

2016
singapore
international
festival of
arts



BE OPEN TO THE
INDIVIDUAL
IN YOU!

POTENTIALITIES

22 Jun - 9 Jul 2016

Second Print Run

A pre-festival of ideas from
Singapore International
Festival of Arts

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BE OPEN TO THE
INDIVIDUAL
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This second edition of the O.P.E.N. Guide includes:

- Updated ratings for O.P.E.N. Film as well as an additional film screened on 28 June, *Visit or Memories and Confessions*, p 41,
- Information on discounts and promotions available throughout The O.P.E.N., p 44, and
- Updated The O.P.E.N. Calendar, p 47.



THE O.PEN P.ARTICIPATE E.NGAGE N.EGOTIATE

Singapore International Festival of Arts (SIFA), managed by Arts House Ltd, is ultimately concerned with creating a sustainable ecosystem of the arts in Singapore. In a new initiative begun by Festival Director Ong Keng Sen, we encourage audience ownership of ideas, issues and themes through The O.P.E.N., a pre-festival of ideas. This should lead to a deeper enjoyment of SIFA come August and September 2016.

Too often, an arts festival is a U.F.O. which descends on the city and then leaves as suddenly as it arrives. The O.P.E.N., styled as a popular academy, hopes to collaborate with you, our audience, to transform attitudes, mindsets, knowledge and emotions by creating an inviting and inclusive atmosphere, a climate that will welcome the Festival and persist thereafter.

WELCOME MESSAGE

Potentiality is the possessing of latent power or capacity capable of coming into being or action.

It is an optimism that looks to the future rather than the grimness of the present. With this as an organising theme, The O.P.E.N. looks around the globe at world issues through a different lens.

This year at The O.P.E.N., we celebrate the potentialities of courageous individuals who are change agents and continue to be role models in challenging contexts: From the stunning oeuvre of Newsha Tavakolian, who is single-handedly changing the face of photojournalism in Tehran, to Carla Fernández, who inspires with her ethics and creative vision connecting fashion design to the roots of Mexico, to Yasser Mroué, protagonist in Rabih Mroué's *Riding On A Cloud*. Yasser, with his human tenacity, is the individual victor from the Lebanese civil war. A sniper maimed him but could not destroy his potentialities.

Rabih Mroué connects to Markus&Markus with their radical performance documenting the euthanasia of Margot, 81 years old, who chooses her individual path to the very last moment. Marina Otero taps into her life to create a joyous, outrageous revelation of her first 30 years reassembled. Maverick Olivier Saillard, director of THE Paris Fashion Museum and named by *The Independent* as fashion's favourite curator, rounds up 'documentary performance' in *Models Never Talk*. It is an astonishing distilled performance harnessing the potentiality of fashion 'moments' with models who have lived these shows. This is the passion of Saillard who has explored fashion in performance with actress Tilda Swinton and continues on his extraordinary journey through fashion history. For potentiality includes the dormant unrealised, before potential, and also what remains after – a reserve energy that will emerge again.

Noorlinah Mohamed conceives this year's *Club Malam* at the old Kallang Airport. As The O.P.E.N. did last year, we have concentrated on the potentialities of old forgotten sites in Singapore. She has brought together some of the most amazing young artists from Southeast Asia today – Speak Cryptic, NADA, Senyawa, to name but a

few. Collectively, they reimagine the old days of clubbing in Singapore into new visions of the future, beyond ethnicities. Joining this explosive club are Berlin artists Marc Brandenburg, Mark Formanek and Julius von Bismarck. The O.P.E.N. Salon continues with the potentialities of contemporary art practice and archives with fresh insights from Muna Tseng and Vali Mahlouji. Our film curator, Tan Bee Thiam, has put forth an amazing series of O.P.E.N. films, closing with the Golden Bear 2016 winner, *Fire At Sea*, by Gianfranco Rosi. Migration, often viewed today as humanitarian tragedy, is also the largest potentiality that has created so much of our present, including Singapore.

Finally, we present rocker Perhat Khaliq from Urumqi, Xinjiang, the 'Uncrowned King' of 'The Voice Of China' who has wowed millions of people around the world. We can look beyond the face of terror with the dignity of an individual face that can once again remind us of the strength and integrity of one human being. "The will is not free to refuse this responsibility; it is not free to ignore the meaningful world into which the face of the Other has introduced it. In the welcoming of the face, the will opens to reason." In this beautiful statement, philosopher Emmanuel Levinas brings us to the profound potentialities that are in the intercultural encounter with the Other. If the world is to survive, perhaps we need to stop stereotyping and return to the power of the individual.

For the individual exists in each and every one of us. The O.P.E.N. has a tagline this year, "Be Open To The INDIVIDUAL In You!". It is easy to forget that each one of us has the potentiality to transform into an individual, to be a change agent. Thank you, dear audiences, and everybody who has contributed to bring The O.P.E.N. 2016 into fruition.

Ong Keng Sen
Festival Director



I KNOW WHY THE REBEL SINGS

ARTIST TALK BY NEWSHA TAVAKOLIAN

Join Newsha Tavakolian for an evening in conversation with curator Vali Mahlouji to discuss her iconic, ground-breaking work, from stirring warzone photographs to more formally conceived portraits.

29 June, 7.30pm, 72-13

FREE ADMISSION with O.P.E.N. Pass.

Limited single entry tickets available at the door.

22 June – 9 July
Opens on 22 June,
7pm – 10pm
Tue – Sat: 11am – 10pm
Sun: 11am – 6pm
Closed on Mondays
72-13

— BY
NEWSHA TAVAKOLIAN
CURATED BY
Vali Mahlouji

I Know Why The Rebel Sings strikingly highlights the impressive range of Iranian photojournalist Newsha Tavakolian. Comprising photographs from her previous series, "Look", "Listen" and "The Blank Pages Of An Iranian Photo Album", this comprehensive showcase includes previously unexhibited images of humanitarian tragedies around the world. It highlights the continuum in Tavakolian's oeuvre, from art to photojournalism. With a focus on the portrait, these two genres are scintillatingly in conversation in her work.

Tavakolian's talent for making the inner worlds of her subjects come alive is seen in her "Look" series. It captures the people in her building, each individual framed by a window and the detritus of everyday living. Her work refuses to fall into the clichés of expressing Iran today. Instead she gives complexity to these ordinary lives without resorting to narratives of oppression and freedom. This theme is continued in "The Blank Pages Of An Iranian Photo Album", in which she follows her peers through video portraits and photo albums from their daily lives.

"Listen" highlights the plight of female singers in her home country in a candid statement about a society in which women cannot perform solo or produce their own albums. "The project 'Listen' echoes the voices of these silenced women," she states. "I let Iranian women singers perform through my camera while the world has never heard of them."

Enlightening and heartbreaking at the same time, *I Know Why The Rebel Sings* offers a rare glimpse of life, unfiltered.

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Programme Partner: Venue Partner:



72-13

Image courtesy of Newsha Tavakolian

2 July
5pm
72-13
1h15, (inclusive of Q&A)

A CONVERSATION WITH

NEWSHA TAVAKOLIAN

"Newsha Tavakolian is awarded for her beautiful and moving testimony of the complexities and ambiguities of contemporary Iran; for effectively combining photojournalism and art in a potent visual language; for her commitment to women's voices and her support of young photographers; for courageously persevering in conveying social and political realities of Iran's history and culture, providing critical insight; and for evoking human bonds through photography, creating intercultural understanding and compassion."

2015 Principal Prince Claus Award Committee Report

Best known for her iconic photographs, photojournalist Newsha Tavakolian creates opportunities to decipher the human condition with candour and sensitivity. Her ongoing engagement with the human figure has produced intense aesthetic portraits of intimacy and silence. Take, for instance, her expansive exhibition *I Know Why The Rebel Sings* at The O.P.E.N., which movingly shows the terror of human conflicts as well as the oft-forgotten realities of those forced to pick up the pieces in the aftermath.

The 35-year-old self-taught photographer first garnered public attention at the age of 18 when she documented the 1999 student uprising in Tehran. Since then, she has fearlessly expanded her coverage to humanitarian tragedies in countries like Iraq, Lebanon and Syria. She has developed a dynamic wartime style that spotlights the human condition – in all its glory and depravity – amid the bloody shadows of military skirmishes.

Her works have been published by international publications from *The New York Times* to *National Geographic*, while institutions like the Victoria & Albert Museum have included her photography in exhibitions. In 2014, she was chosen as the fifth laureate of the Carmignac Gestion Photojournalism Award. Last year, she was named Principal Laureate of the Prince Claus Award and also selected as a nominee of Magnum Photos. She remains an active mentor of young Iranian photographers.

Join Tavakolian for an eye-opening and inspiring evening as she gives insights into her practice and discusses her recent work in conversation with Festival Director, Ong Keng Sen.

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Image courtesy of Prince Claus Fund,
© Frank van Beek

Venue Partner:

72-13



PERHAT KHALIQ & QETIQ

ARTIST WORKSHOPS BY QETIQ & MUKADDAS MIJIT

25 June, 2pm

SOTA Studio Theatre

3h

Discover the little-known Uyghur culture with dance and music workshops, and a documentary film about Qetiq, facilitated by ethnomusicologist, dancer and filmmaker Mukaddas Mijit.

Visit www.sifa.sg/theopen for more information.

FREE ADMISSION with O.P.E.N. Pass.

Limited single entry tickets available at the door.

23, 24 June

8pm

Victoria Theatre

1h15, no intermission

In 2014, Perhat Khaliq turned into a major international star, after auditioning for the reality show "The Voice Of China". His powerful vocals and emotionally charged performances wowed the judges and millions of viewers in China and around the world. In the process, this singer, composer and guitar player has helped to change the perception of China's minority Uyghur community.

Last September, Perhat and his band Qetiq hit the road for their first China tour, performing in 22 major cities in 40 days. Three months later, Perhat received the prestigious Prince Claus Award for "breathing new life into traditional Uyghur forms". Together, they have released their first album "Qetiq - Rock From Taklamakan Desert", and are working on their next record. At The O.P.E.N., Perhat and Qetiq will bring their firebrand music to the stage in their Asian premiere outside of China.

Born in the remote Autonomous Uyghur Province of Xinjiang in northwest China, Perhat taught himself to play the guitar at the age of six. He became a musician, playing with Qetiq at local bars in Urumqi, the capital of Xinjiang. Since then, they have also played at music festivals and concerts in Europe.

It's easy to see why he and Qetiq have garnered such a furious following around the world. The band's contemporary interpretation of traditional Uyghur and Kazakh music is a rarity in music today: overtone singing meets country music, old desert songs crossed with rock and funk. Prepare to have your socks knocked off!

Performed in Uyghur and Mandarin with English and Mandarin surtitles.

FREE ADMISSION with O.P.E.N. Pass.

Free Seating

Registration on www.sifa.sg/theopen required.

Image courtesy of Mukaddas Mijit



RIDING ON A CLOUD

23, 24, 25 June

8pm

72-13

1h05, no intermission

— BY

RABIH MROUÉ

The brilliant performance auteur Rabih Mroué's younger brother was shot in Beirut in 1987, as the Lebanese civil war was winding down. Although the 17-year-old Yasser did not die, the sniper's bullet pierced his skull and caused partial paralysis and aphasia – the loss of the ability to understand and express speech.

It was this seminal moment that gave birth to *Riding On A Cloud* so many years later. This mixed-media theatre piece blurs the line between fact and fiction, reality and imagination, truth and subjective perspective, especially with Yasser himself at the centre as the sole performer.

Yasser as victim in a political struggle that riveted the world for decades, Yasser as actor in a fictionalised narrative, Yasser as a character invented by Mroué's imagination, Yasser as victor in his struggle with language and meaning.

Through the flickering images on stage, the video clips and disjointed fragments of music, Mroué plumbs depth and meaning in shifting narratives, explores possibilities for a post-war Lebanon and, more universally, strikes the chords of memory, representation and the elusive search for truth in all of us.

Riding On A Cloud debuted in the Netherlands in 2013 and enjoyed its American premiere at New York City's Museum of Modern Art in 2015.

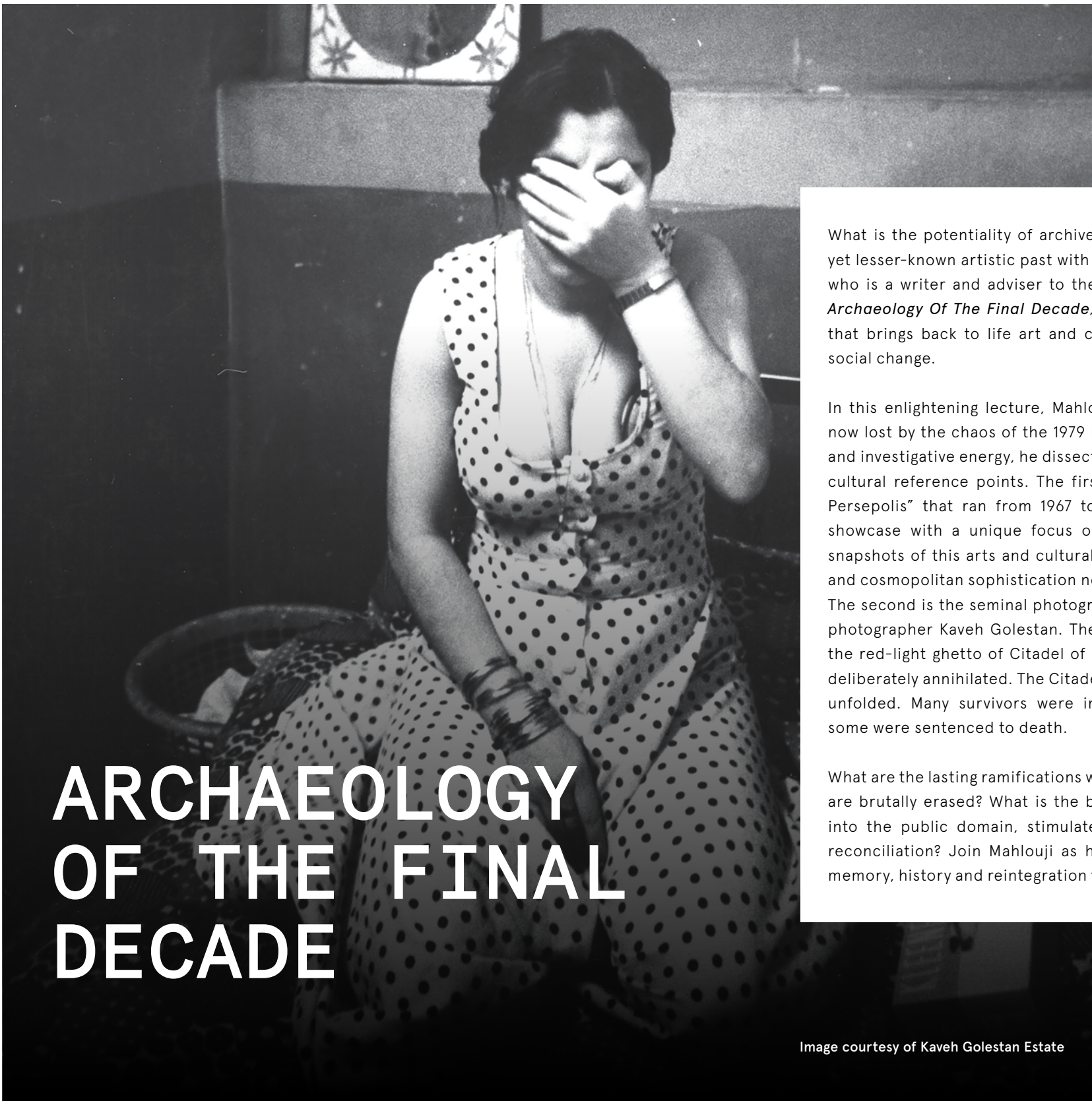
Performed in Arabic and English with English surtitles.

FREE ADMISSION with O.P.E.N. Pass.

Image courtesy of Projects 101 ©2015
MoMa, New York, by Julieta Cervantes

Venue Partner:

72-13



ARCHAEOLOGY OF THE FINAL DECADE

28 June
7.30pm
72-13
1h15 (inclusive of Q&A)

— BY
VALI MAHLOUJI

What is the potentiality of archives for the future? Explore Iran's rich yet lesser-known artistic past with London-based curator Vali Mahlouji, who is a writer and adviser to the British Museum. Mahlouji founded *Archaeology Of The Final Decade*, a curatorial and research platform that brings back to life art and culture buried under revolution and social change.

In this enlightening lecture, Mahlouji explores Iran's cultural legacies now lost by the chaos of the 1979 Revolution. With meticulous passion and investigative energy, he dissects these ideas through the use of two cultural reference points. The first is Iran's "Festival of Arts, Shiraz-Persepolis" that ran from 1967 to 1977, a theatre, dance and music showcase with a unique focus on Asia and Africa. Black-and-white snapshots of this arts and cultural extravaganza reveal a rich diversity and cosmopolitan sophistication not often associated with the country. The second is the seminal photographic series, "Prostitute", by Iranian photographer Kaveh Golestan. These haunting images of women from the red-light ghetto of Citadel of Shahr-e No represent an underbelly deliberately annihilated. The Citadel went up in flames as the revolution unfolded. Many survivors were imprisoned or culturally 'reformed'; some were sentenced to death.

What are the lasting ramifications when huge chunks of cultural memory are brutally erased? What is the best way to reintroduce lost objects into the public domain, stimulate healthy discourse and encourage reconciliation? Join Mahlouji as he confronts these thorny issues of memory, history and reintegration that have lasting resonance for us all.

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Venue Partner:

72-13

Image courtesy of Kaveh Golestan Estate



REMEMBER 30 YEARS TO LIVE 65 MINUTES

30 June
1, 2 July
8pm
Drama Centre Black Box
1h30, no intermission

— BY
**MARINA OTERO,
RECORDAR PARA VIVIR**

As an artist, how much of your life are you willing to share with your audience?

“For eight years I’ve been trying to finish this play,” Marina Otero states. “This is yet another sketch of that incomplete, endless play. It’s made with parts of an old play, confused memories, past lovers and other things I already killed. I now open the doors to show those misplaced secrets, the archived documents, stolen pictures, and my first 30 years reassembled.”

See Otero as a child, a teenager, a woman. See her as a daughter, a sister, a girlfriend. Then – a dancer, an actress, a playwright. Yet the query is posed, haunting, teasing: how much did she remember and how much did she invent?

Weigh those questions against the undeniable honesty in *Remember 30 Years To Live 65 Minutes*. Otero’s mashup performance reveals a woman stripped bare, dealing with raw emotions, fighting her demons and struggling to find meaning in this affecting play about her own life.

Actress, dancer and stage director Otero has become known for her courageous and confessional projects. She took part in Argentina’s 2015 Biennale of Young Art, in Buenos Aires, in which she won Best Director of Dance for this performance.

Performed in Spanish with English surtitles.

There is a post-show dialogue with the artist on 1 July.

FREE ADMISSION with O.P.E.N. Pass.

Image courtesy of Andrés Manrique



DANCES AND CEREMONIES: SPRING/SUMMER 2017

30 June

10pm

72-13

1h, no intermission

FASHION SHOW

BY

CARLA FERNÁNDEZ

Be swept up in a colourful whirl of Mexican clothes and culture with fashion designer and cultural historian Carla Fernández's latest collection, *Dances And Ceremonies: Spring/Summer 2017*.

Fernández documents, preserves and brings contemporary relevance to the rich textile heritage of Mexico's indigenous communities. She studies pre-Hispanic and traditional Mexican clothing design that employs an elaborate system of pleats, folds and seams, using only combinations of squares and rectangles. Working closely with Mexico's indigenous communities, she has created stunning, ethical contemporary designs. In the process, she has revived indigenous textile-making in Mexico and improved the economic conditions of the artisans and communities making these textiles.

In *Dances And Ceremonies*, Fernández puts together the craft and ideas of 11 different indigenous and Mestizo* tribes around Mexico. She explores the numerous festivals in the Mexican calendar celebrated by neighbourhoods and communities, which are marked by unique religious rituals and beautifully thought-out costumes. Expect a completely immersive sensory experience of her country's culture – native art is woven into the moving tapestry of the event through five carved totem sculptures. Instead of the usual catwalk, dancers and models perform a unique, specially-created choreography. You can appreciate the beauty of the handwork, the rustle of the skirts and the sheen of the light upon the fabric.

**Mestizo are people of mixed European and indigenous Latin American ancestry.*

FREE ADMISSION with O.P.E.N. Pass.

Venue Partner:

72-13

Image courtesy of Ramiro Chaves



1 July
7.30pm
72-13
1h15 (inclusive of Q&A)

A CONVERSATION WITH

CARLA FERNÁNDEZ

“Carla Fernández is honoured for creating stunning contemporary fashions by collaborating and adapting traditional techniques and styles; for empowering communities, especially women, by channelling their knowledge and skills into modern design; for reinvigorating Mexico’s indigenous textile traditions and establishing a detailed archive as a lasting legacy for future generations; for devising an ethical production model that fully respects the intellectual property rights of indigenous individuals and communities; and for demonstrating the important cultural, social and economic role of textiles and design for a country and community.”

2013 Prince Claus Award Committee Report

When we think of someone documenting history and culture, we tend to think of writers or filmmakers. Not a fashion designer. Yet that’s exactly what Carla Fernández does. With her mother working in fashion and her father in history, it is perhaps no surprise that Fernández combines the two perfectly in her work – creating clothes that say as much about trends as they do about Mexican cultures and indigenous craftsmanship.

Based in Mexico City, the designer is famous for her fusing of sleekly modern, avant-garde geometric shapes with traditionally woven textiles. Her ‘Square Root’ technique from indigenous wisdoms – used to create her signature square and rectangular patterns – is based on the intricate pleating, folding and seaming that local craftsmen and artisans have been doing for hundreds of years.

By connecting her country’s native heritage while interpreting Mexican style in a fashion-forward way, Fernández has made the world sit up and take notice. She was named the British Fashion Council’s Young Fashion Entrepreneur of the Year in 2008 and won the 2013 Prince Claus Award, while her work has appeared in magazines like *Elle*, *Vogue*, *Harper’s Bazaar* and *Wallpaper*.

Join Fernández as she shares her approach to fashion and talks about how she is endlessly inspired by her country – its tribes and its traditions, its feast days and its festivals. Her motto? “The future is handmade,” she states in an interview with *Designboom*. “Sometimes the simplest things give us the most satisfaction.”

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Venue Partner:

72-13

Image courtesy of Ramiro Chaves



Carla Fernández Design, image courtesy of Ramiro Chaves

DESIGN WORKSHOP BY CARLA FERNÁNDEZ

2 July
12noon – 4.30pm
72-13
4h, with break

Carla Fernández will guide you through the history of Mexican clothes with her singular vision at this educational hands-on workshop. In just two sessions, learn to design and create your unique garment. No special skills required, apart from a willingness to work with your hands and a curiosity about different cultures, design and indigenous clothing.

FREE ADMISSION with O.P.E.N. Pass.
Limited capacity, registration is required.

SQUARE ROOT TAILORING WORKSHOP FOR KIDS & TEENS

3 July
2pm – 4 pm
72-13
2h


Let the young ones have a fun taste of fashion as they try their hand at making clothes with Carla Fernández herself. Kids and teens will learn her 'Square Root' technique and also get to create doll-sized paper designs before making clothes and dressing models for their very own runway show.

Recommended for children and teenagers aged 7 to 16, with an accompanying parent/guardian for children 12 years and below. Limit to two children per accompanying adult.

\$45 O.P.E.N. Pass for one adult and two children (12 years old and below)
\$25 O.P.E.N. Concession Pass (13 to 16 years old)
Limited capacity, registration is required.

Venue Partner:

72-13



A YEAR IN THE LIFE OF A 'BESSIE: NEW YORK DANCE & PERFORMANCE AWARD' NOMINATOR

5 July
7.30pm
72-13
1h15 (inclusive of Q&A)

— BY
MUNA TSENG

Emerging artists working in hybrid, multi-disciplinary works, such as Loo Zihan and Marina Otero, have been invited to Singapore International Festival of Arts (SIFA) for this year's theme of Potentialities. How can we begin to contextualise and think through their art practice?

When we think about the arts, there is a tendency to slot them into neat, distinct boxes labelled 'dance', 'painting', 'photography', 'music' and so forth, with little overlap. But are they really so separate?

Hong Kong-born, New York-based choreographer, dancer and curator Muna Tseng questions these assumptions and more in her talk at The O.P.E.N. Tseng serves on the selection committee of the prestigious New York Dance and Performance Awards, known informally as the Bessie Awards. She chairs the Current Practice sub-committee, which assesses cutting-edge work that challenges standard definitions of dance – art installation, performance art and long durational work.

She has won a Bessie: New York Dance & Performance Award and repeat Choreographic Fellowships from the National Endowment for the Arts and the New York Foundation for the Arts. She has also been honoured as "An Artist of National Merit" from the Smithsonian Institution and for her "Distinguished Service in the Arts" from the New York City Council President.

In this vibrant lecture, Tseng draws on her rich experience to consider the current art scene in New York and internationally. Be inspired as she investigates cross-boundary collaborations and unpacks artistic issues.

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Venue Partner:

72-13

Image courtesy of Steve Sigoloff



IBSEN: GHOSTS

6, 7, 8 July

8pm

SOTA Studio Theatre

1h40, no intermission

— BY

MARKUS&MARKUS

In Henrik Ibsen's original "Ghosts", the character Oswald asks his mother to help him commit suicide. It is this theme that German theatre collective Markus&Markus have chosen to focus on in their version of *Ibsen: Ghosts*. But don't expect to see any acting. "We don't want to see any more actors who pretend they want to die. So we cast a person who really wants to die as our Oswald," explained the boundary-pushing group. With their radical political performances dissolving the lines between the stage and real life, this theatre company has been one to watch in Europe since 2011.

Markus&Markus find their own "Oswald" in 81-year-old Margot. She travels to Switzerland, where assisted suicide is legal, to die on her own terms. They first meet her in April 2014, spending almost every day of the month with her. On May 1, they accompany her to an euthanasia organisation; they attend her funeral on May 22.

In *Ibsen: Ghosts*, Markus&Markus reanimate their deceased protagonist through videos, photos and letters. The work is a gut-wrenching and poignant reflection on life's meaning. Does faithful documentation and ritual celebration of someone's life ensure a kind of immortality? Maybe. As Margot says: "As long as my story is being told, I am not really dead."

Unsettling, challenging and haunting, *Ibsen: Ghosts* is typical of Markus&Markus' work, which treads the extreme border of documentary performance. You are invited on this journey of a lifetime with Margot as she organises her affairs and bids loved ones farewell.

Performed in German with English surtitles.

There is a post-show dialogue with the artists on 7 July.

FREE ADMISSION with O.P.E.N. Pass.

Image courtesy of komun.ch



MODELS NEVER TALK

Image by Vincent Lappartient

7, 8, 9 July

8pm

72-13

1h, no intermission

BY

OLIVIER SAILLARD

FEATURING

**CHRISTINE BERGSTROM,
AXELLE DOUÉ,
CHARLOTTE FLOSSAUT,
CLAUDIA HUIDOBRO,
ANNE ROHART,
VIOLETA SANCHEZ &
AMALIA VAIRELLI**

Axelle tells how a heavily draped jersey dress by Madame Grès influenced her way of walking on the runway. Amalia, through a few well-chosen gestures, wraps herself in the memory of an evening dress by Yves Saint Laurent. Whichever one of these models you ask – Anne, Charlotte, Christine, Claudia or Violeta – each has held on to a memory of the structure of a piece of clothing for which her bare flesh served as the negative or positive.

The stage depicts the wings behind an haute couture catwalk. But without the clothes. Here, all that remains of fashion are memories. Hands buckle a vanished belt or lace up a corset that has faded away; garments return to being the carbon paper cut-outs they once were. The arms that envelop themselves in an absent coat evoke the reality of bodies held in cage-like clothing. In this setting, words – those same words that are forbidden during fashion shows – act as wardrobe.

These words spoken by the models replace nostalgic velvet or muslin. Accompanying gestures serve as patterns and prints. From these naked artifices, the movement of a model held fast in the gaze of the designer or photographer she once inspired is captured.

Models Never Talk is a performance designed by Olivier Saillard, director of the Palais Galliera, Fashion Museum of the City of Paris. Some of his most astonishing work has been his collaboration with actress Tilda Swinton, notably when she donned clothes once worn by Marie Antoinette and Napoleon as well as garments designed by Schiaparelli, Balmain and Dior, for "The Impossible Wardrobe" during the 2012 Paris Fashion Week.

There is a post-show dialogue with the artists on 8 July.

FREE ADMISSION with O.P.E.N. Pass.

Supporting Partner:

Venue Partner:

**INSTITUT
FRANÇAIS**
SINGAPORE

72-13

7, 8, 9 July
6.30pm - 11pm
Old Kallang Airport

— CONCEIVED BY
NOORLINAH MOHAMED

Following on from the success of "Ways of Wandering" in 2014 and "15 Stations" in 2015, The O.P.E.N. melds both elements – public participation and digital technology – and presents *Club Malam*.

Club Malam, features eight artists from Singapore, Jogjakarta and Germany. They include **Speak Cryptic**, music duo **NADA**, media artists **Brandon Tay** and **Eugene Soh**, avant-garde contemporary rock duo **Senyawa** and artists **Marc Brandenburg**, **Mark Formanek** and **Julius von Bismarck**, plus 100 'public' artists. Collectively, they transform the iconic Old Kallang Airport, Singapore's very first commercial international airport, into an explosive rave where music, digital media, installation and performance collide and interact in a heady, exciting fashion.

Inspired by Singapore's night scenes of the 1940s and 1950s, *Club Malam* is more than just a throwback. It takes an unabashedly forward leap into an imagined space and time, where the night invites a feeling of freedom, a spirit of adventure and a sense of daring.

Tip: Come early, before the sun sets. Two art installations (**Formanek** and **von Bismarck**) greet you, then a third (**Brandenburg**) sets you up with the coolest temporary tattoos to get you in the mood for *Club Malam*.

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.



Image Courtesy of Speak Cryptic

SPEAK CRYPTIC'S THE TRIBE

Speak Cryptic's response to Potentialities is a bold move of turning his drawings into live performance, a first for this visual artist who achieved recognition for his black-and-white graffiti of masked characters with long crooked fingers. Either solo or in groups, these characters depict Speak Cryptic's response to living in a 'multi' world, where uniqueness is about making the different cultural influences that shape you, your own.

The Tribe is a performance created in celebration of that ethos – dialogue, diversity and personal ownership – created in collaboration with KayKay Nizam, Henrik Cheng, Sonia Kwek, Kimberly Chan, Syaiful Ariffin, Norisham Osman, Khalid Supandi and 100 public artists. Together they breathe life to 100 newly-drawn characters in a series of pop-up interactive 'happenings': installations of a mobile listening booth equipped with listening devices, an instant social media wall update, electrifying dances to Senyawa and NADA, an augmented reality treatment of Speak Cryptic's original artworks by Eugene Soh, and much more.

Speak Cryptic's The Tribe is an unapologetic acceptance of the awkward and the alternative, the invisible made visible.



SENYAWA

Punk. Jazz. Rock. Heavy metal. Tribal.

Leave all stereotypes of world music at the door, because the Jogjakarta two-man band, *Senyawa*, are about to shatter preconceptions and redefine the boundaries of the experimental with their performance, Sound & Fury.

Be blown away by instrumentalist Wukir Suryadi's self-made instruments – skilfully repurposed from bamboo, animal skins, wire, fishing lines and even a farmer's plough. His famous 'bamboo *wukir*', a stringed bamboo 'spear' hooked up to an amplifier, can evoke the sounds of a tabla, a sitar and an electric guitar or produce percussive beats through plucking. Add to that the sampling and garage guitar distortion through an electronic hook-up, and the all-enveloping effect is that of a full band onstage. Singer Rully Shabara is no less accomplished as a vocalist – his range has been described as freakishly wide, from shrieks to guttural chants to a surprisingly delicate falsetto.

Together, Wukir and Rully produce a sound that is truly original in today's musical world, cemented by a searing emotional energy described as being akin to ecstatic spirituality and catharsis.

Senyawa has not only performed at music festivals from Denmark to China. In the lead-up to the release of *Senyawa*'s new album this year from Morphine Records, there is no better time to experience the music that is both distinctly Indonesian yet gut-wrenchingly universal. Get ready for their riotous performance at The O.P.E.N.'s *Club Malam*.

Image courtesy of Ateliers Claus



NADA

BY RIZMAN PUTRA & SAFUAN JOHARI

DIGITAL MEDIA BY BRANDON TAY

Be caught up in a rush of sound and memory as *NADA* – made up of Rizman Putra and Safuan Johari – aurally create the soundscape for *Club Malam*. *NADA* will reimagine Malay popular music and dance hotbeds during the Sixties, celebrating forgotten sounds from the past through its contemporary musical lenses. The glorious melodies of *Bunga Tanjung* at New World Park, Gay World's *ronggeng* bandstands and Tropicana's *keronchong* ensembles are brought back from the past.

NADA is a visual arts and sound project that specialises in conjuring up lost eras through music, particularly the golden period of Malay and Southeast Asian traditional and popular music from the 1960s to the 1980s. Deconstructing popular Malay songs from the past and putting them together again with a present-day twist, *NADA* fuses fiction with reality, vintage allure with refreshing modernity. Since 2014, *NADA*'s brand of music has gone beyond Singapore to Paris, Beijing, London and New York.

Fleshing out *NADA*'s sensory experience for *Club Malam* is Brandon Tay, a media artist based in Singapore. Through the use of projection-mapped sculpture, moving images and interactive software, Tay creates rich visual content that encompasses all the elements of lighting, music and staging.

Image courtesy of Throbbing Pixel



TEMPORARY TATTOO

BY
MARC BRANDENBURG

Born in Berlin in 1965, Marc Brandenburg's work is informed by the city's post-punk and rave scene as well as the issues of racism and violence. The boldness of Brandenburg's vision has seen his work exhibited at institutions like the Museum of Modern Art (MoMA) in New York and the Museum für Moderne Kunst in Frankfurt as well as being part of private collections worldwide.

His latest work explores the idea of urban landscapes even further, pushing the boundaries of beauty through the concept of temporary tattoos. Brandenburg gives people the possibility to wear his archive of imagery as temporary tattoos, a possibility to take the work into public space. By taking his drawings into the realm of performance art, he introduces the idea of the skin becoming an exhibition space and the tattoo becoming a small, subversive virus penetrating all layers of society.



STANDARD TIME

BY
MARK FORMANEK

Since its debut in Berlin in 2007, *Standard Time* has been performed live around the world. The premise is straightforward: 10 'workers' work in shifts over four hours to physically change the display of a manual clock according to real time. The clock has four 12-metre-high digits made of wooden poles – and the workers have one minute to change the corresponding digit(s) to show the passage of time. Feel amused – and anxious – as you watch the workers frantically strive to complete their task in time.



Image courtesy of Bernd Schuller

CLOCKWORK

BY
JULIUS VON BISMARCK, JULIAN CHARRIERE



Image courtesy of Eduardo Eckenfels

Twelve concrete mixers, or cement mixers, are arranged in a circle forming an 'erosion machine', which accelerates the urban decay. The mixing drums are filled with architectural debris taken from various buildings across the city. Over a period of time and through continuous impact, the bricks are turned into pebbles and, ultimately, become powder. Amid the noise, clouds of dust and vibration, the rotation mixers produce a surprisingly hypnotic and meditative effect.

The award-winning Julius von Bismarck was a former artist in residence at CERN, the world's biggest particle physics research facility and home of the Large Hadron Collider. His work investigates the spaces among art, science and technology, exploring conflicts of perception, manipulation and the documentation of urban space.

Programme Partner:



Opening Film at
The Projector

ARABIAN NIGHTS TRILOGY

The latest work by celebrated Portuguese auteur Miguel Gomes (b. 1972) is a three-part, six-hour epic that takes inspiration from the "Arabian Nights" to weave a sprawling tapestry of tragicomic tales of hardship and humanity set explicitly, and metaphorically, in present-day Portugal.

Dir. Miguel Gomes / 2015 / Portugal, France, Germany, Switzerland / In Portuguese, English, French, German and Mandarin, with English subtitles / R21 (Nudity)

Arabian Nights Volume I: The Restless One

25 June | 3pm
125 min

Gomes' opening volume unfolds unexpected tales about Portuguese life, labour and economic free-fall that blend fact and fantasy into vivid fables lurching between hilarious and tragic. A strange magic unites the stories, giving a dream logic and clarity to even their most improbable incidents. Multiple narrators interweave stories of magical virgins, a talking rooster on trial for crowing too early in the morning, a mermaid released from an exploding whale and a group of impotent economists seeking a cure.

Arabian Nights Volume II: The Desolate One

25 June | 6pm
131 min

A dark whimsy weaves through the second and most spirited volume of Gomes' trilogy, which opens with a rollicking and morally disorienting adventure: the escape of a serial killer who gradually becomes a folk hero by eluding the police. The subsequent stories tell of an absurd and seemingly unending trial over crimes that fantastically multiply and the ragged misadventures of a Maltese poodle whose lonely search for new owners in a bedraggled apartment complex gently recalls the neorealist canine of 'Umberto D'.

Arabian Nights Volume III: The Enchanted One

25 June | 9pm
125 min

Gomes closes his trilogy with a fascinating blend of delirious fantasy and melancholy poetic realism that travels from ancient Babylon to present-day Lisbon. *The Enchanted One* refers to Scheherazade, who opens the film by recounting the feverishly romantic tale of the many strangely talented suitors who vie for her affection.

Closing Film at
Capitol Theatre

FIRE AT SEA (FUOCOAMMARE)

9 July | 6.30pm

Dir. Gianfranco Rosi / 107 min / 2016 / Italy, France / In Italian with English subtitles / PG

Winner of the Golden Bear at the Berlin International Film Festival 2016, *Fire At Sea* is a powerful documentary that captures life on the Italian island of Lampedusa, the most symbolic border in the European migrant crisis. Situated 200km off Italy's southern coast, Lampedusa hit world headlines in recent years as the first port of call for hundreds of thousands of African and Middle Eastern migrants hoping to make a new life in Europe. Rosi spent months living on the Mediterranean island, capturing its history, culture and the harsh everyday reality of its 6,000-strong local population as hundreds of migrants land on its shores on a weekly basis.

LOST AND BEAUTIFUL (*BELLA E PERDUTA*)

26 June | 3pm

Dir. Pietro Marcello / 87 min / 2015 / Italy / In Italian with English subtitles / PG

From the bowels of Vesuvius, Pulcinella is sent to present-day Campania to grant the dying wish of Tommaso, a simple shepherd: Pulcinella must rescue a buffalo called Sarchiapone from the abandoned Carditello palace, once looked after by Tommaso. Travelling north, man and beast cross through a lost and beautiful Italy on a strange, unexpected journey. Italian auteur Pietro Marcello's latest work was shot on expired 16mm film stock and beautifully melds documentary and fiction with archival footage. A moving tribute to his country's faded glories and increasingly complex present. *Lost And Beautiful* won two awards at the Locarno Film Festival and was ranked by Cinema Scope as one of 2015's top films.

VAPOUR

Screened with *The Exquisite Corpus*

26 June | 7pm

Dir. Apichatpong Weerasethakul / 21 min / 2015 / Thailand, Korea, China / PG
with live accompaniment by Singaporean artist Bani Haykal

The new cinematic work from the visionary Cannes Palme d'Or winner, Apichatpong Weerasethakul, *Vapour* steams over the big screen as an enigmatic allegorical portrait of a seemingly tranquil village in northern Thailand. Toongha, which the writer-director calls home, is engulfed in thick fumes from mosquito fogging operations. But a quiet rage also simmers beneath the surface: The village has been the battleground of violent land-ownership confrontations between people and state for the past 60 years. Is this a world of dreams – or horror?

THE EXQUISITE CORPUS

26 June | 7.30pm

Dir. Peter Tscherkassky / 19 min / 2015 / Austria / No dialogue / Rating TBC

In this sensuous, black-and-white short, acclaimed Austrian director Peter Tscherkassky puts together disembodied footage of erotic films and advertising rushes from decades ago in an explosive portrait of desire and death. This silent and hypnotic dreamscape, filled with fits of energy and aggression, flickers across the screen as Tscherkassky, whose films have been honoured with over 50 awards including Best Short Film at Venice Film Festival, references the Surrealist 'exquisite corpse' technique. *The Exquisite Corpus* has received rave reviews since its release, with critics lauding it as intellectually stimulating, deeply satisfying and filled with subversive humour.

SIXTY SIX

26 June | 8.30pm

Dir. Lewis Klahr / 90 min / 2002-2015 / USA / In English / PG

Celebrated American avant-garde filmmaker Lewis Klahr's new feature is a ground-breaking achievement marking his 30 years in collage filmmaking. A feature-length anthology of 12 short films, *Sixty Six* is filled with lush yet sinister imagery and music, heavy with melancholy and desire, memory and forgetting. In these trippy tales, Greek myths, film noir stars, pop art and comic-book superheroes collide in a world cut out of mid-century modernist Los Angeles architectural photographs and landscapes from period magazines, as Klahr weaves a dizzying cinematic spell, the latest in his "Prolix Satori" digital series.

NO HOME MOVIE

27 June | 7.30pm

Dir. Chantal Akerman / 115 min / 2015 / Belgium, France / In French with English subtitles / PG

The late Belgian director Chantal Akerman was one of the world's boldest cinematic visionaries, using form to explore themes such as gender, sexuality and identity, and was best known for her ground-breaking masterpiece, "Jeanne Dielman", about a single mother's obsessive household routines. *No Home Movie* chronicles the final days of Akerman's own mother, an Auschwitz survivor who lives in a tidy Brussels apartment. Filmed just months before her mother's death, the documentary chronicles their troubled but loving relationship through their intimate conversations. Akerman died in October 2015, about a year after her mother.

Sixty Six, Lewis Klahr, 2002 - 2015

VISIT OR MEMORIES AND CONFESSIONS

28 June | 7.30pm

Dir. Manoel de Oliveira / 73 min / 1982 / Portugal / In Portuguese with English subtitles / Rating TBC

"It is a film by me, about myself. Right or wrong, it's done." So begins this poignant posthumous docu-drama from the iconic Portuguese director, Manoel de Oliveira, who declared that the film be released publicly only after his death. (He died at the age of 106 in April 2015.) Made when he was 73 years old, *Visit or Memories and Confessions* reveals that Oliveira had to sell and move out of his house, in which he has lived for decades, to pay his debts. As doors open on their own and the sound of footsteps trails off in the empty house, Oliveira considers the ghosts of his past as he muses about his films, love, marriage and death. Both autobiography and fiction, the film is an intimate look at Oliveira, who won the Career Golden Lion (Venice) and Honorary Golden Palm (Cannes) in 2008, the only filmmaker whose active career spanned from the silent era to the digital age.

UNCLE HOWARD

29 June | 7.30pm

Dir. Aaron Brookner / 96 min / 2016 / USA / In English / Rating TBC

Howard Brookner was buried on his 35th birthday in 1989. He was gay, an Ivy League graduate, a broke artist, a rising Hollywood star – he was many things to many people. But to director Aaron Brookner, he was a loving and inspirational uncle who died of AIDS when Aaron was seven. Featuring long-lost footage and archival photos of William Burroughs, Andy Warhol, Madonna and more, *Uncle Howard* is a fascinating portrait of the life, struggles and untimely death of Howard Brookner. Produced by acclaimed filmmaker Jim Jarmusch, *Uncle Howard* wowed critics and audiences at this year's Sundance Film Festival and Berlin International Film Festival.

A MAGICAL SUBSTANCE FLOWS INTO ME

Screened with *Return To Nostalgia*

30 June | 7.30pm

Dir. Jumana Manna / 68 min / 2015 / Palestinian Territories, Germany, United Kingdom / In Arabic, English and Hebrew, with English subtitles / PG13 (Some coarse language)

Shown at the 2016 Berlin International Film Festival, *A Magical Substance Flows Into Me* is inspired by German-Jewish ethnomusicologist Robert Lachmann and his radio recordings of live performances exploring Palestine's musical traditions. Berlin-based Palestinian artist and director Jumana Manna explores the musical traditions of historical Palestine, travelling through Israel and the Palestinian territories with Lachmann's recordings. She uncovers new music performances from Kurdish, Yemenite and Moroccan Jews, Samaritans, Palestinian Bedouins, Coptic Christians and urban and rural Palestinian communities, filming them in their homes and places of work and worship. This eye-opening documentary uncovers the musical diversity in these old lands, whose identities and fates have been intertwined for millennia.

RETURN TO NOSTALGIA

30 June | 8.50pm

Dir. Woo Ming Jin / 50 min / 2015 / Malaysia / In Malay and English, with English subtitles / PG

Filmmaker Woo Ming Jin travels across peninsula Malaysia and Singapore in search of the lost film "Seruan Merdeka" ("Call Of Freedom"), a post-WWII film made in 1947 in Malaya. It was directed by India-born filmmaker B.S. Rajhans, who was later signed on with Shaw Malay Film Productions and based in Singapore. In his quest to find out about the past, the filmmaker discovers why he cares to make films today. Heart-warming and eye-opening, *Return To Nostalgia* was screened at the Busan International Film Festival last year.

A SYRIAN LOVE STORY

1 July | 7.30pm

Dir. Sean McAllister / 76 min / 2015 / United Kingdom, France, Lebanon, Syria / In English, Arabic and French, with English subtitles / PG13 (Some mature content)

Amer and Raghda met 15 years ago in a Syrian prison. They fell in love and, when released, got married. *A Syrian Love Story* tells the poignant tale of their family torn apart by the Syrian War. When British director Sean McAllister first meets them in 2009, Raghda is back in prison, leaving Amer to look after their four boys alone. But as the Arab Spring sweeps the region, their fate shifts irrevocably. Filmed over five years, the film charts their incredible odyssey to freedom. McAllister ("Liberace Of Baghdad") received the Grand Jury prize at last year's Sheffield Documentary Festival for this "Bergmanesque portrait of a relationship and love".

HOMELAND (IRAQ YEAR ZERO)

Screened in two parts

2 July | 3pm (Part 1) & 6pm (Part 2)

Dir. Abbas Fahdel / 334 min / 2015 / Iraq / In Arabic and French, with English subtitles / Rating TBC

Iraqi filmmaker Abbas Fahdel's *Homeland* is a richly detailed, unsentimental and yet, unexpectedly cheerful depiction of the everyday hardships in his own family over the one-and-a-half years before and after the 2003 American-led invasion of Iraq. *Before The Fall* (Part 1) focuses on a group of Iraqis, mostly members of Fahdel's own family, on their fears and expectations of the coming war. *After The Battle* (Part 2) picks up after the American invasion and shows its harrowing consequences on the characters. *Homeland (Iraq Year Zero)* won the Grand Prize at the Visions du Réel festival and Montreal International Documentary Festival, as well as the Award of Excellence and Citizens' Prize at Yamagata International Documentary Festival.

HONG KONG TRILOGY: PRESCHOOLED PREOCCUPIED PREPOSTEROUS

2 July | 9.30pm

Dir. Christopher Doyle / 90 min / 2015 / Hong Kong / In Cantonese, Mandarin and English, with English subtitles / PG13 (Some mature content)

Inspired by the energy of Hong Kong's Umbrella Revolution, renowned cinematographer and artist Christopher Doyle conjures a free-flowing, jazz-like narrative made up of three loose vignettes. Doyle, famed for his distinctive work on Wong Kar-wai's films, documents the lives and aspirations of three generations of the city's residents: children looking to religion to save the world, underground rappers and artists giving voice to their discontent, and senior citizens going on speed-dating tours of the city. Beautifully rendered, *Hong Kong Trilogy* is Doyle's stirring, sensitive ode to his adopted homeland and its political awakening.

EMBRACE OF THE SERPENT

3 July | 5pm

Dir. Ciro Guerra / 123 min / 2015 / Colombia, Venezuela, Argentina / In Spanish, Portuguese, German, Catalan and Latin, with English subtitles / NC16 (Some nudity)

Karamakate, a powerful Amazonian shaman, dwells in the jungle alone. Decades of solitude have turned him into a chullachaqui, an empty shell of a human, devoid of memories and emotion. His hollow life is shaken with the arrival of Evan, an American ethnobotanist searching for the sacred plant Yakruna, capable of teaching people how to dream. Together they embark on a journey into the Amazon in which past, present and future are intertwined, and in which Karamakate will begin to regain his lost memories. Since receiving the top Directors' Fortnight prize at last year's Cannes Film Festival, *Embrace Of The Serpent* has continued to win acclaim, including an Oscar nomination for Best Foreign Language Film this year.

THE TREASURE

3 July | 8pm

Dir. Corneliu Porumboiu / 89 min / 2015 / Romania, France / In Romanian with English subtitles / PG13 (Some coarse language)

Winner of the Un Certain Regard Talent prize at the 2015 Cannes Film Festival, *The Treasure* by acclaimed Romanian New Wave master Corneliu Porumboiu is a satirical gem, full of deadpan humour and charm, and a delightful contemporary fable. Costi is a family man living in Bucharest who likes to think of himself as a modern-day Robin Hood hero. One day, his neighbour unexpectedly suggests that they try to find a secret treasure buried in his grandparents' garden and split the profits. Over the course of one weekend, the two men frantically dig for the supposed loot. But what will they really unearth? The men are about to find out...

THARLO

4 July | 7.30pm

Dir. Pema Tseden / 123 min / 2015 / China / In Tibetan and Chinese, with English and Chinese subtitles / PG

A moving feature by acclaimed Tibetan filmmaker Pema Tseden, *Tharlo* follows a shepherd whose quiet life alone in the mountains unravels when he has to go to the city to get his first photo ID. The pony-tailed Tharlo gets his hair cut by Yangtso, a pretty hairdresser. Soon, the two begin a courtship with all the modern-day pleasures, from smoking to singing to sex. But can Tharlo keep his innocence and humanity? Shot beautifully in black and white, *Tharlo* premiered in the Orizzonti section at the Venice Film Festival last year and went on to win the Grand Prize at the Tokyo Filmex as well as Best Adapted Screenplay at Taipei Golden Horse Awards.

THE ISLAND FUNERAL

5 July | 7.30pm

Dir. Pimpaka Towira / 105 min / 2015 / Thailand / In Thai with English subtitles / PG

Winner of the Asian Future award at the Tokyo International Film Festival 2015, *The Island Funeral* is a thoughtful and powerful film, co-written by Thai auteur Pimpaka Towira and film critic Kong Rithdee. Laila, a young Muslim woman living in Bangkok, goes on a road trip together with her brother Zugood and his friend Toy to visit her long-lost aunt. The three young adults journey south from the Thai capital to Pattani, travelling through the changing urban and rural landscapes of predominantly Buddhist Thailand. But they soon see that this region is far stranger than they are familiar with, amid the political insurgency and ethno-religious strife that has torn the south apart for decades.

INVISIBLE (IMBISIBOL)

6 July | 7.30pm

Dir. Lawrence Fajardo / 132 min / 2015 / Philippines, Japan / In Tagalog and Japanese, with English subtitles / PG13 (Brief coarse language)

This heart-wrenching film weaves together stories about undocumented Filipino workers supporting themselves and their loved ones in the Philippines with under-the-counter work in Japan. Middle-aged lovers Benjie and Edward fall for each other in Japan, but keep their love secret from their families. Ageing gigolo Manuel finds it difficult to make ends meet. The saintly Linda lives in Japan legally, but fights with her Japanese husband because she rents rooms to undocumented Filipinos. *Imbisibol* is directed by rising talent Lawrence Fajardo and produced by Cannes award-winning filmmaker Brillante Mendoza. It has swept seven awards, including prizes for Best Film and Best Director, at Sinag Maynila Film Festival before premiering at Toronto International Film Festival last year.

THE BACCHUS LADY

7 July | 7.30pm

Dir. E J-yong / 110 min / 2016 / South Korea / In Korean, Tagalog and English, with English subtitles / R21 (Sexual content)

Feisty 65-year-old So-young is a prostitute who approaches clients with Bacchus, a popular Korean energy drink and the offer of sex. With no savings or family, So-young is one of South Korea's 'Bacchus ladies' - older women in South Korea who turn tricks to make a living. She meets little Min-ho and takes him in when his mother is detained by the police. The boy, who speaks only Tagalog, becomes kin to her, motivating her to work harder. When her disillusioned clients ask her for one last favour, So-young must decide whether she will help them. Never sordid or gratuitous, *The Bacchus Lady* tells a warm and humorous tale of South Korea's controversial problem of senior prostitution.

TANGERINE

Screened with *Love Story Not*

8 July | 7.30pm

Dir. Sean Baker / 88 min / 2015 / USA / In English / Rating TBC

Hailed as a runaway hit in the United States last year, *Tangerine* received plenty of buzz at the Sundance Film Festival for its low-budget, high-tech methods. Talented writer-director Sean Baker shot the film on the iPhone 5, its cast was found on social media sites Vine and Instagram and its soundtrack was partially scored with music streaming platform SoundCloud. The result is a tightly paced, riotous indie comedy drama about two real-life transgender prostitutes in Los Angeles and their search for the pimp who broke one of their hearts. Talented trans actors Mya Taylor and Kitana Kiki Rodriguez make their cinematic debut, giving a heartfelt performance punctuated with hilariously witty banter.

LOVE STORY NOT

8 July | 9.15pm

Dir. Yosep Anggi Noen / 30 min / 2015 / Indonesia / In Bahasa Indonesia with English subtitles / NC16 (Some sexual scenes)

Ning and Martha are sex workers from different class backgrounds in Jogjakarta caught in a love triangle with Erik, who relies on both women financially. A raw, compassionate drama by acclaimed Jogjakarta-born filmmaker Yosep Anggi Noen. *Love Story Not* shines with female strength and resilience as the two protagonists fight against a system that marginalises them.

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Venue: The Projector, unless otherwise stated

Visit www.sifa.sg/theopen for updates on film screenings.

O.P.E.N. Films curated by: Tan Bee Thiam
Film Traffic by: Teo Swee Leng
Film Conversations: Join curator Tan Bee Thiam and guests as they talk about the screenings of the week on 26 June and 3 July.

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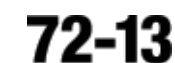
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O.P.E.N. CALENDAR

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Date	Exhibition	Pg	Performance / Design	Pg	Concert / Club	Pg	Salon / Inspiration / Workshops	Pg	Film	Pg
22 Jun, Wed	I Know Why The Rebel Sings ▶ 7pm	6								
23 Jun, Thu	I Know Why The Rebel Sings ▶ 11am	6	Riding On A Cloud ▶ 8pm	12	Perhat Khaliq & Getiq ▶ 8pm	10				
24 Jun, Fri	I Know Why The Rebel Sings ▶ 11am	6	Riding On A Cloud ▶ 8pm	12	Perhat Khaliq & Getiq ▶ 8pm	10				
25 Jun, Sat	I Know Why The Rebel Sings ▶ 11am	6	Riding On A Cloud ▶ 8pm	12			Artist Workshops with Getiq & Mukaddass Mijit ▶ 2pm	10	<ul style="list-style-type: none"> • Arabian Nights Volume I: The Restless One ▶ 3pm • Arabian Nights Volume II: The Desolate One ▶ 6pm • Arabian Nights Volume III: The Enchanted One ▶ 9pm 	38 38 38
26 Jun, Sun	I Know Why The Rebel Sings ▶ 11am	6							<ul style="list-style-type: none"> • Lost And Beautiful (Bella E Perduta) ▶ 3pm • Film Conversations ▶ 5.30pm • Vapour ▶ 7pm • The Exquisite Corpus ▶ 7.30pm • Sixty Six ▶ 8.30pm 	40 40 40 40
27 Jun, Mon									No Home Movie ▶ 7.30pm	40
28 Jun, Tue	I Know Why The Rebel Sings ▶ 11am	6					Archaeology Of The Final Decade ▶ 7.30pm	14	Visit or Memories and Confessions ▶ 7.30pm	41
29 Jun, Wed	I Know Why The Rebel Sings ▶ 11am	6					Artist Talk with Newsha Tavakolian & Vali Mahlouji ▶ 7.30pm	6	Uncle Howard ▶ 7.30pm	41
30 Jun, Thu	I Know Why The Rebel Sings ▶ 11am	6	<ul style="list-style-type: none"> • Remember 30 Years To Live 65 Minutes ▶ 8pm • Dances And Ceremonies: Spring/Summer 2017 ▶ 10pm 	16 18					<ul style="list-style-type: none"> • A Magical Substance Flows Into Me ▶ 7.30pm • Return To Nostalgia ▶ 8.50pm 	41 41
1 Jul, Fri	I Know Why The Rebel Sings ▶ 11am	6	Remember 30 Years To Live 65 Minutes + post-show dialogue ▶ 8pm	16			O.P.E.N. Inspiration: A Conversation With Carla Fernández ▶ 7.30pm	20	A Syrian Love Story ▶ 7.30pm	41
2 Jul, Sat	I Know Why The Rebel Sings ▶ 11am	6	Remember 30 Years To Live 65 Minutes ▶ 8pm	16			<ul style="list-style-type: none"> • Carla Fernández Design Workshop – Adults ▶ 12noon-4.30pm • O.P.E.N. Inspiration: A Conversation With Newsha Tavakolian ▶ 5pm 	22 8	<ul style="list-style-type: none"> • Homeland (Iraq Year Zero/Part 1) ▶ 3pm • Homeland (Iraq Year Zero/Part 2) ▶ 6pm • Hong Kong Trilogy: Preschooled Preoccupied Preposterous ▶ 9.30pm 	41 41 42
3 Jul, Sun	I Know Why The Rebel Sings ▶ 11am	6					Carla Fernández Square Root Tailoring Workshop For Kids & Teens ▶ 2pm-4pm	23	<ul style="list-style-type: none"> • Film Conversations ▶ 3.30pm • Embrace Of The Serpent ▶ 5pm • The Treasure ▶ 8pm 	42 42
4 Jul, Mon									Tharlo ▶ 7.30pm	42
5 Jul, Tue	I Know Why The Rebel Sings ▶ 11am	6					A Year In The Life Of A 'Bessie: New York Dance & Performance Award' Nominator ▶ 7.30pm	24	The Island Funeral ▶ 7.30pm	42
6 Jul, Wed	I Know Why The Rebel Sings ▶ 11am	6	Ibsen: Ghosts ▶ 8pm	26					Invisible (Imbisibol) ▶ 7.30pm	43
7 Jul, Thu	I Know Why The Rebel Sings ▶ 11am	6	<ul style="list-style-type: none"> • Ibsen: Ghosts + post-show dialogue ▶ 8pm • Models Never Talk ▶ 8pm 	26 28	Club Malam ▶ 6.30pm-11pm	30			The Bacchus Lady ▶ 7.30pm	43
8 Jul, Fri	I Know Why The Rebel Sings ▶ 11am	6	<ul style="list-style-type: none"> • Ibsen: Ghosts ▶ 8pm • Models Never Talk + post-show dialogue ▶ 8pm 	26 28	Club Malam ▶ 6.30pm-11pm	30			<ul style="list-style-type: none"> • Tangerine ▶ 7.30pm • Love Story Not ▶ 9.15pm 	43 43
9 Jul, Sat	I Know Why The Rebel Sings ▶ 11am	6	Models Never Talk ▶ 8pm	28	Club Malam ▶ 6.30pm-11pm	30			Fire At Sea (Fuocoammare) ▶ 6.30pm	39

