAM facilitates visual arts education, exchange, research and development within the region and internationally. SAM is also the organiser of the Singapore Biennale 2011.

## About the Moving Image Gallery

The Moving Image Gallery is a platform dedicated to showcasing fresh and compelling artist films, video art, digital film, independent movies and art cinema. By exploring contemporary issues through these visual media, audiences will discover new ways of experiencing art.



# NEGOTIATING HOME, HISTORY AND NATION

**Two decades of contemporary art  
in Southeast Asia 1991-2011**

**12 March - 26 June 2011  
Singapore Art Museum**

*Negotiating Home, History and Nation* presents the work of fifty-five seminal practitioners in contemporary art from six Southeast Asian countries (Thailand, Indonesia, Vietnam, The Philippines, Singapore and Malaysia) in the last two decades. The exhibition showcases pieces of art spanning the early years of contemporary art-making in the region to the present, drawn mostly from the Singapore Art Museum collection. This extensive survey gives audiences the opportunity to form a cogent picture of the diverse realities and threads linking Southeast Asia and its art through inquiries into topics such as nation building, urbanisation, religious and gender discourse from an Asian perspective. Amongst the artists featured are Dadang Christanto (Indonesia), Kamin Lertchaiprasert (Thailand), Suzann Victor (Singapore), Wong Hoy Cheong (Malaysia), and Isabel and Alfredo Aquilizan (The Philippines). Through a broad range of media including photography, video, painting, performance and installation art, the exhibition provides an entry to the specific characteristics of Southeast Asia's aesthetic language and offers a key to understanding some of the region's more recent political and social developments. Its exclusively Southeast Asian content is the first such large-scale Asian-made institutional presentation of contemporary Southeast Asian art. *Negotiating Home, History and Nation* is a collaboration between SAM Director Tan Boon Hui, SAM Curator Khairuddin Hori and guest curator Iola Lenzi.

The exhibition is a parallel event of the Singapore Biennale 2011 *Open House*.

# Schedule & Ticketing

18 March to 7 May | 7.30pm | Moving Image Gallery, SAM at 8Q.  
 \$10, \$5 concession for students with valid ID, senior citizens and full-time NS men.  
 Limited seating. Tickets are available at SAM at 8Q.  
 Please visit [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg) for full synopses and more information  
 Please call 6332 3200 ahead for ticket availability

Day	Date	Title	Ratings	Page
Fri	18 Mar	<b>The Blue Generation</b> (Singapore premiere) <i>Post-screening discussion with John de Rantau</i>	M18	4
Sat	19 Mar	<b>Citizen Juling</b> (Singapore premiere)	NC16	5
Fri	25 Mar	<b>The Adventures of Iron Pussy</b>	PG	6
Sat	26 Mar	<b>Refrains Happen Like Revolutions in a Song</b> (Singapore premiere) <i>Post-screening discussion with John Torres</i>	PG	7
Fri	01 Apr	<b>The Blue Mansion</b> (Uncut version) <i>Post-screening discussion with Glen Goei</i>	M18	8
Sat	02 Apr	<b>Jogho</b>	PG	9
Thu	14 Apr	<b>Red Dragonflies</b> (Singapore premiere) <i>Post-screening discussion with Liao Jiekai</i>	PG	10
Fri	15 Apr	<b>Survive: In the Heart of the Khmer Rouge Madness</b>	PG	11
Sat	16 Apr	<b>Bi, Don't Be Afraid</b> (Singapore premiere)	R21	12
Thu	21 Apr	<b>Jermal</b> (Fishing Platform) (Singapore premiere)	PG	13
Fri	22 Apr	<b>Woman on Fire Looks for Water</b> <i>Post-screening discussion with Woo Ming Jin</i>	PG	14
Sat	23 Apr	<b>The Tiger Factory</b> (Singapore premiere) <i>Post-screening discussion with Woo Ming Jin</i>	PG	15
Fri	29 Apr	<b>Baby Arabia</b> (Singapore premiere)	PG	16
Sat	30 Apr	<b>Sawasdee Bangkok</b> (complete version) (Singapore premiere)	NC16	17
Thu	5 May	<b>Sheika</b> (Singapore premiere)	M18	18
Fri	6 May	<b>Halaw</b> (Ways of the Sea) (Singapore premiere) <i>Post-screening discussion with Sheron R. Dayoc</i>	PG	19
Sat	7 May	<b>Limbunan</b> (The Bridal Quarters) (Singapore premiere) <i>Post-screening discussion with Gutierrez Mangansakan II</i>	PG	20

# SINGAPORE ART MUSEUM

## OPENING HOURS

Mondays to Sundays | 10am to 7pm  
 (Last admission at 6:15pm)  
 Fridays | 10am to 9pm

## ADMISSION

Adult \$10  
 Student \$5  
 Senior citizen 60 years and above \$5  
 20% off admission tickets for 20 or more persons.

Admission is free for visitors 6 years and below, Singaporean and PR senior citizens, full-time NS men, and students and teachers from local schools.\*

Free admission to SAM every Friday from 6pm to 9pm and on Open House days.

\*Unless otherwise indicated. Please obtain admission sticker from front desk before entering galleries.

## MUSEUM TOURS AT SAM

Tours in English  
 Mondays | 2pm  
 Tuesdays to Thursdays | 11am & 2pm  
 Fridays | 11am, 2pm & 7pm  
 Saturdays and Sundays | 11am, 2pm & 3:30pm  
 Tours in Japanese  
 Tuesdays to Fridays | 10:30am  
 Tours in Mandarin  
 Fridays | 7:45pm

## ADDRESSES

Singapore Art Museum is located at 71 Bras Basah Road, Singapore 189555.  
 SAM at 8Q is located at 8 Queen Street, Singapore 188535.

## WEBSITE

[www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

## ENQUIRIES

General | 6332 3222 or 6332 3200  
 Programmes | 6332 4205

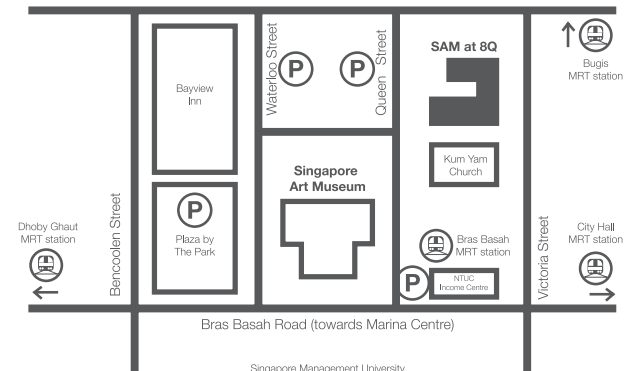
## HOW TO GET TO SAM

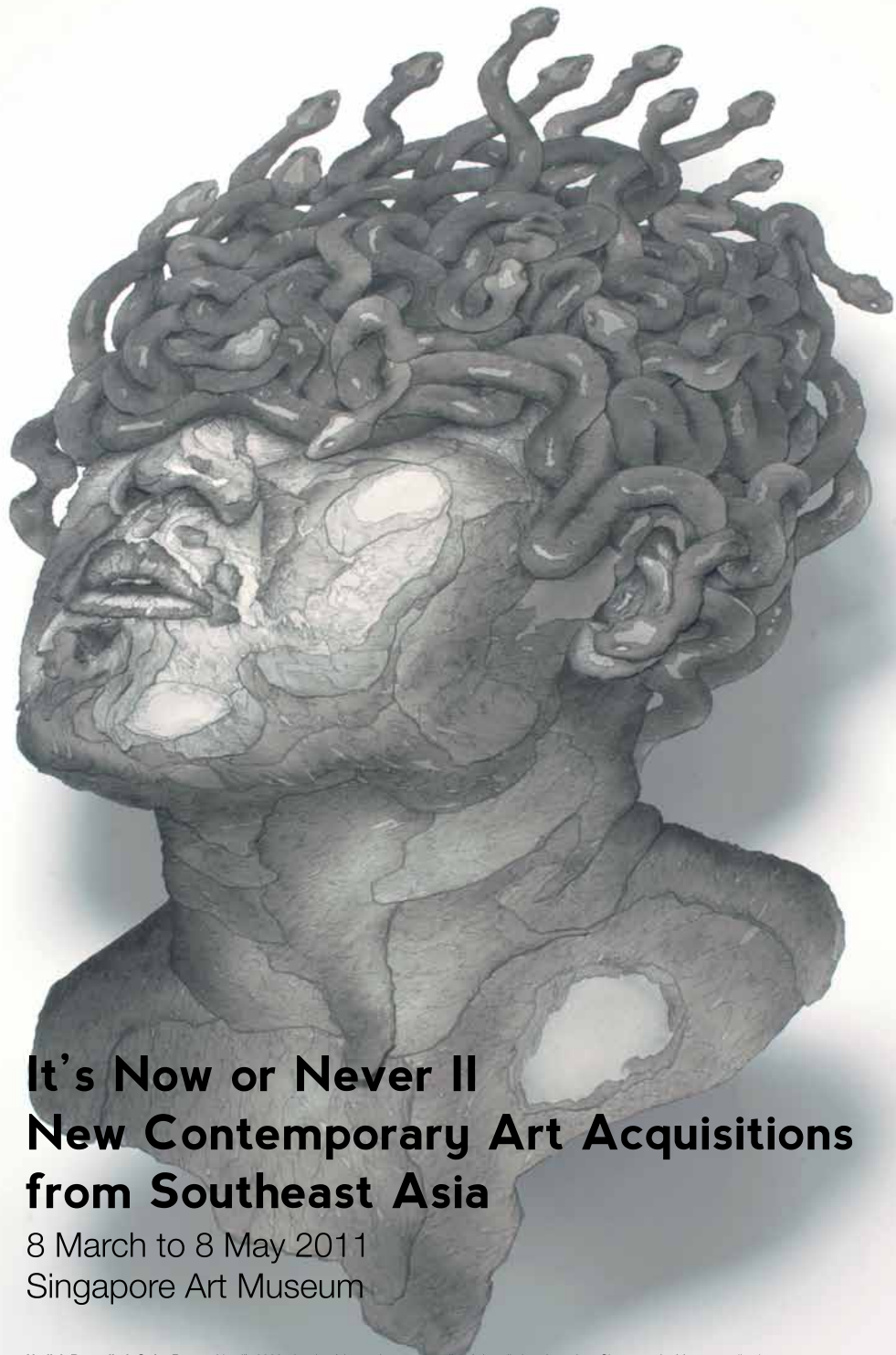
**By bus**  
 SBS 7, 14, 16, 36, 111, 131, 162, 175, 502, 518  
 SMRT 77, 167, 171, 700

**By MRT**  
 2-minute walk from Bras Basah MRT station.  
 10-minute walk from Dhoby Ghaut, Bugis or City Hall MRT stations.

**By car**  
 Carparks available at Waterloo Street, Queen Street, NTUC Income Centre, Plaza by the Park, Hotel Grand Pacific and Singapore Management University.

**WHEELCHAIR ACCESS/LOCKERS**  
 Lift access to galleries and lockers are available.  
 Please enquire at front desk.





**It's Now or Never II  
New Contemporary Art Acquisitions  
from Southeast Asia**

8 March to 8 May 2011  
Singapore Art Museum