

MEDIA RELEASE

For Immediate Release

Southeast Asian Film Festival Returns with an Expanded Showcase of the Region's Most Compelling Cinematic Masterpieces

22 March (Friday) to 14 April (Sunday) 2013, Moving Image Gallery, SAM at 8Q

1 March 2013, Singapore – Celebrating the region's best talent and most artistically interesting works in the moving image, the Singapore Art Museum (SAM) is proud to present the third Southeast Asian Film Festival (SEAFF). Curated and organised by SAM along with prominent film critic Philip Cheah and veteran arts administrator Teo Swee Leng, this annual Festival puts the spotlight on Southeast Asia through cinema as a powerful and compelling contemporary visual art genre.

This year, SAM has expanded its offering to include shorts and feature-length Southeast Asian films, as well as a film-in-progress. Created by both established and up-and-coming directors from across the region including Cambodia, Indonesia, Malaysia, Myanmar, Philippines, Singapore and Thailand, the selection will bring Festival-goers on a journey to discover Southeast Asia today through the moving image. 18 of the films will be making their Singapore premieres.

Since its inception three years ago, the festival has showcased film talent and cinematic works that bring to the forefront some of the most urgent contemporary challenges facing this vast and rapidly developing region. Opening with renowned Malaysian writer/director U-Wei Bin Haji Saari's highly-anticipated return to screen, audiences will be treated to Saari's first feature film in six years - *Hanyut*. Other established filmmakers to watch include Filipino director Lav Diaz who will showcase his six-hour long film *Florentina Hubaldo, CTE* as well as Indonesian Riri Rizar who will present the compelling and politically charged film *Atambua 39° Celsius*.

The Southeast Asian Film Festival also offers a closer look into the different communities across Asia. Covering themes that embody the intimate and the epic, the festival will provide a rare glimpse into the North Korean film industry through James Leong and Lynn Lee's *The Great North Korean Picture Show*, and delve into the myths and legends of the lost cinema of Cambodia through Davy Chou's *Golden Slumbers*. Documentaries such as Jay Abello's *Pureza: The Story of Negros Sugar* comprehensively explores the state of a once-viable Filipino industry torn by social and political

strife, while Azharr Rudin and Imri Nasution's *The Boatbuilders of Mermaid Island* takes a soulful look at the Malaysian community tradition of boatbuilding craft.

In addition, an exciting new component of this year's festival is a showcase of eight experimental short films by young Vietnamese filmmakers from the Hanoi DOCLAB, a centre for documentary filmmaking and video art founded by independent documentary filmmaker Nguyen Trinh Thi. Aside from providing a platform to support and develop these emerging young directors from the region, the showcase of these films allows Festival-goers the unique opportunity to experience a range of Vietnamese cinematic works rooted in the realm of the individual. Crossing various genres, the short films uncover themes such as lived realities, personal memories, familial relationships and more.

Rounding up the Festival is *One Day When the Rain Falls* by emerging Indonesian filmmaker Ifa Ifansyah. The off-beat experimental film successfully combines the genres of horror, comedy and melodrama to tell the story about an inter-generational contemporary middle class family. Ifansyah pushes the envelope in all his films so that no two are the same. Festival-goers will be able to catch another Ifansyah work, *The Dancer*, a period drama set in a village against the backdrop of the political upheavals of the early 1960s. Ifansyah is the only director to have two films presented in the Festival.

The closing day will also see the free presentation of a work-in-progress cut of *FRVL*, a soon to be released feature film by local director, Tzang Merwyn Tong. This coming-of-age film tells the story of college misfits fighting to find themselves and make sense of their increasingly surreal world.

Mr. Tan Boon Hui, Director of SAM, says, "As a museum of contemporary Southeast Asian art, the programming of films from the region allows us a way to bring a sense of the living pulse of communities, cultures and nations, alongside our long term exhibitions of Southeast Asian art. We're very excited to present the third Southeast Asian Film Festival, one that not just promises to be a space for audiences to enjoy a good film, but also for friendships to be formed with art and film. The curators have also created opportunities for the public to meet and engage in dialogue with film makers from the region as an organic and intimate way for Festival-goers to learn about the region."

To further encourage a culture of dialogue surrounding the films and filmmakers, the Festival will feature 12 post-screening discussions with directors of the featured films. Spread across the three-week long event, audiences will have the opportunity to engage with local and visiting artists including U-Wei Bin Haji Saari, James Leong and Lynn Lee, Kan Lume, Mes De Guzman, Midi Z, Riri Riza, Nguyen Thrinh Thi, Ifa Ifansyah and Tzang Merwyn Tong.

Please refer to Annex A for the Festival schedule. For more information on the films featured, please refer to Annex B. Those interested in attending the screening, and post-screening discussion with Tzang, can email NHB_sam_programs@nhb.gov.sg to register.

This year's Southeast Asian Film Festival will take place from 22 March (Friday) to 14 April (Sunday) at the Moving Image Gallery at SAM at 8Q. Tickets (\$10 for each film screening or \$8 concession for students with valid ID, senior citizens and NSFs) are available from SISTIC from 4 March.

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For more information, please read on:

- **Annex A** – Southeast Asian Film Festival Synopsis & Schedule
- **Annex B** – About the Films and Directors

About the Singapore Art Museum

The Singapore Art Museum (SAM) focuses on the creation of art in the present moment. It advocates and presents the contemporary art practices of Singapore, Southeast Asia and Asia, situating them within the global context of art making today. SAM has built up one of the most important collections of contemporary art from the region, and its programming aims to introduce new artistic practices and styles to the public, as well as nurturing discerning audiences for contemporary art. SAM is also organiser of the Singapore Biennale 2013 and the past edition in 2011.

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Annex A: Southeast Asian Film Festival Synopsis & Schedule

Southeast Asian Film Festival 2013

Moving Image Gallery, SAM at 8Q

22 March to 14 April 2013

Now into its third year, the Southeast Asian Film Festival continues to showcase the best and most interesting cinematic work from the region. The Festival provides a window into the core issues of the Southeast Asian region and exists not only as a space for inter-cultural and intellectual sharing, but one for art and film friendships to form. Audiences will have the chance to meet emerging directors and veteran filmmakers and discuss their work with them. There will be 20 screenings, 12 post-screening discussions, and sidebar of Vietnamese experimental short films. New works by U-Wei Bin Haji Saari, Mes De Guzman, Lav Diaz, Edwin and Kan Lume will be shown.

\$10 for each film screening, \$8 concession for students with valid ID, senior citizens and NSFs. Tickets are available from SISTIC. Ticket price includes \$1 SISTIC fee. Limited seating, please purchase your tickets early. For ticket availability at the door, please call SISTIC at 6348 5555.

FESTIVAL SCHEDULE

DATE	TIME	FILM	DIRECTOR	YEAR	COUNTRY	RUN-TIME	LANGUAGE	RATING	DIRECTOR'S TALK
Fri, 22 Mar 2013	7:30pm	Hanyut	U-Wei Bin Haji Saari	2012	Malaysia	116	Bahasa Malaysia and English with English subtitles	PG	U-Wei Bin Haji Saari
Sat, 23 Mar 2013	3:00pm	Peculiar Vacation and Other Illnesses (Vakansi yang Janggal dan Penyakit Lainnya)	Yosep Anggi Noen	2012	Indonesia	90	Bahasa Indonesia and Javanese with English subtitles	M18 - Sexual Scene	Yosep Anggi Noen
Sat, 23 Mar 2013	5:30pm	The Great North Korean Picture Show	James Leong and Lynn Lee	2012	Singapore	80	Korean and English with English subtitles	PG	James Leong and Lynn Lee
Sun, 24 Mar 2013	3:00pm	What Isn't There (Ang Nawawala)	Marie Jamora	2012	Philippines	116	Tagalog with English subtitles	NC16 - Drug Use and Some Sexual Scenes	
Sun, 24 Mar 2013	5:30pm	The Obscured Histories and Silent Longings of Dagaluan's Children	Gutierrez Mangansakan	2012	Philippines	96	Bisaya and Maguindanaon with English subtitles	M18 - Sexual Scenes	
Fri, 29 Mar 2013	7:30pm	Liberta	Kan Lume	2012	Singapore, Australia	80	English	PG13 - Some Coarse Language	Kan Lume
Sat, 30 Mar 2013	3:00pm	Golden Slumbers	Davy Chou	2011	Cambodia, France	96	Khmer and French with English subtitles	PG	
Sat, 30 Mar 2013	5:30pm	Pureza: The Story of Negros Sugar	Jay Abello	2012	Philippines	112	English and Tagalog with English subtitles	PG	
Sun 31 Mar 2013	3:00pm	The Boatbuilders of Mermaid Island (Tukang Perahu Pulau Duyong)	Azharr Rudin and Imri Nasution	2013	Malaysia	79	Bahasa Malaysia with English subtitles	G	Azharr Rudin, Imri Nasution
Sun 31 Mar 2013	5:30pm	Diablo	Mes De Guzman	2012	Philippines	116	Tagalog with English subtitles	R21 - Sexual Scene	Mes De Guzman

Fri, 5 Apr 2013	7:30pm	Poor Folk	Midi Z	2012	Myanmar, Taiwan	105	Mandarin, Yunnan dialect, Thai, Myanmar with English subtitles	NC16 - Some Coarse Language & Some Drug References	Midi Z
Sat, 6 Apr 2013	3:00pm	Atambua 39° Celsius	Riri Riza	2012	Indonesia	90	Tetum and Bahasa Indonesia with English subtitles	NC16 - Sexual References	Riri Riza
Sat, 6 Apr 2013	5:30pm	Vietnamese Experimental Shorts			Vietnam	86	Vietnamese with English subtitles	NC16	Nguyen Trinh Thi
		Jo Ha Kyu	Nguyen Trinh Thi	2011	Vietnam	11	No dialogue	PG13 - Some Nudity	
		Train Journal	Tran Thanh Hien	2010	Vietnam	7	Vietnamese with English subtitles	PG	
		The Garden	Doan Hoang Kien	2010	Vietnam	10	Vietnamese with English subtitles	PG	
		At Water's Edge	Do Van Hoang	2011	Vietnam	17	Vietnamese with English subtitles	NC16 - Some Nudity	
		Public Living	Dang Duc Loc	2010	Vietnam	10	Vietnamese with English subtitles	PG13 - Some Drug References	
		The Story of Ones	Pham Ngoc Lan	2011	Vietnam	9	Vietnamese with English subtitles	PG	
		Remaining	Nguyen Tien Dat	2011	Vietnam	11	Vietnamese with English subtitles	PG13 - Some Coarse Language	
		Lady Piano	Da Thao Phuong	2011	Vietnam	11	Vietnamese with English subtitles	PG	
Sun, 7 Apr 2013	1:30pm	Florentina Hubaldo, CTE	Lav Diaz	2012	Philippines	360	Tagalog with English subtitles	NC16 - Some Mature Content and Coarse Language	
Fri, 12 Apr 2013	7:30pm	The Mangoes (Mangga Golek Matang di Pohon)	Tonny Trimarsanto	2012	Indonesia	97	Bahasa Indonesia with English subtitles	R21 - Mature Content	

Sat, 13 Apr 2013	3:00pm	Postcards from the Zoo (Kebun Binatang)	Edwin	2012	Indonesia, Germany, Hong Kong, China	95	Bahasa Indonesia with English subtitles	M18 - Nudity and Sexual References	
Sat, 13 Apr 2013	5:30pm	The Dancer (Sang Penari)	Ifa Isfanyah	2011	Indonesia	107	Bahasa Indonesia with English subtitles	M18 - Sexual Scenes and Some Nudity	Ifa Isfanyah
Sun, 14 Apr 2013	1:30pm	FRVL - A Work-in- Progress Cut(Special Screening/Free Admission)	Tzang Merwyn Tong	2013	Singapore	55	English	NC16 - Some Coarse Language and Drug Scenes	Tzang Merwyn Tong
Sun, 14 Apr 2013	3:30pm	36	Nawapol Thamrongratt anarit	2012	Thailand	68	Thai with English subtitles	PG	
Sun, 14 Apr 2013	5:30pm	One Day When the Rain Falls (Rumah dan Musim Hujan)	Ifa Isfanyah	2012	Indonesia	98	Bahasa Indonesia with English subtitles	M18 - Some Homosexua l Content	Ifa Isfanyah

Annex B – About the Films and Directors

Fri, 22 Mar 2013, 7:30pm

Hanyut, dir. U-Wei Bin Haji Saari, 2012, Malaysia, 116 mins, Bahasa Malaysia and English with English subtitles, PG

Featuring a post-screening discussion with director U-Wei Bin Haji Saari

In Joseph Conrad's novel *Almayer's Folly*, Almayer believes that his Eurasian daughter from a marriage with a Malay woman must be accepted as a European woman in a European society. In this epic film, veteran director U-Wei instead shifts the point of view to the Malay wife who insists that her daughter accept her "Malay-ness". The different characters—from the British colonialists, Dutch incumbents, Malay citizens and Arab traders—see the world in their own image. What does culture and change mean, and what does it mean to be Malay?

U-Wei Bin Haji Saari studied filmmaking in New York and made his directorial debut in 1987, making numerous television movies for ten years. His first feature film, *Woman Wife and Whore* (1993), received Best Film, Director and Screenplay at the 11th Malaysian Film Festival. In 1996, his film *The Arsonist* was shown at the Singapore International Film Festival, then screened at Cannes in the Un Certain Regard category, and won the Grand Prix at the Brussels Film Festival. A retrospective of his work was shown at Nantes Film Festival in 2001. Other films include *Jogho* (1998) and *Swing My Swing High* (2005). *Hanyut* is his first feature film in 6 years.

Director's Statement

Hanyut is a story about a cosmopolitan society living and working together along a riverbank somewhere in Malaysia. This locale attracted many sea travellers seeking opportunity and profit and gives us a window into the Malay society in the late 19th century, where a highly competitive mix of indigenous Malays, tribal aborigines, Europeans, Arabs, Indians and Chinese lived and work together. Although Joseph Conrad's book starts out as though it is from the perspective of the European protagonist, the narrative is dynamic. By the end of the story, the protagonist and the audience, start to understand his insignificance. In the beginning of the story, Almayer appears to be at the center of society, but in the end we see that he is very peripheral and alienated, and that the real cultural, political and economic life of the community is located elsewhere and involves other people besides himself.

Sat, 23 Mar 2013, 3:00pm

Peculiar Vacation and Other Illnesses (Vakansi yang Janggal dan Penyakit Lainnya), dir. Yosep Anggi Noen, 2012, Indonesia, 90 mins, Bahasa Indonesia and Javanese with English subtitles, M18 (Sexual Scene)

Featuring a post-screening discussion with director Yosep Anggi Noen

Housewife Ning is stuck in a rut with a dull husband. She takes on a new job and on her first day, is tasked to make a delivery to a remote village. Longing to get out for some fresh air, she willingly

embarks on the journey, accompanied by a driver, Mur. At first Mur is introverted and quiet, but lightens up as time passes. Told in fragments and with a great sense for mood, this story of muted desire takes place in usually overlooked locations around Yogyakarta.

Born in 1983, Yosep Anggi Noen studied communications at the Gadjah Mada University in Yogyakarta, Indonesia. He directed many short films including *It's Not Raining Outside* (2009), which was selected for the Rotterdam International Film Festival, and *Windless Rhapsody* (2010) which was part of *Working Girls*, an anthology documentary. *Peculiar Vacation* is his feature film debut.

Director's Statement

In this film, I question eastern values by looking at the issues of sensuality and the sexual that are almost taboo words in our culture. Sexuality has been an unwanted subject even though we can see inflamed passions and desires all around us.

As an institutionalised human relationship, marriage is a very sacred thing but it can sometimes be imprisoning. There's a presumption that the family is an organised unit with an economical function. So, when there is instability in the way it is functioning as economic system, the family will fall into pieces. I feel that there will always be voluptuous desires that remain after a complication between sanctity and imbalance. A new definition of relationship, love, and faithfulness comes about.

This film tells about an accidental love affair, a flame of love that redefines something, a journey that makes two people who at first strangers to each other, then deeply in love for each other. Or maybe it is not a love. It is just a lust.

Sat, 23 Mar 2013, 5:30pm

The Great North Korean Picture Show, dirs. James Leong and Lynn Lee, 2012, Singapore, 80 mins, Korean and English with English subtitles, PG

Featuring a post-screening discussion with directors James Leong and Lynn Lee

Welcome to Hollywood, Kim Jong Il-style. In the North Korean Film Studio, director Pyo Hang is racing to rally his team and complete the country's latest blockbuster that will please his leaders. This documentary is the first time that foreign filmmakers were given access to the country's only film school, where young talents are trained not only in the skills of entertainment, but in such ways as to help shape the psyche of an entire nation, as the film industry is a vital tool of propaganda. Focusing on two aspiring actors who are handpicked to become future stars, this film offers a rare glimpse of how the brightest live in the world's most secretive state.

James Leong and Lynn Lee have films and documentaries for ten years. *Passabe* (2005) was awarded a grant from the Sundance Institute Documentary Fund, acquired by ARTE and screened at film festivals across the world. They are also the directors of *Homeless FC* (2006) and *Aki Ra's Boys* (2007). They have extensive TV experience having produced and directed numerous television documentaries.

Director's Statement

In 2008, our documentary, *Aki Ra's Boys* was invited to the Pyongyang International Film Festival. There, we got a glimpse of a film industry like no other. The North Korean movie stars and directors we met spoke about serving the state and crafting messages that would glorify their leaders. We were intrigued and wanted to find out more, but we were not interested in filming on the sly. We wanted access—proper access—that would allow us to shoot in key locations and interact and interview our subjects openly and candidly, over an extended period of time. It took us more than half a year to secure this access but we had to agree to a few rules. These rules were not easy to swallow and we thought hard about them, stressing over whether to say yes and possibly be accused of collaborating with the North Koreans. Or say no and have the door closed on us.

In the end, we decided to go for it. We also learnt that the more we tried to respect their rules, the wider the door opened. Some people have suggested that our subjects were merely putting on an act. But we hoped that by being patient, by stepping back, and by being as unobtrusive as possible, we were able to capture moments when they were their genuine, unadulterated selves. All we can say is we opened a door, walked in, and observed. Did we succeed? What is the truth? What is real? The audience will just have to watch and decide.

Sun, 24 Mar 2013, 3:00pm

What Isn't There (Ang Nawawala), dir. Marie Jamora, 2012, Philippines, 116 mins, Tagalog with English subtitles, NC16 (Drug Use and Some Sexual Scenes)

Gibson stopped speaking when he was a child. Now 20 years old, he returns home to Manila from his studies abroad, his first visit in a few years. He finds his family trying to keep it together and his mother still hurt from a tragic loss in the past. As his childhood best friend tries to reconnect with him, he unexpectedly finds a chance at a first, real romantic relationship. Set against a backdrop of the vibrant local music scene, the film is a love letter to the youthful indie side of Manila that rarely gets featured on film.

Marie Jamora's first short film, *A Pound of Flesh/The Killing* won Best Short Narrative at the Ateneo Video Open. Her short films have been in competition and screened at the Cinemanila International Film Festival, Singapore's Women in Film Festival and the University of the Philippines Cineastes INDEO Short Film Festival. She is also the director of over 40 music videos. Marie has a MFA in Film from Columbia University and teaches DV Filmmaking at Ateneo de Manila University. *What Isn't There* is her debut feature and was shown in competition at Slamdance Film Festival in 2013.

Director's Statement

This is my dream film, one I've been thinking about for years, and there is nothing better than being able to make it with some of my best friends, who also happen to be damn good at their jobs. I have never been so happy on a set in my life. It's also because of our cast. In this film, I got to work with everyone I wanted.

The music is important to the film. For the live scenes in the film we used mastered recordings of live performances, as one of my pet peeves is when movies have people pretending to play instruments against clean pre-recorded studio tracks. We hand-picked each band that performs and every song that plays. Some of the songs are written for the film or are unreleased tracks from these bands.

Sun, 24 Mar 2013, 5:30pm

The Obscured Histories and Silent Longings of Dagaluan's Children, dir. Gutierrez Mangansakan II, 2012, Philippines, 96 mins, Bisaya and Maguindanaon with English subtitles, M18 (Sexual Scenes)

Shot over three years, this film is a mix of reality, myth, documentary footage and dramatised scenes. It tells the story of villagers of a remote fishing village in southern Philippines: a 12-year-old boy has lost interest in going to school; a domestic helper in Kuwait returns home to a cold, indifferent husband while her three friends are lured by the idea of a better life working overseas; a pregnant woman raises her children while her militiaman husband goes on dangerous assignments. Like the seasonal drying and flooding of the river, their lives are characterised by the constant rhythm of arrival, departure and waiting, amidst the foreboding future of an armed conflict.

Gutierrez "Teng" Mangansakan II is a filmmaker and writer from Maguindanao in Southern Philippines. He has made numerous short documentaries and experimental works, mostly on the war in his home region. He writes for various news publications in the Philippines. Following the

successful debut of his first feature *Limbunan* (2010), he has made *Letters of Solitude* (2011) and *Qiyamah* (2012)

Director's Statement

The Obscured Histories and Silent Longings of Daguluan's Children is a thoughtful observation of my people's lives and weaving documentary elements that, for an outsider, are more reel than real. For years, I would travel back and forth from the city to my parents' hometowns in Pikit, North Cotabato, and Pagalungan, Maguindanao, both of which are in Southern Philippines, trying to rediscover the rich culture of my noble ancestry.

Fatalism and deep spirituality, not necessarily religiosity, is key to my people's lives. They surrender everything to the will of the Almighty but they are also rooted in their indigenous faith traditions that invoke *tonongs* or ancestral spirits and *diwatas*. At times they even ask these spirits to show the winning numbers of the illegal numbers game in their dreams. In the film's title, I alluded to the element of water as the film is set in a fishing village. Daguluan is the chief water deity in pre-Islamic Maguindanaon faith traditions. Moreover, poverty has forced adolescent girls to drop out from school and apply for work as domestic helpers abroad. The danger of an impending war is always present in the people's lives, a fact that I saw firsthand, as a military operation was in progress, during our shoot.

Because the elements of magic realism and fiction are immense, and having discovered that for the Maguindanaon, there is only a thin line that separates myth and reality, what started out as a potential straight documentary became a narrative film on the silent and obscured lives of my people.

Fri, 29 Mar 2013, 7:30pm

**Liberta, dir. Kan Lume, 2012, Singapore/ Australia, 80 mins, English, PG13 (Some Coarse Language)
Featuring a post-screening discussion with director Kan Lume**

In this docudrama, a girl survives a suicide attempt and journeys to Ayers Rock to find healing. Featuring an intense performance from one actor in the Australian outback, this film powerfully portrays a person recovering from the brink of disaster and finding salvation. *Liberta* was awarded a Special Jury Prize at Cinema Digital Seoul in 2012.

Filmmaker Kan Lume's debut feature, *The Art of Flirting*, was the winner of the Best ASEAN Feature at the Malaysian Video Awards 2005. His second film *Solos* (2006) and fourth films *Female Games* (2009) have not been released in Singapore as they are not able to be shown uncut. His third feature *Dreams from the Third World* (2008) received the MovieMax Award at Cinema Digital Seoul 2008. He was also director of many short films, as well as television programmes.

Director's Statement

Sometime ago, I was living in Australia together with my wife who went there to study painting. A month before we left, I had a vision. The sweltering Singapore heat probably had something to do with it. I saw in my mind's eye a girl, alone in the outback, searching for water. I questioned what I was seeing. Why was she alone? What was she doing in the outback? Would she survive? These questions remained unanswered and I forgot all about the vision.

Several months later, I was living in Sydney when I suddenly received an email from Faye, a stranger. She said she was an actress living in LA and that she had seen my films and wanted to work with me. I told her I was busy and taking a break from filmmaking. She persisted for the next six months, sending me her headshot and showreel, and asking me for tips for her LA auditions. I could see that she was determined and that made me pay attention. Eventually, I said maybe we can work together but let me write a script first. She reminded me of Milla Jovovich and I thought maybe I could write a script about a girl fighting zombies.

Out of the blue, I received news from Singapore that my younger brother had passed away. He took his own life. None of us in the family understood why he did it. I flew back to attend the funeral and it was over in a flash. Back in Sydney, I was still reeling from shock. I felt like the lone girl in the desert searching for answers. I said to Faye, you can come to Sydney, we'll make a film together. There'll be no script. We'll just travel in the outback, head towards Ayers Rock until we find peace. Amazingly, she agreed. A short while later, I greeted Faye at the Arrivals Gate of the Sydney International Airport. We shook hands for the first time in person.

Some people ask me, is this film a documentary or fiction? Truth is, I don't know. I simply followed the vision that was given to me. In that sense, it was planned, but where did the vision come from? I would like to think this film and the entire process of filming, was a gift to me. Faye, the vision, the aboriginal children who simply showed up, all conspired to show me that there are forces at work that I'll never fully understand.

Sat, 30 Mar 2013, 3:00pm

Golden Slumbers, dir. Davy Chou, 2011, Cambodia/ France, 96 mins, Khmer and French with English subtitles, PG

Cambodian cinema flourished in the 1960s, drawing huge crowds to theaters around the country, until the industry was destroyed by the Khmer Rouge in 1975. Of the 400 films produced, only 30 remain today. Almost all actors were killed during the reign of Pol Pot and only a few of the directors were able to flee the country. Most of the old movie theaters of Phnom Penh have become restaurants, karaoke clubs or squats. Through survivors' stories and the search for remnants of their era in modern Phnom Penh, this documentary resurrects the myths and legends of this lost cinema, revealing the vital importance movies had for an entire generation, as well as the complex legacy they leave for today's youth to inherit.

Davy Chou started making short films at the age of 17 in high school, and *Golden Slumbers* is his first feature-length film. He launched production company Vycky Films in 2009 with French partners, and is the founder of Kon Khmer Koun Khmer (Khmer Film, Khmer Generation), a Cambodian youth club. He is the grandson of Van Chann, a renowned film producer in Cambodia in the 1960s and 1970s.

Director's Statement

When I began to make films, I learned that my grandfather, Van Chann, was once a prolific film producer in Cambodia. Of the approximately 400 films made in Cambodia between 1960 and 1975, he produced around 40 of them. I felt like I had just discovered a mysterious world. It became clear that I had to make a film about it. This desire is probably linked to a biographical quest, but that wasn't the determining factor. There was urgency: this story is 40 years old, and those who can tell us about it are now nearly 70. It was essential to make the film before it was "too late", before memories fade and people die.

The history of this cinema has passed among different generations of Cambodians. These movies belong to the collective Khmer imagination and are part of our parents' cultural references. Some people my age (28), or the children of Cambodian immigrants of 1970 to 1980, know about the existence of these films without ever having seen them, and others did not, as was the case with me.

I tried to find material elements connected with this film industry, but was unable to find any old films, posters, photos or books on the subject. Old Cambodian movies have practically all vanished, excepting some thirty poor-quality films in video format, which circulate undercover. We get a glimpse of these at the very end of the film. Generally speaking, nobody outside of Cambodia knows what a Cambodian film is like.

What is left of this history is to be found instead in the memory of the spectators and artists who had been part of their making. My film shuttles between the interviews of survivors and witnesses and confronts old places rather than showing film images. There is a diversity of accounts: there were those who made movies, those who watched them, and even those who hadn't seen the movies but who provided indirect testimonies, such as the boy who lives in an abandoned cinema and who knows by heart the plots of movies his mother told him about. I wanted to understand how, despite the absence of the material evidence of film, the memories of these films manage to circulate, and therefore, live on.

Sat, 30 Mar 2013, 5:30pm

Pureza: The Story of Negros Sugar, dir. Jay Abello, 2012, Philippines, 112 mins, English and Tagalog with English subtitles, PG

In the early 20th century, the small island of Negros was the sugar capital of the Philippines, then the largest sugarcane producing country in Asia. The industry birthed an elite group of sugar barons, who became a force that shaped the national, political and social arena. But the corrupt trade policies of the Marcos regime, the communist and insurgency problems of the 1970s, and the 2010 ASEAN free trade agreement left the sugar industry in a wretched state. This wide-ranging,

extensively researched documentary with its flashes of humor was made by a son of the Negros haciendas.

Jay Abello has worked on over 25 feature films, as well as television shows and commercials in the last 10 years. He was the cinematographer for noted films such as *Brutus* (dir. Tara Illenberger), *Donor* (dir. Mark Meily), and many others. He is the director of two feature films; *Ligaw Liham* and *Namets! Pureza: the Story of Negros Sugar* is his first documentary feature.

Director's Statement

I grew up both in Silay and Isabela, in sugarcane farms or haciendas. So when this movie project came up, I thought, yeah, I know this topic very very well.

I was wrong.

The sugar industry fell in the late 1970s and I didn't have a clue what was going on. I think my parents protected us from the real horrors that were happening. I grew up thinking Negros was the best place to grow up in, that we were special. Maybe I was wrong.

I started with this documentary by interviewing my Dad. It was the best education I received in my life. At 37, it was the first time anyone ever told me what really happened to Negros and the sugar industry. I finally knew my history. What it meant when people in Manila referred to me as a *haciendero*. I became critical about my pride for Negros. What was I proud about, really? What is the standard we hold ourselves up to? What has Negros become?

And this is why this movie became important to me. It may be long and heavy, but that is because history is long and heavy. But it is important in the same way that history is important. We spent three years trying to make sense of this documentary and though I am happy that I found my voice, I wish I had studied film more. This was not just another film project for me but something very personal. I go home to Negros at least once a year and face my family, my friends, and the Negrense hacienderos. I had to be sure I could hold up to what I said in this documentary. And I can.

Sun 31 Mar 2013, 3:00pm

The Boatbuilders of Mermaid Island (Tukang Perahu Pulau Duyong), dirs. Azharr Rudin and Imri Nasution, 2013, Malaysia, 79 mins, Bahasa Malaysia with English subtitles, G

Featuring a post-screening discussion with director Azharr Rudin and Imri Nasution

On Mermaid Island, Terengganu, several lives converge for their love and passion of the Malay traditional boatbuilding craft - a translator from France, a local historian, a former client from Germany, potential heirs of the craft, and the master boatbuilders. These interweaving oral histories take us on a soulful journey through this intimate community behind the little-known tradition of boatbuilding.

Azharr Rudin's short film about trust between strangers, *Majidee* (2005) won awards at film festivals

in Hawaii, Tokyo and Singapore. His experimental six-set film *The Amber Sexalogy* premiered at the Singapore International Film Festival in 2006. His debut feature *This Longing*, an introspective look into the lives of residents of Johor Bahru flats slated for demolition, premiered at the Busan International Film Festival in 2008. *The Boatbuilders of Mermaid Island* was commissioned by FINAS (National Film Development Corporation of Malaysia, and will have its world premiere at the Southeast Asian Film Festival 2013.

Director's Statement

Originally commissioned as a simple film about boats and the people behind them, the angle of the film was quickly changed the moment I stepped onto Mermaid Island for the first time. Also called Pulau Duyong, the island is near mysterious Terengganu on the east coast of Malaysia. Focusing on the "boat angle" would have taken us away from Pulau Duyong to many other parts of the world due to the hybrid nature of these boats. I chose to focus on an alternative "people angle" as it would allow me to work directly from the island more as I made the film.

The film was shot during a period where many Malaysians opted to stay in the country despite circumstances as they prefer to fight their causes and ultimately become witness to a new Malaysia that is more inclusive and loving one. And like any other place in the world, Pulau Duyong cannot really stay the same when development barges onto its doorstep. I was interested to see what keeps people going despite the challenges they face in their work and lives. How do our works help to define and shape us as a person?

Sun 31 Mar 2013, 5:30pm

Diablo, dir. Mes De Guzman, 2012, Philippines, 116 mins, Tagalog with English subtitles, R21 (Sexual Scene)

Featuring a post-screening discussion with director Mes de Guzman

Aged matriarch Nana Lusig lives in a resplendent house that has seen better days. Every night, she lies sleepless as a dark figure looms near her room. Who is this shadow? The devil? Her late husband? A manifestation of anxieties or a figment of her imagination? Her five sons—a military man, a miner, a farmer, a religious leader, and a city shop-owner—have long since left the house. One day, her favorite son returns from the city with a woman, prompting questions about his intentions. This atmospheric film won best director and best picture at the 2012 Cinemalaya International Film Festival.

Independent filmmaker Mes de Guzman has won numerous Don Carlos Palanca awards for his scripts and the NCCA Grand Prize for his first novel manuscript, *Rancho Dyanggo*. His short film *Rags* (2001) won the Grand Prize for Short Film at the Marrakesh International Film Festival in Morocco and Best Short Film at the Philippines Urian Awards. His feature film *The Road to Kalimugtong* won the New Director's Prize Special Mention at the 2006 San Sebastian International Film Festival. Recently his feature *At the Corner of Heaven and Earth* (2011) won the Lino Brocka Prize and a Best Director at Cinemalaya 2011. De Guzman writes, directs, designs, edits, and produces his own films.

Director's Statement

Diablo is a minimalist approach to the story of a mother's journey and her sons' eccentricities. The deliberate fashion and sparse dialogue through which the story unravels show the ambiguity of the setting and characters, and underscore the values of unity, love and family.

I convey these contentions through Lusing's character and story. Her routine, almost ritualistic response and reaction to life, her flawed faith, her meek non-resistance and tolerance for anything, and her sluggish and stagnant situation are tackled and metaphorically presented. Everything in the film takes its own semiotics. Even the number and personalities of her children, the way and frequency with which they visit their mother, their strengths and secrets, their manner of bonding in the kitchen around a long table, the events befalling her youngest son (which may be a way of breaking the vicious cycle of inanimate existence), and the subtle devilish shadow that nightly inhabits Lusing's mosquito net (whether the entity is true or purely subconscious remains to be analysed), among other images – all these are deliberate and definitive of the film's mission.

Fri, 5 Apr 2013, 7:30pm

Poor Folk, dir. Midi Z, 2012, Myanmar/ Taiwan, 105 mins, Mandarin, Yunnan dialect, Thai, Myanmar with English subtitles, NC16 (Some Coarse Language & Some Drug References)

Featuring a post-screening discussion with director Midi Z

Ah Hong and his sister make an illegal crossing into North Thailand from Myanmar via a smuggling syndicate, and arrive at Dagudi town. Ah Hong works first in Bangkok then Dagudi, but his sister is taken away by the gangs as their mother has sold her to them. Their stories unfold in two parallel narratives along with the experiences of other overseas Burmese, some of them living illegally, but all in the name of seeking a better life. This border town story weaves between dreams, Tolstoy, amphetamines and durian.

Midi Z was born in Myanmar and educated at the National Taiwan Institute of Technology. His graduating short film, *Paloma Blanca* (2006) screened at several international film festivals. His other shorts include *Motorcycle Driver* (2008) and *Hua-Xing Incident* (2009), which was produced by Hou Hsiao-hsien. His first feature *Return to Burma* (2011) was in competition at the Busan International Film Festival and the Rotterdam International Film Festival.

Director's Statement

Nearly three million Burmese live in Thailand illegally. Tens of thousands of new migrants cross the border illegally every year. The Northern Thailand town, Dagudi, is just one of many towns they enter as the intermediate stop. Although Myanmar has run a democratic election a few years ago, there is no sign of a decreasing emigration rate.

Dagudi is like a port, also like the 'jianghu' of the martial arts world. It's full of colourful characters who escaped from Myanmar – deserters, gangsters, smugglers, etc. These drifters' fates are woven with each other. We cannot obtain an objective view of the whole reality, from a single incident or

character. Only through the cross-examination of intertwined characters can we identify the existence of realism. That's why I use four episodes woven with each other to tell this story. The reversal of time or the cause-effect relationship is not meant to examine the logic. What's important is not the logic for cause and effect, but the "existence" and "reality".

Who is the victim and who is the victimiser? We can never know the answer. The sufferers can't escape from their fate. They can only live with their amphetamines and durians.

Tolstoy always embraced the sufferers with forgiveness, care and a grand human conscience. I, on the other hand, choose to observe their existence quietly. Objectively speaking, the sufferer is not always tragic in the sense of drama. Sometimes, it becomes a comedy full of absurdity. Even though we are poor and suffering, *Poor Folk*, Tolstoy's short story, depicts those who are poorer than us, and makes us feel more optimistic.

My film tries to re-create a "reality", a reality mixed with imagination and myth. This is the inevitable recourse that only the exploited and hopeless, can turn to.

Sat, 6 Apr 2013, 3:00pm

Atambua 39° Celsius, dir. Riri Riza, 2012, Indonesia, 90 mins, Tetum and Bahasa Indonesia with English subtitles, NC16 (Sexual References)

Featuring a post-screening discussion with director Riri Riza

Ronaldo works as an inter-city bus driver in the border town of Atambua in West Timor. His teenage son Joao has been separated from his mother since the East Timorese pro-independence Referendum of 1999, and when she returns to Atambua, Joao is drawn to her. Veteran director Riri Riza's humanist drama about refugees displaced from their families is at once lyrical and politically charged.

Riri Riza graduated in film from the Jakarta Institute of the Arts. He is co-director of *Kuldesak* (1998), which defined the emerging Indonesian New Wave. His film *Sherina's Adventure* (2000), was a box office hit that revitalised Indonesia's film industry. *Eliana, Eliana* (2002) won both the Young Cinema Award and the Netpac/Fipresci Award at the Singapore International Film Festival. *Gie* (2005) won Best Film, Best Actor and Best Cinematography in the Indonesian Film Awards. He also directed the smash hit *The Rainbow Troops* (2008) and its sequel, *The Dreamers* (2009). A retrospective of his work was shown at the 2012 Tokyo International Film Festival. Riri is also one of the leaders of the anti-censorship movement in Indonesia.

Director's Statement

During a visit to the city of Atambua on the border of Indonesia and Timor Leste some time ago, I felt a pulse of life still tainted with stories of families and friends torn apart, separated. Land that was formerly one was suddenly divided twelve years ago. Many people I spoke to revealed dark stories, but also beautiful ones full of hope. I was touched.

The story of Joao, Ronaldo and Nikia then appeared in my head. I wanted to tell a story about how

hard human beings try to adjust themselves against the forces of external pressure, yet subconsciously they still suffer from the feelings of longing to be loved. In this film, I wanted to work with local people who have experienced that transition process when Timor became Timor Leste.

ATAMBUA 39°Celsius is a film recalling the style of my previous work, *Eliana, Eliana*. The visual background of this film is the neighbourhood environment of a displaced community in Timor, with its homes of traditional walls and tin roofs. The city of Atambua is a collision of tradition and modernity, progress and poverty, hardship and beauty, alongside the hot savannah of Timor.

Sat, 6 Apr 2013, 5:30pm

Experimental Shorts and Documentaries from Vietnam, 86 mins, Vietnamese with English subtitles, NC16

Featuring a post-screening discussion with director Nguyen Trinh Thi

This programme is selected from works made at the Hanoi DOCLAB since it was founded in 2009 by Nguyen Trinh Thi. A centre for documentary filmmaking and video art, DOCLAB is based at the Goethe Institute Hanoi and provides young Vietnamese filmmakers and media artists training in film and video production and post-production, as well as screening activities.

An independent documentary filmmaker based in Hanoi, Ngyuen has a Masters in Professional Journalism and Masters in Pacific International Affairs. She has produced documentary and experimental films screened in film festivals in USA, China, Indonesia, and in Europe. In 2007, she founded Hanoi Independent Documentary & Experimental Filmmakers Forum (Hi-DEFF) to encourage independent filmmaking in Vietnam.

Jo Ha Kyu, dir. Nguyen Trinh Thi, 2011, Vietnam, 11 mins, No dialogue, PG13 (Some Nudity)

Jo-ha-kyu literally means “beginning, breaking up and rushing” and is an essential concept of narrative structure in a range of traditional Japanese arts such as theatre, poetry and martial arts. Here it is loosely interpreted against Nguyen’s subjective experience of Tokyo shortly after the 2011 Japanese earthquake.

Train Journal, dir. Tran Thanh Hien, 2010, Vietnam, 7 mins, Vietnamese with English subtitles, PG

Inspired by travels between Hanoi and Haiphong and DA Pennebaker’s 1953 *Daybreak Express*, the train journeys depicted in this film show life as it unfolds every day. It is a life full of joys and sorrows.

The Garden, dir. Doan Hoang Kien, 2010, Vietnam, 10 mins, Vietnamese with English subtitles, PG

A son tries to come to terms with the legacy of his fractured family and his relationship with his mother. A garden becomes a symbol for and repository of his personal memories

At Water's Edge, dir. Do Van Hoang, 2011, Vietnam, 17 mins, Vietnamese with English subtitles, NC16 (Some Nudity)

On a quiet island in the middle of the Red River, people go to cool their bodies in the rushing water. A community of men finds a natural place away from the city’s pressures to swim and exercise in the

nude, while a young couple celebrates their anniversary and a woman seeks redemption through the filmmaker's lens

Public Living, dir. Dang Duc Loc, 2010, Vietnam, 10 mins, Vietnamese with English subtitles, PG13 (Some Drug References)

The tenants of a dilapidated dormitory building live cheek by jowl and share many common spaces. Behind every door, however, each household still leads its private life.

The Story of Ones, dir. Pham Ngoc Lan, 2011, Vietnam, 9 mins, Vietnamese with English subtitles, PG

Utilising the banality of Vietnamese state radio broadcasts, this film shows the faces and places of lived realities, offering a personal counterpoint to that which is officially sanctioned.

Remaining, dir. Nguyen TienDat, 2011, Vietnam, 11 mins, Vietnamese with English subtitles, PG13 (Some Coarse Language)

A family's inherited land falls victim to an overpass project. Fully aware of the difficulties they face in retaining their home, they go about their daily life and in their own way, try to think about the future.

Lady Piano, dir. Da Thao Phuong, 2011, Vietnam, 11 mins, Vietnamese with English subtitles, PG

A 65-year-old woman who has struggled through the hardships of war, finally brings to life her childhood dream of learning to play the piano.

Director's Statement from Nguyen Trinh Thi

For over a half-century under socialism, Vietnamese art and film has been largely steered by the state with an emphasis on conformity and collectivity. Founded in 2009, Hanoi DOCLAB has been working to take film and the audience back into the realm of the individual.

Personal interests and experiences might be taken for granted elsewhere to be the basis for filmmakers and artists to make their works. However, DOCLAB participants, most of whom did not have a background in film, enthusiastically discovered for the first time that personal matters could actually become cinema subjects.

Taking documentaries beyond "objectivities", the filmmakers explore the unknown in-between spaces: investigating the relationship between objective observance and subjective experience, fiction and non-fiction, the public and the private. They do not bind themselves to any film genre or discourse, but openly form individual relationships with film language. Sometimes this relationship is cultivated, sometimes it is fought against. Sometimes they feel free with it and other times they just let it be.

Sun, 7 Apr 2013, 1:30pm

Florentina Hubaldo, CTE, dir. Lav Diaz, 2012, Philippines, 360 mins, Tagalog with English subtitles, NC16 (Some Mature Content and Coarse Language)

CTE refers to Chronic Traumatic Encephalopathy, a progressive degenerative disease caused by head injury. Sufferers show memory loss, confusion and depression that might appear soon after the trauma, or many years later. In veteran director Lav Diaz's film of epic length and vision, Florentina Hubaldo lives in a condition where her story is being systematically obliterated. Repeating it like a mantra, it is her way of maintaining hope for survival and redemption, fighting for what is left of her memory. Meanwhile, two gold hunters search for the proverbial treasure that will emancipate them, and a father sadly waits for the death of his fragile daughter.

Lav Diaz started his career in Regal, one of the biggest film studios in the Philippines, where he made many films such as *Serafin Geronimo*, *Criminal of Barrio Concepcion* (1998) and *Jesus the Revolutionary* (2001). His five-hour *Batang West Side* (2001) was his noted departure from commercial filmmaking and won Best Film at the 15th Singapore International Film Festival, 2002. His subsequent films, *Evolution of a Filipino Family* (2004), *Heremias* (2006), *Death in the Land of Encantos* (2007), and *Melancholia*(2008) and *Century of Birthing* (2011), won multiple awards and were monumental in scope.

Director's Statement

Torment, once it becomes inescapable, can lead to irrationality. Clinically, some brain cells may die. It can result in a malfunctioning of the motor system of the body and memory loss.

Torment, as a direct result of continuous physical and mental punishment, has been an inherent part of man's existence; a very corporeal history from the barbaric days to the ancient wars to the epochs of colonisation to modern day violence and atrocity.

Florentina Hubaldo, CTE deals with the struggle of a woman to save her story amid an incessant physical and mental torture. But what is left of her memory are just some selected parts that her malfunctioning brain can maintain. And these selected parts are also in danger of being excised from her memory as her situation continually retrogresses.

The burden of remembering is confined to those who struggle to remember, who still believe in history; with the assertion that such memory can still be relevant to survival; that it can create a dialectic, an investigation and a dialogue for the truth, the very essence of existence. But what if memory has become selective? What if essential history has been obscured, by the passage of time or by physical torture? What if fundamental history is finally gone?

The very act of remembering can become the very torment of man.

Fri, 12 Apr 2013, 7:30pm

The Mangoes (Mangga Golek Matang di Pohon), dir. Tonny Trimarsanto, 2012, Indonesia, 97 mins, Bahasa Indonesia with English subtitles, R21 (Mature Content)

When Muhamad Zein Pundagau becomes a transvestite and changes his name to Renita, his traditional family forces him out of their home. His decision is unacceptable to his father, a religious teacher and leader. Renita has to rely on a meager income as a beauty salon employee and sometime prostitute, but his colourful and candid personality make him indomitable. After 25 years in Jakarta he decides to return to his home village to seek his parents' forgiveness. This documentary tells the story of Renita's life, follows him on his journey back home and reveals the unexpected discoveries that follow.

Filmmaker Tonny Trimarsanto won Best Film and Best Art Director at the Indonesia Documentary Film Festival 2002 for *The Plastic Pottery*. His second documentary, *The Dream Land*, won the Excellence Award at the Earth Vision Tokyo International Film Festival 2003, and *RenitaRenita* won Best Asian Short at the Cinemanila International Film Festival, 2007. His first feature, *Serambi* (2005), that he co-directed, with Garin Nugroho, Viva Westi and Lianto Luseno, was screened at the Cannes Film Festival in 2006.

Director's Statement

For me, Renita Pundagau is an interesting personality. He was born in a strong Islamic background so it is hard for his family to accept him. His family comes from a long line of kyais (great Islamic teachers and leaders), which makes them perceive the transsexual Renita as a disgrace. This lack of acceptance drives Renita to leave his home village and find work elsewhere. Renita's father threw him out of their home because he was ashamed, but he longs for acceptance from his parents and family because being a transsexual is not something he wants. Renita always says that he is actually a woman trapped in a man's body.

Sat, 13 Apr 2013, 3:00pm

Postcards from the Zoo (Kebun Binatang), dir. Edwin, 2012, Indonesia/ Germany/ Hong Kong/ China, 95 mins, Bahasa Indonesia with English subtitles, M18 (Nudity and Sexual References)

Abandoned in the zoo by her father when she was little, Lana grew up surrounded by animals, boundaries and the sounds of a subdued wilderness. When a mysterious young cowboy-magician enters her world, she falls in love and leaves the zoo for the first time. However, fate lures her into a seedy underworld. Between her memory of the past and her desire to find her own path, she has to search for a possibly impossible place: home. Filmed on location in Jakarta's Rangan Zoo, this is Edwin's second feature following his acclaimed debut *Blind Pig Who Wants to Fly*.

Independent filmmaker Edwin, born in 1978, first came to international attention for his short *Kara, Daughter of a Tree* (2005), which screened at the Cannes Director's Fortnight. His debut feature *Blind Pig Who Wants to Fly* (2008) premiered at the Busan International Film Festival and won the FIPRESCI Prize in Rotterdam, the Silver Prize at the Festival des 3 Continents in Nantes and a Special Jury Mention at the Singapore International Film Festival. He studied filmmaking at the Jakarta

Institute of Arts, Berlinale Talent Campus and the Asian Film Academy at the Busan Film Festival. *Postcards From the Zoo* was screened in competition at the Berlin International Film Festival, and on other international platforms.

Director's Statement

The zoo is a nexus of energies. So many people of all ages, cultures, classes, backgrounds go to the zoo. It is interesting because it's humans and animals looking at each other. It is analogous to cinema, which is about watching and being watched. In Indonesia, especially in Jakarta, public places like the zoo tend to attract aimless people. You can see the same syndrome in malls. There's an overwhelming feeling of disorientation. If the feeling of loss were a place, it would be the zoo. So this film is also about longing for something lost. The feeling of loss is very dreamlike and surreal: a dazed numbness, a dull intangible pain. Life goes on and then suddenly you feel as if you're sleepwalking. You don't summon up the feeling of loss but it comes anyway—and without warning.

After her father has abandoned her, Lana's deepest longing is the need to be touched. But the zoo is full of barriers and fences to obstruct her. "Don't touch the animals!" When the magician touches her she falls in love, following her own needs. Falling in love is all about intuition and impulse—acting on your own immediate longings. What comes first is whatever you long for. A physical touch is Lana's link to her father, and consciously or unconsciously, she always longs to be touched. Helping others in this way is a kind of remedy. There are always some basic simple things which you don't understand or accept until you've seen the world and experienced them for yourself. Before Lana saw the wider world, she did not know that she could do what she longs for.

The way this story is told is dreamlike. The characters around Lana—humans and animals—are like apparitions in her dream. The word "postcards" in the title comes from the way I myself perceive cinema. I enjoy fragmentary films that are able to break free from their own structures, films that allow the viewer to exit the narrative, invoking or triggering memories of personal experience. To me, that's a bit like sending and receiving postcards.

Sat, 13 Apr 2013, 5:30pm

The Dancer (Sang Penari), dir. Ifa Isfanyah, 2011, Indonesia, 107 mins, Bahasa Indonesia with English subtitles, M18 (Sexual Scenes and Some Nudity)

Featuring a post-screening discussion with director Ifa Isfanyah

Beautiful Srintil is a ronggeng dancer in a poor Javanese village of the mid-1960s. The village see her skill as a sign of the indang, a spirit only a real ronggeng possesses, which will lead them to prosperity and order. To Rasus, Srintil is the love of his life, but she cannot be truly his because of the ronggeng. He leaves to become a soldier, but the two lovers are further separated by a dark period in Indonesian history: the 1965 anti-communist purge that took many lives.

Born in Jogjakarta in 1979, Ifa Isfanyah graduated from the Indonesian Institute of the Arts and started his career in short films. His short films *Mayar* (2002), *Half A Teaspoonful* (2007) and others, have been screened internationally. His debut feature, *Garuda on My Chest* (2009) was a children's soccer film, while his second feature, *The Dancer* (2011), won Best Film and Best Director at the

Indonesian Film Festival (2011) and was Indonesia's official entry for Best Foreign Language Film in the Academy Awards.

Director's Statement

I was drawn to this story because of the intricate interaction of characters and place. I believe that the story of Srintil and Rasus, set in the Panuk hamlet, are a reflection of the broader societal changes affecting Indonesia in the mid-1960s. Panuk and its inhabitants represent the traditional Javanese values and moral fabric, whereas both the communist movement as well as the military, represent modernism, though of a conflicting nature that ultimately victimises the ordinary people of Panuk. The love story of Srintil and Rasus illustrate the conflict between traditional values and modernism, the former reinforced by ignorance and poverty in rural Java at that time. To me, the challenge is to direct both people and place to reveal the rich layers of the narrative, which is something that has played an important role in all of the films I have made thus far.

Sun, 14 Apr 2013, 1:30pm

FRVL - A Work-in-Progress Cut, dir.Tzang Merwyn Tong, 2013, Singapore, 55 mins, English, NC16

A Free Admission Screening, featuring a post-screening discussion with director Tzang Merwyn Tong

Registration required. Please email nhb_sam_programs@nhb.gov.sg.

FRVL is a coming-of-age tale of college misfits fighting to find themselves and make sense of their increasingly surreal world. This screening is a special work-in-progress cut of a soon to be released feature film by Tzang, known for his underground film work.

Tzang Merwyn Tong is an independent filmmaker and screenwriter who has worked on films such as *e'Tzaintes* (2003), and *A Wicked Tale* (2005), which premiered at Rotterdam International Film Festival 2005 and was the closing film at the Montreal FanTasia Film Festival. Tzang also directed *V1K1 - A Techno Fairytale* (2011), which won the Gold Remi Award at the Houston WorldFest 2011. His films often have surreal settings that incorporate elements of fairytale and comic fantasy.

Director's Statement

FRVL is a very important work to me. It's a film I spent seven years raising funds for, and it was rejected by every funding body that I approached. I decided to go into production without the necessary budget, bringing an army of believers with me, including actors, musicians, and production crew. I chose to work in stages, moving from phase to phase, planning as we went along.

FRVL is a story I've written to express my feelings. It features a fictitious college as a parallel manifestation of what is happening in the world today. This is a Work-in-Progress, an incomplete film, to share with fans ready to believe and support a film, before future audiences are ready for it and before I—the writer—am ready for it.

Sun, 14 Apr 2013, 3:30pm

36, dir. Nawapol Thamrongrattanarit, 2012, Thailand, 68 mins, Thai with English subtitles, PG

Consisting of 36 long shots, this film tells a story of desire and loss in a digital era. Location scout Sai is working with art director Oom on a film production. Two years later, Oom has left, but she is still on the same project. When Sai's computer crashes, she loses the photos of an entire year of her life, including ones of Oom. She tries to retrieve them with the help of her old friend Kai. An examination of fragile love and the impermanence of digital memories as well as old urban landscapes, this film won the New Currents and Fipresci Awards in at the Busan International Film Festival in 2012.

A graduate of Chulalongkorn University, Nawapol Thamrongrattanarit is a self-taught filmmaker who has made many short films including *Bangkok Tanks* (2006), *Cherie is Korean-Thai* (2010), and *Sing Dee Dee* (2008). *36* is his feature debut. A freelance screenwriter, he wrote the script for *Bangkok Love Story* (2007), which was the highest-grossing film in Thailand that year. Nawapol also writes film criticism and is the co-founder of Third Class Citizen, a film and video activist group.

Director's Statement

In the old days, when I started taking photos, waiting for the film to be developed was very exciting. I would get 36 photos that often had nothing to do with each other. Often I would not remember what the picture was or why I took it. I would have to create my own narrative to connect the events in the photos, which were sometimes taken months apart. And because my old camera was very simple, many of these photos were blurred or flared. But even these imperfect pictures made me smile because they represented happy moments in my life.

This film is told in a similar fashion, comprising 36 shots that are not directly related to each other. It is like looking at someone's roll of film and forming a narrative of a certain period of their life.

Sun, 14 Apr 2013, 5:30pm

One Day When the Rain Falls (Rumahdan Musim Hujan), dir. Ifa Isfanyah, 2012, Indonesia, 98 mins, Bahasa Indonesia with English subtitles, M18 (Some Homosexual Content)

Featuring a post-screening discussion with director Ifa Isfanyah

A middle class Indonesian family lives in three different houses. One rainy night, they gather in their father's house for dinner, and thereafter go their separate ways. Divided into three loose chapters, each narrative thread features a different genre treatment: drama, horror and comedy. Each story features a secret, for which the respective houses form the setting. This original and atmospheric film reveals contradictions between faith, generations and views of the future.

Born in Jogjakarta in 1979, Ifa Isfanyah graduated from the Indonesian Institute of the Arts and started his career in short films. His short films *Mayar* (2002), *Half A Teaspoonful* (2007) and others, have been screened internationally. His debut feature, *Garuda on My Chest* (2009) was a children's soccer film, while his second feature, *The Dancer* (2011), won Best Film and Best Director at the

Indonesian Film Festival (2011) and was Indonesia's official entry for Best Foreign Language Film in the Academy Awards.

Director's Statement

I'm always interested in making a film about inter-human relationships and I really wanted to make a feature-length film about the smallest unit of inter-human relationships: the family.

A house is one of the primary needs or settings for a family to interact in. But each family member might have a different view and understanding of what a "house" really means. It is from these differences that this story starts. And there is an unrevealed secret in each house.

This film tells about a family that live in three different houses in Indonesia, a country that experiences a lot of rain and accompanying problems including blackouts, floods or epidemics. The stories in this film happen over one night in these three houses, as the rain is falling. Each of the houses has its own emotion and genre. The emotion differs from one house to another. This is just like what I feel every time I enter a different house.