The Housemaid (1960)
Image courtesy of © Korean Film Archive & Propaganda Alternative Graphics
## October 2019

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<th>RUNTIME</th>
<th>VENUE</th>
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<td>OFFICIAL SELECTION 1</td>
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<td>185 MIN</td>
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<td>SO LONG, MY SON</td>
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<td>SO LONG, MY SON</td>
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<td>OLDHAM THEATRE</td>
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<tr>
<td>30, WED</td>
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<td>SUDDENLY IN DARK NIGHT</td>
<td>95 MIN</td>
<td>OLDHAM THEATRE</td>
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*The October-November schedule and programme line-up is correct at the time of print. Any changes to the above will be updated and reflected on asianfilmarchive.org*
# November 2019

**MARK YOUR CALENDAR**

<table>
<thead>
<tr>
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<th>VENUE</th>
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<td>110 MIN</td>
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<td></td>
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<td>A TALE OF TWO SISTERS</td>
<td>115 MIN</td>
<td>OLDHAM THEATRE</td>
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<td>SPINNING THE TALES OF CRUELTY TOWARDS WOMEN</td>
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<td>A SPLENDID OUTING</td>
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<td>89 MIN</td>
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<td>YEONG-JA’S HEYDAYS</td>
<td>103 MIN</td>
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<td>OLDHAM THEATRE</td>
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<td>TAKE CARE OF MY CAT</td>
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<td>TEL AVIV ON FIRE</td>
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<td>OLDHAM THEATRE</td>
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<td>23 - 30</td>
<td>VARIOUS</td>
<td>30TH SINGAPORE INTERNATIONAL FILM FESTIVAL</td>
<td>VARIOUS</td>
<td>OLDHAM THEATRE</td>
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</table>

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New Releases

Featuring critically-acclaimed films and festival favorites, *New Releases* is dedicated to screening the best and most promising of contemporary Asian cinema.

The October new release for 2019 is the Southeast Asian premiere and exclusive first run of Wang Xiaoshuai’s epic family saga *So Long, My Son*, that follows the lives of two Chinese families over 30 years. The film picked up the Best Actress and Best Actor awards at the 2019 Berlin International Film Festival.

In November, *Tel Aviv on Fire*, the dramedy by Sameh Zoabi will make its Singapore premiere. This unique satire about the Israeli-Palestinian conflict clinched the Best Actor award at the 2018 Venice International Film Festival under the Venice Horizons section.

**So Long, My Son**

*ORIGINAL TITLE* Dì jiŭ tiān cháng 地久天长

*DIREC TED BY* Wang Xiaoshuai

*RUNTIME* 185 min

*COUNTRY* China

*LANGUAGE* Mandarin with English subtitles

*RATING* PG

**SYNOPSIS**

In this epic saga spanning 30 years, a couple struggles to cope in a society of constant change. After their son’s death, Yaoyun and Liyun are haunted by memories of a once-happy household. To make a break, they move to a city where no one knows them, forming a new family with an adopted son. But this offers no comfort: lack of fluency in the local dialect isolates them, and their son rejects them as “foreigners.” When he disappears one day, the couple is forced to consider returning to the site of their lost hopes. Questioning the very possibility of family amidst China’s shift towards hyper-capitalism, the film reveals the deep scars that lie beneath the nation’s success story.

**Schedule**

<table>
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<td>20 OCT, SUN</td>
<td>5PM</td>
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<tr>
<td>28 OCT, MON</td>
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Tel Aviv on Fire (2018)

**Synopsis**
In this cultural satire of the Israeli-Palestinian conflict, Salam is a lowly assistant on the titular Palestinian soap opera, which is set just before the 1967 Six-Day War and is a huge hit on both sides of the border. Hoping to win back his ex, Salam gets his lucky break when he impresses the show’s star and is promoted to writer. But while this renews his ex’s attention, it also draws Assi, an Israeli border guard who finds the show to be anti-Israeli schlock, but whose wife is a big fan. He blackmails Salam into “improving” its script, with surprising success—until Assi and the producers want to take the story in different directions. As the finale approaches, Salam has to devise a resolution that will appease all sides.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
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<tr>
<td>02 NOV, SAT</td>
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<td>5PM</td>
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**BEST FILM**
Seattle International Film Festival 2019

**BEST ACTOR** (Venice Horizons section)
& INTERFILM AWARD FOR PROMOTING INTERRELIGIOUS DIALOGUE
Venice International Film Festival 2018

**BEST SCREENPLAY**
Asia Pacific Screen Awards 2018

**ISRAELI FILM COMPETITION**
BEST FILM
Haifa International Film Festival 2018

**SINGAPORE PREMIERE**

**ORIGINAL TITLE** Tel Aviv Al Ha’Esh
**DIRECTED BY** Sameh Zoabi
**RUNTIME** 97 min
**COUNTRY** Israel, Belgium, Luxembourg, France
**LANGUAGE** Hebrew, Arabic with English subtitles
**RATING** TBA

In this cultural satire of the Israeli-Palestinian conflict, Salam is a lowly assistant on the titular Palestinian soap opera, which is set just before the 1967 Six-Day War and is a huge hit on both sides of the border. Hoping to win back his ex, Salam gets his lucky break when he impresses the show’s star and is promoted to writer. But while this renews his ex’s attention, it also draws Assi, an Israeli border guard who finds the show to be anti-Israeli schlock, but whose wife is a big fan. He blackmails Salam into “improving” its script, with surprising success—until Assi and the producers want to take the story in different directions. As the finale approaches, Salam has to devise a resolution that will appease all sides.
SINGAPORE SHORTS is an annual showcase celebrating the best and the most promising local short films. A critical platform for excellence and diverse thought in moving images, the selection is overseen by a panel of respected professionals across Singapore's film industry.

This is an encore presentation of the 2019 programme, which had its first run in August. To accompany these screenings, the Asian Film Archive has published articles dedicated to selected works, written by local critics including renowned playwright Alfian Sa'at. They can be accessed at asianfilmarchive.org/category/sgshorts

#sgshorts19

TICKETING
Free admission with registration at asianfilmarchive.org
As they drive to San Francisco, married couple Angie and Danny debate a decision which will change their lives forever.

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

Bangla sheds light on how the local and foreigner communities co-exist in a transactional relationship.

An injured migrant worker moonlights at a struggling hawker stall in order to send more money home. Bangla sheds light on how the local and foreigner communities co-exist in a transactional relationship.

As they drive to San Francisco, married couple Angie and Danny debate a decision which will change their lives forever.

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

Bangla sheds light on how the local and foreigner communities co-exist in a transactional relationship.

2018 / DIRECTED BY Leon Cheo / PRODUCED BY Bill Gardner, Leon Cheo / RUNTIME 11 min / LANGUAGE English / SUBTITLES English / RATING PG13

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

2019 / DIRECTED BY Carla Castle / PRODUCED BY Carla Castle, Katherine Ang / RUNTIME 13.04 min / LANGUAGE English / SUBTITLES English / RATING PG13

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

2019 / DIRECTED BY Nicole Lim Xuan / PRODUCED BY Syed Ebrahim Al-Idrus / RUNTIME 15.4min / LANGUAGE English, Mandarin / SUBTITLES English / RATING PG

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

2018 / DIRECTED BY Idette Chen / PRODUCED BY Nelia Phoon / RUNTIME 17.17 min / LANGUAGE English, Mandarin, Bengali / SUBTITLES English / RATING PG

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

2019 / DIRECTED BY Clare Chong / PRODUCED BY Natasha Soh / RUNTIME 16.36 min / LANGUAGE Mandarin / SUBTITLES English / RATING PG13

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

2019 / DIRECTED BY Nicole Lim Xuan / PRODUCED BY Syed Ebrahim Al-Idrus / RUNTIME 15.4min / LANGUAGE English, Mandarin / SUBTITLES English / RATING PG

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

2018 / DIRECTED BY Idette Chen / PRODUCED BY Nelia Phoon / RUNTIME 17.17 min / LANGUAGE English, Mandarin, Bengali / SUBTITLES English / RATING PG

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

2019 / DIRECTED BY Clare Chong / PRODUCED BY Natasha Soh / RUNTIME 16.36 min / LANGUAGE Mandarin / SUBTITLES English / RATING PG13

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

2019 / DIRECTED BY Nicole Lim Xuan / PRODUCED BY Syed Ebrahim Al-Idrus / RUNTIME 15.4min / LANGUAGE English, Mandarin / SUBTITLES English / RATING PG

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.

2019 / DIRECTED BY Nicole Lim Xuan / PRODUCED BY Syed Ebrahim Al-Idrus / RUNTIME 15.4min / LANGUAGE English, Mandarin / SUBTITLES English / RATING PG

Ah Beng in Wonderland is an experimental comedy about an Ah Beng whose life is somewhat controlled by a sarcastic British Narrator. He runs away to Malaysia on an e-scooter after finding out that his girlfriend is pregnant.
October Singapore Shorts ‘19

Official Selection 2

Schedule

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<th>TOTAL RUNTIME</th>
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<tbody>
<tr>
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<td>5 OCT. SAT</td>
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**Club 555**

Pretty ladies, pulsing lights, and electronic dance music set the stage for the world of Thai disco in Singapore, where partying the night away is a fulltime job for three of its inhabitants.

**You Idiot**

Darren and Matt write a song about what is to come in their happy-go-lucky world.

**Beyond a Chamber that Externalises All The Time, or Séance**

Three characters grow restless in a city where the urban trappings of identity and history are idealised and left unquestioned.

**Dance of A Humble Atheist**

An existential journey of semi-abstract imagery inspired by the artist’s personal ruminations on death, spiritual faith, nature and the cosmos.

**Siblings**

After their father is admitted to the hospital due to a stroke, Jun and Ling return home to settle some of his affairs. Amidst it all, they are forced to deal with their strained relationship.

**2018 / DIRECTED BY Chew Jia Hui / PRODUCED BY Chen Hui Yi / RUNTIME 14.21 min / LANGUAGE Mandarin, English / SUBTITLES Chinese, English / RATING NC16**

**2019 / DIRECTED BY Toh Hun Ping / PRODUCED BY Toh Hun Ping / RUNTIME 17.30 min / LANGUAGE English / SUBTITLES N.A / RATING PG**

**2018 / DIRECTED BY Tang Kang Sheng / PRODUCED BY Yeo Zhi Qi / RUNTIME 18.38 min / LANGUAGE English, Mandarin / SUBTITLES English / RATING PG**

**2018 / DIRECTED BY Kris Ong / PRODUCED BY Kris Ong / RUNTIME 11.04 min / LANGUAGE English / SUBTITLES English / RATING PG13**

**2019 / DIRECTED BY Chong Lii, Milon Goh / PRODUCED BY Chong Lii, Milon Goh, Chong Yong / RUNTIME 27 min / LANGUAGE English / SUBTITLES English / RATING PG13**

**ORIGINAL TITLE**

后来

Therinilm Dances in the Sheets of a Piano Player, A Humble Atheist
### Official Selection 3

#### Schedule

<table>
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<tr>
<th>TOTAL RUNTIME</th>
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- **Chasing Paper**
  - 2018 / DIRECTED BY Shoki Lin / PRODUCED BY Wan Mun / RUNTIME 16.39 min / LANGUAGE Mandarin, English / SUBTITLES English / RATING PG13
  - A mother struggles with the boundaries of morality while trying to salvage her broken relationship with her daughter.

- **Trailer Boys**
  - 2018 / DIRECTED BY Yusri Shaggy Sapari / PRODUCED BY Yusri Shaggy Sapari / RUNTIME 22.29 min / LANGUAGE Malay, English / SUBTITLES English / RATING PG13
  - Trailer Boys explores the world of truck drivers through the Abam2 Trailer Singapura, a community of heavy vehicle drivers.

- **Still**
  - 2019 / DIRECTED BY Khidhir Kassim / PRODUCED BY Khidhir Kassim / RUNTIME 4 min / LANGUAGE Malay / SUBTITLES English, Malay / RATING PG
  - An elderly Malay woman has no discernible shortcomings, except for a void in her life that viewers seem to inch closer to.

- **Flexier Than You**
  - 2019 / DIRECTED BY Zhiyi Cao / PRODUCED BY Zhiyi Cao / RUNTIME 17.56 min / LANGUAGE English / SUBTITLES English / RATING PG
  - Taking the rise of co-working spaces as a point of departure, and through the voices of two thoroughly millennial figures, this project seeks to (dis)entangle the relations between creativity, competition and control.

- **Vios**
  - 2018 / DIRECTED BY Ler Jiyuan, Wendy Toh / PRODUCED BY Ler Jiyuan / RUNTIME 19.35 min / LANGUAGE English, Mandarin / SUBTITLES English, Chinese / RATING PG
  - A short documentary that captures the last days of Vios’s fight with terminal cancer and the filmmaker’s struggles of letting go.
A lost man falls apart in a forest. In a surreal take on the documentary form, the film poses questions about our treatment of naked bodies.

Schedule

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<th>TOTAL RUNTIME</th>
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<tr>
<td>74 MIN</td>
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Kingdom

2018 / DIRECTED BY Tan Wei Keong / PRODUCED BY Tan Wei Keong / RUNTIME 11 min / LANGUAGE English / SUBTITLES English / RATING NC16

A lost man falls apart in a forest.

Bare

2018 / DIRECTED BY Martin Loh / PRODUCED BY Yi Jia Lee / RUNTIME 11 min / LANGUAGE English / SUBTITLES English / RATING M18

In a surreal take on the documentary form, the film poses questions about our treatment of naked bodies.

Foul Ball

2018 / DIRECTED BY Kayue Li / PRODUCED BY Nelia Phoon / RUNTIME 15.25 min / LANGUAGE No Dialogue / RATING PG

A determined boy attempts numerous rounds of base-running at a rundown baseball pitch, striving for a desired timing.

Religious Procession

2019 / DIRECTED BY Dave Lim / PRODUCED BY Dave Lim / RUNTIME 16 min / LANGUAGE English, Mandarin, Hokkien / SUBTITLES English / RATING PG13

Three dancers re-enact the best photographs by Chinese photographer Ren Hang, who was well known for his shocking photographs bordering on taboo.

Religious Procession

2018 / DIRECTED BY Lei Yuan Bin / PRODUCED BY Elysa Wendi, Jeremy Chua / RUNTIME 9.25 min / LANGUAGE No dialogue / RATING R21

Three dancers re-enact the best photographs by Chinese photographer Ren Hang, who was well known for his shocking photographs bordering on taboo.

A Dance for Ren Hang

2018 / DIRECTED BY Lei Yuan Bin / PRODUCED BY Elysa Wendi, Jeremy Chua / RUNTIME 9.25 min / LANGUAGE No dialogue / RATING R21

Three dancers re-enact the best photographs by Chinese photographer Ren Hang, who was well known for his shocking photographs bordering on taboo.

How can religious harmony be developed within increasingly fragmented societies? Looking at the public religious processions of Hinduism and Taoism, the film compares the trance, acts of penance and rituals practised.

A Dance for Ren Hang

2018 / DIRECTED BY Lei Yuan Bin / PRODUCED BY Elysa Wendi, Jeremy Chua / RUNTIME 9.25 min / LANGUAGE No dialogue / RATING R21

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2018 / DIRECTED BY Lei Yuan Bin / PRODUCED BY Elysa Wendi, Jeremy Chua / RUNTIME 9.25 min / LANGUAGE No dialogue / RATING R21

Three dancers re-enact the best photographs by Chinese photographer Ren Hang, who was well known for his shocking photographs bordering on taboo.

How can religious harmony be developed within increasingly fragmented societies? Looking at the public religious processions of Hinduism and Taoism, the film compares the trance, acts of penance and rituals practised.

How can religious harmony be developed within increasingly fragmented societies? Looking at the public religious processions of Hinduism and Taoism, the film compares the trance, acts of penance and rituals practised.
Singapore Shorts ’19
Selection Panel

Aishah Abu Bakar was most recently a Programme Manager for the Singapore International Film Festival (2015–2018), managing the Asian feature film section, as well as organising the masterclasses and talks. Prior to that, she was the Programme Manager for Moving Images at The Substation (2009–2014). She was in charge of organizing film screenings and related events, such as the Singapore Short Film Awards, the Experimental Film Forum, Singapore Indie Doc Fest, and First Take, a regular running local platform for first time filmmakers. She had previously been a film traffic coordinator for 2007 and 2009 editions of the Singapore International Film Festival and has had a hand in television productions for Mediacorp’s Channel NewsAsia and Suria.

Pauline Soh has had over ten years of experience in the areas of film programming, production and archiving. She holds an MA in Contemporary Cinema Cultures from King’s College London and began her work in the field at the Asian Film Archive, where she developed its catalogue of films at the Esplanade Library for public access. She is currently Senior Manager (Programmes) at the National Gallery Singapore, playing the role of film programmer for the Gallery’s annual festival Painting with Light: Festival of International Films on Art that showcases over 30 feature-length and short films as well as single-channel video works, and numerous special screenings in conjunction with the Gallery’s exhibitions such as Reframing Modernism: Painting from Southeast Asia, Europe and Beyond and Minimalism: Space. Light. Object. Pauline was also engaged as panel speaker at the Education Forum, 10th Seoul International Y outh Film Festival and the Programmer Conference at the Japan Foundation Asia Centre, 29th Tokyo International Film Festival.

Kristin Saw has been with the Singapore Film Commission (SFC), part of the Infocomm Media Development Authority (IMDA), since 2008. The SFC aims to nurture, support, promote Singapore talent in filmmaking, the production of Singapore films and a film industry in Singapore. Prior to joining the SFC, she was a programme manager at an independent contemporary arts centre in Singapore, The Substation, where she curated independent films and organised events for the local film community. Her interest in Singapore films began when she led a group, nuSTUDIOS Film Productions, at the National University of Singapore (NUS). She has been rooting for homegrown stories and talents ever since.


Thong Kay Wee is the Outreach Officer at the Asian Film Archive (AFA). He is responsible for devising strategies to promote the rich film heritage of Singapore and Asia as part of the AFA’s mission. Since 2014, he has overseen over 30 different film-centric programmes for the archive, including the exhibition series Celluloid Void: The Lost Films of Southeast Asia (2015–2016), Asian Restored Classics (2016–2019) and producing for the cross-disciplinary showcase State of Motion (2016–2019) under Singapore Art Week. He was also the curator for Singular Screens, the international film programme presented under Singapore International Festival of the Arts (SIFA), in 2018 and 2019. He is heading the regular film programming at Oldham Theatre, a cinema space at the National Archives of Singapore (NAS), since May 2019.
To commemorate 100 years of Korean cinema in 2019, the Asian Film Archive presents *Faces of the Korean Woman*, a film programme that explores the multi-faceted portrayal of women throughout Korean film history from the 1930s to the 2010s.

As the figure of the Korean woman moves through tumultuous periods of Korean history—from the Joseon Dynasty, to the Park Chung-hee era, up to the contemporary times of neoliberalism—we see various interpretations of girlhood and womanhood manifested on screen, albeit through a predominantly male-oriented lens. They oscillate between the virtuous and the vampish, the pitiful and the horrific, the subjugated and the fiercely independent.

Featuring historically important early classics, popular genre films and critically acclaimed works by iconic male and female Korean directors, the programme’s 24 female character-driven films offer a retrospective view on female representation in Korean cinema, and open up new perspectives through the restoration of their faces within the cinematic imaginary.
Double Bill **Sweet Dream** *(1936)*

**Synopsis**
Uninterested in playing wife and mother, Ae-sun is seduced by the promise of happiness supplied by Seoul's consumer paradise. In the city, she starts an affair with a rich businessman. Fed up with her familial neglect, Ae-sun's husband kicks her out. Ae-sun embraces her newfound freedom, but soon discovers there may be consequences to her behaviour. One of the earliest surviving Korean films, *Sweet Dream* reflects the anxieties of 1930s Korea toward the “New Woman,” advocating the continuation of her domestic confinement. Yet the film remains an important, early attempt by Korean cinema to portray a woman's struggle to define modern femininity for herself as she is caught between stifling tradition and the destabilising force of modernity.

**Schedule**

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<td>6 Oct, Sun</td>
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**ALTERNATIVE TITLE** Lullaby of Death  
**ORIGINAL TITLE** Mimong 미몽 
**DIRECTED BY** Yang Ju-nam 
**RUNTIME** 46 min 
**COUNTRY** South Korea 
**LANGUAGE** Korean with English subtitles 
**RATING** TBA 
**RESTORED VERSION**

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Double Bill **The Widow** *(1955)*

**Synopsis**
The Widow is one of the most highly-regarded of 1950s Korean films, and the only film by Korea's first female director Park Nam-ok. The film centers on Shin-ja, a widow struggling to provide for her daughter after losing her husband in the Korean War. Family friend Seong-jin helps them stay afloat, but eventually falls for Shin-ja. Though feeling indebted, Shin-ja resists his advances. Things get complicated when she falls for Taek instead, who happens to be the lover of Seong-jin's jealous wife. Controversial in its time for its relatively more nuanced depiction of women pursuing individual happiness, the film set a precedent in Korean cinema for truer-to-life representations of modern womanhood. Unfortunately, the film’s final scenes are lost and its ending remains an eternal enigma.

**Schedule**

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**ALTERNATIVE TITLE** Tears of a Widow  
**ORIGINAL TITLE** Mimangın미망인 
**DIRECTED BY** Park Nam-ok 
**RUNTIME** 75 min 
**COUNTRY** South Korea 
**LANGUAGE** Korean with English subtitles 
**RATING** TBA 
**RESTORED VERSION**

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The film *Sweet Dream* (1936) will precede the screening of *The Widow* (1955). This screening is free with registration.
Bound by Chastity Rule  (1962)

**ALTERNATIVE TITLE** The Memorial Gate for Virtuous Women  
**ORIGINAL TITLE** Yeolnyeomun 열녀문  
**DIRECTED BY** Shin Sang-ok  
**RUNTIME** 101 min  
**COUNTRY** South Korea  
**LANGUAGE** Korean, English with English subtitles  
**RATING** TBA  
**Restored Version**

**Synopsis**
In the midst of Korea’s modernisation, Han is married off to an adolescent noble. When he dies prematurely, his conservative mother forces her to preserve her chastity for the family’s honour. Han’s situation worsens when she and a progressive farmhand develop feelings for each other. When Han becomes pregnant, the patriarch contains potential shame by isolating her until she delivers, and the child together with the farmhand are banished from the city. Years later, Han cares for her ailing but still abusive mother-in-law. Han’s child, now a man, arrives at the household to see his mother. Will their shared oppression bind them, or will they be torn from each other again?

**Schedule**

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Mother  (2009)

**SINGAPORE PREMIERE**  
**ORIGINAL TITLE** Madeo 마더  
**DIRECTED BY** Bong Joon-ho  
**RUNTIME** 129 min  
**COUNTRY** South Korea  
**LANGUAGE** Korean with English subtitles  
**RATING** R21  
**Remastered Black & White Version**

**Synopsis**
Mother lives alone with her mentally-challenged son who is accused as the prime suspect in a murder by sloppy cops eager to close the case. Mother hires a lawyer, but he proves just as incompetent. Betrayed by the system, she takes things into her own hands to clear her son’s name, even if it means breaking the law. After his hit monster-movie *The Host* (2006), director Bong turned to a different kind of monster: that iconic figure of Korean cinema, the warm-hearted mother. Subverting this archetype, the film depicts Mother’s love as pathological. With little else of value in life, she is consumed by her role as mother.

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The Villainess (2017)

Synopsis
This Korean actioner is one of the few featuring a female protagonist. Sook-hee is an assassin trained by criminals from childhood. Bent on revenge for her father’s murder, she is derailed by her husband/mentor’s slaying. Sook-hee slaughters those responsible, is caught by authorities, and forced into an all-female assassin school where she delivers and raises her daughter. Upon graduation, she goes undercover as an actress. When a man from the past emerges and another enters her present, Sook-hee’s two lives collide, revealing her a pawn on both sides of the law. A unique neo-noir, its heroine’s contested identity functions as the site where hegemonic femininities implode while she fights to free herself from the patriarchal structures governing her life.

Schedule
DATE TIME
12 OCT, SAT 8PM

Poetry (2010)

Synopsis
Mija works as a maid for a gruff, stroke-ridden man while caring for her abandoned loutish grandson. Although her memory is deteriorating, Mija remains whimsically inquisitive and enrolls in a poetry class. She learns that her grandson was involved in a gang-rape and the girl killed herself. Mija is pressured by the fathers of the other boys in the case to join them in bribing the girl’s mother to drop the charges. Instead, she does something unexpected. Poetry is an ode to the strength of elderly women, often dismissed in Korea, and a condemnation of male violence and those attempts to cover it up.

Schedule
DATE TIME
13 OCT, SUN 2PM
Madame Freedom (1956)

**Original Title:** Jayu buin 자유부인
**Directed by:** Han Hyeong-mo
**Runtime:** 125 min
**Country:** South Korea
**Language:** Korean, English with English subtitles
**Rating:** TBA

**Synopsis:**
Exploiting Korea’s ambivalence towards modernization, this ’50s hit presents two parallel narratives. The “virtuous” husband is engaged in a romantic dalliance but triumphantly maintains family honour while the wife is influenced by Western morals and “decadent” consumerism, and is slated for eventual ruin and repentance. However the film revels in its heroine’s journey. As she finds employment and discovers a glitzy world of nightclubs and dancehalls, the film’s true response to tradition appears: “We need to be economically independent to avoid the tyranny of our husbands.”

**Schedule**

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The Housemaid (1960)

**Original Title:** Hanyo 하녀
**Directed by:** Kim Ki-young
**Runtime:** 111 min
**Country:** South Korea
**Language:** Korean with English subtitles
**Rating:** PG (Some Scenes of Intimacy)

**Synopsis:**
This Korean cinema classic is a cunning satire of modern Korean values and aspirations. A nuclear family moves into a two-storey house, appearing the epitome of middle-class triumph, but paying heavily to maintain this illusion. Dong-shik teaches music to poor workers and his pregnant wife is a seamstress while caring for two children. To ease her workload, Dong-shik hires a housemaid. The adulterer husband, manipulative wife and destructive housemaid create a complex thriller. The audience reactions to actress Lee Eun-shim in the title role were so hostile that producers were deterred from hiring her and her career ended prematurely.

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A Good Lawyer’s Wife (2003)

**Synopsis**
Ho-jung and her husband Yeong-jak have made a comfortable home with their adopted seven-year-old. However, their marriage is shallow and passionless. They get involved in affairs but remain unfulfilled. The couple are forced to rethink their lives when tragedy strikes. This incisive, sexually frank drama suggests a re-evaluation of the traditional notions of relationships.

**Schedule**

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Paju (2009)

**Synopsis**
Paju is about the messy, moral ambiguity of modern life and the resulting estrangement one may feel with loved ones. Eun-mo returns to Paju after a long absence and is evicted from her apartment. She is reacquainted with her brother-in-law who she loves but blames for her sister’s death. As their lives unravel, the city reveals itself perpetually torn between embracing and resisting change.

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**Suddenly in Dark Night** *(1981)*

**Synopsis**
This horror classic involves a housewife's descent into madness. Seon-hee leads a comfortable life with husband Yu-jin and their daughter, but worries that he is losing interest in her. Yu-jin takes in the homeless Mi-ok, the beautiful daughter of a deceased shamaness. Initially inexplicably drawn to Mi-ok, Seon-hee becomes disturbed by her recurring visions of Mi-ok's doll and she experiences hallucinations that drive her mad with suspicion of an affair between Mi-ok and Yu-jin. The film's tale of jealousy portrays a woman so trapped in convention that she destroys the domestic security she seeks to protect.

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**Iodo** *(1977)*

**Synopsis**
When one of the Io island's native sons, who had gone to the mainland, disappears off the deck of a tourist ship, a businessman suspected of killing him travels there in hopes of uncovering the truth behind the man's disappearance. He organises a press cruise trip to Io to promote a hotel and discovers a mythical isle of dark folk significance and a matriarchal society of shamanistic fisherwomen. Though learning of the island's cursed men, the businessman is nonetheless drawn to the affairs with the women. Depicting Korean men's anxiety towards their place in society, *Iodo* presents an ambivalent portrait of an alternate "feminine" universe, one appearing both regrettably lost yet terrifyingly primordial.

**Schedule**

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October to November

Faces of the Korean Woman

A Tale of Two Sisters (2003)

In this modern take on an old Korean folktale, filial guilt and trauma are the name of the game. Su-mi is happily reunited with her sister Su-yeon after being released from an institution, but neither are thrilled about returning home. Their widowed father has remarried, with new wife Eun-joo presiding over their home, which the girls resent Eun-joo for. They try their best to resume everyday life until strange events start occurring. Shadowy figures appear in unlikely places, keepsakes are vandalized, everyone is gripped by suspicion. As unexplained incidents pile up, the house seethes with hushed accusations, sexual tension, and abuse. But are the specters just in Su-mi’s mind, or are unearthly spirits manipulating the household?

Synopsis

One of Korea’s first commercial films depicting lesbian characters, this eerily elegiac horror is set in a girls’ school with a dark history. The plot unfolds nonlinearly, as Min-ah reads the diary of two seniors and their tragic romance is revealed. Ostracised by prejudiced schoolmates, Shi-eun and Hyo-shin’s relationship is tested. A grave decision turns the school into a host to the supernatural. With the prevalence of gender-segregated schools in Korea, the relationships within Memento Mori queers the practiced Confucianism and depict femininity as a threat to institutionalised patriarchy.

Schedule

DATE TIME
2 NOV, SAT 8PM

Memento Mori (1999)

Synopsis

One of Korea’s first commercial films depicting lesbian characters, this eerily elegiac horror is set in a girls’ school with a dark history. The plot unfolds nonlinearly, as Min-ah reads the diary of two seniors and their tragic romance is revealed. Ostracised by prejudiced schoolmates, Shi-eun and Hyo-shin’s relationship is tested. A grave decision turns the school into a host to the supernatural. With the prevalence of gender-segregated schools in Korea, the relationships within Memento Mori queers the practiced Confucianism and depict femininity as a threat to institutionalised patriarchy.

Schedule

DATE TIME
3 NOV, SUN 5PM
October to November Faces of the Korean Woman

Spin the Tales of Cruelty Towards Women (1983)

Set in 15th century Korea, Kil-rye’s poor family weds her to an official’s deceased son. She endures her suffering stoically, submitting to the cruel logic governing her life as it moves to an inevitable conclusion. This highly-controversial film confronted Koreans with the incredible extent of women’s oppression during the Joseon era. So merciless was its demystification of this golden age that critics almost called it treason, inadvertently underlining the persistence of male domination in contemporary Korea.

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ALTERNATIVE TITLE Mulleya Mulleya
ORIGINAL TITLE Yeo-in Janhoksa Mulle-ya-ya 여인 잔혹사 물레야 물레야
DIRECTED BY Lee Doo-yong
RUNTIME 100 min
COUNTRY South Korea
LANGUAGE Korean with English subtitles
RATING TBA

A Splendid Outing (1978)

Worked to exhaustion, prominent executive Hyo-hee dreams of a woman beckoning to her, who may be her long-lost twin. Hyo-hee is kidnapped byfisherwomen and brought to a remote island where a farmer purchases her. He insists she is his wife and the mother of his child. “Married” to her captor, she seems trapped in her new life. This film captures the nightmarish anxieties of life as a modern woman, where not even social stature can stave off festering hostility or fear of reprisal, and “civilized society” is but an illusion.

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ORIGINAL TITLE Hwaryeohan wichul 화려한 외출
DIRECTED BY Kim Soo-yong
RUNTIME 95 min
COUNTRY South Korea
LANGUAGE Korean with English subtitles
RATING TBA
A Petal (1996)

Synopsis
A girl wanders the countryside looking for her brother, her face caked with dirt, her eyes wild. She latches onto a disabled laborer, who beats, abuses, and rapes her. Yet she registers nothing, and is barely able to communicate. Meanwhile, students are searching for her, with little clue where she might be. She is revealed to be the sister of their deceased friend. Through flashbacks, the origin of the girl’s trauma unravels.

A Petal was the first cinematic reflection on the 1980 Gwangju Massacre, when soldiers murdered thousands who opposed Korea’s military takeover. 16 years had passed when the film was released, but its effect was so powerful that people demanded the government’s release of classified files on the incident.

Schedule
DATE       TIME
9 NOV, SAT 4PM

Yeong-ja’s Heydays (1975)

Synopsis
This wildly popular 70s film depicts Koreans struggling to adapt to new realities as post-war industrialization delegitimizes their old understandings of the past. An incident lands Vietnam veteran Chang-su in jail. He meets Yeong-ja, a long-lost love from before the war. Once a demure country girl, she has become a brassy, disabled sex worker in order to make ends meet. Chang-su wants to save Yeong-ja. But does she want to be saved? And is Chang-su still the right person for her?

Schedule
DATE       TIME
10 NOV, SUN 2PM
Take Care of My Cat (2001)

**Synopsis**
This tender film chronicles five girls’ friendship after high school. Like many in town, they dream of living in Seoul, but circumstances keep most from doing so. The exception is entitled but resilient Hae-joo, who moves for work. Her departure rattles them, who worry about losing their long-shared camaraderie as adulthood forces them on separate paths. As they try to stay connected, what emerges is a portrait of the strength of young Korean women as they tackle the burdens imposed on them by society.

**Schedule**
- **DATE**: 13 Nov, Wed
- **TIME**: 8PM

On the Beach at Night Alone (2017)

**Synopsis**
Heartbroken Young-hee visits a divorced friend in Hamburg. As she awaits her lover’s arrival, Young-hee travels the city with her friend as they sort out their feelings and desires. Meanwhile, in Korea, Young-hee is an actress whose career was ruined by her affair with a married director. Between soju-fueled nights, Young-hee fends off regret and questions who is “qualified to love.” This film is a quirky yet somber portrait of a woman whose overexposure leads her to treat her romantic life as a matter of how to “die with grace.”

**Schedule**
- **DATE**: 15 Nov, Fri
- **TIME**: 8PM
**Night Journey** (1977)

Hyeon-ju is a middle-aged woman frustrated with a society unable to keep up with her desires. Her relationship with her supervisor is kept a secret. Though she pushes for the only security available to her, in lucid moments, she knows a marriage of convenience is not what she desires—least of all to a dullard unable to satisfy her. Having an unconventional taste for masochism, she wants to be taken, perhaps against her will. Haunted by the unfulfilled promise of her tempestuous first love—killed at war—Hyeon-ju sees only banal conformity, an orgy of pleasure-seeking without passion. About to explode, she roams the streets in search of something to shake up her existence.

**Microhabitat** (2017)

Housekeeper Miso is a woman of simple pleasures: all she needs is cigarettes, whiskey, and her wannabe-artist boyfriend. Amidst the pressures of big-city life, Miso is unwilling to give up her comforts—so she ditches her apartment and couchsurfs at her former college bandmates’. But as she reconnects with old friends, she gets mixed up in the complications of their very different lives. Jumping from couch to couch, Miso reconsiders her place in life and decides on a new path. *Microhabitat* unfolds a tender, comic narrative that sensitively details the realities of millennial women who experience economic instability, job precarity, and homelessness.
October to November

Faces of the Korean Woman

The Murmuring  
(1995)

Synopsis
One of the most acclaimed Korean documentaries, The Murmuring is the first film in director Byun Young-joo’s trilogy on the past and present lives of Korean women who were forced to work in Japanese military brothels during WWII. It portrays their struggle to overcome the sense of shame that had been planted in them and reinforced by an unsympathetic public. Instead of allowing this neglected part of Korean history to fade away, they lead weekly protests outside the Japanese embassy to push for a formal apology and compensation from the Japanese government. Over the years, Byun’s films have significantly aided these efforts. This, her first feature, was also the first local documentary to acquire a major theatrical release in Korea.

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<td>17 NOV, SUN</td>
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Us, Day by Day  
(2019)

Synopsis
This documentary sees director Kangyu revisit her fellow ex-members of Young Feminists, a student group formed from several college districts in the ‘90s. Now in their forties, these women have forged their own paths, with different jobs, neighbourhoods and family types. Yet the concerns that united them years ago remain. We follow them as they continue to integrate their beliefs into daily life, as a women’s health movement activist, a feminist singer, an anti-sexual assault activist, etc. This quietly remarkable documentary is a beautiful time stamp on how feminism had taken root and persevered, even when the everyday always seems to be taking over.

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The film subtly asks of us to reflect on life, relationships and acceptance. *The In-Betweens, a dialogue about life and death, will be held before the screening of After Life. Sat 26 Oct, 11.45am - 1.00pm | Oldham Theatre Foyer*

**After Life**

**Dir. Hirokazu Kore-eda**

1998 | Japan | Drama | 118 mins | DCP | Japanese with English subtitles

Rating TBA

Individuals who have recently passed on find themselves in a bleak building, where they are asked to choose a happy memory to take with them to the afterlife. The film subtly asks of us to reflect on life, relationships and acceptance.

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**Canoa: a shameful memory**

(National Premiere - 4K Restoration)

**Dir. Felipe Cazals**

1976 | Mexico | Drama | 115 mins | DCP | Spanish with English subtitles

NC16 (Some Violence)

In 1968, a group of young university employees simply wanted to go on a hiking expedition up La Malinche. But in a disturbing turn of events, they find themselves as targets of violence because of their mistaken identity as communist revolutionaries.

**This screening is supported by the Embassy of Mexico in Singapore.**

**The Creatures**

(Singapore Premiere)

**Dir. Agnès Varda**

1966 | France | Drama/Sci-Fi | 92 mins | DCP | French with English subtitles

PG

A sci-fi novelist moves into a new town with his mute wife, strange occurrences are abound: the town’s residents begin to act terribly towards one another, wrecking relationships within minutes. The Creatures plays ambitiously with genre and metatext.

*This screening is supported by the New Zealand High Commission in Singapore.*

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**The River**

**Dir. Jean Renoir**

1951 | UK/India/France | Drama/Romance | 99 mins | 35mm | English & Bengali

PG

A young British girl falls in love with an American ex-military man. But complications arise, as she competes with her British and Indian friends for his affections. Set along the Ganges River, *The River* examines how cross-cultural influences affect relationships.

*This screening is supported by the Embassy of France in Singapore.*

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**Side Event**

Three stories about life and death, and the time in-between, are shared in this open dialogue session. From delivering the deceased in their last journey to battling death first hand, these speakers share what it means to be standing at a crossroads. Participants are strongly recommended to catch the accompanying screening of *After Life* (Dir. Hirokazu Kore-eda).

*Please note that spaces are limited and sign-ups are based on a first-come-first-serve basis.

*All information is correct at the time of print. Any changes will be updated and reflected on perspectivesfilmfestival.com*
SOUTHEAST ASIA'S LONGEST RUNNING FILM FESTIVAL RETURNS 21 NOV - 1 DEC 2019

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www.sgiff.com
About Asian Film Archive

Asian Film Archive (AFA) is a subsidiary of the National Library Board. It preserves the rich film heritage of Asian Cinema, encourages scholarly research on film, and promotes a wider critical appreciation of this art form.

The AFA's regular film programme at the Oldham Theatre will allow audiences to explore Asian cinema.

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Ticketing Information

GENERAL PUBLIC SGD 10

CONCESSION SGD 9

Students (Local & Overseas), Full-time National Servicemen (NSF), Senior Citizens (55 years and above)

Tickets are available at asianfilmarchive.org and Oldham Theatre’s Box Office.

OLDHAM BOX OFFICE OPENING HOURS
Opens 1 hour before screening time and closes 30 minutes after last screening starts.
Closed on Monday, Tuesday and Thursday

WHEELCHAIR ACCESS
Lifts provide easy access to the cinema.

Ticketing Information

GENERAL PUBLIC SGD 10

CONCESSION SGD 9

Students (Local & Overseas), Full-time National Servicemen (NSF), Senior Citizens (55 years and above)

Tickets are available at asianfilmarchive.org and Oldham Theatre’s Box Office.

OLDHAM BOX OFFICE OPENING HOURS
Opens 1 hour before screening time and closes 30 minutes after last screening starts.
Closed on Monday, Tuesday and Thursday

WHEELCHAIR ACCESS
Lifts provide easy access to the cinema.

About Asian Film Archive

Asian Film Archive (AFA) is a subsidiary of the National Library Board. It preserves the rich film heritage of Asian Cinema, encourages scholarly research on film, and promotes a wider critical appreciation of this art form.

The AFA's regular film programme at the Oldham Theatre will allow audiences to explore Asian cinema.

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Ticketing Information

GENERAL PUBLIC SGD 10

CONCESSION SGD 9

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