

MEDIA ALERT

SIFA 2018 unveils the full line-up for its film programme — *Singular Screens*

13 exceptional works premiere at SIFA,
celebrating independent voices from around the world

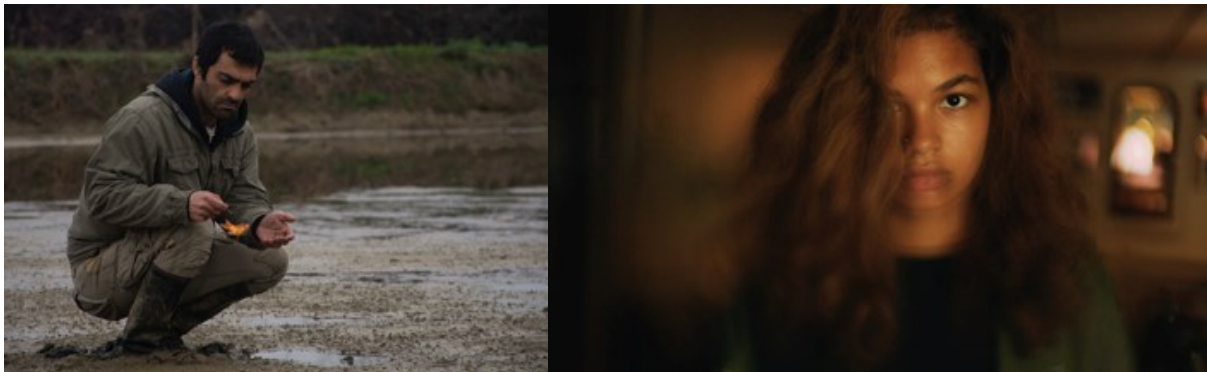
TICKET SALES FOR *SINGULAR SCREENS* START 28 MARCH 2018

Screening Room | Festival House (The Arts House)

\$9* for film ticket | Bundle of 3 films for \$24*

sifa.sg/programmes/singular-screens/

*excluding SISTIC booking Fee



Film still from Mohammad Rasoulof's *A Man of Integrity (Lerd)*

Film still from Josephine Decker's *Madeline's Madeline*

SINGAPORE, 28 March 2018 – Singapore International Festival of Arts 2018 (SIFA 2018) unveils the international line-up of 13 exceptional new films in the programme ***Singular Screens*** — one Asian premiere and 12 Singapore premieres. Curated by Asian Film Archive, SIFA 2018 invites film and arts lovers to embark on cinematic adventures that celebrate independent voices across the world and power of the individual.

“This collaboration with Asian Film Archives is a key interdisciplinary partnership which we hope will offer our audiences a richer and deeper appreciation of the performing arts,” said **SIFA Festival Director, Gaurav Kripalani**. “We welcome such industry partnerships to strengthen the arts ecosystem. We are glad that the SIFA platform may be leveraged by different performing genres to showcase their works in the years to come.”

Opening *Singular Screens* on 28 April is ***A Man of Integrity (Lerd)*** by Iranian film director **Mohammad Rasoulof** who is known for his socially and politically engaged works. As a scathing critique on the inherent corruption in contemporary Iranian society, the film tells the story about a man who lives in a simple life tending to his goldfish farm in northern Iran, but is threatened by the growing power of corruption. Banned in Iran, it won the 2017 Un Certain Regard prize at the 2017 Cannes Film Festival, as well as the Best Director (International) and Best Actor (International) at the 54th Antalya Golden Orange Film Festival.

A Man of Integrity (Lerd) leads a line-up of films that seeks to respond to the general sentiment of the Festival programming with ideas revolving around the notion of resistance and the experience of the individual. The filmmakers, whose works will be featured in **Singular Screens**, translated their singular visions onto the silver screens in their own inimitable ways, often employing innovative and unusual cinematic, film and photographic techniques.

Asian premiere, ***Madeline's Madeline*** is directed by **Josephine Decker**, the American indie queen of improvisation, and stars Cannes-award winning filmmaker and actress, Miranda July, who has been described as leading talent of the U.S. avant-garde. Raw, unleashed emotions are presented in this psychodrama as Decker probes the ambiguity between mental illness and teenage rebelliousness, as the teenage Madeline becomes an integral part of a prestigious, progressive and experimental theatre troupe in the city. Dizzy camera movements, out-of-focus shots, run-on editing and non-diegetic sound make this production as much about the filmmaking process as the storyline about Madeline, a vulnerable, mentally unstable teenager, and the ambitious theatre director she works with.

Here is the full line-up:

Title	Director	Synopsis
I've Got A Little Problem	Zhang Ximing is an up-and-coming documentary filmmaker from China who dropped out of college to pursue his passion.	The film documents the life, art and troubles of the late Ren Hang, one of China's most avant-garde young photographers who committed suicide last year at the age of 29. Ren Hang was known for his provocative nude photographs of friends. The film however does not portray Ren Hang as a tragic figure. Instead – it portrays Ren Hang's carefree style, to remind us of what he said: "When we discuss degrees of freedom, we're not free. Freedom comes when the word freedom no longer exists."
Die Tomorrow	Nawapol Thamrongrattanarit, one of Thailand's most promising young directors, presents his fifth feature film that blends documentary and fiction.	This film explores the overarching theme of isolation and loss by focusing on the subject of death, tracing the last 24 hours of six individuals in Bangkok before they cease to exist. Their stories are combined with documentary-style interview footage, news reports, sound recordings, statistics and archive materials.
Milla	French Armenian Valerie Massadian is a filmmaker whose work concentrates on female characters and their relationships with nature and the world. With a background in photography, Massadian creates her films by working closely with non-professional actors, and using documentary tools to create fiction. Milla is her second	Every dimension of love, loyalty and grief are explored in this poetic, startling new film by Massadian about lovers, 17-year old Milla and Leo, who live clandestinely. Their meagre furnishings and sustenance are countered by their love for which there is neither logic nor substitute in this alluring French drama.

	film.	
24 Frames	Iranian director Abbas Kiarostami was a dedicated photographer, as well as an accomplished painter and illustrator. His work tends towards a kind of poetic minimalism and conveys an evocative, unique type of surrealism where photographs come alive.	This is a graceful farewell from this renowned Iranian director. He had worked on it for over three years, and when he died in 2016, the nearly-finished film was completed under the supervision of his son, Ahmad. Abbas wondered if reality can be captured in a single frame – in 24 Frames, he set out to add motion to some of his own still photographs, transforming them into brief vignettes of around four minutes each. The result has a ghostly, unreal quality, and is a constant reminder that what audiences are watching has been painstakingly created and imagined, not recorded.
Arabia	Brazilian writer-directors Affonso Uchoa and Joao Dumans are very much concerned with our actual, deeply flawed world that we live in. Uchoa directed The Hidden Tiger, considered by critics one of the most important Brazilian films of the year.	This political road movie is marked by boundless humanism and mature insights about the colourful life experiences of Cristiano after joining a theatre group at his factory. After he is incapacitated by an unseen incident at work, his hand-scrawled memoir is discovered by a bookish teenage neighbour, Andre who plunges into Cristiano's life. The story of Brazilian social and economic development are reflected in Cristiano's life, his happiness and his sufferings.
Team Hurricane	Danish filmmaker Annika Berg describes her first feature film as a punk chick flick and a 'love letter' to the teenager within herself. She has been making movies since she was a teenager.	A group of eight teenage girls refuse to conform to the world's demands. They chart their course to adulthood in rebellious ways, as they demand their rightful place in society. The editing of this film is as schizophrenic as growing up, as shots alternate between over-stylised images of nature blooming, video clips and ads, with neon-green subtitles. This film premiered at the 2017 Venice International Film Critics' Week in September 2017.
The Nothing Factory (A Fabrica De Nada)	Portuguese filmmaker Pedro Pinho shot this film on 16 mm film with an ensemble cast made up mainly of real-life factory workers.	This is a sprawling, deadpan drama about a Portuguese lift factory threatened with a shut-down. It begins with workers ringing each other in the dead of night to spread the news that a mysterious truck has shown up at the factory to take stuff away. The workers then show up to stop the corporate looting, which is meant to make the factory unviable, thus giving the parent company a reason to close it down. The film is an invitation to rethink the role of human work in a time where crisis became the dominant form of government, a hymn to collective impotence and a pitiable musical.

Ashwatthama	Independent Indian filmmaker Pushpendra Singh also co-produced and acted in the movie. He says that “the whole film is like a dialogue with myself, how I was influenced, the negative and positive impact on me”.	The film addresses how religion can be misused and can be a support as well in an individual’s life. Shot almost entirely in black and white monochrome with splashes of colour, the story revolves around a nine-year old boy who spends a winter with his relatives after his mother is killed. The sensitive child is shaped by the characters he meets in the fields and hillside that lie beyond his house.
The Future is Behind Us + Acts and Intermissions	Prolific American filmmaker, and poet, Abigail Child started making experimental works in the 1980s. She has also written six books, and made over 30 films, videos and installations. She is not just director and producer, but is also a cinematographer and editor.	<p>This double bill of one short and one full length film. The Future is Behind Us is a fictional story composed from an anonymous family archive from 1930’s Europe. A home movie emphasising the gender acculturation of in two sisters who play, race, fight, kiss and grow up together together, it is at once intensely personal yet universally endearing</p> <p>Acts and Intermissions is about the life of Emma Goldman, who was viewed at the turn of the 20th century as the “most dangerous woman alive’ as she fought for social justice and negotiated the divide between revolutionary purity and personal freedom.</p> <p>The film overlaps past and present, which highlights the continuing relevance of her struggle. Former political prisoners in East Germany’s main women’s prison were interviewed for this production.</p>
14 Apples	Multi-talented and Taiwan-based Burmese-born Midi Z said that this film was shot ‘accidentally’ when he returned to his home country to spend the holidays with his mother. It is a revealing documentary about the seductive power of Buddhism.	The film follows the director’s friend who was initiated by a fortune teller on a unique journey to seek a cure for insomnia. His friend is asked to get fourteen apples, and take them to a temple in a rural area in Central Myanmar. There, he would need to live as a monk for fourteen days, eating an apple a day. The entire production is improvised as the director documented his friend’s sojourn.
The Widowed Witch	Newcomer Cai Chengjie, from China, received the top prize at the 2018 Rotterdam Film Festival for his directorial debut. Prior to this, he had been a TV show director with CCTV.	This is an intriguing film about an enterprising young woman who rebrands herself as a shaman. Colour creeps in and out of the black-and-white proceedings. The rural woman then journeys through a social climate as cold and hard as the icy winter landscape in search of meagre salvation.
A Man of Integrity	Mohammad Rasoulof is an Iranian independent filmmaker known for his socially and politically	As a scathing critique on the inherent corruption in contemporary Iranian society, the film tells the story about a man who lives in a simple life tending to his goldfish farm in

	engaged works. His first feature-length film, <i>The Twilight (Gagooman)</i> , was released in 2002 and was awarded with the Crystal Simorgh for the Best First Film at the Fajr Film Festival in Tehran.	northern Iran, but is threatened by the growing power of corruption. Banned in Iran, it won the 2017 Un Certain Regard prize at the 2017 Cannes Film Festival, as well as the Best Director (International) and Best Actor (International) at the 54th Antalya Golden Orange Film Festival.
Madeline's Madeline	Josephine Decker is an American actor, filmmaker, and performance artist also known as the American-indie queen of improvisation.	Starring Cannes-award winning filmmaker and actress, Miranda July, who has been described as leading talent of the U.S. avant-garde, raw, unleashed emotions are presented in this psychodrama as Decker probes the ambiguity between mental illness and teenage rebelliousness, as the teenage Madeline becomes an integral part of a prestigious, progressive and experimental theatre troupe in the city.

Tickets for SIFA *Singular Screens* go on sale on 28 March 2018 at sifa.sg and all SISTIC authorised agents.

Hi-res images of the film line-up featured in the *Singular Screens* may be downloaded [here](#).

About Singular Screens

The film programme for SIFA 2018, curated by the Asian Film Archive, features an international selection of exceptional new works celebrating independent voices across the world. From the adversity of fictive or real-life icons to the positions of the marginalised, the constellation of films hopes to respond to the general sentiment of the festival programming with ideas revolving around the notion of resistance and the experience of the individual.

Continuing the trend from past SIFA film programmes, this individualism can also be experienced and translated on screen through the singular visions embodied by the filmmakers. Valuing the ingenious and the risk-taking in cinema, Singular Screens hopes not only to be diverse in representation but bold in putting together its palette of cinematic adventures. Whether as illustrations of resilience, peculiarity or the extraordinary, the films and their characters will continue to project imagined futures and aspire for alternate possibilities amid larger circumstances.

About Asian Film Archive

Founded in 2005 as a non-profit organisation, the Asian Film Archive aspires to be a hub for the Asian film community. Through organised screenings, and educational and cultural programmes that open and enrich new intellectual, educational and creative spaces, it aims to preserve the rich film heritage of Asian Cinema, encourage scholarly research on film and promote a wider critical appreciation of this art form.

Since 2014, the Asian Film Archive has been a subsidiary of the Singapore National Library Board. It is an affiliate of the International Federation of Film Archives, an institutional member of the Southeast Asia-Pacific Audiovisual Archive Association, and the Association of Moving Image Archivists.

About the Singapore International Festival of Arts 2018

Into its 41st year, the Singapore International Festival of Arts 2018 draws from its legacy of more than 40 years, when it was first launched as the Singapore Festival of Arts in 1977. Since then, the highly-anticipated event in the arts and cultural calendar with an international line-up has developed in parallel with Singapore into the Festival it is today with a global standing. Under the helm of new Festival Director Gaurav Kripalani, the 2018 edition of the Festival presents diverse and distinctive work from Singapore and around the world that ignites the imagination, inspires myriad audiences, and provokes reflection and dialogue.

About Arts House Limited

Arts House Limited (AHL) is a not-for-profit organisation committed to enriching lives through the arts. AHL manages two key landmarks located in the heart of Singapore's Civic District – The Arts House, a multi-disciplinary arts centre with a focus on literary programming, and the Victoria Theatre & Victoria Concert Hall, a heritage building that is home to the Singapore Symphony Orchestra. It also runs the Goodman Arts Centre and Aliwal Arts Centre, two creative enclaves for artists, arts groups and creative businesses, and performing arts space Drama Centre. AHL presents the Singapore International Festival of Arts, the annual pinnacle celebration of performance and interdisciplinary arts in Singapore commissioned by the National Arts Council.

AHL was set up in 11 Dec 2002 as a company limited by guarantee (CLG) under the National Arts Council and was formerly known as The Old Parliament House Limited. It was officially renamed Arts House Limited on 19 Mar 2014.

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ANNEX A: FULL FILM SCHEDULE

Titles	Country of Production	Dates	Timings	Duration
Opening Film: A MAN OF INTEGRITY	Iran	28 April (Sat)	4pm-6pm	117min
I'VE GOT A LITTLE PROBLEM	China	28 April (Sat)	730pm-815pm	44min
THE WIDOWED WITCH	China	29 April (Sun)	2pm-4pm	120min
MADELINE'S MADELINE <i>*Asian Premiere</i>	USA	29 April (Sun)	730pm-9pm	93min
DIE TOMORROW	Thailand	30 April (Mon)	730pm	75min
14 APPLES	Taiwan / Myanmar	1 May (Tues PH)	4pm	84min
DIE TOMORROW (Repeat Screening)	Thailand	1 May (Tues, PH)	7pm	75min
MILLA	France	2 May (Wed)	730pm	128min
A MAN OF INTEGRITY (Repeat Screening)	Iran	3 May (Thurs)	730pm	117min
ARABIA	Brazil	4 May (Fri)	730pm	97min
ACTS AND INTERMISSIONS + THE FUTURE IS BEHIND US	USA	5 May (Sat)	4pm	57min+20 min
TEAM HURRICANE	Denmark	5 May (Sat)	7pm	96min
MADELINE'S MADELINE (Repeat Screening)	USA	5 May (Sat)	930pm	93min
THE NOTHING FACTORY	Portugal	6 May (Sun)	2pm	177min
ASHWATTHAMA	India	6 May (Sun)	730pm	120min
Closing Film: 24 FRAMES	Iran	11 May (Fri)	730pm	114min

ANNEX B: FILM SYNOPSES

A MAN OF INTEGRITY (LERD) – Opening Film

Director Mohammad Rasoulof

IRAN / 2017 / 117 MIN / FARSI WITH ENGLISH SUBTITLES

Singapore Premiere



Reza, having distanced himself from the urban quagmire, leads a simple life along with his wife and son in a remote location in northern Iran. He spends his days working in his gold fish farm. Nearby, a private company with close links to the government and local authorities, has taken control of nearly every aspect of the regional life. Resisting the pressure from the growing power of corruption, Reza faces a series of biblical setbacks to maintain his moral compass and keep his integrity.

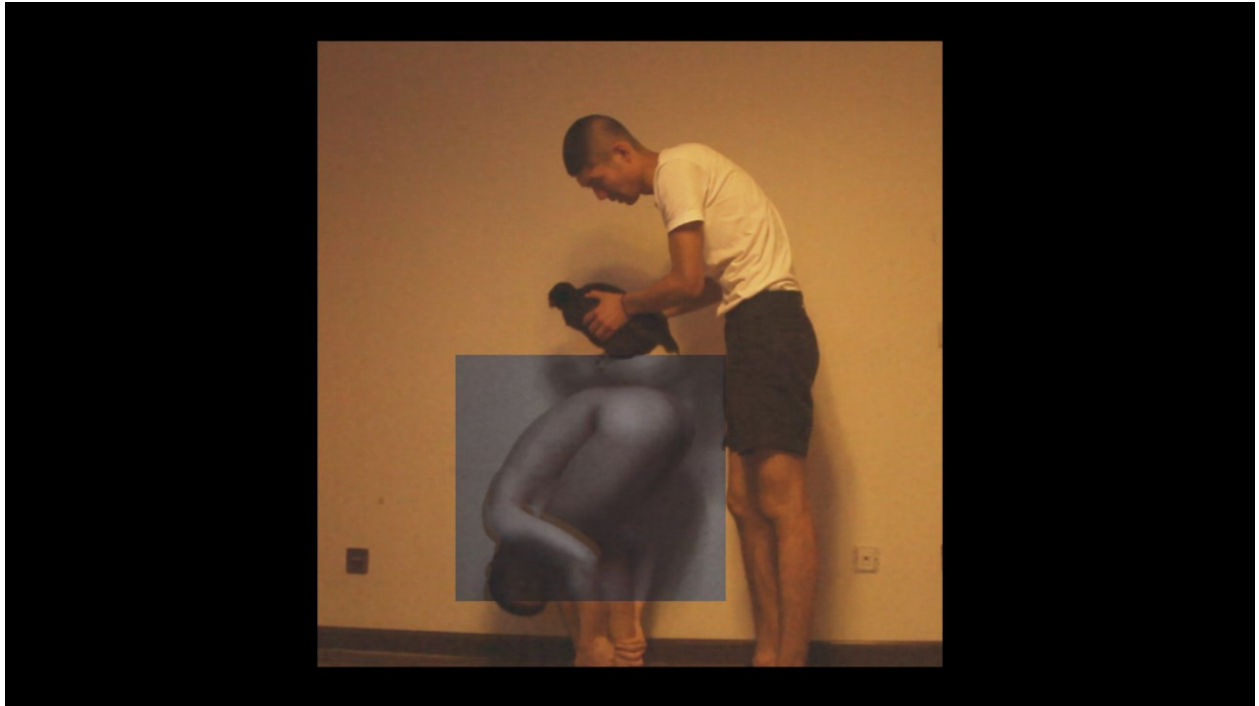
Trailer: <https://www.youtube.com/watch?v=mKVMxuYiwL0>

I'VE GOT A LITTLE PROBLEM

Director Zhang Ximing

CHINA / 2017 / 44MIN / MANDARIN WITH ENGLISH SUBTITLES

Singapore Premiere



In our world, the human nude figure is ubiquitous, from classic art to pornography through hyper-sexualized advertising. On the other side of the planet, though, in China, nudes are banned. Ren Hang, a young photographer, poet and artist in search of his own artistic voice and freedom stumbles against this taboo and pays the price of his own mental health in this film with an infectious visual energy that is, ultimately, a sign of optimism.

Trailer (in Chinese subs): http://www.iqiyi.com/v_19rr739svk.html

THE WIDOWED WITCH

Director Cai Chengjie

CHINA / 2018 / 120MIN / MANDARIN WITH ENGLISH SUBTITLES

Singapore Premiere



After losing her house and husband, rural woman Wang Erhao leads a stranded life with her ten-year-old brother-in-law in a modified “recreational vehicle”. In search of warmth and shelter in the cold winter, she pretends to be a shaman to rid villagers of evil spirit. Ironically, her juggled deceits often become real, but she soon loses her power to the greed and apathy of others. An escape fantasy, Erhao journeys through a social climate as cold and hard as the icy winter landscape in search of meager salvation.

Trailer: https://www.youtube.com/watch?v=Udi_pHR57zs

MADELINE'S MADELINE
Director Josephine Decker
USA / 2018 /93MIN / ENGLISH
Asian Premiere



Sometimes Madeline is a cat, sometimes a turtle. But even when she's Madeline, it's hard to tell if she's just playing the role of Madeline. Much to the worry of her anxious mother, Madeline has become an integral part of a prestigious, progressive, and experimental theatre troupe in the city, one that emphasizes on an intense focus on authenticity. When the workshop's ambitious theater director pushes teenage Madeline to weave her troubled history and rich interior world into their collective art, the lines between performance and reality begin to blur in surprising and potentially destructive ways.

DIE TOMORROW

Director Nawapol Thamrongrattanarit

THAILAND / 2017 / 75MIN / THAI WITH ENGLISH SUBTITLES

Singapore Premiere



Death often comes unexpectedly - what happens the day before is usually ordinary. Documenting the last day of six individuals in Bangkok, Die Tomorrow combines their stories with documentary-like interview footage, news reports, sound recordings, statistics and archive material. Yet, Die Tomorrow celebrates the present in all its small and ordinary moments, presenting a sweet, melancholic and philosophical reflection on fate and the ephemerality of life.

Trailer: <https://www.youtube.com/watch?v=zYjUSGU9GYw>

14 APPLES

Director Midi Z

TAIWAN, MYANMAR / 2018 / 84 MIN / BURMESE WITH ENGLISH SUBTITLES

Singapore Premiere



Wang Shin-hong is suffering from insomnia and encounters many problems in his life. His mother goes to a fortune-teller for advice. The fortune-teller asks Shin-hong to get fourteen apples and take them to a temple in the rural area in Central Myanmar. He will live as a monk for fourteen days, eating an apple a day.

14 Apples is a disturbing documentary about the seductive power of a Buddhism whose ideals are not merely humanist in this era of globalisation.

ARABIA (ARABY)

Directors Affonso Uchoa and João Dumans

BRAZIL / 2017 / 97 MIN / PORTUGUESE WITH ENGLISH SUBTITLES

Singapore Premiere



Arábia begins by observing the day-to-day of Andre, a teenager who lives in an industrial area in the Brazilian state of Minas Gerais. After a local factory worker, Cristiano, has an accident on the job, he leaves behind a handwritten journal, which the boy proceeds to read with relish. The film shifts into road-movie mode to recount the story of Cristiano, an ex-con and eternal optimist who journeys across Brazil in search of work, enduring no shortage of economic hardship but gaining an equal amount of self-knowledge.

Trailer: <https://www.youtube.com/watch?v=7cDtbbcrZHc>

MILLA

Director Valerie Massadian

FRANCE / 2017 / 128 MIN / FRENCH WITH ENGLISH SUBTITLES

Singapore Premiere



Milla and her boyfriend Leo are teens living on the fringes in a grey town on the English Channel. They've started a damp but cozy home in an abandoned house, and even though times are hard with no work opportunities, the two are happy and their offbeat personalities are harmonious. When Leo takes a job on a fishing boat and Milla becomes pregnant, the two become swept away in a tide of upheaval, and everything changes suddenly. A love to live, a life to invent, a life to hold on to, always, no matter what.

Trailer: <https://vimeo.com/233227698>

THE FUTURE IS BEHIND YOU + ACTS AND INTERMISSIONS

Director Abigail Child

USA / 2004 / 20 MIN / ENGLISH

Singapore Premiere



Abigail Child creates a fictional story composed from an anonymous family archive from 1930's Europe, overlaying her own narration onto a montage of found footage. Exploring "the story beneath the story", these home movies are reconstructed to emphasize gender acculturation in two sisters who play, race, fight, kiss and grow up together under a shadow of oncoming history. At once biography and fiction, history and psychology, *The Future is Behind You* excavates gestures to explore the speculative seduction of narrative; it seeks a bridge between private and public histories.

Link: <http://www.abigailchild.com/index.php?/films/the-future-is-behind-you/>

Acts and Intermissions

USA, 2017

57 min

Experimental filmmaker and poet Abigail Child examines the life of Emma Goldman—viewed at the turn of the 20th century as the "most dangerous woman alive"—and her relationship to the history of protest through a mix of archival footage, contemporary observational views, re-enactments and text. Goldman's fight for social justice encompassed issues that remain urgent today, and the film's overlapping of past and present highlights the continuing relevance of her struggle.

Trailer: <https://vimeo.com/196207685>

TEAM HURRICANE
Director Annika Berg
DENMARK / 2017 / 96 MIN / DANISH WITH ENGLISH SUBTITLES
Singapore Premiere



A punk chick flick about teen girls that mixes highly stylized fictional elements with documentary material: loneliness, pussy-power, Kawaii, electric green, hentai, graffiti, vibrators, friendship, teddy bears, resting bitch face, ART, fire, fear, bubble-gum, mom & dad, anorexia, cactuses, homemade piercings, nail art, cherries, cutting, dolphins, Lolita, secret diaries and daydreaming. Radical girls in an ordinary world.

Trailer: <https://www.youtube.com/watch?v=XiT2z49oZQ4>

THE NOTHING FACTORY (A FABRICA DE NADA)

Director Pedro Pinho

PORTUGAL / 2017 / 177 MIN / PORTUGUESE WITH ENGLISH SUBTITLES

Singapore Premiere



A human resources rep calls Zé and his coworkers in one by one: their beloved factory, situated on the outskirts of Lisbon, is going to close. The loyal workers are in danger of being played out against each other cleverly from above, with generous buyouts. The determined stayers, however, decide to occupy their workplace; their resistance against big industry has started. The pressure leads to a general breakdown of the workers along the collapse of the world around them. The Nothing Factory is at the same time an invitation to rethink the role of human work in a time where crisis became the dominant form of government, a hymn to collective impotence and a pitiable musical.

Trailer: https://www.youtube.com/watch?time_continue=27&v=yMkf1rgc4-I

ASHWATTHAMA

Director Pushpendra Singh

INDIA, SOUTH KOREA / 2017 / 120 MIN / HINDI WITH ENGLISH SUBTITLES

Singapore Premiere



Ishvaku is enjoying his vacation at home and is immersed in Ashwatthama, the warrior from the Indian myth “Mahabharata” told by his mother every night. Lord Krishna curses Ashwatthama to meander the world for eternity for his thirst for revenge against the Pandava clan. But Ishvaku’s happiness does not last long. His mother is killed by bandits who attack the village and he is then sent to his mother’s seemingly-timeless hometown in Chambal Valley, where three states meet: Rajasthan, Madhya Pradesh, and Uttar Pradesh. Away from his father and with his mother dead, Ishvaku spends time alone. The sacred cow visits the town and foretells Ishvaku that wisdom and tragedy are about to come at the same time.

Trailer: <https://www.youtube.com/watch?v=dvsiLhpaXcw>

24 FRAMES – Closing Film
Director Abbas Kiarostami
IRAN / 2017 / 114 MIN / NO DIALOGUE
Singapore Premiere



For what would prove to be his final film, Iranian director Abbas Kiarostami gave himself a challenge: to create a dialogue between his work as a filmmaker and his work as a photographer, bridging the two art forms to which he had dedicated his life. Setting out to reconstruct the moments immediately before and after a photograph is taken, Kiarostami selected twenty-four still images—most of them stark landscapes inhabited only by foraging birds and other wildlife—and digitally animated them into subtly evolving four-and-a-half-minute vignettes, creating a series of poignant studies in movement, perception, and time. A sustained meditation on the process of image making, 24 Frames is a graceful and elegiac farewell from one of the giants of world cinema.

Trailer: <https://www.youtube.com/watch?v=CGUaTih2quw>