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**6 - 11 March 2018**

**Kriterion | Rialto**

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# DIRECTOR'S MESSAGE



Welcome to the 11th edition of CinemAsia Film Festival. As its new Artistic Director, I've asked team members to define CinemAsia. One answer charmed me the most: "It's where everybody can feel at home." Indeed, even though I'm not Dutch, I've been welcomed into the fold by my teammates and board members, whose cultural diversity and eclectic taste have attracted like-minded audiences.

As Asia becomes one of the most powerful players in the world, CinemAsia strives to keep pace with its growth. We want to bring Asia to your doorstep, so that through our films and special events, you can feel at home with this region's exquisite arts and culture, as well as dynamic social, economic and political trends.

The Competition programme consolidates our commitment to champion new talent who have directed no more than three films. They will compete for Best Film, Best Director and Best Performer. The last two awards have been newly created this year to honour filmmakers with outstanding creativity, and to raise European awareness of the huge pool of acting talent in Asia.

In line with our mission to introduce the hip, energetic face of Asia, the dominant theme this year is "Youth." To debunk the stereotype of the wimpy, nerdy Asian student, eight films feature teen iconoclasts who challenge the social or political status quo. Our Hong Kong and Taiwan special focuses also provide an international launchpad for seven first-time directors.

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CinemAsia has always cultivated a deep bond with Indonesian filmmakers, and each year, their films enjoy tremendous support from our local audiences. This year, our Focus on Indonesia proudly presents “Trailblazers of Indonesian Cinema.” We salute the achievements of our long time friends Mouly Surya and Kamila Andini on the world stage, while celebrating Joko Anwar and Edwin’s record-breaking success in the domestic market. In our new partnership with Jogja Film Academy, we are also showing shorts by their students.

In addition to the excitement of working with a team whose ideas and opinions never cease to amaze me, I sincerely thank our new advisors Kevin Ma, Donsaron Kovitvanitcha and Oggs Cruz, whose expert input on Greater China, Thailand and The Philippines helped me pull off the selection in the final stretch.

Now in its ninth edition, FilmLAB has produced five short films under the theme

“Lost in Translation.” By turns hilarious, heartbreaking and sensual, their evocations of East-West exchanges span a wide spectrum of subjects and ideas.

I feel privileged to have mentors of FilmLAB support my goal of expanding our tradition of Dutch-Asian storytelling into a pan-Asian experience. The first step is a pilot internship program in cooperation with the Taipei Media School (TMS). I wish to thank TMS Principal Yuan Lee, Director Tim Chen and teachers Catherine Huang and Peifen Wang for making this possible. We welcome our interns Minna Huang and Jack Su who will spend a month in Amsterdam learning about post-production and participating in the festival with their classmate Woody Yang as Taiwan’s film ambassadors.

Most importantly, we thank our sponsors, strategic partners and audiences, whether you are a long time friend or checking us out for the first time.

Maggie Lee,  
Artistic Director



## MONSTER HUNT 2 捉妖記2

A monster that can bring balance to the human and monster worlds, Wuba has been living happily with other monsters in a remote village ever since he left his human parents, Tianyin (Jing Boran) and Xiaolan (Bai Baihe). When the evil Monster King raids the village, Wuba is forced to escape into the human world once more. At Clear Water Town, he encounters BenBen, a kind-hearted monster who works with Tu (Tony Leung Chiu-wai), a greedy swindler who will sell anyone out for a price. However, when Tianyin and Xiaolan sense that Wuba is in danger, they rush to his rescue.

After creating MONSTER HUNT which became China's biggest hit ever on release, Raman Hui ups the ante with an ambitious sequel that expands his fantastic world of adorable monsters. MONSTER HUNT 2 is a colourful feast of special effects and dazzling action unlike anything that's been created in Chinese cinema. The franchise also gets a major boost in star power with the addition of Tony Leung Chiu-wai.

Nadat hij bij zijn menselijke ouders Tianyin (Jing Boran) en Xiaolan (Bai Baihe) is weggegaan, leeft Wuba, een monster dat de balans brengt tussen de menselijke en monsterlijke werelden, samen met andere monsters in een afgelegen dorpje. Wanneer de kwade Monster King het dorpje binnenvalt, wordt Wuba gedwongen om nog eenmaal de mensenwereld in te gaan. In Clear Water Town ontmoet hij BenBen, een goedaardig monster dat samenwerkt met Tu (Tony Leung Chiu-wai), een gierige oplichter die iedereen voor de juiste prijs verlinkt. Wanneer Tianyin en Xiaolan het gevoel krijgen dat Wuba in gevaar is, haasten ze zich om hem te redden.

Regisseur Raman Hui is terug en beter dan ooit. Na het immense succes van MONSTER HUNT, brengt hij met MONSTER HUNT 2 een kleurrijk feest met baanbrekende special effects en schitterende actiescènes dat in de Chinese cinema zijn weerga niet kent. Met de komst van superster Tony Leung Chiu-wai krijgt de film ook qua sterrenbezetting een flinke boost.

### Date & Venue

Tue 6 March - 19:00

Kriterion K1

+ Opening Ceremony

Tue 6 March - 19:15

Kriterion K2

Sun 11 March - 14:45

Kriterion K1

China/Hong Kong |  
2018 | 119 minutes |  
Fantasy | Mandarin

Director: Raman HUI

Cast: Tony LEUNG  
Chiu-wai, BAI Baihe,  
JING Boran, Tony  
YANG, LI Yuchun



## A BETTER TOMORROW 2018 英雄本色2018

Zhou Kai (Wang Kai) heads a smuggling ring that ships goods from a coastal Chinese city to Japan. His younger brother Chao (Ray Ma), a rookie cop, doesn't know his real profession. When Kai refuses to turn to more lucrative narcotics, the insidious Rubberband plots against him. Three years later, Kai tries to live a quiet, humble life with his blood brother Mark (Wang Talu). However, Kai's former criminal associates force Kai to return to the game, pushing the trio on a collision course.

The heroic bloodshed genre gets a reinvigorating shot in the arm with this flashy update to John Woo's seminal classic. After the Jackie Chan comedy RAILROAD TIGERS, director Ding Sheng is back to doing what he does best with an explosive thrill ride that pays homage to its predecessors, but also bring a new dynamic to the story with a hot new cast.

Zhou Kai (Wang Kai) staat aan het hoofd van een smokkelbende dat goederen van de Chinese kust Japan in weet te brengen. Zijn jongere broer, de beginnende, idealistische agent Chao (Ray Ma), weet niets van zijn broers illegale praktijken. Wanneer Kai weigert zijn handen te branden aan een partij illegale verdovende middelen, eindigt hij door een sluw complot in de gevangenis Na drie jaar, probeert Kai samen met zijn oude partner-in-crime Mark (Wang Talu), een rustig leventje te leiden. Wanneer Kai's voormalige criminele vrienden hem dwingen om terug te keren, is een gewelddadige ontmoeting onvermijdelijk.

Het bloedvergietende actiegenre krijgt een geheel nieuwe impuls met deze opzichtige update van John Woo's baanbrekende klassieker. Na RAILROAD TIGERS, het comedy-uitstapje met Jackie Chan, doet regisseur Ding Sheng weer waar hij het beste in is; een explosief eerbetoon aan zijn voorgangers, met een geheel nieuwe dynamiek door de jonge, talentvolle sterren en prachtig gestileerde actie scènes.

**Date & Venue**  
**Sun 11 March - 19:00**  
 Kriterion K1  
 + Closing Ceremony

China | 2018 | 120  
 minutes | Action |  
 Mandarin, Japanese |  
 European premiere

Director: DING Sheng  
 Cast: WANG Kai,  
 WANG Talu, Ray MA,  
 Ailei YU, LAM Suet



## COMPETITION

The Competition showcases the work of established and upcoming directors who have made no more than three fiction features. It focuses on discovering independent auteurs, and also gives recognition to the film craft of directors making quality mainstream films. While each work manifests a strong cinematic vision, the selection as a whole reflects the diversity of subjects and genres in Asian cinema, while mirroring the complex cultural and socio-political characteristics of the region.



## 1987: WHEN THE DAY COMES

On 1987, college student Park Yong-chul was tortured to death by South Korean national security agents, under orders of rabid Communist-hater Director Park (Kim Yoon-seok). Prosecutor Choi (Ha Jung-woo) refused to help cover up and orders an autopsy. It triggered a nationwide uproar that eventually forced dictator Chun Doo-hwan to implement constitutional elections. This political epic dramatizes how courageous individuals from all walks of life contributed to a pivotal moment in history.

Set seven years after the Gwangju Massacre, this is an indispensable companion piece to A TAXI DRIVER and THE ATTORNEY as moving testaments to the fight for democracy and human rights. Not counting the star-studded cast of Gang Dong-won, Sol Kyung-gu, Yu Hai-jin, the reunion of Ha Jung-woo and Kim Yoon-seok after THE CHASER alone is worth the wait.

Onder het strenge regime van de krankzinnige communisme-hater Director Park (Kim Yoon-seok), wordt in 1987 student Park Yong-chul door Zuid-Koreaanse nationale veiligheidsagenten doodgemarteld. Openbare aanklager Choi (Ha Jung-woo) weigert het incident in de doofpot te stoppen en geeft het bevel uit voor een autopsie. Dit veroorzaakt landelijke rellen waardoor dictator Chun Doo-hwan gedwongen wordt constitutionele verkiezingen uit te schrijven. Dit politiek epos legt schitterend vast hoe moedige individuen uit alle lagen van de bevolking hun aandeel hebben in dit cruciale moment in Zuid-Korea's lange weg naar democratie.

1987: WHEN THE DAY COMES speelt zich af zeven jaar na het bloedbad van Gwangju en kan gezien worden als onmisbare metgezel van A TAXI DRIVER en THE ATTORNEY als verfilmde testaments van het gevecht voor democratie en mensenrechten.

### Date & Venue

Wed 7 March – 19:15

Rialto Bovenzaal

Fri 9 March – 21:45

Rialto Bovenzaal

South Korea | 2017 |  
129 minutes | Drama |  
Korean | European  
premiere

### Director:

JANG Joon-hwan  
Cast: KIM Yoon-seok,  
HA Jung-woo, YOO  
Hai-jin, KIM Tae-ri,  
PARK Hee-soon, LEE  
Hee-jun



## BAD GENIUS

### Date & Venue

Thu 8 March – 18:45  
 (+Q&A) Rialto Onderzaal  
 Fri 9 March – 18:45  
 (+Q&A) Kriterion K1

Thailand | 2017 |  
 130 minutes |  
 Suspense Thriller |  
 Thai, English

Director: Nattawut  
 POONPIRIYA  
 Cast: Chutimon  
 CHUENGCHAROEN-  
 SUKYING, Chanon  
 SANTINATORNKUL,  
 Eisaya HOSUWAN,  
 Teeradon SUPAPUN-  
 PINYO



Lynn (Chutimon Chuengcharoensukying), a scholarship student in an elite school, uses her quick wit to help her best friend, Grace (Eisaya Hosuwan) cheat on an exam. When her boyfriend Patt (Teeradon Supapunpinyo) and his rich friends also ask for Lynn's help, she turns it into a new income stream. However, things get serious when Patt and Grace ask Lynn to help them cheat on a standardised test for university admissions – a scheme that can lead to a huge payday or a stint in jail.

Entertaining and more suspenseful than any installment of the OCEAN'S franchise, BAD GENIUS is a bold and thrilling reinvention of the heist genre. With a killer hook and an attractive cast of Thailand's hottest young talents, BAD GENIUS broke cultural barriers and became a box office sensation across Asia.

De hoogbegaafde Lynn (Chutimon Chuengcharoensukying) helpt haar beste vriendin, Grace (Eisaya Hosuwan) op slinkse wijze door een examen heen te komen. Wanneer haar vriend Patt (Teeradon Supapunpinyo) en zijn rijke vrienden hier lucht van krijgen en Lynn vragen om hulp, maakt ze hier slim gebruik van en creëert hiermee een goedlopende business. Het wordt echter pas echt serieus wanneer Patt en Grace, Lynn vragen om de onspiekbaar geachte STIC test te kraken. Een plan waarmee ze miljoenen bahts kan verdienen of een enkeltje gevangenis.

Een heistfilm of toch een tienerdrama? BAD GENIUS is een fantastisch voorbeeld van het eerste vermold in een jeugdige setting. Vergis je echter niet, de film is bijzonder entertainment, heerlijk spannend en ongekend goed geproduceerd voor een moderne Thaise speelfilm. BAD GENIUS plaatst zichzelf strak in het cineastische landschap als de studentenversie van OCEAN'S ELEVEN.



## THE GREAT BUDDHA+ 大佛普拉斯

Pickle (Cres Chuang), a meek security guard working graveyard shifts at a bronze statue factory, enjoys killing time by hanging out with his best friend Belly Button (Bamboo Chen). One night, Belly Button gets the idea of browsing through dash-cam footage from the car of Pickle's boss. This voyeuristic portal into the debauchery of the rich becomes an obsession for the two - until they stumble upon a video that reveals a dark secret.

A stylish noir-thriller that's also immensely funny, **THE GREAT BUDDHA+** exposes the social and financial disparity in Taiwan society. A quirky, dark comedy that tips its hat at the Coen Brothers, Huang Hsin-Yao's critically acclaimed debut swept the major film awards in Taiwan and signals the arrival of a major talent.

Pickle (Cres Chuang), een zachtmoedige bewaker die nachtdiensten draait in een fabriek waar bronzen standbeelden worden gemaakt, doodt de saaie uurtjes door te hangen met zijn beste vriend Belly Button (Bamboo Chen). Op een dag, krijgen de twee het idee om stiekem de dashcam video's van Pickle's baas te bekijken. Al snel raken de twee verslaafd aan het spieken in het kleurrijke privéleven van Pickle's baas en ontdekken per ongeluk een onuitsprekelijk geheim dat een ridicule kettingreactie veroorzaakt en het leven van de twee voorgoed verandert.

Met zijn gestileerde zwart-wit presentatie, afgewisseld met kleurrijke dashcam scènes en nog kleurrijkere personages, weet **THE GREAT BUDDHA+** te imponeren. Deze stijlvolle, noir-thriller die ook onmetelijk grappig is, legt de sociale en financiële ongelijkheid in de Taiwanese samenleving bloot. Met zijn satirische karakter zou de film zo in het oeuvre van de Coen Brothers passen.

*This black and white comedy is a wonderfully crafted satire on our never so great fascination with voyeurism - and spares nobody, from politics to clergy, from the poor to the losers. (Giulia di Pietro, CinemAsia Programmer)*

### Date & Venue

Thu 8 March – 16:15  
 (+Q&A) Rialto Bovenzaal  
 Fri 9 March – 18:45  
 (+Q&A) Rialto Bovenzaal  
 Sat 10 March – 17:00  
 (+Q&A) Rialto Bovenzaal

Taiwan | 2017 | 104  
 minutes | Drama,  
 Black Comedy |  
 Taiwanese dialect,  
 Mandarin

Director: HUANG  
 Hsin-yao  
 Cast: Cres CHUANG,  
 Bamboo CHEN, Leon  
 DAL, CHEN Yi-wen





## IN YOUR DREAMS 以青春的名義

A 16-year-old loner (Ng Siu-hin) is struggling to find love in his life. His mother abandoned him at an early age, and his unemployed father wallows in a drunken stupor. He becomes invigorated, however, when he has an intriguing encounter with a middle-aged woman (Carina Lau) by a swimming pool and subsequently finds out she's his new substitute teacher. The two start spending time together — their longing and fear of abandonment making their friendship take a forbidden turn.

Inspired by Jerzy Skolimowski's DEEP END, this sensually shot tale of unrequited love and self-torment recalls Hong Kong most famous auteur Wong Kar-wai's lush, languorous style but employs a sensitive female perspective. Voluptuous screen icon Carina Lau, who appeared in three of Wong Kar-wai's films, gives one of her most complex and poignant performances. She's also the film's producer.

Een gedesillustreerde zestienjarige jongen (Ng Siu-hin) heeft moeite om liefde in zijn leven te vinden. Op jonge leeftijd verliet zijn moeder hem, en zijn werkloze vader is steevast stomdronken. Zijn leven neemt een nieuwe wending wanneer hij een dronken vrouw (Carina Lau) van middelbare leeftijd uit het zwembad weet te redden en er achter komt dat zij zijn nieuwe invallerares is. De twee brengen steeds meer tijd met elkaar door - in eerste instantie uit bezorgdheid, maar langzaam neemt het verlangen naar elkaar en de angst om verlaten te worden over en begint de fictieve lijn tussen leerling en lerares te vervagen.

Dit sensueel gefilmde verhaal, geïnspireerd op DEEP END van Jerzy Skolimowski, over onbeantwoorde liefde en zelfkwellend, doet denken aan de weelderige, smachtende stijl van Wong Kar-wai, de bekendste auteur van Hong Kong, maar met een gevoelig vrouwelijk perspectief. Carina Lau die in drie films van Wong Kar-wai verscheen, geeft één van haar meest complexe en aangrijpende performances. Ze is ook de producent van de film.

### Date & Venue

Sat 10 March – 19:30

(+Q&A) Rialto Bovenzaal

Sun 11 March – 14:00

(+Q&A) Rialto Bovenzaal

Hong Kong | 2017 |  
97 minutes | Drama |  
Cantonese |  
European premiere

Director: TAM Wai-ching

Cast: Carina LAU, Ng Sui-hin





## PASSAGE OF LIFE 僕の帰る場所

Burmese couple Issace (Issace) and Khin (Khin Myat Thu) fled their native Myanmar, for a safer future in Japan. Despite having built a modest home for their young sons Htet (Htet Myat Naing) and Kuang (Kuang Myat Thu), their under-the-table jobs are starting to draw suspicion from immigration inspectors. Khin takes the boys back to Myanmar while Issace continues to apply for refugee status. While most films observing migrants' plight focus on their discrimination abroad, Akio Fujimoto, whose wife is a Myanmar native, reverses the angle to explore the devastating culture shock experienced by migrants' children when forcibly repatriated to their alien 'homeland.'

For his humanist, documentary-like representation of heart wrenching political realities, Akio Fujimoto won two prestigious awards in Japan and has been hailed as the new Hirokazu Koreeda for the way he directs non-professional child actors.

Het Birmese koppel Issace (Issace) en Khin (Khin Myat Thu) verruilen hun thuisland Myanmar in de hoop op een veiligere en betere toekomst in Japan. Na jaren zwoegen lijken ze, samen met hun twee jonge zoons Htet (Htet Myat Naing) en Kuang (Kuang Myat Thu), een leuk doch bescheiden thuis te hebben gecreëerd. Echter, wanneer de Japanse immigratie officieren lucht krijgen van Issace's zwart betaalde baantjes, loopt de spanning op en besluit Khin met de twee kinderen terug te keren naar Myanmar, terwijl Issace asiel aan blijft vragen. Terwijl de meeste films, over de benarde situatie van vluchtelingen, zich richten op de discriminatie die zij ervaren in het buitenland, richt Akio Fujimoto, wiens vrouw uit Myanmar komt, de focus op de verwoestende cultuurschok die kinderen van vluchtelingen ondergaan als ze gedwongen teruggestuurd worden naar het buitenaardse 'thuisland'.

Door het fantastische spel van een voornamelijk, niet-professionele cast bestaande uit een authentieke Birmese immigrantenfamilie en onopvallend, maar uiterst intiem camerawerk is het makkelijk om dit schrijnende drama voor een documentaire aan te zien. Akio Fujimoto won twee prestigieuze prijzen in Japan en is geprezen als de nieuwe Hirokazu Koreeda voor de manier waarop hij niet-professionele kinderacteurs leidt.

### Date & Venue

Wed 7 March – 14:45  
 (+Q&A) Kriterion K3  
 Fri 9 March – 14:30  
 (+Q&A) Kriterion K3  
 Sat 10 March – 14:30  
 (+Q&A) Rialto Bovenzaal  
 Sun 11 March – 21:00  
 Rialto Bovenzaal

Japan, Myanmar |  
 2017 | 100 minutes |  
 Drama | Japanese,  
 Burmese |  
 International  
 premiere

Director: Akio  
 FUJIMOTO  
 Cast: Kaung Myat  
 Thu, Khin Myat Thu,  
 Issace, Htet Myat  
 Naing, KITAGAWA  
 Yuki



## PLEASE/CARE

After 50 years of marriage and living under the same roof, the 69-year-old Alejandra (Dexter Dora) is fed up with her husband's womanising ways and decides to leave him. She turns to her three grown-up daughters for support, but none of her offspring seems to endorse her drastic decision.

PLEASE/CARE seamlessly combines the universal drama of family conflicts with humour and inventiveness. The film scored big at the Cinema One Originals Film Festival, where it exposed the hypocrisy of the long-running notion that Filipino families should always remain a tightly knit unit, even if it's to the detriment of personal happiness.

Na 50 jaar huwelijk en samen onder één dak gewoond te hebben, vindt de 69-jarige Alejandra (Dexter Dora) het welletjes geweest en besluit ze haar rokkenjagende man te verlaten. Ze probeert steun te vinden bij haar drie inmiddels volwassen dochters, maar geen van haar kinderen staat achter haar prompte keuze.

PLEASE/CARE weet naadloos universele familieconflicten te verweven met vernuft en humor. De grote winnaar van het Cinema One Originals Film Festival stelt op een schitterende manier het diepgaande hypocriete idee bloot dat Filipijnse families, waar alle familieleden tot elkaar veroordeeld zijn door huwelijk of geboorte, voor altijd bij elkaar moeten blijven ten koste van hun eigen, persoonlijke geluk.

*One of the Philippines' most stylish young writer-directors, Abrahan's second feature boasts his signature visual beauty and graceful adagio rhythm. (Maggie Lee)*

### Date & Venue

Fri 9 March – 16:15

(+Q&A) Rialto Bovenzaal

Sun 11 March – 16:15

Rialto Bovenzaal

The Philippines |  
2017 | 95 minutes |  
Drama | Tagalog

Director: Giancarlo  
ABRAHAN  
Cast: Dexter DORIA,  
Noel TRINIDAD,  
Shamaine  
BUENCAMINO, Eula  
VALDES





## POSESIF

Promising diving athlete Lala (Putri Marino) meets Yudhis (Adipati Dolken), a boy who just moved to her high school. Their puppy love quickly blossoms but it doesn't take long for Yudhis to show a dark, controlling side. Lala's fraught relationship with her strict but loving widowed father and Yudhis' overbearing mother push their relationship to breaking point.

POSESIF starts off telling an enticing love story, only to change gears and show the audience all of its cracks and bruises. It's a penetrating exploration of love and insecurity. Quirky independent director Edwin takes to mainstream filmmaking like a fish to water, but still retains an individual voice.

Het is liefde op het eerste gezicht wanneer aanstormend schoonspringtalent Lala (Putri Marino) en Yudhis (Adipati Dolken) elkaar voor het eerst zien. Hun prille liefde bloeit in een razend tempo uit tot een lieve en intieme relatie. Het duurt echter niet lang voordat de jaloerse Yudhis zijn ware gezicht laat zien door steeds meer van zijn vriendin te eisen. Met Lala's obsessieve vader die haar dwingt om een topatlete te worden en met Yudhis' emotioneel manipulerende moeder, wordt het leven van de twee er niet beter op; al helemaal niet wanneer hun relatie een onverwachte wending neemt.

POSESIF begint als een verleidelijk liefdesverhaal en toont geleidelijk aan ook de donkere kant van verliefdheid. De film is een diepgaande verkenning van zowel liefde als onzekerheid en herinnert ons op een memorabele wijze dat liefde lang niet altijd over rozen gaat.

### Date & Venue

Thu 8 March – 21:30

Rialto Bovenzaal

Sat 10 March – 21:00

Kriterion K3

Indonesia | 2017 |

102 minutes |

Drama/Romance |

Bahasa Indonesia

Director: EDWIN

Cast: Putri MARINO,

Adipati DOLKEN,

Griselda AGATHA,

Chicco KURNIAWAN,

Cut MINI

For everyone who has loved someone maybe a little bit too much, *POSESIF* is your film!  
(Sietz van der Aa, CinemAsia Programmer)



## THE SEEN AND UNSEEN (SEKALA NISKALA)

THE SEEN AND UNSEEN explores the mysterious symbiosis of twins as 10-year-old Tantra tries to deal with her brother Tantri's hospitalization. In Balinese culture, "buncing" (boy-and-girl) twins symbolises balance. Even as he's paralyzed by a brain tumor, Tantri tries to reunite with his sister in dreams and hallucinations. In a moonlit outdoors stirring with supernatural activity, the children frolic with mythical birds and monkeys.

One of the most beautiful and haunting Asian films of the year, this poignant tale of bereavement resembles a series of danced pieces or silent filmmaking. Kamila Andini's unique voice as a director is demonstrated by the prominence she gives children and teenagers in all her films. Interpreting their minds in magical ways, she always draws mesmerizing performances from her young cast.

THE SEEN AND UNSEEN verkent de mysterieuze symbiose tussen een tweeling, als de tienjarige Tantra probeert te accepteren dat haar broertje niet lang meer te leven heeft. In de Balinese cultuur staat een "buncing" (jongen-meisje) tweeling symbool voor balans. Zelfs wanneer Tantri door een hersentumor tot het ziekenhuisbed veroordeeld is, proberen hij en zijn zusje door dromen en hallucinaties met elkaar verbonden te blijven. In een door maanlicht verlichte kamer vol bovennatuurlijke krachten, spelen de jonge kinderen met mythische vogels en apen.

THE SEENS AND UNSEEN is één van de mooiste en meest ontmoedigende Aziatische films van het afgelopen jaar, waarin dit schrijnende verhaal over verlies en rouw het meest doet denken aan een serie traditionele dans stukken of een stomme film. Kamila Andini's unieke geluid als regisseur is terug te vinden in prominente aanwezigheid van kinderen en tieners in haar films. Door op een magische manier hun gedachtenkronkels te interpreteren, weet zij haar jonge cast altijd tot betoverende prestaties te sturen.

### Date & Venue

Wed 7 March – 21:45

Rialto Bovenzaal

Sun 11 March – 12:15

Rialto Bovenzaal

Indonesia | 2017 | 86  
minutes | Drama |  
Balinese, Bahasa  
Indonesia

Director: Kamila  
ANDINI

Cast: Ni Kadek  
Thaly Titi KASIH, Ida  
Bagus Putu Radithya  
MAHIJASENA, Ayu  
LAKSMI, I Ketut  
RINA, Happy SALMA,  
Gusti Ayu RAKA

## COMPETITION JURY AWARD

The Competition nominees will compete for Best Film, Best Director and Best Performer. The last two awards have been newly created this year to honour filmmakers with outstanding creativity, and to raise European awareness of the huge pool of acting talent in Asia.



### PREVIOUS WINNERS:

2014: NIGHT FLIGHT (LEESONG Hee-il | South Korea)

2015: THE COFFIN IN THE MOUNTAIN (XIN Yukun | China)

2016: ZINNIA FLOWER (Tom Shu-yu LIN | Taiwan)

2017: DIAMOND ISLAND (Davy CHOU | Cambodia, Germany, Qatar, Thailand)

## COMPETITION JURY 2018



### JOKO ANWAR

A former film critic at Jakarta Post, Joko Anwar showed his talent as writer of Nia Dinata's *ARISAN!* (2003), a pioneering LGBT social-comedy. Since making his directorial debut *JONI'S PROMISE*, he has enjoyed commercial success. His fantasy-horror *KALA* (2007) and *THE FORBIDDEN DOOR* (2009) raised the bar in Indonesian genre filmmaking, while *A COPY OF MY MIND* (2015) competed at Venice Film Festival. His recent remake of classic horror *SATAN'S SLAVES* became the fourth highest grossing Indonesian film in history and sold to over 42 countries.



### MARTIN KOOLHOVEN

A Dutch film director and screenwriter, graduated from the Netherlands Film Academy in Direction, Screenplay and Feature Film. Discovered as a young talent with his television film *DUISTER LICHT* and established himself with the television film *SUZU Q*. In 2005, he released the box office hit *HET SCHNITZELPARADIJS* and the art-house hit *KNETTER* followed by the romantic hit comedy *'N BEETJE VERLIEFD* in 2006. His biggest success, however, was *WINTER IN WARTIME*, released in 2008. *BRIMSTONE*, his first English spoken feature, was selected in the main competition of the Venice Film Festival in 2016 and screened at the Toronto International Film Festival and BFI London Film Festival. The film won 7 Gouden Kalveren including Best Director in 2017.



### VANJA KALUDJERIC

Since 2017 Vanja Kaludjercic is programmer of IFFR Talks & Masterclasses. Before that she was head of the Holland Film Meeting at the Netherlands Film Festival, Head of Industry at Les Arcs European Film Festival in France, and established the new Paris Co-production Village in 2014. As a programmer she has been working with Sarajevo Film Festival since 2008. In 2015 she joined Cinéma du Réel as head of ParisDOC and worked for CPH:DOX as head of studies within the production workshop CPH:LAB. From 2008 till 2010 she was in charge of acquisitions at Coproduction Office before going on to manage the Paris Project of the Paris Cinema International Film Festival. She organised several festivals in Croatia, such as the Human Rights Film Festival, the ZagrebDox Pro workshop and Animafest Zagreb.

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# HONG KONG CINEMA ON THE BRINK OF A NEW TURN

BY KEVIN MA

In recent years, the emergence of film programs in universities and short film competitions such as the Fresh Wave Film Festival have provided more opportunities for young Hong Kong filmmakers to be discovered. The critical success of MAD WORLD, WEEDS ON FIRE and TRIVISA last year was a welcome relief for Hong Kong cinema, an industry that's been dying for a new generation of filmmakers to carry the torch.

Fortunately, 2017 saw another strong wave of newcomers entering the ring. Assisted by established names, these young directors showed that Hong Kong cinema still has plenty of gas left in its tank. This year's CinemAsia presents the debut works of three young Hong Kong directors riding on this new wave.

After working as an assistant director for 14 years, Jonathan Li made his directorial debut with THE BRINK. Produced by Soi Cheang, whom Li worked for on DOG EAT DOG, SHAMO and SPL 2, THE BRINK is an action thriller about a hard-boiled cop (Zhang Jin) on a relentless pursuit of a ruthless gold smuggler (Shawn Yue).

A showcase for action star Zhang – who broke out with his supporting turn in Wong Kar-wai's THE GRANDMASTER – THE BRINK is an audacious undertaking for a first-time director. Thanks to his experience on big-budget productions, Li handles himself more than adequately, especially on two sea-set action sequences that would scare away even established filmmakers.





Funded by the Hong Kong government, the First Feature Film Initiative grants a small budget for first-time directors to make their debut features. The plan's first year got off to a spectacular start with MAD WORLD and WEEDS ON FIRE, so expectations are sky high for Tam Wai-ching's IN YOUR DREAMS, one of the two selections for the plan's second edition.

A scriptwriter on Benny Chan's THE WHITE STORM and Dante Lam's OPERATION MEKONG, Tam makes her debut with the story of an eccentric young playboy (Ng Siu-hin) who forms a budding romance with his new substitute home room teacher (Carina Lau). Backed by Lau as producer and frequent Wong Kar-wai collaborator William Chang as editor, IN YOUR DREAMS is a stylishly shot and emotionally complex story of two lonely souls finding solace in each other.



Another locally educated filmmaker who got her first shot in 2017 is Hong Kong Baptist University graduate Doris Wong, who managed to get Taiwan blockbuster director Wei Te-sheng (CAPE NO. 7, SEEDIQ BALE) to produce, and Wei's scriptwriter Ruby Chen (KANO) to pen her directorial debut, NEW TURN. The film follows a Hongkonger (Cherry Ngan) who goes on a bicycle journey around Taiwan in search of her long-lost twin sister.

Wong's film – a co-production between Mainland China, Hong Kong and Taiwan – is a gentle-natured and heartwarming road movie that's also a refreshing change of pace from the pessimism that has overtaken other Hong Kong filmmakers of her generation. NEW TURN is ultimately a love letter to Taiwan and the joy of embracing new friends and adventures.



OUR SHINING DAYS



## OFFICIAL SELECTION

The CinemAsia Official Selection serves up an exciting array of critically acclaimed and audience-friendly films that reflect the vibrancy of Asian cinema.



## THE BRINK 狂獸

Reckless police inspector Tung (Zhang Jin) has set his sights on elusive gold smuggler Shing (Shawn Yue). On top of Tung's relentless pursuit; a power struggle within his criminal organisation pushes Shing on a daring mission to steal his boss' gold and climb to the top of the criminal underworld.

Last year, CinemAsia audiences saw a poignantly troubled side of Hong Kong superstar Shawn Yue in opening film MAD WORLD. This year, he seethes with a different intensity as a ruthless villain in an all-stops-out Hong Kong action spectacular. Going up against Zhang Jin, the dazzling martial arts star from Wong Kar-wai's THE GRANDMASTER, Yue oozes evil in an uncompromising and brutal performance that pushed him to his physical limits.

De roekeloze politie-inspecteur Tung (Zhang Jin) heeft zijn zinnen gezet op de criminele goudsmokkelaar Shing (Shawn Yue). Naast de constante achtervolging door Tung, wordt Shing door een machtsrijd binnen zijn criminele organisatie tot een uitdagende missie gedwongen om het goud van zijn baas te stelen en zo aan de top van de criminele onderwereld te komen.

Vorig jaar tijdens CinemAsia kon men Hong Kong superster Shawn Yue zien in de openingsfilm MAD WORLD. Dit jaar keert hij terug als een meedogenloze schurk in een rasechte Hongkongse actiefilm. Hij neemt het op tegen Zhang Jin, de duizelingwekkende martial-arts ster van Wong Kar-wai's THE GRANDMASTER. Yue heeft zich vereenzelvigd met het kwaad door een compromisloze en meedogenloze presentatie neer te zetten, die hem tot zijn fysieke grenzen duwde.

### Date & Venue

Wed 7 March – 21:15  
 Kriterion K3  
 Fri 9 March – 21:45  
 Kriterion K2 (preceded  
 by short LOSING SIGHT  
 OF A LONGED PLACE)  
 Sat 10 March – 21:15  
 Kriterion K2

Hong Kong / China |  
 2017 | 100 minutes |  
 Action | Cantonese

Director: Jonathan LI  
 Cast: ZHANG Jin,  
 Shawn YUE, WU Yue,  
 LAM Ka Tung



## A FOLEY ARTIST 擬音

This documentary turns the spotlight on an overlooked component of filmmaking: the art of foley through the perspective of Taiwan's most experienced master, Hu Ding-yi. Hu has worked tirelessly for decades in his studio, manually recreating diegetic sounds (sounds whose source are visible on screen) using his large collection of everyday objects.

Through the artisan's eyes, Wang Wan-jo's timely documentary looks back at the golden age of Taiwanese cinema and examines the new dynamics of the Greater China film industry. Hu received the Lifetime Achievement prize at the 2017 Golden Horse Awards.

Geluid is misschien wel één van de meest onderschatte aspecten van een film. A FOLEY ARTIST centreert zich rondom Taiwan's meest ervaren foley artiest, Master Hu Ding-yi. Hu heeft decennia lang onvermoeibaar in zijn studio gewerkt aan het creëren van geluiden die in films in beeld te zien zijn.

Vanuit een artistiek oogpunt blikt regisseur Wang Wan-Jo's documentaire terug op de gouden eeuw van de Taiwanese cinema en onderzoekt zij in haar film de nieuw dynamieken binnen de Chinees-talige filmindustrie. Dit jaar ontving Hu de Lifetime Achievement Award op het prestigieuze Golden Horse Awards.

### Date & Venue

Wed 7 March – 12:30

Kriterion K2

Thu 8 March – 12:30

Kriterion K3

Taiwan | 2016 |

100 minutes |

Documentary |

Mandarin

Director: WANG

Wan-jo

Cast: HU Ding-yi



This “behind the screen” documentary will tell you the story of the man responsible for most of the steps, the sneezes, the tic-tacs, the clicks, the booms, the creaking and the tapping of the last 40 years of Taiwanese cinema. Film nerds can't miss it! (Giulia di Pietro, CinemAsia Programmer)



## NEW TURN 轉彎之後

Hong Kong girl A-lan (Cherry Ngan) is stunned when she spots a Taiwanese girl on TV who looks exactly like her. Suspecting that she might be her long-lost twin sister, she goes to Taiwan to take the same bicycle trip that her doppelganger once took. Joined by three new friends from Hong Kong, Taipei and Beijing, A-lan embarks on a journey of growth laced with minor miracles.

Inspired by her own cycling trip around Taiwan, Hong Kong filmmaker Doris Wong makes her directorial debut with a lovely and light-hearted dramedy. Guided by Wei Te-sheng, the mastermind behind Taiwan blockbusters CAPE NO. 7, SEEDIQ BALE and writer Ruby Chen, who penned Wei's KANO, Wong has made a love letter to beautiful Taiwan and her warm people.

Vol verbazing staart de Hongkongse A-Lan (Cherry Ngan) naar de televisie wanneer ze Yi Fang, haar Taiwanese evenbeeld ziet. Met het vermoeden dat ze weleens tweelingzusjes zouden kunnen zijn, probeert A-Lan via Facebook contact met haar te krijgen. Als een antwoord uitblijft, besluit ze om zelf naar Taiwan te vertrekken en per fiets dezelfde plekken te bezoeken die ze op Yi Fang's Facebookpagina ziet staan. Eenmaal in Taiwan ontmoet ze nog drie andere leeftijdsgenoten die het eiland hebben uitgekozen om hun persoonlijk verdriet achter zich te laten. Met z'n vieren trekken ze het land door in een reis vol persoonlijke groei en onverwachte vriendschappen voor het leven.

Geïnspireerd op Wong's eigen fietstocht door Taiwan, is NEW TURN een heerlijke, inspirerende doch luchtige roadmovie waarin personages en elementen uit zowel China, Taiwan en Hong Kong perfect bij elkaar samenkomen. Een prachtige liefdesbrief aan het mooie Taiwan en de warme mensen.

### Date & Venue

Thu 8 March – 17:00  
 (+Q&A) Kriterion K1  
 Fri 9 March – 16:30  
 (+Q&A) Kriterion K1  
 Sat 10 March – 15:00  
 Kriterion K3

Hong Kong/Taiwan |  
 2017 | 103 minutes |  
 Road Movie |  
 Mandarin, Cantonese |  
 European premiere

Director: Doris  
 WONG  
 Cast: Cherry NGAN,  
 CHANG Tinghu,  
 HUANG Yao, BO Zhijie



## OUR SHINING DAYS 閃光少女

At an elite music academy, the students of traditional Chinese instruments are always at loggerheads with western classical musicians. To win the heart of the arrogant lead pianist, *yangqin* player Jing (Xu Lu) enlists a group of shut-in Cosplay girls to form a Chinese orchestra.

Penned by Golden Horse-winning scriptwriter Bao Jingjing (LOVE IS NOT BLIND), and enlivened by a cast of adorable teens, OUR SHINING DAYS sends up the snobbery in the classical music world and cleverly fuses the neglected virtues of traditional Chinese arts with the most contempo geeky Cosplay culture.

Om het hart van de knappe orkestleider te veroveren start de maffe tweedejaars studente Jing (Xu Lu), samen met haar beste vriend You (Peng Yuchang) en een groep gepassioneerde Cosplayers, een Chinees muziekensemble. Wat begint als een bij elkaar geraapt zootje buitenbeentjes dat met tegenzin samen aan de slag gaat, verandert langzaam maar zeker in een hechte groep op een reis vol zelfontplooiing. Tegen alle verwachtingen in, houdt Jing de band bij elkaar en beginnen ze aan een haast onmogelijke taak om nieuw leven te blazen in een steeds ouder wordende muzikale traditie. Samen bewijzen ze, dat niet het uiterlijk maar juist de hart en ziel bepalen wat voor een persoon je werkelijk bent.

OUR SHINING DAYS weet op een eigenzinnige en humoristische manier aandacht te schenken aan een vorm van muziek dat op sterven na dood lijkt te zijn. Een op het eerste gezicht vreemde combinatie, maar wel eentje die bijzonder goed werkt.

### Date & Venue

Tue 6 March – 21:30

Kriterion K2

Thu 8 March – 19:00

Kriterion K3

Sat 10 March – 17:00

Kriterion K3

Sun 11 March – 21:45

Kriterion K1

Hong Kong/China |  
2017 | 103 minutes |  
Drama | Mandarin

Director: WANG Ran  
Cast: XU Lu, PENG  
Yuchang, LUO  
Mingjie, LIU Yongxi,  
Eason CHAN.



## SMALL TALK 日常對話

Director Huang Hui-chen turns the camera on her lesbian mother in hopes of repairing their fractured relationship. In intense one-on-one interviews, Huang asks her mother probing questions that she would not be able to ask without the filtering distance of her camera. The answers she uncovers offers insight into a history of abuse that is deeply ingrained in Taiwan's patriarchal society.

Huang's quest to learn about her mother's troubled past exposes troubling issues found throughout all levels of Taiwanese society in this quietly powerful and eye-opening documentary. Made under the guidance of executive producer Hou Hsiao-hsien, SMALL TALK is a deeply personal documentary that ultimately becomes a moving act of reconciliation.

Regisseur Huang Hui-chen kent haar moeder verrassend slecht en gebruikt haar positie als filmmaker om haar beter te begrijpen. Bezwaard met onbegrip, frustratie en wrok probeert Huang erachter te komen waarom haar lesbische moeder ooit getrouwd geweest is en kinderen heeft gekregen om er vervolgens maar nauwelijks naar om te kijken; heftige persoonlijke vragen die ze niet zou kunnen stellen zonder de afstandelijkheid van de camera. De antwoorden die naar boven komen drijven, schetsen een complex verhaal vol van misbruik dat diep ingeworteld zit in Taiwans patriarchale samenleving.

Huang's zoektocht om meer te weten te komen over haar eigen identiteit en haar moeders nare verleden, brengt verontrustende kwesties die terug te vinden zijn in alle niveaus van de Taiwanese samenleving en cultuur. Van gearrangeerde huwelijken tot aan spirituele praktijken. SMALL TALK, gemaakt onder begeleiding van executive producer Hou Hsiao-hsien, is zowel een diep persoonlijk verhaal als een universele eye-opener.

### Date & Venue

Wed 7 March – 17:15  
 (+Q&A) Kriterion K2  
 Thu 8 March – 15:15  
 (followed with  
 Small Talkshow)  
 Kriterion K2  
 Sat 10 March – 12:15  
 (+Q&A) Rialto Bovenzaal  
 Sun 11 March – 17:00  
 Kriterion K3

Taiwan | 2016 |  
 89 minutes |  
 Documentary |  
 Taiwanese dialect,  
 Mandarin

Director: HUANG  
 Hui-chen  
 Cast: HUANG Hui-  
 chen, HUANG Ah-nu



Berlin's Teddy Award winner, feature-length documentary *Small Talk* leans on the calmness of the camera lens, helping the director to open up the inner world of her emotionally remote gay mother. Weaved in footages from over 20 years' filming, it has also been a reflective long journey of self finding and assure the weight of love among generations. (Ian Yang, Cinemasia Programmer)



## LAST CHILD 살아남은 아이

Sung-cheol (Choi Moo-seong) and his wife Mi-sook (Kim Yeo-jin) are trying to pick their lives back up after losing their son. After witnessing Ki-hyun (Seong Yu-bin), the boy that their son died trying to save, getting bullied, Sung-cheol decides to take the boy under his wing in his interior design company. However, the relationship between them becomes strained when unexpected new facts concerning the son's cause of death come to the surface.

Echoing the brooding psychological suspense of the Dardennes Brother's *THE SON*, Shin Dong-seok's impressive debut navigates complex emotions surrounding grief and forgiveness.

In dit uiterst ontroerende drama proberen Sung-cheol (Choi Moo-seong) en zijn vrouw Mi-sook (Kim Yeo-jin) de draad langzaam maar zeker weer op te pakken nadat hun zoon, in een poging een klasgenoot te redden, door verdrinking om het leven is gekomen. Wanneer Sung-cheol ziet dat de geredde jongen Ki-hyun (Seong Yu-bin) gepest wordt, neemt hij hem onder zijn hoede. Het rouwende koppel runt een interieurbedrijfje en geven Ki-hyun de kans om het vak te leren. Als er nieuwe feiten bovenwater komen over de doodsoorzaak van hun zoon, zorgt dat wederom voor een geheel nieuwe spanning tussen de drie worstelende individuen.

LAST CHILD is het imponerend debuut van regisseur Shin Dong-seok waarin complexe gevoelens zoals rouw en vergeving ruim baan krijgen. Met de hulp van een fabelachtige cast die op de toppen van hun kunnen spelen, is dit een film die nog lang in het geheugen gegrift zal blijven staan.

### Date & Venue

Wed 7 March – 14:30

Kriterium K1

Sat 10 March – 19:00

Kriterium K2

South Korea | 2017 |

123 minutes |

Drama | Korean

Director:

SHIN Dong-seok

Cast: CHOI Moo-seong, KIM Yeo-jin, SEONG Yu-bin



## A TAXI DRIVER 택시 운전사

Based on a true story, A TAXI DRIVER examines a turning point in South Korea's fight for democracy: The Gwangju Massacre. After receiving a tip about the protests in Gwangju, a German journalist (Thomas Kretschmann) hires a struggling taxi driver (Song Kang-ho) to get him to the city. Upon arrival, the two men find a city under siege.

A rousing tribute to a generation of freedom fighters, A TAXI DRIVER is a riveting story of two ordinary men caught in extraordinary circumstances. In a year of political turmoil and renewed hope in democracy in South Korea, A TAXI DRIVER connected with audiences of all demographics and became the box office champion of 2017 in its home country.

Gebaseerd op een waargebeurd verhaal. A TAXI DRIVER is een indrukwekkende kaskraker over één van de belangrijkste gebeurtenissen in de moderne Zuid-Koreaanse geschiedenis. Een Duitse journalist (Thomas Kretschmann) krijgt een tip dat er iets staat te gebeuren in Gwangju en huurt de worstelende taxichauffeur Kim Man-seob (Song Kang-ho) in om de zwaarbewaakte stad binnen te komen. Eenmaal gearriveerd vinden ze een stad aan die compleet belegerd is en waar de inwoners, onder leiding van een groep vastberaden studenten, vechten voor hun vrijheid. Wat begon als een simpele, lucratieve taxirit eindigt in de bizarre chaos van Gwangju waar niemand zijn leven zeker is.

In een politiek roerig jaar in Zuid-Korea weet de film de juiste snaar te raken bij zowel jong als oud en met meer dan 12 miljoen Koreaanse bioscoopbezoekers is A TAXI DRIVER dan ook verreweg de populairste film van het jaar. Mede ook dankzij een absolute glansrol van misschien wel de beste Koreaanse acteur van het moment: Song Kang-ho.

### Date & Venue

Wed 7 March – 21:30

Kriterion K2

Sat 10 March – 18:40

Kriterion K1

South Korea | 2017 |

137 minutes |

Drama | Korean

Director: JANG Hoon

Cast: SONG

Kang-ho, Thomas

KRETSCHMANN, YOO

Hai-jin, RYU Jun-yeol



If you were wondering about who shined a light on South Korea's democracy.  
(Sung Jung-yeon, CineAsia Programmer)

**TUESDAY MARCH 6 - FESTIVAL OPENING**

	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00
K1								OPENING 19:00	Monster Hunt 2 19:30 - 21:30				
K2									Monster Hunt 2 19:15 - 21:15		Our Shining Days 21:30 - 23:10		
K3										Kartini 21:00-23:00			
CAFE								OPENING DRINKS 18:00					

**WEDNESDAY MARCH 7**

	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00
K1			Last Child 14:30 - 16:30					Ramen Heads 19:00 - 20:30		Martina the Murderer 21:00 - 22:30			
K2	A Foley Artist 12:30 - 14:10					Small Talk + Q&A 17:15 - 19:00				A Taxi Driver 21:30 - 23:45			
K3			Passage of Life + Q&A 14:45-16:30			What's for Dinner, Mom? 17:00 - 19:00		Meditation Park 19:15 - 20:45		The Brink 21:15 - 23:00			
RIALTO								1987: When the Day Comes 19:15 - 21:30		The Seen and Unseen 21:45 - 23:15			

**THURSDAY MARCH 8**

	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00
K1		Meditation Park 12:45 - 14:15				New Turn +Q&A 17:00 - 19:10				True Fiction 21:30 - 23:15			
K2				Small Talk 15:15 - 16:50		+	Small Talkshow 17:30 - 18:30	Satan's Slaves +Q&A 19:15 - 21:30					
K3		A Foley Artist 12:30 - 14:10		Indonesian Shorts Selection 14:30-15:50				Our Shining Days 19:00 - 20:45		Kartini 21:00-23:00			
RIALTO BOVEN					The Great Buddha+ +Q&A 16:15 - 18:25						Posesif 21:30 - 23:10		
RIALTO ONDER								Bad Genius +Q&A 18:45 - 21:15					

● Competition ● Official Selection ● Focus ● FilmLAB ● Side Event

**FRIDAY MARCH 9**

	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00
K1						<b>New Turn +Q&amp;A</b> 16:30 - 18:30		<b>Bad Genius +Q&amp;A</b> 18:45 - 21:00					
K2	<b>Tarling is Darling</b> 13:00 - 14:50				<b>Indonesian Shorts Selection</b> 15:15-16:35						<b>The Brink +HK Short</b> 21:45 - 23:35		
K3			<b>Passage of Life +Q&amp;A</b> 14:30 -16:35					<b>What's for Dinner, Mom?</b> 19:15 - 21:15		<b>Changing Partners</b> 21:30 - 23:05		<b>Satan's Slaves</b> 23:30 - 01:20	
CAFE												<b>KARAOKE</b> 23:00 	
RIALTO					<b>Please/Care +Q&amp;A</b> 16:15 - 18:15			<b>The Great Buddha+ +Q&amp;A</b> 18:45 - 20:50			<b>1987: When the Day Comes</b> 21:45 - 23:55		

**SATURDAY MARCH 10**

	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00
K1				<b>FilmLAB Premiere +Q&amp;A</b> 15:00 - 16:15		<b>Ramen Heads</b> 16:30 - 18:00		<b>A Taxi Driver</b> 18:40 - 21:00					
K2		<b>MASTERCLASS JOKO ANWAR</b> 13.00						<b>Last Child</b> 19:00 - 21:00		<b>The Brink</b> 21:15 - 23:00		<b>Satan's Slaves+Q&amp;A</b> 23:15 - 01:25	
K3			<b>New Turn</b> 15:00 - 16:45		<b>Our Shining Days</b> 17:00 - 18:45					<b>Posesif</b> 21:00 - 22:40			
CAFE	<b>CINEMASIA FOOD MARKET</b> 12.00-20.00 												
RIALTO	<b>Small Talk +Q&amp;A</b> 12:15 - 14:05		<b>Passage of Life + Q&amp;A</b> 14:30 - 16:35			<b>The Great Buddha+ +Q&amp;A</b> 17:00 - 19:05		<b>In You Dreams +Q&amp;A</b> 19:30 - 21:30		<b>Miracles of the Namiya General Store</b> 21:45 - 23:55			

**SUNDAY MARCH 11**

	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00
K1	<b>Kartini</b> 12:30 - 14:30		<b>Monster Hunt 2</b> 14:45 - 16:45					<b>Closing &amp; Award Ceremony + A Better Tomorrow 2018</b> 19:00 - 21:30		<b>Our Shining Days</b> 21:45 - 23:25			
K2		<b>True Fiction</b> 13:00 - 14:15		<b>Tarling is Darling +Q&amp;A</b> 15:00 - 17:10						<b>Indonesian Shorts Selection</b> 21:00 - 22:15			
K3		<b>Changing Partners</b> 12:45 - 14:20				<b>Small Talk</b> 17:00 - 18:35							
CAFE	<b>CINEMASIA FOOD MARKET</b> 12.00-20.00 										<b>CLOSING DRINKS</b> 21:30		
RIALTO	<b>The Seen and Unseen</b> 12:15 - 13:45	<b>In Your Dreams +Q&amp;A</b> 14:00 - 16:00		<b>Please/Care +intro</b> 16:15 - 17:55			<b>Miracles of the Namiya General Store</b> 18:30 - 20:40			<b>Passage of Life</b> 21:00 - 22:45			



## TRUE FICTION 트루 픽션

With a member of congress as his father-in-law, mayoral candidate Kyung-suk (Oh Man-seok) is on the fast track to success. While on a trip to his father-in-law's vacation home with his mistress, he meets the mysterious Soon-tae (Ji Hyun-woo), who claims to be the resort's groundsman. Kyung-suk's lies to get Soon-tae out of his hair eventually snowballs into a crisis that will have serious consequences.

Fans of suspenseful thrillers will have an absolute field day with this clever genre exercise, the impressive directorial debut of Kim Jin-mook. This subversive tale about the art of storytelling and corruption in contemporary South Korea is delightfully wicked with edgy dark humour and a dense plot that will keep audiences guessing from beginning to end.

Met een congreslid als schoonvader kan het burgemeesterschap Kyung-suk (Oh Man-seok) bijna niet meer ontgaan. Om zijn schoonvader's geheime spaarpot te verbergen gaat Kyung-suk met zijn minnares naar een afgelegen bungalow. Daar ontmoeten de twee de mysterieuze Soon-tae (Ji Hyun-woo), die claimt de terreinknecht te zijn. Kyung-suk is bang dat al zijn geheime boven water komen drijven en wil het liefst zo snel mogelijk vertrekken. Zijn nerveuze gedrag brengt hem in een lastig parket, waar zelfs zijn machtige connecties hem niet kunnen redden.

Suspense thriller en genre fans zullen smullen van TRUE FICTION, dat je de gehele film lang op het puntje van je stoel laat zitten. Een bijzonder entertainende film die in één klap het politieke klimaat in Zuid-Korea weet te duiden.

### Date & Venue

Thu 8 March – 21:30

Kriterion K1

Sun 11 March – 13:00

Kriterion K2

South Korea | 2018 |

104 minutes |

Suspense Thriller |

Korean

Director: KIM Jin-mook

Cast: Ji Hyun-woo,  
Oh Man-seok, LEE  
Eun-woo



## MIRACLES OF THE NAMIYA GENERAL STORE ナミヤ雑貨店

After sabotaging the home of a real estate developer, Atsuya (Ryosuke Yamada) and his two childhood friends escape into an abandoned general store. Suddenly, a letter from 32 years ago addressed to the store's owner, Mr. Namiya (Toshiyuki Nishida), comes through the store's mail slot. Thinking that it's a prank, the three men write back on Namiya's behalf, only to realize that the slot's magical power is real and that their responses actually have a ripple effect on their own lives.

Best known for his immensely popular mystery novels, author Keigo Higashino took a temporary diversion into the fantasy genre with this touching bestseller. Weaving four interconnected tales about dreams, destiny and the beauty of letter writing, Ryuichi Hiroki's elegant adaptation is a feel-good tearjerker of the highest order. Hiroshi Saito's script deftly juggles a complex web of narratives without losing sight of the story's emotional core.

Om buiten de radar van de politie te blijven, zoeken drie delinquenten een verstopplek in een oud, verlaten buurtsuper. De winkel behoorde toe aan Yuji Namiya (Toshiyuki Nishida), aan wie buurtbewoners per brief persoonlijk advies konden vragen. De entree van de drie criminelen zorgt voor een magisch effect dat de brievenbus op mysterieuze wijze aan het verleden koppelt en er plotseling decennia oude brieven op de mat vallen. Ervan uitgaande dat iemand een grap met ze uithaalt, schrijven de jongens terug. Al snel realiseren ze de ware kracht van de brieven en komen ze erachter dat hun antwoorden een effect op hun eigen leven heeft.

Schrijver Keigo Higashino is het meest bekend om zijn bijzonder populaire mysterieromans, maar maakte een tijdelijk uitstapje in het fantasie-genre resulterend in een ontroerende bestseller. Met vier aan elkaar verweven verhalen over dromen, het lot en de romantische ambacht van het brieven schrijven, is regisseur Ryuichi Hiroki's filmvertaling een feel-good tranentrekker van de hoogste orde. Hiroshi Saito's script struint behendig door een web van verhaallijnen zonder de emotionele kern uit het oog te verliezen.

### Date & Venue

Sat 10 March – 21:45

Rialto Bovenzaal

Sun 11 March – 18:30

Rialto Bovenzaal

Japan | 2017 | 129  
minutes | Drama,  
Fantasy | Japanese |  
European premiere

Director: Ryuichi  
HIROKI  
Cast: Ryosuke  
YAMADA, Machiko  
ONO, Toshiyuki  
NISHIDA



## RAMEN HEADS ラーメンヘッズ

RAMEN HEADS not only chronicles the history of the dish, but also takes the viewer on a mouth-watering journey along with arguably the best ramen chef on the planet: Osamu Tomita. What started off as a fast and affordable bowl of noodle soup for a post-war era, quickly evolved into a canvas on which even the most prestigious of chefs could unleash their most creative culinary concepts.

Informative, visually appealing, and sure to stir up an enormous appetite, RAMEN HEADS gives viewers an in-depth look into the culture of this heavenly dish. Warning: do not watch this documentary on an empty stomach.

RAMEN HEADS duikt niet alleen in de geschiedenis van het gerecht, maar neemt de kijker ook mee op een watertandende reis met misschien wel de beste ramen chef ter wereld: Osamu Tomita. Tomita's doel om de beste ramen ooit te maken, brengt hem in alle uithoeken van Japan waar hij andere wereldberoemde ramen chefs ontmoet die elk bekend staan om hun eigen specifieke versie. Wat begon als een snel, simpel en vooral betaalbare kom noedelsoep, evolueerde zich in een ware kunst waar zelfs de meest prestigieuze chef-koks hun creativiteit de vrije loop konden laten.

RAMEN HEADS is niet alleen informatief, maar is ook enorm vermakelijk en een genot om naar te kijken. De film geeft de kijker een uitvoerige kijk in de cultuur rondom Japans meest iconische gerecht. Waarschuwing: kijk de film niet op een lege maag...

### Date & Venue

Wed 7 March – 19:00

Kriterion K1

Sat 10 March – 16:30

Kriterion K1

Japan | 2017 |  
93 minutes |  
Documentary |  
Japanese

Director: Koki  
SHIGENO

Cast: Shota IIDA,  
Kumiko ISHIDA,  
Katsuya KOBAYASHI,  
Yuki OHNISHI, Tom  
TAKAHASHI



## WHAT'S FOR DINNER, MOM? ママ、ごはんまだ?

After being notified that their childhood home is planned for demolition, sisters Tae (Haruka Kinami) and Yo (Izumi Fujimoto) decide to pay it one last visit. While going through all the furniture and effects, Tae stumbles upon her mother's recipes and letters, who passed away twenty years ago. It brings back memories of how their teenage days were brightened by her mother's efforts to keep memories of their Taiwanese father alive through cooking.

WHAT'S FOR DINNER, MOM? recounts the early life of famous Japanese singer/songwriter Yo Hitoto, who starred in Hou Hsiao-hsien's CAFE LUMIERE. It's a culinary journey full of love, family and home-made delicacies that will stir up both the heart and the appetite.

Nadat de zussen Tae (Haruka Kinami) en Yo (Izumi Fujimoto) bericht krijgen dat hun ouderlijk huis wordt afgebroken, besluiten ze er nog één keer heen te gaan. Bij het leegmaken van de inboedel stuit Tae op een oude doos vol met recepten en brieven van hun reeds twintig jaar overleden moeder. Tae besluit om haar moeders onbekende verleden op te sporen en komt uit in Taiwan. Ze ontdekt een kant van haar die ze nooit voor mogelijk heeft gehouden.

WHAT'S FOR DINNER, MOM? vertelt het verhaal van de bekende Japanse singer-songwriter Yo Hitoto, die speelde in Hou Hsiao-hsien's CAFÉ LUMIERE. Het is een ontroerende culinaire reis vol liefde, familie en huisgemaakte lekkernijen die het water in de mond meermaals doet overstromen.

**Date & Venue**  
 Wed 7 March – 17:00  
 Criterion K3  
 Fri 9 March – 19:15  
 Criterion K3

Japan | 2017 | 117  
 minutes | Drama |  
 Japanese, Taiwanese  
 dialect

Director: Mitsuhito  
 SHIRAHA  
 Cast: Haruka KINAMI,  
 Izumi FUJIMOTO,  
 Michiko KAWA



## CHANGING PARTNERS

Adapted from a popular musical, Dan Villegas' **CHANGING PARTNERS** explores the challenges of May-December romances through the six-year relationship of a couple named Alex and Cris. Wait, there are three more couples, some gay, some straight, all named Alex and Cris. The eight protagonists are played by four performers. And they all sing their hearts out!

Attracting full house crowds when it premiered in the 2017 edition of the Cinema One Originals Film Festival where it won major acting and directing awards, **CHANGING PARTNERS** examines the anatomy of a breakup from all gender landscapes using a wholly original concept that keeps changing your assumptions about affairs of the heart.

**CHANGING PARTNERS** is een muzikale verfilming van de gelijknamige musical. De film onderscheidt zich van elke andere rolprent door haar unieke representatie van één-en-het-zelfde koppel door maar liefst vier hoofdrolspelers, die allen de longen uit hun lijf zingen.

Wat op het eerste gezicht een dertien in een dozijn drama lijkt te zijn, verandert als sneeuw voor de zon in deze mengelmoes van perspectieven. De speelse en originele wijze waarmee regisseur Dan Villegas omgaat met gender en perspectief, zorgt voor een constante nieuwe kijk op de gevoelskwesties en leverde deze prijswinnende film veel lof én volle zalen op in diens thuisland waar het tijdens het Cinema One Originals Film Festival uiterst succesvol in première ging.

### Date & Venue

Fri 9 March – 21:30

Kriterion K3

Sun 11 March – 12:45

Kriterion K3

The Philippines |  
2017 | 95 minutes |  
Tagalog | European  
premiere

Director: Dan  
VILLEGAS

Cast: Agot ISDIRO,  
Jojit LORENZO,  
Sandino MARTIN,  
Anna LUNA





## MEDITATION PARK

After going through her husband's pockets and finding evidence that he might not be the perfect spouse she thought he was, the life of the elderly Maria (Cheng Pei Pei) is turned upside down. She decides to stand up for herself after years of silent compliance, discovering the world from an entirely new perspective. Her quest for truth leads her on an unexpected adventure full of freedom and surprising new friendships.

Second-generation HK-Canadian director Mina Shum drolly and affectionately captures the lifestyles and habits of Chinese immigrants from Vancouver's Eastside neighbourhood. She reunites with GREY'S ANATOMY star Sandra Oh, who made her leading screen debut in Shum's DOUBLE HAPPINESS two decades ago. Legendary martial arts heroine Cheng is a force to be reckoned with.

Het leven van Maria (Cheng Pei Pei), een trouwe 60+ huisvrouw, komt volledig op haar kop te staan wanneer ze in de broekzak van haar echtgenoot bewijs vindt dat hij toch niet de perfecte man is die ze dacht dat hij was. Na jaren van braaf gehoorzamen komt ze voor zichzelf op en begint de wereld vanuit een heel nieuw perspectief te zien. Haar zoektocht naar de waarheid brengt haar op een onverwacht avontuur vol vrijheid en onverhoedse vriendschappen.

MEDITATION PARK is een charmante diasporafilm met een echte all-star cast en dito performances van legendarische martial art heldin Cheng Pei Pei en GREY'S ANATOMY ster, Sandra Oh, die haar eerste hoofdrol twintig jaar geleden speelde in Shum's DOUBLE HAPPINESS. De film geeft een unieke inkijk in het leven van een Chinese immigrantenfamilie in Canada en levert een belangrijke bijdrage aan de representatie van een gigantische grote bevolkingsgroep.

*About a warm heart and a soft smile that can soothe the wounded souls everywhere.*  
(Jungyeon Sung, CinemAsia Programmer)

### Date & Venue

Wed 7 March – 19:15

Kriterion K3

Thu 8 March – 12:45

Kriterion K1

Canada | 2017 | 94  
minutes | Drama |  
English, Mandarin,  
Cantonese

Director: Mina SHUM

Cast: CHENG Pei Pei,

Tzi MA, Sandra OH,

Don MCKELLAR

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# TRAILBLAZERS OF INDONESIAN CINEMA

BY MAGGIE LEE



For the last few years, Indonesian Cinema has been having its mightiest resurgence since 2002. The 2014 election of President Joko Widodo resulted in unprecedented steps to boost the movie industry. Five film commissions have been set up and the mood is buoyant for filmmakers who want to express themselves.

Since its inception, CinemAsia has showcased Indonesian films rarely seen abroad. We've introduced up-and-coming talent and watched them grow in confidence and artistry. As Indonesian cinema finally takes its deserved place on the world stage, our Focus on Indonesia salutes the groundbreaking achievements of filmmakers, many of whom graced our previous editions.

Mouly Surya's *MARLINA, THE MURDERER IN FOUR ACTS* became the third Indonesian feature to bow in Cannes. Arguably the first "satay western," she subverted this white, male genre with a rip-roaring female revenge narrative, more relevant than ever in light of the #MeToo and #TimesUp movement.

Kamila Andini's *THE SEEN AND UNSEEN* premiered to rave reviews at Toronto Film Festival. Interpreting children's minds within a mythic Balinese setting, she's created a film aesthetic all her own that's vivid, unforced and emotionally grounded. Thus, she connects directly with viewers of any age and country.

Hanung Bramantyo, who specializes in candyfloss romances, changes his tune by recounting Indonesia's most revered feminist

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KARTINI, who fought against polygamy and dedicated her life to the education of women. The gorgeous production recreates the cultural milieu of the Dutch colonial era. Dian Sastrowardoyo, who enjoys enduring popularity since starring in ADA APA DENGAN CINTA? delivers her most dignified performance. Incidentally, Surya cites Sjuman Djaya's R.A. KARTINI (1984) as a major influence.

While MARLINA continues to take international festivals by storm, Joko Anwar's SATAN'S SLAVES has raised the bar of local horror productions. A remake of a 1982 (the "scariest Indonesian film"), it became the country's fourth highest grossing film ever and bestselling horror of all times. Ripe with the fashion and analog music of the 80s, the film evokes old school horrors like THE OMEN, ROSEMARY'S BABY and Lucio Fulci's HOUSE BY THE CEMETERY. Yet, it boasts the racy narrative sophistication of THE CONJURING. Brimming with acerbic wit, this is Anwar's classiest work yet.

The Indonesian domestic market has been energized, not only by SATAN'S SLAVES, but

by the first foray of independent director Edwin into mainstream cinema. Edwin's POSESIF achieves a narrative coherence and emotional heft that was missing in his more abstract and experimental features. Depicting the descent of a passionate relationship into jealousy, manipulative control and violence, Edwin sympathetically evokes teenagers' fear of rejection as well as struggle for independence. The film transcends its pop genre through dark psychological undertones while building the empowering campaign "Say no to toxic relationships" around its release.

Fiction films are not the only genre that's breaking new ground in Indonesian cinema. The year's most discussion-worthy work is TARLING IS DARLING, an extraordinary documentary about "tarling dangdut," a traditional song-and-dance form from the Javanese region of Indramayu. Director Ismail Fahmi Lubish makes us marvel at the performers' flagrant eroticism and the drolly lewd lyrics. Yet there are several disturbing subtexts regarding the objectification of women, complicated by moral and religious issues.





## KARTINI

19th Century Indonesia. In a time when The Netherlands are still ruling over the archipelago and women can only aspire to become brides, a brave woman takes a stand on the island of Java. Her name is Kartini (Dian Sastrowardoyo) and her fight for both gender equality and the right to education is a relentless one. Kartini must convince her family to share her ideals, and at the same time oppose the rules and traditions consecrated in her own culture.

KARTINI is a beautiful drama about one of the most important heroines in Indonesian history, set against a lush and authentically recreated Javanese social milieu.

### Date & Venue

Tue 6 March – 21:00

Kriterium K3

Thu 8 March – 21:00

Kriterium K3

Sun 11 March – 12:30

Kriterium K1

Indonesia | 2017 |

122 minutes |

Biography, Historical

Drama | Bahasa

Indonesia, Dutch |

European premiere

Director: Hanung

BRAMANTYO

Cast: Dian

SASTROWARDOYO,

Acha SEPTRIASA,

Ayushita NUGRAHA,

Christine HAKIM

Indonesië in de negentiende eeuw. In een tijd waar Nederland nog over de archipel regeerde en vrouwen louter als bruid fungeerde, staat in Java een dappere dame op. Haar naam is Kartini (Dian Sastrowardoyo) en ze vecht een hevige strijd voor gelijkheid tussen man en vrouw én voor het recht op onderwijs voor iedereen, los van sociale klasse of gender. Om dit nobele streven te doen laten slagen moet de moedige Kartini niet alleen haar eigen familie zien te overtuigen, maar ook hard tegen de regels en tradities van haar eigen cultuur in gaan, iets wat in Java als heilig beschouwd wordt.

Verpakt in een schitterende authentieke Javaanse setting, is KARTINI een prachtig drama over één van de grootste helden uit de Indonesische geschiedenis. Met thema's die vandaag de dag nog relevant zijn, is KARTINI veel meer dan een louter historische bloemlezing.



## MARLINA THE MURDERER IN FOUR ACTS (MARLINA SI PEMBUNUH DALAM EMPAT BABAK)

Welcome to Sumba, an arid, desert terrain which looks more like Arizona than somewhere in the tropics. A land of stiff patriarchy and such charming traditions as mummification and beheading. When bandit Markus (Egi Fedly) appears at the doorstep of newly widowed Marlina, he follows local custom by announcing his intentions of robbing and raping her. And to get her prepared, he orders her to make chicken soup for his soon-to-arrive gang. Let's say Marlina doesn't take it lying down.

Contrasting harsh violence with ravishing cinematography and an awesome soundtrack, this empowering female revenge thriller is a modern, Indonesian take on the western. A festival favourite since its premiere at the Director's Fortnight in Cannes.

Marlina (Marsha Timothy) werkt hard om genoeg geld te verdienen om haar overleden man, die nu als mummie zijn intrek heeft genomen in haar woonkamer, een waardig en traditionele Sumba begrafenis te geven. Haar harde werken wordt bruuft verstoord door Markus (Egi Fedly), een beroeps crimineel, die haar, volgens lokale gebruiken, mededeelt dat hij en de rest van zijn bende op het punt staat om haar te beroven en te verkrachten. En om haar voor te bereiden, geeft hij haar het bevel om kippensoep te maken voor zijn bende. Door haar onschuldige uiterlijk en snel denkvermogen weet ze de rovers te slim af te zijn en begint ze een onverwachte lange reis.

Door het sterke contrast tussen bruuft geweld en fraaie beelden van het schitterende Indonesische landschap en een geweldige soundtrack, is deze empowering vrouwelijke wraak thriller een moderne, Indonesische versie van een western film. Een favoriet bij filmfestivals sinds de première in Director's Fortnight in Cannes.

**Date & Venue**  
Wed 7 March – 21:00  
Kriterion K1

Indonesia/France/  
Malaysia/Thailand |  
93 minutes |  
Revenge Thriller |  
Indonesian

Director: Mouly  
SURYA  
Cast: Marsha  
TIMOTHY, Panendra  
LARASATI, Egi  
FEDLY, Yoga  
PRATAMA

*If Tarantino were a woman, Kill Bill would have looked much more like this film. Revenge has never been so delicate.” (Giulia di Pietro, CinemAsia Programmer)*



## SATAN'S SLAVES (PENGABDI SETAN)

Rini (Tara Basro) is living a quiet life on the outskirts of Jakarta with her parents and three younger brothers. Her mother Mawarni (Ayu Laksmi) is bedridden from a mysterious illness. The family is haunted by strange, supernatural phenomena, such as being called on by a creepy mob that is “definitely not [our] neighbours.” As Rini digs into her mother’s past, she discovers that some secrets can’t be taken to the grave.

The less you know about the plot of SATAN’S SLAVES, the better you can surrender yourself to its atmospheric buildup and blood-curdling jump scares. Set in the 80s with all its lurid pop culture and fashion, Indonesian genre-master Joko Anwar’s stylish remake of a horror classic is full of witty film homage and snarky humour. Not only is it the highest grossing horror in Indonesian history, it’s fourth biggest domestic hit of all time.

In een van de buitenwijken van Jakarta leeft Rini (Tara Basro), samen met haar ouders en drie broertjes, een rustig bestaan. Haar moeder, Mawarni (Ayu Laksmi) is bedlegerig door een mysterieuze ziekte. De familie wordt geteisterd door vreemde, bovennatuurlijke fenomenen, zoals geroepen worden door griezelig gespuis dat “duidelijk niet [onze] burens zijn”. Wanneer Rini in haar moeders verleden duikt, ontdekt ze dat sommige geheimen niet meegenomen kunnen worden naar het graf.

Dat SATAN’S SLAVES de best bezochte Indonesische film uit 2017 is, is niet zo heel gek. De film is een angstaanjagende remake dat op bijzondere wijze subtiele sferische scènes met bloedstollende schrikmomenten weet af te wisselen. Dit in combinatie met sterke acteerprestaties, opvallend mooie cinematografie en dito productiewaardes, kroont SATAN’S SLAVES zich met recht tot de meest succesvolle Indonesische horrorfilm ooit.

### Date & Venue

Thu 8 March – 19:15

(+Q&A) Kriterion K2

Fri 9 March – 23:30

Kriterion K3

Sat 10 March – 23:15

(+Q&A) Kriterion K2

Indonesia / South  
Korea | 2017 | 106  
minutes | Horror |  
Bahasa Indonesia

Director: Joko

ANWAR

Cast: Tara BASRO,

Bront PALARAE,

Dimas ADITYA, Endy

ARFIAN, Nasar

ANUZ, Muhammad

ADHIYAT, Ayu

LAKSMI



## TARLING IS DARLING

The traditional music from the Javanese region Indramayu known as 'tarling dangdut' is well-known and beloved by the young and old, not least because of the scantily clad female dancers who perform erotic dance moves. This extraordinary documentary centers around tarling dangdut songwriter Jaham and music producer Ipung; two men constantly on the lookout for young talents who dream of making it big. Jaham's wife isn't as fond of all the young women who are constantly gravitating towards her husband, but she soon becomes the least of his worries when the local imams express their concern over the sexualized lyrics. Jaham then enlists an erotic singer to help him with the songwriting process.

Het traditionele 'tarling dangdut', muziek uit de Javaanse regio Indramayu, is bekend en geliefd bij zowel jong als oud; niet op de laatste plaats door de erotische dansbewegingen en schaars geklede zangeressen. In deze bijzonder gefilmde documentaire volgen we Jaham, een 'tarling dangdut' songwriter, en Ipung, een muziekproducent, die constant opzoek zijn naar jongen talenten die dromen van faam. Jaham's vrouw is minder blij met al het vrouwelijk schoon dat rondom haar man zwerft. Zijn jaloerse vrouw is echter niet zijn grootste probleem; van de lokale imams krijgt Jaham de opdracht om Islamitische 'tangling dangdut' liederen te schrijven. Met de hulp van een erotische zangeres schrijft hij zijn gloednieuwe religieuze stukken.

Executive producer van TARLING IS DARLING, Leonard Retel Helmrich, is onder andere bekend van zijn documentaire drieluik, *Stand van de Zon* (2002), *Stand van de Maan* (2004) en *Stand van de Sterren* (2010).

### Date & Venue

Fri 9 March – 13:00

Kriterion K2

Sun 11 March – 15:00

(+Q&A) Kriterion K2

Indonesia | 2017 |

114 minutes |

Documentary |

Javanese, Bahasa

Indonesia | European

premiere

Director: Ismail

Fahmi LUBISH

Cast: Jaham, Nano

ROMANZA, Uki

MARZUKI, Dewi

KIRANA

## SPECIAL SHORTS PROGRAM BY JOGJA FILM ACADEMY AND JOGJA-NETPAC ASIAN FILM FESTIVAL

Jogja Film Academy (JFA) is an innovative film school based in Yogyakarta, Indonesia to respond to new challenges in the digital age. It provides students with the technical and artistic qualifications to become insightful creators with attitude, professional skills and social responsibility. The program helps students tackle challenges of new film theories, new production systems, alternative distribution and marketing under the impact of technological revolution.

**DATE & VENUE:**  
**THU 8 MARCH – 15:00**  
 KRITERION K3  
**FRI 9 MARCH – 15:15**  
 KRITERION K2  
**SUN 11 MARCH – 21:00**  
 KRITERION K3



### TINA'S SECRET (RAHASIA)

Indonesia | 2016 | 14 minutes | Drama  
 Director: Dharma PUTRA

18-year-old Tina wants to be free instead of making a marriage commitment. She needs to keep her pregnancy a secret from family and persuade Arif (26) the father of her baby, to marry her older sister, Mira.



### SO LONG, HOME (KAPAN PULANG, KAPAN?)

Indonesia | 2017 | 15 minutes | Drama  
 Director: Najam YARDO

Boy (7 years) is fond of his brother, Gerry (12 years), despite being often ignored. One night, Gerry suddenly asks to sleep in Boy's room. Gerry's attitude to Boy was completely different. Suddenly he became very affectionate to Boy. Little does he know a change will take place on Gerry's 12th birthday.



### TERRA MASCHINE (MESIN TANAH)

Indonesia | 2016 | 16 minutes | Fiction  
 Director: Wimar HERDANTO

An exotic figure had just arrived in Leuweunggede Village under orders of the head of neighbourhood unit. The figure looks weird and different from the other villagers. After an accident, the figure is 'broken' because of what one villager did to him.



## ALONG THE ONE WAY (SEPANJANG JALAN SATU ARAH)

Indonesia | 2016 | 16 minutes | Documentary  
Director: Bani NASUTION

"One day my mother asked me to go home. Once I got there, she asked everybody in our family to choose a governor whose is an Islamic religious leader. I refused because I disagreed with her logic. But mother kept on telling me to choose one based on religion. When the election day came, I made my choice." — Bani NASUTION



## SUNDAY STORY (KISAH DI HARI MINGGU)

Indonesia | 2017 | 8 minutes | Fiction  
Director: Adi MARSONO

A wife is busy with her household chores such as preparing breakfast and getting her children ready for school while her husband sleeps, indifferent to her busy morning. The wife asks her husband to take the children to school, yet the husband refuses to stir. She blows her top, not realizing something...

## HONG KONG FOCUS SHORT



## LOSING SIGHT OF A LONGED PLACE 暗房夜空

Hong Kong | 2017 | 8 minutes | Alternative, Animation |  
European premiere  
Director: WONG Tsz-ying

Date and Venue: Fri 9 March – 21:45 – Kriterion K2  
(screened before feature film THE BRINK)

*Winner of Best Animated Short Film at the Golden Horse Awards 2017*

Adam Wan, a young gay man who grew up in Hong Kong, fights for the rights of the LGBT and realises that his father is a major hurdle. Frustrated, he begins to re-examine society, his family and himself.



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# THAT THING CALLED PINOY CINEMA

BY OGGS CRUZ



Once upon a time, Philippine cinema meant either one of two drastically different things.

First of all, the movies are usually formulaic romances, inane comedies or loud horrors bankrolled by the few mainstream studios that are made specifically for the consumption of Filipinos whose main aim in watching movies is escapism. Then comes the bleak, socially relevant films, directed by internationally famous filmmakers like Lav Diaz and Brillante Mendoza. Produced on a shoestring budget, they premiere in respected international film festivals, but are usually left unseen back home, as the general population has had enough of misery in their everyday lives to allow it to invade their choice of entertainment.

Nevertheless, as early as eleven years ago, local film festivals like Cinemalaya and Cinema One Originals have been producing films with very limited seed money. As a result, a crop of new talent and visionary ideas cropped up and local cinema started to expand to include stories, characters, and settings that aren't explored either by profit-oriented studios or film festival darlings. While not exactly new since the Philippines during its many golden ages of cinema have featured creative variety, this recent burst of films tackling different topics from something as lofty as upper class angst to something as mundane as profound heartbreak has caught the imagination of the Filipino audience. Moreover, actors and actresses, whose creativity were stifled by playing soap opera stereotypes, have seen these new films as the perfect avenue for them to hone their craft.

The past few years have produced blockbusters out of independently produced films that didn't rely heavily on formula. Antoinette Jadaone's *THAT THING CALLED TADHANNA*, which Cinema One Originals produced for 1 Million pesos (about 16,000 euros) but starring very bankable actors, became a surprise hit, ushering in a string of films that tackle romance in the non-fairy tale way that most Filipinos have gotten used to. Emboldened by what seems to be a local audience that is willing to try new things, Jerrold Tarog and his enterprising producers bravely released *HENERAL LUNA*, a historical drama that was more a cynical portrait of the Philippines than a mere pageant of costumes and motherhood statements, and were rewarded with respectable profit.

*CHANGING PARTNERS* by Dan Villegas (one of the producers of *TADHANNA*) and

*PLEASE/CARE* by Giancarlo Abrahan, both produced under the mantle of Cinema One Originals, are examples of the kind of Philippine Cinema that gives importance to both the filmmaker's vision and the audience's expectations. The former, a cinematic adaptation of a well-regarded musical play about four May-December romances that seem doomed to fail, tackle homosexual relationships with hardly any trace of sensationalism. The latter chooses a spunky octogenarian as a lead, reinventing familiar comedic and dramatic tropes to expose hard-hitting truths about the Filipino family. A few years back, no local producer would dare risking capital on musicals about breaking up or a drama about a grandmother wanting a divorce. In fact, a few years back, there were claims that Philippine cinema is dying, if not already dead. Vibrant, diverse and constantly evolving, Philippine cinema is definitely thriving.





Shopping for souvenirs, browsing for bargains



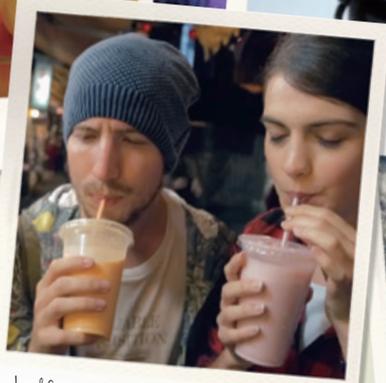
Mango ice tasted divine



The priceless Jadeite Cabbage



Make a beeline for Taipei 101!



Local fruit, sampled through a straw!



Nature to be adored



# 24 HOURS IN TAIWAN

*Go mild or go wild when stopping over at the heart of Asia*

At any hour of day or night, Taiwan promises striking sights and glorious food amid a beguiling mix of modernity and tradition. Commuters pray at ancient shrines, then hit tech stores which stay open till late.

An outdoors type? Break a sweat on Yangmingshan National Park's trails before soaking in Xinbeitou's glorious hot springs.

Be astonished by millennia-old artefacts at the National Palace Museum, then fast forward to the romance of 19th-century Tamsui. The

old town's romantic sunsets mesh perfectly with local coffee culture.

After dinner, take in traditional performing arts at TaipeiEYE, or enjoy an invigorating foot massage. Join the bustle at a night market, or sip a cocktail in a chic bar.

Exploring is hassle-free thanks to MRT and HSR trains. It's just an hour from the capital to the mountains or the coast. And don't miss the free half-day tours for transit or transfer passengers with 7- to 24-hour layovers!



Dumpling heaven

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# AUDIENCE AWARD

Anyone attending our screenings can vote for their favourite film. The one receiving the highest number of votes will win the Audience Award.



## PREVIOUS WINNERS:

- 2006: DUMPLINGS (Peter CHAN | Hong Kong)
- 2008: GETTING HOME (ZHANG Yang | China)
- 2010: CASTAWAY ON THE MOON (LEE Hae-Jun | South Korea)
- 2012: SAY SING (YU Kuang-chong | Taiwan/Korea/China)
- 2013: THE SILK ROAD OF POP (Sameer FAROOQ | Canada)
- 2014: THE GOD OF RAMEN (Takashi INNAMI | Japan)
- 2015: JALANAN (Daniel ZIV | Indonesië)
- 2016: THE ROYAL TAILOR (LEE Wonsuk | South Korea) & THE BIRTH OF SAKÉ (Erik SHIRA | Japan)
- 2017: LIPSTICK UNDER MY BHURKA (Alankrita SHRIVASTAVA | India) & SUNDAY BEAUTY QUEEN (Baby Ruth VILLARAMA | The Philippines)

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# STUDENT JURY AWARD

Since our 10th edition, students have been recruited to assess the works of first-time directors and present the Student Award for the best film, which will be screened in the festival ON TOUR program.



## PREVIOUS WINNERS:

- 2017: MAD WORLD (WONG Chun | Hong Kong)



# FILMLAB



This year Cinemasia FilmLAB goes into the 9th edition and since its inception, FilmLAB has created a platform for Dutch-Asian filmmakers to realise 24 shorts including award-winning ones with international festival prizes. FilmLAB aims to stimulate a wider range of Asian representation and other diasporic identities on television and cinema screens in the Netherlands and around the world. Dutch-Asian filmmakers, writers, cinematographers and actors have a wealth of stories to tell that rarely make it to Dutch big screens.

Cinemasia FilmLab provides an opportunity for Dutch-Asian filmmakers to hone their skills and gain experience in the art of filmmaking both in front of and behind the camera. Every year we place an open call for filmmakers to enter the Cinemasia FilmLAB program. After the submissions are in, our producers select the most promising projects and the team start developing their scripts, gathering a crew, delivering feedback on their timelines and budgets, and guide them through the whole process from pre-production to post-production.

At every cycle FilmLAB provides the filmmakers with a seed fund to be used towards productions costs. The various affiliations and sponsors who support Cinemasia FilmLAB's mission allow us to support each participant through the entire production process.

All FilmLAB shorts premiere at the Cinemasia Film Festival where filmmakers get the opportunity to share the creative process behind their films. The shorts are also part of the Cinemasia On Tour program and play at several cinemas throughout The Netherlands.

Cinemasia FilmLAB also assists in further distribution and collaborates with several festivals and organizations worldwide to help push the shorts into the public domain. Festivals such as Berlin Asian Film Festival, Film by the Sea, Bali International Film Festival, Show Me Film Festival Missouri, Catharis International Film Festival, Indofilmcafé, Shortcutz Amsterdam and the Tong Tong Fair.

## CINEMASIA FILMLAB PARTNERS

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## TAIPEI MEDIA SCHOOL

CinemAsia is committed to broaden its ties with the Asian film and media industry. To this end, FilmLAB has taken a significant step by pioneering a collaboration with Taiwan's Taipei Media School (TMS) — an educational institute with a progressive vision and curriculum.

After a careful selection process, two students have been chosen from a shortlist of candidates to embark on a month-long internship in Amsterdam. Arriving in February, 2018, Minna Huang and Jack Su followed a program custom-made for them, turning up for every post-production session our FilmLAB participants engaged in. After gaining first-hand knowledge of colour grading, editing and sound mixing, they made their own promotional video and social media diary about their experiences. They also had numerous opportunities to immerse themselves in Dutch arts and culture, as well as visit sites of historic interest and natural beauty. During the festival, they were joined by their classmate Woody Yang and actively contributed as Taiwan's film ambassadors.

It was truly inspiring to cooperate with Director Tim Chen and the teachers of TMS, who were open to any idea that would expand their students' horizons. We hope to develop and elevate our shared educational goals together every year.

### About Taipei Media School

Taipei Media School is a non-school experimental education initiative jointly established by the Department of Cultural Affairs, Taipei City Government, and the Taipei Culture Foundation to foster skills and nurture talent in music, show production, visual arts, and administration. By replacing the restraints of the traditional school system with an innovative type of education, our students will be able to face the future with confidence.

TAIPEI  
MEDIA  
SCHOOL



## FILMLAB 2018 “LOST IN TRANSLATION“

Language is a cunning master. There are just so many! There's the regular type with words, there's body language, the language of love, one can go on with examples. It is also a vehicle of memory and tradition, of culinary delights and difference. But some things lack a perfect translation or can only be understood by words unsoken.

This year FilmLAB filmmakers are challenged to explore the spaces in-between, where pieces of memories get lost and gestures are understood or misunderstood, to examine the hurdles that words must jump from one language to another.

WANT TO  
SEE THEM ALL?  
PREMIERE  
SATURDAY 10 MARCH  
15:00 KRITERION K1



### FATHER AND SON

The Netherlands | 2018 | 8 minutes | Fiction |  
Hakka Chinese, Dutch  
Director: Jimmy TAI  
Cast: Aaron WAN, Patrick CHAN

When a mother passes a father and son need to find a new way to communicate and understand each other.



### HANGUL BLUES

The Netherlands | 2018 | 8 minutes | Fiction |  
Korean, Dutch  
Director: Daan VREE  
Cast: Jung Sun DEN HOLLANDER, Ye-sung YOON

When 28-year-old Petra receives a letter and a picture from her Korean birthmother she is determined to learn Korean, but that's easier said than done.



## HIROFUMI'S SUITCASE

The Netherlands | 2018 | 8 minutes | Fiction |  
Japanese, English

Director: Natasja PATTIPEILOHY

Cast: Masataka MIYANAGA, Kumi SEKIMOTO, Liselotte VAN DIJK

An introverted Japanese expat gives his all to express his love for his Dutch language instructor. What will it take to get the message across?



## INBURGERING 2.0

The Netherlands | 2018 | 8 minutes | Fiction,  
Comedy | Dutch, Mandarin, Korean

Director: Alex LAI

Cast: Aaron WAN, Caroline VERMEULEN, Wing POON,  
Lai Chun CHUNG

Have you ever gone into absurdities in order to be accepted in another culture? Our story will give you chills, provoke thoughts and reflections.



## TRUTH WILL OUT

The Netherlands | 2018 | 9 minutes | Fiction |  
English, Japanese

Director: Michael CREUTZBURG

Cast: Kumi SEKIMOTO, Daniel BELLUS

Hiromi (34) returns home to her Dutch boyfriend Tom (26) after a brief trip to visit her family in Japan. Their reunion seems happy at first, but the tension between the couple starts to grow. Although Tom doesn't say it, Hiromi seems to know something is going on.

## Food & Film

The Food & Film Days offer moviegoers a mouthwatering taste of various Asian countries courtesy of hot chefs from our partner restaurants. Purchase a food ticket and enjoy delicious, authentic Asian cuisines prepared right before your eyes.



### Kriterion

Wednesday 7 March till Friday 9 March  
between 17.00 and 21.30

### Rialto

Wednesday 7 March till Sunday 11 March  
between 17.00 and 21.30



## CinemAsia Food Market

Saturday 10 March | Sunday 11 March | 12:00 – 20:00

### Kriterion Café

During the weekend you can enjoy an added taste of Asia at the café of Kriterion. Multiple vendors will be selling the most delicious Asian snacks and meals. Feel free to fill yourselves up before or after a screening. Hang out with your friends and/or family and meet other Asian film lovers.



More information about the food tickets will be announced on our official website: [www.cinemasia.nl](http://www.cinemasia.nl)



## RAINBOW KARAOKE

Friday 9 March | 23:00 – 02:30

Kriterion Café

The Friday evening karaoke party is one of our proudest festival traditions, which simply gets better every year. Please join us at the café of Kriterion and sing your lovely hearts out in front of the big screen. Impress us with your renditions of your favorite pop songs, groovy funk tunes, raunchy rock anthems and more. To cheer you along, we'll serve you a complimentary shot of soju! Hosted by resident rock & roller Sam and his fabulous glam vixens, be part of our outrageously fun tradition.



## SMALL TALKSHOW - TALK FOR AND BY QUEER WOMEN

Thu 8 March – Film **SMALL TALK** starts at 15:15 | **SMALL TALKSHOW** starts at 17:45 - Kriterion K2

CinemAsia is pleased to welcome Huang Hui-chen, director of documentary **SMALL TALK**, which won the Teddy Award at the Berlinale and represented Taiwan in the foreign Oscar race. She will be the focus of a panel talk on “coming out” in the family, to share her insights how her lesbian mother became the subject of this deeply emotional and revelatory film. Other panel guests will be announced on our official website: [www.cinemasia.nl](http://www.cinemasia.nl)



## “GAYSIAN INVASION” BY JAMES JARVIS

March 2018 | Kriterion

Set on the backdrop of contemporary gay rights movements in Mainland China, this communist propaganda-inspired series of paintings is a cheeky wink at real characters of the Shanghai gay scene, subverting totalitarian symbolism into rainbows, unicorns and shining dildos.



## MASTERCLASS: JOKO ANWAR

Sat 10 March – 13:00 – Kriterion K2

CinemAsia launches a new, improved masterclass from this edition onwards. We are honored to have Joko Anwar, our jury member and director of **SATAN'S SLAVES** to hold the masterclass, which will focus on successful filmmaking trends in the Indonesia, and how Dutch film professionals can tap into this enormously promising market buoyed by the fourth largest population in the world.

Possible surprise guests and moderator will be announced on our official website: [www.cinemasia.nl](http://www.cinemasia.nl)

## FUNDS & SPONSORS

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iedereen doet mee



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IN THE NETHERLANDS



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FISCAL JURISTEN &  
ONLINE ADMINISTRATIES

## FESTIVAL LOCATIONS

### KRITERION



#### Filmtheater Kriterion

Roetersstraat 170  
1018 WE Amsterdam

#### Rialto

Ceintuurbaan 338  
1072 GN Amsterdam

## TICKETS

### Online

Ticket Purchase and Reservations online through [www.cinemasia.nl](http://www.cinemasia.nl).

Regular	€10,00	Matinee (weekdays, before 16:30)	€ 8,50
Reduction (CJP, Student Card, 65+ pas, Stadspas met groene stip)	€ 8,50	Indonesian Shorts Selection Cineville (+1 free ticket on selected films)	€ 6,00 free

### Box office Kriterion

Opens 30 minutes before the first screening  
Reservations: 020 6231708

### Box office Rialto

Opens 30 minutes before the first screening  
No reservations - PIN only

## DISCOVER CINEMASIA WITH THE CINEVILLE ROUTE

Cineville cardholders can go to Cinemasia Film Festival screenings for free! Better yet, as a cardholder you can take a friend with you to the special Cineville Route. The creators of Cineville have selected five must-see films for you. So hop on this adventurous ride and discover the world of Asian cinema.

# Cineville



Look out for the Cineville Icon or read more on [www.cineville.nl](http://www.cineville.nl) and on [www.cinemasia.nl](http://www.cinemasia.nl)

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## YOUR GATEWAY TO CONTEMPORARY ASIAN CINEMA

The only pan-Asian film festival in The Netherlands, it showcases some of the best mainstream, independent and art-house films Asia has to offer. The festival strives to enhance our audience's insight into the region's culture, entertainment and industry by organizing side events like Food & Film, Rainbow Karaoke, panel discussions, CinemAsia Food Market and LGBTQ outreach programs.

CinemAsia strives to unite Dutch/Asian communities and film industries through connections that transcend ethnic background. With the creative platform CinemAsia FilmLAB, Dutch and Asian filmmakers come together and tell stories of Dutch-Asian background or experience.

Throughout the year CinemAsia organizes special screenings in collaboration with (inter)national organizations, embassies and cultural institutions. It has collaborated with other festivals such as Amsterdam Indonesian Film Week, Read My World, World Cinema Amsterdam, Roze Film Dagen, Camera Japan and Indian Film Festival in The Hague and many more.

CinemAsia is dedicated to presenting diverse voices and representations in The Netherlands' media and cultural scene to enhance the country's international status.

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## CINEMASIA ON TOUR 2018 ROTTERDAM / MAASTRICHT

CinemAsia will be back in May with CinemAsia On Tour in Rotterdam with the most popular films screened during CinemAsia Film Festival Amsterdam plus new films! In the fall we will head to the south of The Netherlands and will

have our first On Tour in Maastricht. Throughout the year CinemAsia organises various events with the newest and best films from Asia. Keep an eye on our website or subscribe to our newsletter for more information!



---

# FESTIVAL ORGANIZING TEAM

**Artistic Director**

Maggie Lee

**Managing Director**

Hui-Hui Pan

**Festival Manager**

Yuen Kwan Lo

**Programming Coordinator**

Sietz van der Aa

**Programming Committee**

Sietz van der Aa  
Samuel Hubner Casado  
Giulia di Pietro  
Jungyeon Sung  
Ian Yang

**Industry Programme**

Esther Schmidt  
Birte Hendriks

**LGBTQ Programme**

Sanne Pols  
Kristiane van de Vijver

**PR & Community Outreach**

Giovanna Chen

**Press Officer**

Mascha Ihwe

**Online Media Manager**

Sita Meijers

**Copywriter**

Susan Warmenhoven

**Festival Producer**

Giulia di Pietro

**Print Traffic Coordinator**

Jacob van Niftrik

**Technical Manager**

Martin Putto

**Hospitality Coordinator**

Evangelina Loguercio

**Volunteer Coordinator**

Way Yee Kan

**FilmLAB Coordinator**

Martijn van Veen

**FilmLAB Producers**

Waylon D'Mello  
Genny van 't Veer

**Food Producer**

Sascha Phillipson

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Jungyeon Sung  
Klodiana Millona  
Heejung Kim

**Graphic Design**

Tan Nuyen  
MIK Ontwerpers – Kin Mok

**Website**

MIK Ontwerpers – Kin Mok

**Festival Trailer**

Kelly van Binsbergen

**Festival Trailer Music**

Beaudamian

**Text editors**

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Hui Hui Pan  
Yuen Kwan Lo  
Kevin Ma  
Oggs Cruz  
Sietz van der Aa  
Samuel Hubner Casado

**Assistant PR & Academic Outreach**

Sofia Murell

**Stichting Cinema Asia Board**

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Hong Tong Wu (treasurer)  
Kim Verhaaf (secretary)  
Ido Abram  
Bianca Kuijpers  
Judith Mulder  
Lorna Tee  
Ruben Terlouw



**CINEMASIA  
FILM  
FESTIVAL**

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# CINEMASIA ADVISORS

## KEVIN MA (GREATER CHINA)

Hong Kong-American Kevin Ma is the founder of *Asia in Cinema*, an industry website covering Asian film business, festivals and box office analysis. He was formerly Greater China Correspondent for *Film Business Asia*, the in-depth Asian entertainment media embraced as an alternative to the Hollywood-centric trade publications. He is currently Entertainment Editor of Cathay Pacific's *Discovery* magazine and Cathay Dragon's *Silkroad* magazine. This enables him to preview a huge volume of films around the world as well as conduct celebrity interviews. His writing has appeared in a host of international film journals like the HK Film Archive and Udine Far East Film Festival. Since 2009, he has been co-host of the popular podcast "East Screen, West Screen" which furthers discourse on Hollywood and Asian cinema.

## DONSARON KOVITVANITCHA (THAILAND)

Donsaron Kovitvanitcha has been a film critic and journalist for Thailand's leading newspaper The Nation and FILMAX magazine, and Nang, a pan-Asian magazine on cinema. He is one of Thailand's most well-travelled festival-goer, frequently serving on juries for festivals like International Film Festival Rotterdam and Vesoul International Film Festival of Asian Cinema. He is also a regular guest of Japan's Fukuoka Asian Film Festival where he gives talks on Thai cinema. In 2015, he began his career as an independent film producer with THE BLUE HOUR, directed by Anucha Boonyawatana, which was selected for Panorama section of Berlin International Film Festival. He also produced Nontawat Numbenchapol's BOUNDARY (2013) (Forum, Berlin International Film Festival), Nawapol Thamrongrattanarit's THE MASTER (2014) (Busan International Film Festival) and DIE TOMORROW (2017). He is also General Manager of Mosquito Films Distribution, founded by Apichatpong Weerasethakul, Aditya Assarat, Pimpaka Towira, Anocha Suwichakornpong, Lee Chatametikool and Soros Sukhum. The company aims to support filmmaking across Southeast Asia. In 2017, he became Programmer for the first Bangkok ASEAN Film Festival.

## OGGS CRUZ (THE PHILIPPINES)

Francis Joseph "Oggs" Cruz is a film critic specializing in cinema of the Philippines and watches every new domestic release. He has contributed film articles and reviews to publications such as *Businessworld*, *The Philippine Star*, *Rogue Magazine*, *Esquire* and the *Philippine Free Press*. He is currently reviewing films for *Rappler*. He has written articles for various film books, including *The Philippine New Wave*, edited by Khavn dela Cruz and Kidlat Tahimik. He was selected to take part in the Berlinale Talent Press, a section of the Berlinale Talent Campus that specializes in training of film critics and journalists. He is on selection committees of various film festivals in the Philippines, including Cinemalaya, Cinema One, and Quezon City Film Festival. He has also served on many juries of festivals that focus on Asian cinema.

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# CINEMASIA FILM FESTIVAL

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