What We Left Unfinished (2019)
Image courtesy of Wide House
# January to February Schedule

**MARK YOUR CALENDAR**

## January 2020

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>FILM</th>
<th>RUNTIME</th>
<th>VENUE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>10, FRI</td>
<td>8PM</td>
<td>MEMORIES OF MY BODY</td>
<td>106 MIN</td>
<td>OLDHAM THEATRE</td>
<td>11</td>
</tr>
<tr>
<td>11, SAT</td>
<td>8PM</td>
<td>A MOON FOR MY FATHER</td>
<td>75 MIN</td>
<td>OLDHAM THEATRE</td>
<td>12</td>
</tr>
<tr>
<td>12, SUN</td>
<td>6PM</td>
<td>AROUND THE WORLD WHEN YOU WERE MY AGE</td>
<td>110 MIN</td>
<td>OLDHAM THEATRE</td>
<td>13</td>
</tr>
<tr>
<td>15, WED</td>
<td>8PM</td>
<td>WHAT WE LEFT UNFINISHED</td>
<td>71 MIN</td>
<td>OLDHAM THEATRE</td>
<td>14</td>
</tr>
<tr>
<td>17, FRI</td>
<td>8PM</td>
<td>THAT CLOUD NEVER LEFT</td>
<td>65 MIN</td>
<td>OLDHAM THEATRE</td>
<td>15</td>
</tr>
<tr>
<td>18, SAT</td>
<td>8PM</td>
<td>SOMEWHERE 4 SOME TIME</td>
<td>89 MIN</td>
<td>OLDHAM THEATRE</td>
<td>16</td>
</tr>
<tr>
<td>19, SUN</td>
<td>6PM</td>
<td>THE IMPOSSIBILITY OF KNOWING + INVISIBLE CITY</td>
<td>72 MIN</td>
<td>OLDHAM THEATRE</td>
<td>18</td>
</tr>
<tr>
<td>22, WED</td>
<td>8PM</td>
<td>THE THREE DISAPPEARANCES OF SOAD HOSNI</td>
<td>70 MIN</td>
<td>OLDHAM THEATRE</td>
<td>22</td>
</tr>
<tr>
<td>29, WED</td>
<td>8PM</td>
<td>CINEMA OF THE PALESTINIAN REVOLUTION</td>
<td>92 MIN</td>
<td>OLDHAM THEATRE</td>
<td>20</td>
</tr>
<tr>
<td>31, FRI</td>
<td>8PM</td>
<td>FIFTH CINEMA</td>
<td>56 MIN</td>
<td>OLDHAM THEATRE</td>
<td>23</td>
</tr>
</tbody>
</table>

## February 2020

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>FILM MAN</th>
<th>RUNTIME</th>
<th>VENUE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>01, SAT</td>
<td>8PM</td>
<td>THE PEOPLE WE REVISIT</td>
<td>86 MIN</td>
<td>OLDHAM THEATRE</td>
<td>28</td>
</tr>
<tr>
<td>02, SUN</td>
<td>6PM</td>
<td>THE THREE DISAPPEARANCES OF SOAD HOSNI</td>
<td>70 MIN</td>
<td>OLDHAM THEATRE</td>
<td>22</td>
</tr>
<tr>
<td>05, WED</td>
<td>8PM</td>
<td>AROUND THE WORLD WHEN YOU WERE MY AGE</td>
<td>106 MIN</td>
<td>OLDHAM THEATRE</td>
<td>13</td>
</tr>
<tr>
<td>07, FRI</td>
<td>8PM</td>
<td>BATCH '81</td>
<td>110 MIN</td>
<td>OLDHAM THEATRE</td>
<td>38</td>
</tr>
<tr>
<td>08, SAT</td>
<td>4PM</td>
<td>CLASS PICTURE + ANAK ARAW</td>
<td>67 MIN</td>
<td>OLDHAM THEATRE</td>
<td>24</td>
</tr>
<tr>
<td>09, SUN</td>
<td>8PM</td>
<td>THE FILMS WE REMAKE</td>
<td>88 MIN</td>
<td>OLDHAM THEATRE</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>2PM</td>
<td>NOW SHOWING</td>
<td>280 MIN</td>
<td>OLDHAM THEATRE</td>
<td>26</td>
</tr>
</tbody>
</table>

*The January–February 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*
**February 2020**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>FILM</th>
<th>RUNTIME</th>
<th>VENUE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>12, WED</td>
<td>8PM</td>
<td>• SOMEWHERE 4 SOME TIME</td>
<td>89 MIN</td>
<td>OLDHAM THEATRE</td>
<td>16</td>
</tr>
<tr>
<td>14, FRI</td>
<td>8PM</td>
<td>• A MOON FOR MY FATHER</td>
<td>75 MIN</td>
<td>OLDHAM THEATRE</td>
<td>12</td>
</tr>
<tr>
<td>15, SAT</td>
<td>4PM</td>
<td>• LETTER TO AN ANGEL</td>
<td>118 MIN</td>
<td>OLDHAM THEATRE</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>8PM</td>
<td>• THE GHOSTS WE RECALL</td>
<td>83 MIN</td>
<td>OLDHAM THEATRE</td>
<td>32</td>
</tr>
<tr>
<td>16, SUN</td>
<td>2PM</td>
<td>• MEMORIES OF MY BODY</td>
<td>186 MIN</td>
<td>OLDHAM THEATRE</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>5PM</td>
<td>• PINOY SUNDAY</td>
<td>85 MIN</td>
<td>OLDHAM THEATRE</td>
<td>42</td>
</tr>
<tr>
<td>19, WED</td>
<td>8PM</td>
<td>• THAT CLOUD NEVER LEFT</td>
<td>65 MIN</td>
<td>OLDHAM THEATRE</td>
<td>15</td>
</tr>
<tr>
<td>21, FRI</td>
<td>8PM</td>
<td>• YASMIN-SAN</td>
<td>70 MIN</td>
<td>OLDHAM THEATRE</td>
<td>44</td>
</tr>
<tr>
<td>22, SAT</td>
<td>4PM</td>
<td>• I WANT TO LIVE</td>
<td>98 MIN</td>
<td>OLDHAM THEATRE</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>8PM</td>
<td>• THE STRUCTURES WE RESIST</td>
<td>76 MIN</td>
<td>OLDHAM THEATRE</td>
<td>54</td>
</tr>
<tr>
<td>23, SUN</td>
<td>2PM</td>
<td>• LIPS TO LIPS</td>
<td>96 MIN</td>
<td>OLDHAM THEATRE</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>5PM</td>
<td>• PINOY SUNDAY</td>
<td>83 MIN</td>
<td>OLDHAM THEATRE</td>
<td>42</td>
</tr>
<tr>
<td>26, WED</td>
<td>8PM</td>
<td>• YASMIN-SAN</td>
<td>70 MIN</td>
<td>OLDHAM THEATRE</td>
<td>44</td>
</tr>
<tr>
<td>28, FRI</td>
<td>8PM</td>
<td>• MISS WONTON</td>
<td>88 MIN</td>
<td>OLDHAM THEATRE</td>
<td>50</td>
</tr>
<tr>
<td>29, SAT</td>
<td>4PM</td>
<td>• JEWEL IN THE SLUM</td>
<td>107 MIN</td>
<td>OLDHAM THEATRE</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>8PM</td>
<td>• SHORTS FROM THE COLLECTION (1990-2010)</td>
<td>85 MIN</td>
<td>OLDHAM THEATRE</td>
<td>56</td>
</tr>
</tbody>
</table>

**March 2020**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>FILM</th>
<th>RUNTIME</th>
<th>VENUE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>01, SUN</td>
<td>2PM</td>
<td>• OXHIDE</td>
<td>110 MIN</td>
<td>OLDHAM THEATRE</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>5PM</td>
<td>• MISS WONTON</td>
<td>88 MIN</td>
<td>OLDHAM THEATRE</td>
<td>50</td>
</tr>
</tbody>
</table>

* The January-February 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.
State of Motion 2020: Rushes of Time

**rushes** /ˈrʌʃɪz/ pl.n.
1. A sudden flow, an intense feeling.
2. Raw footage from a period of shooting.

*Rushes of Time* is the fifth iteration of Asian Film Archive’s annual film and art event, *State of Motion*. Set against the newly opened National Archives of Singapore building as one of its exhibition sites, this year’s theme reflects on the relations between ideas of time, bodies of memory and the moving image through site-specific installations, live performances and film screenings.

The film programme will be presented in two sections as a response to the exhibition: *Animating the Archive* and *Accessing the Archive*. This series of films will take stock of the repositories, including the Asian Film Archive Collection, and explore the possibilities of the archival. The Asian Film Archive will also be showcasing newly restored works from recent years as part of the occasion.
While archives are built to order and preserve our sense of time, how do artists and filmmakers make a “new” sense of time out of past materials?

In exploring the tension between the archival and the contemporaneous, Animating the Archive serves as a parallel film section to the exhibition by staging the moving image as active and affective repositories for embodied knowledge. Presented through the cinematic, it looks at ways in which these creative bodies act as living mediums to gather and animate personal and collective histories.

Inspired by the life of celebrated dancer Rianto, this coming-of-age story explores gender and sexuality against the political unrest of ‘80s and ‘90s Indonesia. In poverty-stricken Java, pre-teen Juno is abandoned by his father, a survivor of political violence. Forced to be his own mother and father, he rediscovers family within a Lengger Lanang troupe. Featuring male dancers in female roles, their graceful, sensual performances awaken Juno to the fluidity of gender and the body’s beautiful possibilities. However, the persistence of destructive traditional masculinity leads to sexual and political trauma, and he is forced on the road. But as he moves toward adulthood, Juno encounters other bodies—beautiful and bruised, young and old—whose tenderness and tragic histories will bring him to realise: “My body is my home.”

**Synopsis**

*ORIGINAL TITLE* Kucumbu Tubuh Indahku

*DIRECTED BY* Garin Nugroho

*RUNTIME* 106 min

*COUNTRY* Indonesia

*LANGUAGE* Indonesian, Javanese with English subtitles

*RATING* M18 (Some Homosexual Content)

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 JAN, FRI</td>
<td>8PM</td>
</tr>
<tr>
<td>16 FEB, SUN</td>
<td>2PM</td>
</tr>
</tbody>
</table>
**A Moon for My Father**  (2019)

**Synopsis**

Woven around the directorial couple's correspondence, this lyrical film examines the trauma and censorship connecting a woman's experience of her body to the history of her native Iran. Beginning a few weeks after the couple's meeting, the film ostensibly charts their artistic and romantic relationship. But as her body undergoes mortification and generation—being ravaged by cancer, then moving through stages of pregnancy—it becomes the muse for her reflections on Iran's political history. Both emerge as sites of remembrance and reconstruction, as the couple's letters are fused with archival footage of Iran, family photos, their art, and scenes from their life together, with the film itself epitomising the mysterious connections between love, loss, family, and the infinite elasticity of memory, body and nation.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 JAN, SAT</td>
<td>8PM</td>
</tr>
<tr>
<td>14 FEB, FRI</td>
<td>8PM</td>
</tr>
</tbody>
</table>

**Around the World When You Were My Age**  (2018)

**Synopsis**

This lively and innovative documentary is at once director Aya Koretzky's portrait of her father Jiro, and a meditation on humanity's relationship with nature. As Aya attempts to reconstruct the formative round-the-world trip of Jiro's youth, we see the photographs he took while journeying from Japan to the Soviet Union, Scandinavia, North Africa, the Middle East, and America. Accompanied by a narration of Jiro's travel diaries, and intercut with Aya's contemporary Super8 footage of his gardening, what appears before us is a vibrant soul, filled with profound empathy for places that echo the struggles of post-war Japan, a genuine spirit of openness to the world, and a conviction that mankind can live more harmoniously if it lived according to nature, rather than dominating it.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 JAN, SUN</td>
<td>6PM</td>
</tr>
<tr>
<td>05 FEB, FRI</td>
<td>8PM</td>
</tr>
</tbody>
</table>
January to February

**What We Left Unfinished (2019)**

*Synopsis*

In Communist Afghanistan (1978–1991), films were weapons, filmmakers political targets, and the dreams of shifting regimes merged with those on screen. This documentary details the incredible and (mostly) true story of five unfinished films from this period, produced by filmmakers who risked their lives to tell stories they believed were “true to life”. Commissioned by one regime then forcibly and violently shut down by another, these films were never edited and had long been thought lost. Recently rediscovered, their footage is now integrated here with interviews with the surviving filmmakers and new footage shot by them on the original locations. What emerges is a portrait of the inseparability of history and cinema, of how fictions—the fears and desires of a fractured nation—can sometimes become true in their very realisation.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 JAN, WED</td>
<td>8PM</td>
</tr>
</tbody>
</table>

**That Cloud Never Left (2019)**

*Synopsis*

In a Bengali village, various inhabitants create colourful, musical toys made from discarded 35mm Bollywood film reels. Every day, they labour to produce hundreds of toys, consisting of everything from whirligigs and merry-go-rounds to flutes and whistles. As the reels are ripped apart and spliced together, the villagers give these films a second life, with new hybrid narratives spilling forth from the reconfigured cinematic remains, filling the village with clouds of phantasmagoria. Dreams of a different life emerge. Meanwhile, a lunar eclipse approaches. In her poetic debut feature, director Yashaswini Raghunandan plays not only with the boundaries between documentary and fiction, but also with what we as viewers expect from cinema’s material audio-visual elements.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>17 JAN, FRI</td>
<td>8PM</td>
</tr>
<tr>
<td>19 FEB, WED</td>
<td>8PM</td>
</tr>
</tbody>
</table>
**Somewhere 4 Some Time** (2019)

**INTERNATIONAL PREMIERE**

**ORIGINAL TITLE** Si chéng xiāng shí 4

**DIRECTED BY** Various

**RUNTIME** 89 min

**COUNTRY** Taiwan, Malaysia

**LANGUAGE** Taiwanese with English subtitles

**RATING** TBA

---

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 JAN, SAT</td>
<td>8PM</td>
</tr>
<tr>
<td>12 FEB, WED</td>
<td>8PM</td>
</tr>
</tbody>
</table>

**Somewhere 4 Some Time** is an anthology of four short films that pays tribute to 1960s Taiwanese cinema. Each film is inspired by a recently restored classic and is directed by a graduate of the 10th Golden Horse Film Academy. The project is a collaboration between the Golden Horse Film Academy, the Taiwan Film Institute and Taiwan Public Television Service, with renowned editor/producer Liao Ching-sung serving as executive producer. It had its world premiere at the 2019 Golden Horse Film Festival.

---

**Like Father, Like Daughter**

Wen-de is hounded by local women who try to introduce a marriage partner to his daughter. On the day that Taiwan passes its same-sex marriage law, his daughter is at home, celebrating her engagement to her girlfriend. How will Wen-de face the challenge of modern views on love?

---

**Grandma’s Small Talk**

Li-yun had moved away to avoid the complications of being in love with her friend’s husband. But, by a twist of fate, she ended up rekindling her romance with Shou-yi and became pregnant with his child. Forty years later, Li-yun’s grandson uses his camera to capture her recollection of the past and her yearning for her son.

---

**Burned Zongzi**

Having worked to pay off her father’s debt from a young age, 42-year-old Xiujuan has finally decided to leave home. On her way to the bus station, she meets a fortune teller. As her fate emerges before her eyes, she begins to realise that the nature of her ties to her father has something to do with her past life...

---

**Onstage Appearance**

Director A-Shun is doing all he can to capture the golden age of Taiwanese cinema in his new film. Despite being plagued with one problem after another and being pushed to the brink of collapse, everybody still says to him: “You can do it!”
Double Bill **The Impossibility of Knowing** (2010)

**Synopsis**
This documentary interrogates the internal histories of sites where crimes and accidents had occurred long ago. With the limited information available concerning these events, the film inquires into the possibility for spaces of trauma to transcend time and engender their own significance. Accompanied by voice-over narration by local Singaporean actor, Lim Kay Tong, director Tan Pin Pin's camera renders palpable the sorrow and unease that haunts even the most ubiquitous of places amidst Singapore's cityscape.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 JAN, SUN</td>
<td>6PM</td>
</tr>
</tbody>
</table>

Double Bill **Invisible City** (2007)

**Synopsis**
*Invisible City* chronicles the drive of a people to produce a record of their existence and preserve their histories before they disappear. In other words, a documentary about documentation. However, the histories relayed here concern a city that may not exist, and possibly never have. Interviewing photographers, journalists, filmmakers and archaeologists, director Tan Pin Pin records the hopes and doubts of ordinary citizens driven by a personal desire to find their own Singapores, real and imagined, past and present. Featuring archival photographs and footage of Singapore previously unavailable to the public, the film bears witness to the fragility of memory and the power of curiosity, presenting us with a history in atrophy and cities that could have been and, perhaps, still could be.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 JAN, SUN</td>
<td>6PM</td>
</tr>
</tbody>
</table>
January to February Animating the Archive

Cinema of the Palestinian Revolution

In 1982, the Israel Defense Forces (IDF) raided the Palestinian Liberation Organization (PLO) Film Unit’s archives, robbing Palestine of decades of its visual history. These materials have since been hidden in the IDF’s archives, their access being limited and denied to Palestinians. Following the intervention of anti-marginalization organization Creative Interruptions, the films here were restored with the aim of returning them to a Palestinian and international public. This programme marks an important retrieval of Palestinian revolutionary cinema, encouraging deeper understanding of Palestinian film history and of the ideas that motivated the PLO.

Southeast Asian Premiere
DIRECTED BY Various
RUNTIME 92 min
COUNTRY Palestine
LANGUAGE Arabic, English with English subtitles
RATING TBA

Schedule
DATE TIME
29 JAN, WED 8PM

The Flower of All Cities
Ali Siam / Palestine / 1969 / 7' / Arabic / TBA

With Fairouz’s titular song in the background, we witness the disturbance of harmonious Palestinian civil life by the IDF. Produced by the Jordanian Ministry of Culture as part of a ‘cinematic magazine’, this film is a record of the rage that Palestinian and other Arabic peoples felt at Israel’s occupation of Jerusalem. It is also a rare example of the work of cinematographer Hani Jawharieh (1939-1876), one of the founding fathers of Palestinian cinema.

Palestine in the Eye
PLO Film Unit, Mustafa Abu Ali / Palestine / 1976 / 28' / Arabic / TBA

This film documents the loss of cinematographer Hani Jawharieh for the PLO Film Unit. Through interviews with family and colleagues, the film also details the workings of the Film Unit and its international connections. Though later attributed to Mustafa Abu Ali, the film’s credits, listing its creators as a collective of fellow workers, reflect the Unit’s imperative of functioning as a non-hierarchical organization.

The Urgent Call of Palestine

This is one of the few films by painter Ismail Shammout, Director of the PLO’s Cultural Arts Section in the ’70s. In it, he records Egyptian singer Zeinab Shaath’s performance of the titular song (by Indian poet Lalitha Punjabi), punctuated by images of war-torn Palestine and followed by an address by assassinated poet and PLO spokesman Kamal Nasser. Their words and music, articulating a call for peace, continue to hold striking relevance.

Palestine in the Eye
Ismail Shammout / Palestine / 1973 / 5’ / English / TBA

In 1982, the Israel Defense Forces (IDF) raided the Palestinian Liberation Organization (PLO) Film Unit’s archives, robbing Palestine of decades of its visual history. These materials have since been hidden in the IDF’s archives, their access being limited and denied to Palestinians. Following the intervention of anti-marginalization organization Creative Interruptions, the films here were restored with the aim of returning them to a Palestinian and international public. This programme marks an important retrieval of Palestinian revolutionary cinema, encouraging deeper understanding of Palestinian film history and of the ideas that motivated the PLO.

Palestinian Identity

This is one of the few films by painter Ismail Shammout, Director of the PLO’s Cultural Arts Section in the ’70s. In it, he records Egyptian singer Zeinab Shaath’s performance of the titular song (by Indian poet Lalitha Punjabi), punctuated by images of war-torn Palestine and followed by an address by assassinated poet and PLO spokesman Kamal Nasser. Their words and music, articulating a call for peace, continue to hold striking relevance.

Palestine in the Eye
Ismail Shammout / Palestine / 1972 / 12’ / No dialogue / TBA

The memories of an old Palestinian man are recounted through archival photographs and Shammout’s paintings. The model for Shammout’s work “Memories and Fire”, his story is one of resistance. Through pure montage without narration, the film heeds the early Soviet cinema imperative: overcome national boundaries and speak to the struggles of the world. Screened at several festivals in the ’70s, it won a prize at DOK Leipzig, a then-Soviet festival controversial for screening works critical of official policy.

Palestinian Identity
Kassem Hawal / Palestine / 1984 / 40’ / Arabic and English / TBA

In 1982, the IDF occupied Beirut, destroying the Palestinian cultural there and looting five decades’ worth of films, photographs, and manuscripts. This film is a record of this event, and a rare PLO film made after the IDF’s departure from Beirut. Through interviews with key members of Palestine’s cultural scene (including Mahmoud Darwish), the film presents a sophisticated analysis of Israel’s destruction of Palestinian culture as an act of cultural genocide.
The Three Disappearances (2011) of Soad Hosni

SYNOPSIS
This video chronicles 3 disappearances within Arabic culture, as seen through Egyptian actress Soad Hosni’s career: 1st disappearance: Hosni herself, who committed suicide in 2001, surviving only in the video’s decaying VHS sources. Unfolding in three acts, the video mirrors the representational stages of this former Arabic film star: first, as an innocent song-and-dance girl; second, a desirable and complex woman. This trajectory evinces increasing sexual liberation, erased from history by the region’s recent rulers and enemies—2nd disappearance; the overturning of views on feminine sexuality, depicted by the violent subjugation of Hosni’s characters in the last act. Between these lies the 3rd disappearance of certain Arabic cinemas through neglect, seemingly inevitable yet, as this video’s existence proves, still in question.

Schedule
DATE | TIME
--- | ---
22 JAN, WED | 8PM
02 FEB, SUN | 8PM

Fifth Cinema (2018)

SYNOPSIS
"I am a filmmaker, as you know" In this film, director Nguyễn Trinh Thi unravels the implications of this statement, for her as a Vietnamese woman, and as a mother to a mixed-race daughter. The film is structured around its accompanying text, which consists of reconfigured selections from Maori filmmaker Barry Barclay’s essay, “Celebrating the Fourth Cinema”. While the latter distinguished Indigenous cinema from the First-Second-Third Cinema framework, Nguyễn introduces a Fifth and leads viewers through a complex narrative that destabilises our notions of indigeneity and colonialism. Confronting the limits of cinematic representation, she eschews voice in favour of the written word, and juxtaposes footage of her half-white daughter with archival images of Vietnamese women seen through the lens of outsiders, both foreign and local.

Schedule
DATE | TIME
--- | ---
31 JAN, FRI | 8PM
Double Bill Class Picture (2012)

**Synopsis**

Shot on the short-ends of expired 16mm film, this lyrical and darkly humorous “photography film” centers on two archetypal class pictures: one separating boys from girls, the other with them all together. In the background, waves unceasingly crash against and retreat from the shore, evoking the torment of memories faded yet not quite past. Made by a Filipino collective of self-described “myth-revisionists,” the film recreates the experience of hauntedness, of being a repository for diverse ancestral lineages, their mistakes and weaknesses. Is resignation to the weight of history the only path to peace in the next life?

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>08 FEB, SAT</td>
<td>4PM</td>
</tr>
</tbody>
</table>

Double Bill Anak Araw (2012)

**Synopsis**

Set in the 1950s, Anak Araw follows a Filipino albino who searches for his identity in an imaginary past. Believing himself to be of American descent, this “sun child” tries to teach himself English with a Tagalog-English dictionary as his guide. Meanwhile, a shark circles a lake, a mountain breathes fire, Nat King Cole sings a love song in Tagalog, and the dead come back to life. Integrating original celluloid footage with archival material, this mysterious, dreamlike fantasy explores the nature of Filipino identity within a postcolonial context.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>08 FEB, SAT</td>
<td>4PM</td>
</tr>
</tbody>
</table>
Now Showing (2008)

SINGAPORE PREMIERE
DIRECTED BY Raya Martin
RUNTIME 280 min
COUNTRY Philippines, France
LANGUAGE Filipino, Tagalog with English subtitles
RATING TBA

Synopsis
“What if all the stars died at the same time?” asks our young heroine. She owes her name to Hollywood star Rita Hayworth, whom her late grandmother adored, herself a former actress. Rita lives in one of Manila’s oldest districts with her busy mother and enterprising aunt, who runs a pirated-DVD stall. A TV addict, she indulges in pixelated and crudely animated fantasies. But years later, as familial neglect takes its toll, Rita becomes withdrawn. Yet, amidst the pirated videos, there lie the remnants of a film from before the war... A meticulously-crafted faux home-movie, Now Showing unearths half-forgotten dreams and ruminates on the possibilities of youth, girlhood, and nation.
January to February Animating the Archive

The People We Revisit

The act of revisiting demands an alternate way of perceiving. The People We Revisit showcases a series of short films that conjures familiar visages and reconfigures them in ways that are distinctly intimate yet estranged. The histories embodied by these icons become intertwined and repossessed by the psychology of an enigmatic other.

**Mary, Mary, So Contrary**

Repurposing and manipulating footage from two classic films and the filmmaker's own personal footage, Mary, Mary, So Contrary weaves together a phantasmagoric narrative about a Chinese woman named Ma Li (from Fei Mu’s Spring in a Small Town) who dreams that she is a Caucasian woman named Mary (from Alfred Hitchcock’s The Lady Vanishes).

**Eleven Men**

Eleven Men is composed of scenes from various Vietnamese classics featuring actress Nhu Quynh. Spanning three decades of her legendary career (1966-2000), most of these films were produced by the state-owned Vietnam Feature Film Studio. The film’s accompanying text is adapted from Kafka’s story, “Eleven Sons,” which begins with a father’s declaration, “I have eleven sons,” then describes them in acute, ironic detail. With equal irony, the film begins with a woman stating: “I have eleven men.”

**The Orbit**

Commissioned by the Guangdong Times Museum, this work, inspired by a Chinese athlete’s defection in the 1980s, explores the relationship between body and state, individuality and collectivity.

**Chinx Without Swords**

Through an irreverent use of scenes from Broken Blossoms, this film disfigures not only DW Griffith’s timeless classic, but also notions of what makes a good Confucian. Griffith’s film is reimagined as a text-based romantic comedy, with characters from the original film being transported to contemporary Singapore.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>01 FEB, SAT</td>
<td>8PM</td>
</tr>
</tbody>
</table>

**DIRECTED BY Various**
**RUNTIME 86 min**
**COUNTRY Various**
**LANGUAGE Various with English subtitles**
**RATING TBA**

**INTERNATIONAL PREMIERE**

**SOUTHEAST ASIAN PREMIERE**

Winner of the Best Experimental Short Film Award at the Lausanne Underground Film & Music Festival (2018)
The Films We Remake

The act of remaking is an attempt at reconciling with parts that have been found missing. The Films We Remake showcases a series of short films that make such attempts with films that have been either lost or left unfinished. In doing so, these restorative works break through the barriers of time, uncovering new directions for the present within the material absences of the past.

Directed by Various
Runtime 88 min
Country Various
Language Various with English subtitles
Rating TBA

Schedule

Date Time
08 Feb, Sat 8PM

Juan Tamad Goes to the Moon (1898)

Aswang (1933)

SINGAPORE PREMIERE
Khavn / Philippines / 2018 / 4’ / No dialogue / TBA

“Three years before Georges Méliès’ Le Voyage dans la Lune and ten years before Segundo de Chomón’s Excursion en la Luna, indigenous proto-surrealist Philippine filmmaker Narding Salome Exelsio made Nagtungo si Juan Tamad sa Buwan in 1898 while the Philippines were being sold by Spain to America for twenty million dollars (VA T not included).” — Khavn

SINGAPORE PREMIERE
Khavn / Philippines / 2017 / 7’ / No dialogue / TBA

“The first film made in the Philippines to feature optically recorded sound was George Musser’s Ang Aswang (The Vampire). (...) Despite its Tagalog title, the film was actually recorded in Spanish and English. The film opened to acclaim at the lyric on January 1, 1933, then at the Tivoli on January 4. Unfortunately, according to some observers, the sound was sometimes out of sync and inaudible.” — Khavn

The Glamorous Boys of Tang (Qiu Gang-Jian, 1985)

The Better Way Back to the Soil

SOUTHEAST ASIAN PREMIERE
唐朝綺麗男 (邱剛健, 1985) / Su Hui-yu / Taiwan / 2018 / 15’ / No dialogue / TBA

A black screen upon which there appear only titles and production dates. A minimalist prose poem crafted from nothing but the remnants of lost movies, a reverie on a lost continent.

SOUTHEAST ASIAN PREMIERE
Hirakawa Yōki / Japan / 2017 / 8’ / No dialogue / TBA

An invocation of scenes from an ’80s Taiwanese cult film, previously existing only in script form due to Martial Law censorship. Without narrative context, this bloody, glitter-filled orgy of lusty, mangled bodies plays like a nightmarish fever dream, repulsive yet entrancing. Within a contemporary context, it is a consecration of Taiwan’s differently gendered bodies and subcultures.

Winner of the Best Visual Arts Award at the Taishin Arts Awards (2018)

Double Ghosts

Events in a Cloud Chamber

This film explores the potential of unrealised histories, from Chilean filmmaker Raúl Ruiz’s legacy to Taiwanese animist traditions. Its starting point: Ruiz’s unfinished Taiwan-set Comedy of Shadows, its script inspired by Zhuangzi and Pirandello’s Six Characters in Search of an Author. Drawing on collaborations with filmmakers and fishermen, the film then investigates similarly unrealised political histories, from Chile’s short-lived socialist government to life under Martial Law in Taiwan and Chile.

SOUTHEAST ASIAN PREMIERE
George Clark / UK, Taiwan, Chile / 2019 / 31’ / Spanish, English / TBA

A black screen upon which there appear only titles and production dates. A minimalist prose poem crafted from nothing but the remnants of lost movies, a reverie on a lost continent.

SOUTHEAST ASIAN PREMIERE
Hirakawa Yōki / Japan / 2017 / 8’ / No dialogue / TBA

Double Ghosts

This film explores the potential of unrealised histories, from Chilean filmmaker Raúl Ruiz’s legacy to Taiwanese animist traditions. Its starting point: Ruiz’s unfinished Taiwan-set Comedy of Shadows, its script inspired by Zhuangzi and Pirandello’s Six Characters in Search of an Author. Drawing on collaborations with filmmakers and fishermen, the film then investigates similarly unrealised political histories, from Chile’s short-lived socialist government to life under Martial Law in Taiwan and Chile.

SOUTHEAST ASIAN PREMIERE
George Clark / UK, Taiwan, Chile / 2019 / 31’ / Spanish, English / TBA

A black screen upon which there appear only titles and production dates. A minimalist prose poem crafted from nothing but the remnants of lost movies, a reverie on a lost continent.

SOUTHEAST ASIAN PREMIERE
Hirakawa Yōki / Japan / 2017 / 8’ / No dialogue / TBA

Double Ghosts

This film explores the potential of unrealised histories, from Chilean filmmaker Raúl Ruiz’s legacy to Taiwanese animist traditions. Its starting point: Ruiz’s unfinished Taiwan-set Comedy of Shadows, its script inspired by Zhuangzi and Pirandello’s Six Characters in Search of an Author. Drawing on collaborations with filmmakers and fishermen, the film then investigates similarly unrealised political histories, from Chile’s short-lived socialist government to life under Martial Law in Taiwan and Chile.

SOUTHEAST ASIAN PREMIERE
George Clark / UK, Taiwan, Chile / 2019 / 31’ / Spanish, English / TBA

A black screen upon which there appear only titles and production dates. A minimalist prose poem crafted from nothing but the remnants of lost movies, a reverie on a lost continent.

SOUTHEAST ASIAN PREMIERE
Hirakawa Yōki / Japan / 2017 / 8’ / No dialogue / TBA

Double Ghosts

This film explores the potential of unrealised histories, from Chilean filmmaker Raúl Ruiz’s legacy to Taiwanese animist traditions. Its starting point: Ruiz’s unfinished Taiwan-set Comedy of Shadows, its script inspired by Zhuangzi and Pirandello’s Six Characters in Search of an Author. Drawing on collaborations with filmmakers and fishermen, the film then investigates similarly unrealised political histories, from Chile’s short-lived socialist government to life under Martial Law in Taiwan and Chile.

SOUTHEAST ASIAN PREMIERE
George Clark / UK, Taiwan, Chile / 2019 / 31’ / Spanish, English / TBA

A black screen upon which there appear only titles and production dates. A minimalist prose poem crafted from nothing but the remnants of lost movies, a reverie on a lost continent.

SOUTHEAST ASIAN PREMIERE
Hirakawa Yōki / Japan / 2017 / 8’ / No dialogue / TBA

Double Ghosts

This film explores the potential of unrealised histories, from Chilean filmmaker Raúl Ruiz’s legacy to Taiwanese animist traditions. Its starting point: Ruiz’s unfinished Taiwan-set Comedy of Shadows, its script inspired by Zhuangzi and Pirandello’s Six Characters in Search of an Author. Drawing on collaborations with filmmakers and fishermen, the film then investigates similarly unrealised political histories, from Chile’s short-lived socialist government to life under Martial Law in Taiwan and Chile.

SOUTHEAST ASIAN PREMIERE
George Clark / UK, Taiwan, Chile / 2019 / 31’ / Spanish, English / TBA

A black screen upon which there appear only titles and production dates. A minimalist prose poem crafted from nothing but the remnants of lost movies, a reverie on a lost continent.
The Ghosts We Recall

The act of recalling mediates the past and brings it back to consciousness. *The Ghosts We Recall* showcases a series of short films that invokes private and collective memories through the uncovering of personal archives that refuse to be consigned to the past. In confronting old wounds, these excavations offer sites for contemplation and opportunities at reincarnation.

Schedule

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 FEB. SAT</td>
<td>8PM</td>
</tr>
</tbody>
</table>

DIRECTED BY Various
COUNTRY Various
LANGUAGE Various with English subtitles
RATING TBA

The Return

This film is the first in a trilogy delving into the director’s private archives. Employing the figure of a fictional detective to help her reveal her traumas, the film spirals around a lost image: the sole moving image of her deceased mother. Weaving together images from different sources—both personal and taken from film, TV and YouTube history—the film constructs a labyrinthine maze that functions as a blueprint for remembrance.

SOUTHEAST ASIAN PREMIERE
Rania Stephan / Lebanon / 2015 / 31’ / Arabic, English / TBA

Memories for a Private Eye

This film uses analog photography to expose the cracks and fragile boundaries between the spheres of existence and disappearance, revealing processes of transition—migration, radicalisation, personal development—as fragments of a whole.

SOUTHEAST ASIAN PREMIERE
Aykan Safoğlu / Turkey, Germany / 2019 / 13’ / German / TBA

E-Ticket

Vakratunda Swaha

Simon Liu / Hong Kong, USA / 2019 / 13’ / No dialogue / TBA

Ashish Avikunthak / India / 2010 / 21’ / No dialogue / TBA

This reframing of personal memories embodies the otherworldly freedom of movement afforded by digital streaming. Composed of stills from the director’s archives, spliced together frame-by-frame, the film unfolds in an evolving rhythmic pattern, frantically covering myriad personal events, before culminating in the violence that took place during the 2005 WTO protest in Hong Kong.

"In 1997, I filmed a sequence—a friend immersing an idol of Ganesha at Chowpati Beach, Bombay on the last day of the Ganapati festival. A year later, he committed suicide. After twelve years, I completed the film. Using his footage as the leitmotif, this film is a requiem to a dead friend." — Ashish Avikunthak

SOUTHEAST ASIAN PREMIERE
Aykan Safoğlu / Turkey, Germany / 2019 / 13’ / No dialogue / TBA

ziyaret, visit

This film is the first in a trilogy delving into the director’s private archives. Employing the figure of a fictional detective to help her reveal her traumas, the film spirals around a lost image: the sole moving image of her deceased mother. Weaving together images from different sources—both personal and taken from film, TV and YouTube history—the film constructs a labyrinthine maze that functions as a blueprint for remembrance.

SOUTHEAST ASIAN PREMIERE
Rania Stephan / Lebanon / 2015 / 31’ / Arabic, English / TBA

The Return

The Return is an attempt by the artist to recall his lost memories of his father, who died in a car accident when the artist was five years old. Personal family photographs from his funeral are overlaid with the imagined voice of his dead father coming back to life—a strange and moving feedback loop between father and son, between personal history and its own otherness.

Tulapop Saenjaroen / Thailand / 2008 / 5’ / Thai / PG
The Structures We Resist

The act of resisting represents a will against existing structures. *The Structures We Resist* showcases a series of short films displaying such attitudes, often critiquing the orthodox in a playful spirit, with wit and imagination. Drawing inspiration from well-worn visual tropes, these works turn such images on their head and repositions the archival as counterpoints within their specific historical contexts.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>22 FEB, SAT</td>
<td>8PM</td>
</tr>
</tbody>
</table>

**Directed by Various**

**Runtime** 76 min

**Country** Various

**Language** Various with English subtitles

**Rating** TBA

---

We Still Have to Close Our Eyes

Repurposing his behind-the-scenes footage from various Filipino productions (including Lav Diaz's and Erik Matti's), Torres' latest work is at once a survey of the various contemporary forms of Filipino cinema, a father's gift to his daughter, an exercise in looking and listening, and an eerie, elliptical sci-fi narrative about human avatars controlled by apps.

**Southeast Asian Premiere**

**John Torres** / Philippines / 2019 / 13' / English / TBA

---

The Age of Anxiety

This meditation on fin de siècle Thailand deconstructs the hallucinatory images of '80s Thai melodrama into a thousand frenetic fragments, like the violent stabs of disturbing memories, perpetual nightmares and mutable histories, ascending the viewer into the mind-expanding horizons of a fragile nation on the verge of madness.

**Singapore Premiere**

**Taiki Sakpisit** / Thailand / 2015 / 15' / No dialogue / TBA

---

A Room With a Coconut View

Kanya, an A.I. guide, leads tourist Alex through the beach town of Bangsaen. But Kanya's presentation is too aestheticised and regimented, so Alex fantasises about getting out of the frame. A darkly humorous meditation on how images mediate our understanding of the world, the film suggests Thai cinema's historical complicity in its nation's political corruption.

**Winner of the R.D. Pestonji Award (Best Film/Video) at the Thai Short Film & Video Festival (2018) and the Main Prize (Best Film) at the Moscow International Experimental Film Festival (2018)**

**Tulapop Saenjaroen** / Thailand / 2018 / 29' / Thai / PG

---

Super Taboo

Based on an '80s pornographic book, this satire of Taiwan's moral hypocrisy, its simultaneous taboos on sex and embrace of unbridled consumption, attempts to retrieve the sacred from the profaned. As actor Chin Shih-Chiuh reads a thrilling story and recalls the wiliness of childhood imagination, the camera tracks across nude bodies alternating between movement and immobility, the denial of pleasure and its pursuit.

**Southeast Asian Premiere**

**超級禁忌 / Su Hui-yu** / Taiwan / 2017 / 19' / Mandarin / TBA

---

We Still Have to Close Our Eyes

Repurposing his behind-the-scenes footage from various Filipino productions (including Lav Diaz's and Erik Matti's), Torres' latest work is at once a survey of the various contemporary forms of Filipino cinema, a father's gift to his daughter, an exercise in looking and listening, and an eerie, elliptical sci-fi narrative about human avatars controlled by apps.

**Southeast Asian Premiere**

**John Torres** / Philippines / 2019 / 13' / English / TBA

---

The Age of Anxiety

This meditation on fin de siècle Thailand deconstructs the hallucinatory images of '80s Thai melodrama into a thousand frenetic fragments, like the violent stabs of disturbing memories, perpetual nightmares and mutable histories, ascending the viewer into the mind-expanding horizons of a fragile nation on the verge of madness.

**Singapore Premiere**

**Taiki Sakpisit** / Thailand / 2015 / 15' / No dialogue / TBA

---

A Room With a Coconut View

Kanya, an A.I. guide, leads tourist Alex through the beach town of Bangsaen. But Kanya's presentation is too aestheticised and regimented, so Alex fantasises about getting out of the frame. A darkly humorous meditation on how images mediate our understanding of the world, the film suggests Thai cinema's historical complicity in its nation's political corruption.

**Winner of the R.D. Pestonji Award (Best Film/Video) at the Thai Short Film & Video Festival (2018) and the Main Prize (Best Film) at the Moscow International Experimental Film Festival (2018)**

**Tulapop Saenjaroen** / Thailand / 2018 / 29' / Thai / PG

---

Super Taboo

Based on an '80s pornographic book, this satire of Taiwan's moral hypocrisy, its simultaneous taboos on sex and embrace of unbridled consumption, attempts to retrieve the sacred from the profaned. As actor Chin Shih-Chiuh reads a thrilling story and recalls the wiliness of childhood imagination, the camera tracks across nude bodies alternating between movement and immobility, the denial of pleasure and its pursuit.

**Southeast Asian Premiere**

**超級禁忌 / Su Hui-yu** / Taiwan / 2017 / 19' / Mandarin / TBA
Accessing the Archive

A film archive is an institution that seeks to preserve both our cinematic heritage and our collective memory. But how is an archive's collection developed for present and future audiences?

Accessing the Archive invites the audience to discover some of the gems from the Asian Film Archive Collection. This section considers the value of film preservation through the significant acquisitions and newly restored works that the AFA has undertaken since its founding in 2005.
Hailed as one of the greatest Filipino films of all time, Batch ’81 is an unflinching study of the inherent sadomasochism of college fraternity traditions, a metaphor for the Philippines under the Marcos regime.

Mike de Leon was the first Asian director to donate his works to the Asian Film Archive (AFA) in 2005, a collection which included Kakabakaba Ka Ba’t (1980), Kisapmata (1981), and Bayaning Third World (1999). AFA’s collection of Filipino films also includes other important works, such as Lino Brocka’s Manila in the Claws of Light (1979) and Lamberto V. Avellana’s A Portrait of the Artist as Filipino (1965). AFA’s preservation of the film elements of both of these titles made it possible for The World Cinema Project and the Film Development Council of the Philippines to carry out their respective restorations of each title.

The restoration of Batch ’81 was made possible using the 35mm original camera negative, a positive print and the original sound negative from the Asian Film Archive Collection, preserved since 2005. The negative was affected by vinegar syndrome, developed halos and mould, and contained dominant green-hued defects on the emulsion. Parts of the negative were unusable and had to be integrated with shots from the positive print. The film elements were scanned and digitally restored at 4K resolution by L’Immagine Ritrovata in 2016.

The film’s director Mike de Leon, and the film’s cinematographer Rody Lacap, supervised the colour grading. This was the first restoration of a Filipino film undertaken by the AFA. In 2017, the restored film had its world premiere at the Venice Classics section of the 74th Venice International Film Festival.
Letter to an Angel  (1994)

Synopsis
This film was the first to be shot on Sumba island, one of the last bastions of pre-Hindu animism. Made with help from locals, this fairy tale follows Lewa, a boy who believes in an angel that looks after the earth. Having lost his mother early, Lewa writes to the angel for answers, but is frustrated with the lack of reply. When a tourist gifts him a Polaroid, Lewa looks for his mother through this new medium. However, his incessant photography unexpectedly brings disaster to the island. Adapting a story then banned under Suharto, the film shows traditional Indonesian society to be at odds with modernity, its mix of folk music and experimental electronica heightening the sense of culture clash.

Schedule
15 FEB, SAT  4PM

Archivist Notes
Garin Nugroho’s second feature film was the first to be shot on Sumba, one of a chain of islands comprising the Nusa Tenggara group that stretches from Bali to Timor. While the film was inspired by a trio of foreign sources (Gregorio López y Fuentes’ A Letter to God, Lao Hsing’s A Village Boy Leaves School, and Albert Camus’ The Stranger), it serves as a record of Sumbanese culture and traditions in a period before the expansion of tourism in the late-1990s. The film was made with extensive cooperation from the local population, whose rituals and ceremonies were re-enacted by the villagers for the film.

A landmark work in Indonesian cinema, Letter to an Angel has been an inspiration to recent generations of Indonesian filmmakers. Most notably, its screenplay provided Mouly Surya with the premise for her widely-acclaimed festival hit, Marlina the Murderer in Four Acts (2017).

Restoration Info
Asian Film Archive’s restoration of Garin Nugroho’s Surat Untuk Bidadari was made possible using two surviving 35mm release prints, one from the collection of Sinematek Indonesia, and the other from the Japan Foundation that contained English and Japanese subtitles. After inspection and comparison, the print from the Japan Foundation was found to be a complete version of the film and was used as a secondary source to replace missing frames from the Indonesian print. The print from Sinematek Indonesia was also affected by dirt, shrinkage and numerous thick scratches on the emulsion and base of the material.

The film was scanned and restored in 4K resolution by Éclair Cinema in 2018 and completed in 2019. The restoration work included scratch removal, stabilising, deflickering, and colour correction. Additional audio processing, including the removal of noise, clicks and hums, was also carried out to ensure a better auditory experience.
Pinoy Sunday

(2010)

Two lonely men discover what they think is a life-changing windfall. Manuel and Dado are a pair of Filipino migrant workers struggling to earn a living at a bicycle factory in Taiwan. Manuel wants to win the heart of a beautiful woman, while Dado just wants to make enough money to go back to his wife and kids.

One Sunday after attending church, the men find a beautiful red leather couch that would be theirs if they can carry it away. Getting their new piece of furniture back to their dormitory before curfew leads to a series of unexpected adventures.

Archivist Notes

This debut feature of Taiwan-based Malaysian director Wi Ding Ho won him the Best New Director Award at the 47th Golden Horse Awards. He donated the original picture and sound negative to the Asian Film Archive for preservation in 2010. The film was selected for the Asia Film Digitisation Project, and the film elements were digitised by the Korean Film Archive in 2018.

**Synopsis**
This documentary follows acclaimed director Isao Yukisada (Crying Out Love in the Center of the World) as he shoots Pigeon, a Japanese-Malaysian co-production that examines the remnants of the Japanese Occupation in Malaysia two generations later. In tracing the making of this film, the life and work of celebrated Malaysian filmmaker Y asmin Ahmad comes to the foreground. Guided by Sharifah Amani, the lead actress of Pigeon and Y asmin's muse, we encounter a Japanese crew who came to know Malaysia through Y asmin's work, and a Malaysian crew who knew her personally. What emerges is a moving portrait of the considerable influence that this extraordinary individual has had on Malaysian and Japanese filmmakers.

**Archivist Notes**
A tribute to the late Y asmin Ahmad, this documentary is the first to explore the legacy of one of the most important directors in Malaysian cinema. Through archival footage of her life and from her movies, we gain insight not only into her filmmaking craft, but also her socio-political concerns and motivations, particularly regarding her inclusion and examination of multicultural relations in her films.

Yasmin-san is a product of Greenlight Pictures, one of the leading independent film and television production houses in Malaysia. The company was founded by filmmaker Woo Ming Jin, and has produced many internationally acclaimed films such as Woo's debut feature, Monday Morning Glory (2006), which screened at the 2006 Berlin International Film Festival, and Edmund Yeo’s Aqérat (2017), which garnered him the Best Director award at the 2017 Tokyo International Film Festival.

**Schedule**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>21 FEB, FRI</td>
<td>8PM</td>
</tr>
<tr>
<td>26 FEB, WED</td>
<td>8PM</td>
</tr>
</tbody>
</table>
I Want To Live (1970)

Rahimah is forced into prostitution by her stepfather. While she solicits at a bar, it is raided by the police. But Rahimah is able to escape thanks to Nor, a sympathetic policeman who takes her into his home. A romance soon blossoms between them, and they begin to yearn for a new life together. However, Rahimah is haunted by her past, and she lives in fear of her stepfather catching up to them.

Synopsis

Archivist Notes

Aku Mahu Hidup was made at the end of the studio era and was one of the last films produced by Cathay-Keris before the studio ceased film production in 1972. The film’s screenplay was written by Rajendra Gour, a pioneer of early independent short filmmaking in Singapore. The filmmakers’ adoption of the then-controversial subject matter of prostitution, and their sensitive treatment of how it was perceived at the time, evinces the progressive social consciousness of 1970s Malay cinema. As well, the narrative’s focus on its heroine’s desire for respectability may be read as demonstrating a feminist concern regarding women’s access to civil society. Indeed, this subject would become a recurring theme of Gour’s short films in the 1970s, which frequently addressed the question of women’s role in the family and in society.

Restoration Info

The restoration of Aku Mahu Hidup was made possible using the sole surviving 16mm release print from the Asian Film Archive’s Cathay-Keris Malay Classics Collection. The print displayed numerous deep scratches on the emulsion and base of the material. Many of the splices made with tape and cement had deteriorated and had to be repaired to smoothen the process of digitisation. Perforations, broken frames, damages from folding, as well as missing and torn modulations, were also discovered during the process.

To digitally restore the film, 300 hours were spent on restoration work that included scratch removal, stabilising, deflickering, and colour correction. Sound waves from the print were barely visible, and additional audio processing, including noise, click and hum removal, had to be carried out in order to achieve a better auditory experience.

The film was scanned at 4K and restored in 2K resolution by IMAGICA Lab in 2018 and completed in 2019.
Lips to Lips

(2000)

Directed by Amir Muhammad
Runtime: 96 min
Country: Malaysia
Language: English, Malay with English subtitles
Rating: TBA
Restored Version

Synopsis
Lips to Lips is an urban comedy featuring four intertwined stories about desire, all set during one day in Kuala Lumpur. A suicidal young man mourns the death of his stepmother who had come into fatal contact with an apple. A bubbly radio DJ catches her fiancé in an unexpected sexual encounter on the eve of their wedding night. A dapper restaurant owner falls for his doppelganger. A bookshop clerk resorts to black magic to get the attention of a girl with a fetish for cookbooks.

Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>23 FEB, SUN</td>
<td>2PM</td>
</tr>
</tbody>
</table>

Archivist Notes
Amir Muhammad’s Lips to Lips, his directorial debut, is Malaysia’s first independent digital feature film, and it marks the beginning of the Malaysian independent film movement. It paved the way for the Malaysian New Wave’s unique brand of DV (digital video) cinema, whose leading figures have come to acquire a dedicated niche of international followers. The film was nominated for the Daring Digital Award at the 2001 Jeonju Film Festival. In 2004, Muhammad co-founded Da Huang Pictures with fellow Malaysian filmmakers Tan Chui Mui, Liew Seng Tat and James Lee. The collective output of Muhammad and his Da Huang colleagues—including such notable films as Apa Khabar Orang Kampung (2007), Love Conquers All (2006), Flower in the Pocket (2007) and Things We Do When We Fall in Love (2007)—constitute a significant body of work preserved within the AFA’s Malaysian film collection.

Restoration Info
In 2017, the film underwent a video restoration using the original Mini DV cassettes that contained the rushes. The footage was recaptured and assembled through a frame-by-frame edit using an analogue Betacam master as a reference. The video was digitally enhanced to High Definition and the audio was also remastered in 5.1 digital audio from its stereo source.
Miss Wonton

(2001)

Ah Na is an illegal immigrant in New York City who finds employment in a Chinese restaurant. Fleeing from the persecution of her native village in China, she discovers that more oppression awaits her in America. In a naive quest for the American Dream, Ah Na begins visiting Grand Central Station's 'Golden Palace,' where Caucasian men go to pick up immigrant women. It is there that she meets Jack, a slick suburbanite whom she hopes will help her to start a new life. However, Jack proves himself to fall devastatingly short of her expectations.

Original Title: Yùntūn xiăojiĕ 云吞小姐
Directed by Meng Ong
Runtime: 88 min
Country: Singapore, USA
Language: Mandarin and English with English subtitles
Rating: PG

Archivist Notes

In 2008, the sole-surviving release print of the film was donated by director Meng Ong to the Asian Film Archive (AFA), which has preserved it since. In 2018, the AFA traced and located the whereabouts of the original camera and sound negative in the US, which had been transported to and left at a different facility from the original laboratory. After the film was selected for the Asia Film Digitisation Project, the film elements were then digitised by the Korean Film Archive. This digitisation process has allowed the film to be viewed once again in its intended aspect ratio, which had previously not been possible since its original release in 2001.

Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>28 Feb, Fri</td>
<td>8PM</td>
</tr>
<tr>
<td>01 Mar, Sun</td>
<td>5PM</td>
</tr>
</tbody>
</table>
Jewel in the Slum (1952)

Synopsis
Fatima lives with her mother, working with her as a seamstress. Disappointed by her mother’s gambling addiction, she decides to work as a singer at a nightclub. There, Fatima meets Abdullah, a businessman whose wife, Endon, constantly mocks and humiliates him. Abdullah soon falls in love with Fatima and they begin an affair. However, Abdullah’s colleague is also smitten with her, and when Endon finds out about her husband’s relationship, she plots with her colleague to expose the affair.

Archivist Notes
Permata Di Perlmbahan is the first Singaporean film to be directed by a Malay director. Prior to this, Malay films were directed by Chinese and Indian filmmakers. This film is the only known Singaporean film that survives in a cellulose nitrate-based print, which is highly flammable and chemically unstable. Made at the beginning of the studio era, the film also features one of the earliest film performances of Maria Menado and Nordin Ahmad for Shaw’s Malay Film Productions, before they moved to Cathay-Keris in the mid-1950s.

Restoration Info
The restoration of Permata Di Perlmbahan was made possible using the sole surviving 35mm release print. Due to previous dismal storage conditions, the print was already in an advanced state of chemical decay and shrinkage, affected by mould, halos and numerous stains. Months of various chemical and rehydration treatments were carried out to help alleviate the issues of nitrate decay on the image and sound. Continuous scratches and tears were present on every reel, which required intensive manual reconstruction for parts of many frames.

To digitally restore the film, 3,500 hours were spent on restoration work that included scratch removal, stabilising, deflickering, and colour correction.

The film was scanned and restored in 4K resolution by L’Immagine Ritrovata in 2018 and completed in 2019.
February Accessing the Archive

Oxhide (2005)

Transforming documentary into fiction, Liu Jiayin cast her parents and herself as fictionalised versions of themselves. Her father, Liu Zaiping, is in the business of selling leather bags, but he is on the verge of bankruptcy. He argues with his daughter and his wife, Jia Huifen, over methods to boost his business. A cloud of anxiety follows them into sleepless nights shared in the same bed. Through the thousand daily travails of city life, a genuine and deeply moving picture of Chinese familial solidarity emerges on screen.

Archivist Notes

Oxhide is a social commentary on the economic hardship faced by a working-class Chinese family. Produced by director Liu while she was still a student at the Beijing Film Academy, the film quickly came to be lauded as one of the best mainland Chinese films of all time by China’s critics and industry insiders, even though it had not been either commercially released in China or approved by the state.

A copy of the film was donated by the director to the Asian Film Archive in 2006, and it is one of the first independent films from China to be deposited in the archive’s collection.

Synopsis

NEW LOOKS AWARD
Nantes Three Continents Film Festival 2005

FIPRESCI PRIZE (International Film Critics’ Prize)
& CALIGARI FILM PRIZE
Berlin International Film Festival 2005

DRAGONS AND TIGERS AWARD
(Best Asian Film by a New Director)
Vancouver International Film Festival 2005

GOLDEN DV AWARD (Best Digital Film)
Hong Kong International Film Festival 2005

JJ-STAR AWARD (Best Digital Film)
Jeonju International Film Festival 2005

OXHIDE
Niú pí

DIRECTED BY Liu Jiayin
RUNTIME 110 min
COUNTRY China
LANGUAGE Mandarin with English subtitles
RATING PG

NOW LOOKS AWARD
Nantes Three Continents Film Festival 2005

Oxhide is a social commentary on the economic hardship faced by a working-class Chinese family. Produced by director Liu while she was still a student at the Beijing Film Academy, the film quickly came to be lauded as one of the best mainland Chinese films of all time by China’s critics and industry insiders, even though it had not been either commercially released in China or approved by the state.

A copy of the film was donated by the director to the Asian Film Archive in 2006, and it is one of the first independent films from China to be deposited in the archive’s collection.

Synopsis

Transforming documentary into fiction, Liu Jiayin cast her parents and herself as fictionalised versions of themselves. Her father, Liu Zaiping, is in the business of selling leather bags, but he is on the verge of bankruptcy. He argues with his daughter and his wife, Jia Huifen, over methods to boost his business. A cloud of anxiety follows them into sleepless nights shared in the same bed. Through the thousand daily travails of city life, a genuine and deeply moving picture of Chinese familial solidarity emerges on screen.

Archivist Notes

Oxhide is a social commentary on the economic hardship faced by a working-class Chinese family. Produced by director Liu while she was still a student at the Beijing Film Academy, the film quickly came to be lauded as one of the best mainland Chinese films of all time by China’s critics and industry insiders, even though it had not been either commercially released in China or approved by the state.

A copy of the film was donated by the director to the Asian Film Archive in 2006, and it is one of the first independent films from China to be deposited in the archive’s collection.

Synopsis

Transforming documentary into fiction, Liu Jiayin cast her parents and herself as fictionalised versions of themselves. Her father, Liu Zaiping, is in the business of selling leather bags, but he is on the verge of bankruptcy. He argues with his daughter and his wife, Jia Huifen, over methods to boost his business. A cloud of anxiety follows them into sleepless nights shared in the same bed. Through the thousand daily travails of city life, a genuine and deeply moving picture of Chinese familial solidarity emerges on screen.
Shorts from the Collection (1990–2010)

This programme is a selection from two decades of short films that have been preserved in AFA’s Collection. Many of the films’ directors have gone on to have successful careers in feature-length filmmaking. This programme gives audiences a chance to revisit these filmmakers’ early contributions to Asian cinema and rediscover their enduring originality.

**Schedule**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>29 Feb, Sat</td>
<td>8PM</td>
</tr>
</tbody>
</table>

**Sink**

Kirsten Tan / Singapore, Thailand / 2009 / 11' / No dialogue / PG

Landscape and sentiment, inner and outer, are fused together in this visualization of curiosity. A mysterious sink stands in the middle of a shore, a symbol for the growth of a little boy.

Winner of the Best International Short Film Award at the Planet in Focus International Environmental Film Festival (2010) and the Best Cinematography Award at the Singapore Short Film Awards (2010).

**Tawidgutom**

John Torres / Philippines / 2004 / 3' / Filipino / TBA

An experimental poem that reproduces the lingering after-effects of a lost love, the visceral longing for reunion and its accompanying trepidation, the polysemous nature of an encounter.

**In Space**

สูญญากาศ / Visra Vichit-Vadakan / Thailand, USA / 2010 / 16' / Thai / PG

A young man and his grandparents remain deeply Thai amidst their New York environment. He enters a monastery and tries to find purpose in his new life. However, he does not feel at home there. One day, he meets his grandmother again. Will he find the solace that he seeks, between the now and the hereafter?

Winner of the Special Jury Award at the Prague Short Film Festival (2011).

**The Modern Pirate and the Girl**

現代の海賊と女 / Daisuke Miyazaki / Japan / 2007 / 5' / Japanese / TBA

The life of a modern pirate told in five minutes.
February

Surabaya Johnny

This essay film explores the boundaries of documentary and fiction through an investigation into the Indonesian military’s brutal massacres of 'communists' in 1965.

Sonata Kampung Bata

A boy wants to ride on a merry-go-round.

Respire

The world has been transformed by a deadly airborne virus. People are required to wear masks at all times. But a girl knows her time is short. She decides to enjoy one last day with the boy she likes.

SINGAPORE PREMIERE
Dain Said / Malaysia, UK / 1990 / 22' / English / TBA

SINGAPORE PREMIERE
Sonata of the Brick Village / Riri Riza / Indonesia / 1994 / 14' / Indonesian / TBA

Winner of the Third Prize at International Short Film Festival Oberhausen (1994)

Winner of a Special Mention Award at the Taipei Film Awards (2006), the Kodak Short Film Award and Youg Critics Award for Best Short Film at the Cannes Film Festival International Critics' Week (2005), and the Best Short Film Award at Sitges International Festival of Fantastic Film (2005)

呼吸 / Wi Ding Ho / Taiwan / 2005 / 14' / Mandarin / TBA

A membership program for you to discover and explore Asian cinema with us.

COMING SOON
Friends of AFA
EXECUTIVE DIRECTOR
Karen Chan

PROGRAMMER / OUTREACH OFFICER
Thong Kay Wee

PROGRAMMING SUPPORT
Viknesh Kobinathan
Matthew Yang

MARKETING AND
COMMUNICATIONS EXECUTIVE
Natalie Ng

THEATRE MANAGER
Lim Si Qi

THEATRE ASSISTANT
Diane Toh

THEATRE TECHNICIAN
Rahim Bin Rahmat

ARCHIVIST
Chew Tee Pao

ARCHIVE OFFICER
Matthew Yang

OPERATIONS EXECUTIVE
Christina Mak

RESEARCH WRITER / EDITOR
Lim Lung Chieh

SPECIAL THANKS
Cathay-Keris Films
DOKU.ARTS
Greenlight Pictures
Kino-i Pictures Sdn Bhd
Shaw Organisation
Sheffield Hallam University

Cheng Jia Yun
Cheong Kah Kit
Selene Yap
Tan Guo-Liang

Amir Muhammad
Dain Said
Daisuke Miyazaki
Dr. Anandi Ramamurthy
Edmund Yeo
Garin Nugroho
Guo Xiaodong
Isazaly Mohamed Isa
John Torres
Kirsten Tan
Liu Jiayin
Meng Ong
Riri Riza
Visra Vichit-Vadakan
Wi Ding Ho
Woo Ming Jin

DESIGN AND BRANDING
crop.sg

Ticketing Information

GENERAL PUBLIC
SGD 10

CONCESSION
Students (Local & Overseas), Full-time National
Servicemen (NSF), Senior Citizens (55 years
and above)
SGD 9

Tickets are available at asianfilmarchive.org and Oldham
Theatre's Box Office. Cash and NETS payment are accepted
at the 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.

Facebook @ASIANFILMARCHIVE
Instagram @ASIANFILMARCHIVE
Twitter @AF_A_ARCHIVE
ASIANFILMARCHIVE.ORG