

13<sup>th</sup>

singapore  
short cuts



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All text by Warren Sin.

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## Programme Information

# 13<sup>th</sup> singapore short cuts

A Programme of the National Museum of Singapore Cinémathèque  
With support from the Singapore Film Commission

15 & 16 October | 2pm  
22 & 23 October | 2pm

Gallery Theatre, Basement  
Free Admission with tickets

Donations to support our film programmes can be made  
at the front of house.

Celebrating its 13<sup>th</sup> season this year, Singapore Short Cuts continues to be one of the most popular and widely anticipated showcases of local short films in Singapore. Alongside post-screening discussions with the filmmakers, the programme features a diverse selection of Singapore short films from documentaries to animation and experimental work. Some of the filmmakers whose films have been featured in Singapore Short Cuts include Victric Thng, Eva Tang, Boo Junfeng, Anthony Chen, Tan Pin Pin and Eric Khoo.

## Schedule

### 15 October | 2pm (PG)

Total running time: 49 mins

- 1 October Cherries (13 mins)
- 2 Bila Larut Malam /  
In the Still of the Night (14 mins)
- 3 Void Deck Love Story (7 mins)
- 4 My Father After Dinner / 隔夜饭 (15 mins)



1



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### 16 October | 2pm (R21)

Total running time: 50 mins

- 5 The Nameless (21 mins)
- 6 For We Are Strangers (15 mins)
- 7 Study of a Singaporean Face (5 mins)
- 8 Three the Peehood (4 mins)
- 9 Ways of Seeing (5 mins)



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9

### 22 October | 2pm (PG)

Total running time: 62 mins

- 10 Being, As a Horse (20 mins)
- 11 An Autumn Afternoon (9 mins)
- 12 Silent Light (12 mins)
- 13 The Sarkais (7 mins)
- 14 5 Dollars for a Passport /  
五块钱的护照 (10 mins)
- 15 Untitled (4 mins)



10



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12



13



14



15

### 23 October | 2pm (NC16)

Total running time: 71 mins

- 16 Coney Island (7 mins)
- 17 Open Sky / 其实哪里都好 (18 mins)
- 18 Happily Ever After / 祝你幸福 (10 mins)
- 19 Quinn (16 mins)
- 20 The Drawing Room &  
Episodes from Art Studio (20 mins)



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## Ticketing Information

Free tickets can be collected at the National Museum of Singapore from 8 October 2016. Tickets are available on a first come, first served basis, and limited to four tickets per person. Any remaining tickets will be given out at the door on the screening day.

### Ticket Collection

Visitor Services Counter, Level 1  
National Museum of Singapore  
93 Stamford Road, Singapore 178897  
Tel: 6332 3659  
Opening hours: Daily from 10am to 7pm

Valid identification showing proof of age is required for all screenings.

Visit [nationalmuseum.sg](http://nationalmuseum.sg) for updates and more information.

### Film Classification Guide

- G** Suitable for all ages.
- PG** Suitable for all, but parents should guide their young.
- PG13** Suitable for persons aged 13 and above, but parental guidance is advised for children below 13.
- NC16** Suitable for persons aged 16 and above.
- M18** Suitable for persons aged 18 years and above.
- R21** Suitable for adults aged 21 and above.



## October Cherries

### Director:

Cristy Amanda Rodrigues

### Produce:

Umaira Latiff

### Cinematographer:

Lucas Chia

### Sound Recordist:

Aloysius Koh and Lucas Chia

### Editor:

Aloysius Koh

### Cast:

Benny Siow, Richard 'Bib' Khan,  
Peter Diaz, Jay Shotam

2015 | 13 mins  
(PG)

The *October Cherries* took Singapore and Malaysia by storm in the late 1960s and early 1970s with its brand of Beatles-infused psych-pop hits like “Hooray for Hazel” (in its earlier incarnation as The Surfers), and its cover of “Beautiful Sunday”. Hugely popular in Belgium and the Netherlands, The *October Cherries* never quite found a fan base back home. Now in their 60s, the members of the band look back upon their careers with equal fondness and clarity. Cristy Rodrigues’s film perfectly captures the friendship between these men through all their ups and downs.



## Bila Larut Malam / In the Still of the Night

**Director, Story, Screenplay:**  
Sanif Olek

**Featuring the original composition:**  
Nak Dara Rindu  
"Young Maidens Longing",  
by P. Ramlee  
Semoga Bahagia  
"May You Achieve Happiness",  
by Zubir Said

**Producer:**  
Mervyn Lim

**Cinematography:**  
Sofyan Daud Mohamad

2015 | 14 mins  
(PG)

*In the Still of The Night* pays homage to the classic post-war Nusantara-Malay films of Southeast Asia, such as films by legendary Malay auteurs P. Ramlee and Hussin Hanif who made their mark on film history in Malaya. While the narrative structures of such films have their roots in classic Bollywood musicals, such films commented on Malay socio-politics. Shifting through time lapses and borrowing from Nusantara-Malay films, the film presents a complex tale of longing, discovery and second chances.



## Void Deck Love Story

**Director:**  
Matthew Foo

**Producer:**  
Hanae Gomez and Wong Jule

**Cinematographer:**  
Ng Yuan Jie

**Writer, Editor and Sound Designer:**  
Sophie-Isabelle Tan

**Cast:**  
Jedrek Koh, Lydia Yeow, Joshua Chen,  
Jasper Lim, Jarrell Yang

2016 | 7 mins  
(TBA)

The void deck is an ubiquitous term in Singapore but entirely foreign to outsiders. While it commonly refers to the open spaces on the ground floor of public housing on the island, the term also invokes feelings and memories of transient encounters with other people. Matthew Foo's *Void Deck Love Story* strives to capture some of such fleeting shared experiences of the void deck through a series of whimsical encounters.



## My Father After Dinner / 隔夜饭

### Director and Writer:

Gladys Ng

### Producer:

Liao Jiekai

### Cinematographer:

John Maloney

### Editor:

Tan Wei Ting

### Assistant Director:

Tom Seah

### Executive Producers:

Grace Ng, Kyne Lim, Karyn Yee,  
Debbie Chia

### Cast:

Ng Man Cheh, Nicole Chai, Lim Jia Ying,  
Jacklyn Kuah, Mark Tan

2015 | 15 mins  
(G)

Gladys Ng's short film, *Ying & Summer* about the burgeoning friendship between two teenagers was first presented at the 9<sup>th</sup> Singapore Short Cuts in 2012. Her follow-up film, *My Father After Dinner*, is a thinly-veiled biographical family drama focused on the relationship between a girl and her father. In her latest film, Ng refines her film craft to present an expansive view of the Singaporean familial setting, not with typical melodramatic flair, but nuanced observations of familiar daily routines. The spectrum of mood and atmosphere elicited by Ng and her cast of non-actors result in a film that radiates warmth, hope and optimism.



## The Nameless

### Concept and Editing:

Ho Tzu Nyen

### Voice:

Song Yuzhe and Hung Manh Le

### Translation:

Low Kah Wei and Aaron Hasche

### Sound Mix:

Titus Maderlechner

### Color Grading:

Carolin Röckelein

2015 | 21 mins  
(PG13)  
Consumer Advice:  
Some Violence

Ho Tzu Nyen's *Nameless* is the cinematic release of an artwork of the same name presented at the prestigious art fair in Switzerland Art Basel last year. Appropriating scenes from 16 different films featuring Hong Kong actor Tony Leung Chiu-wai, such as Hou Hsiao-hsien's *City of Sadness* (1989), Ang Lee's *Lust, Caution* (2013), Wong Kar Wai's *In the Mood for Love* (2000), and John Woo's *Bullet in the Head* (1990), the film re-contextualises such scenes to tell the story of Lai Teck, a real-life triple agent operating in post-war Malaya.



## For We Are Strangers

**Director and Writer:**  
Nicole Midori Woodford

**Producer:**  
Ling Tiong

**Co-Writer:**  
Kristen Ong

**Cinematographer:**  
Lim Teck Siang

**Editor:**  
Natalie Soh

**Cast:**  
Adele Wong, Peter Yu

2015 | 15 mins  
(NC16)  
Consumer Advice:  
Brief Sexual Scene

*For We Are Strangers* dwells upon the psyche of a prison counsellor, Xuan, who slowly succumbs to the trauma of her past after being assigned to the same man who assaulted her. In prison for a minor felony, the inmate is due for parole. Xuan is left to grapple with issues of morality and retribution. Nicole Midori Woodford's film offers a naturalistic, low-key but dramatically compelling account of the assailant-victim quandary.



## Study of a Singaporean Face

**Directors:**  
Kan Lume and  
Megan Wonowidjoyo

**Music:**  
John Chua

2015 | 5 mins  
(PG)

Kan Lume and Megan Wonowidjoyo's *Study of a Singaporean Face* captures a Singaporean zeitgeist in stop-motion sequences of impressionistic pencil drawings. Over 1,000 hand-drawn portraits of real-life MRT commuters were used to create a tapestry of faces that eventually metamorphoses into a singular face as the short film provides a multi-dimensional gaze on a Singaporean identity.



## Three the Peehood

**Director:**  
Kapie Eipak

2015 | 4 mins  
(R21)  
Consumer Advice:  
Sexual Scenes and Nudity

Cinematic representations of non-conformity stretch as far back as to the beginning of cinema itself. From the whimsical anarchism of Georges Melies in the 1910s to the explosion of punk ethos in the 1970s, filmmakers have been quick to adopt cinema as an expression of rebellion against oppression. With a hypnotic blend of Bill Plympton-style animation, Kapie Eipak's *Three the Peehood* carries on Cinema's legacy of representing non-conformity. Based on a Kafkaesque existential dilemma, Eipak's film subverts society's repressive call for conformity with a parade of the ordinary that unwinds into an all-consuming vortex of the absurd.



## Ways of Seeing

**Director and Writer:**  
Jerrold Chong

**Writer:**  
Jia Lee

2015 | 5 mins  
(PG)

Jerrold Chong widens his scope and breath of storytelling with *Ways of Seeing*. The film presents two visually impaired strangers and the connections made between them as they experience the world through their other senses.



## Being, As a Horse

**Director,  
Producer and Writer:**  
Mark Chua

**Cinematographer and Producer:**  
Mathias Choo

**Cast:**  
Nickson Cheng, Candice Elizabeth,  
Tan Hui Er, Darrell Sungkono

2015 | 20 mins  
(PG)

*Being, As a Horse* is a whimsical take on the nature of personal freedom performed by two men with horses as heads. Mark Chua's film is an ambitious attempt to encapsulate complex philosophical ideas resulting in an intoxicating experience that confounds as much as it illuminates.



## An Autumn Afternoon

**Director, Cinematographer,  
Sound Designer and Editor:**  
Lei Yuan Bin

2015 | 9 mins  
(G)

*An Autumn Afternoon* modestly documents, an autumn afternoon visiting master Japanese film director Ozu Yasujiro's grave in Kita-Kamakura, Kanagawa Prefecture, Japan. Methodical in his documentation, with ravishing yet simple details, Lei Yuan Bin has created a paean to Ozu himself, utilising much of the same trademark rigorous style of static shots that capture moments of transcendence in places and everyday objects. A simple day out in the crisp autumn air is conveyed with equal parts economy and poetry.



## Silent Light

**Director:**

Liao Jiekai

**Cinematographer:**

Liao Jiekai

**Editor:**

Liao Jiekai

**Sound Designer:**

Lin Weidong

**Sound Mix:**

Lim Tingli

**Voice-over:**

Loh Heng Joo

**Music:**

Jerome Chee

2015 | 12 mins  
(PG)

*Silent Light* is part of Liao Jiekai's series of short films that continues to defy traditional narrative structures and his profound contemplation of the material nature of celluloid-based cinema. An intoxicating cocktail of found footage and home movie aesthetics, *Silent Light* dwells deep into the psyche of a restless filmmaker in love with the material world of cinema.



## The Sarkais

**Director:**

Joshua Lau

**Cinematographer:**

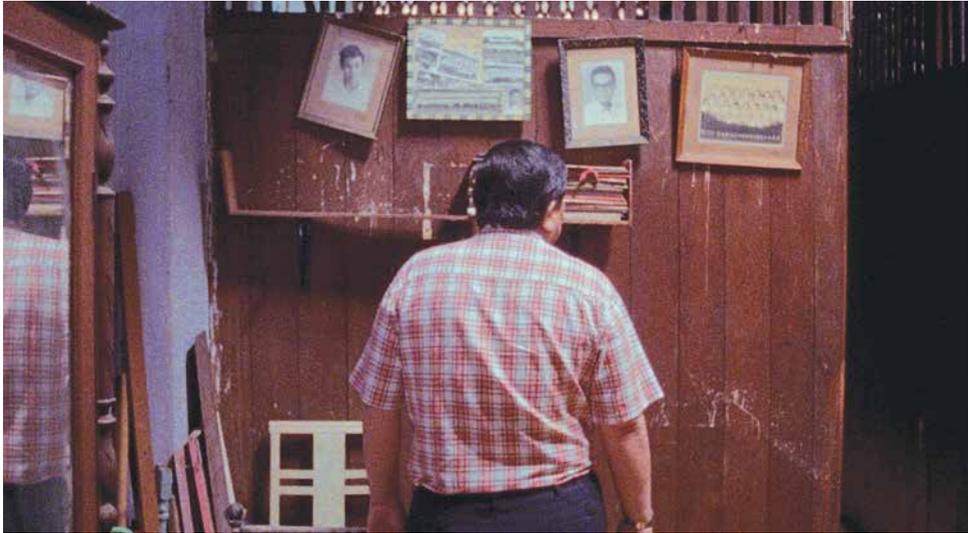
Shirin Keshvani

**Editor:**

Alexis Sng

2016 | 7 mins  
(PG)

A joint meditation on dreams and personal identity by Joshua Lau and his fellow schoolmates at School of the Arts (SOTA), Shirin Keshvani and Alexis Sng, *The Sarkais* unfolds with diary-like confessions spoken over images of seemingly random order, interspersed with found footage from home videos. The filmmakers gently invite viewers into a mystery where the answer serves no purpose other than a thematic lynchpin. Like its cryptic title, the heart of the short film remains a delicate enigma not to be unravelled but savoured.



## 5 Dollars for a Passport / 五块钱的护照

**Director and Producer:**

Jason Ye

**Cinematographer:**

Shaun Neo

**Cast:**

Sunny Yap

2015 | 10 mins

(G)

In *5 Dollars for a Passport*, filmmaker Jason Ye sets out on a journey across the Causeway to find out about his father's past in a tiny shophouse in Labis, Johor. As Ye forges deeper into his family history, questions of identity and nationhood surface. Despite its conventional structure, the short film succeeds through its sincerity. Moments of connection between family members are rendered without frills, giving the scenes weight and integrity. The most striking feature of *5 Dollars for a Passport* is the cinematography. Shot on 16mm film stock, the film captures a lost past hidden in the present.



## Untitled

**Director and Writer:**

Terry Ong

**Images:**

Lai Yu Tong

**Editor:**

Ericson R.M. Myint

2016 | 4 mins

(G)

Filmmaker Terry Ong has been making series of experimental short films over the past few years. *Untitled* is the latest short film (of its series) to explore intangible connections between people. Ong employs a variety of video effects to create impressionist renderings of spaces that alternate between obfuscating and illuminating human figures within any given frame. Sequences are devoid of audio, which serves to further accentuate the urgency of the image such that when the dominance of silence is lifted by an occurrence of natural sound towards the end, the film jolts into a different register, unsettling the viewers' notions of reality.



## Coney Island

**Director and Writer:**  
Rashad Bin Faizal

**Cinematographer:**  
Joy Wang

**Editor and Sound Designer:**  
Beatrice Leong

**Cast:**  
Ethan Ong, Rashad Bin Faizal,  
Jamie Lee

2016 | 7 mins  
(TBA)

Of all the known islands dotting the shoreline of Singapore, *Coney Island* is perhaps the least known. Situated along the sliver of waterway separating mainland Singapore and Johor Bahru, *Coney Island* has experienced a recent surge of interest due in part to the rapid urbanisation of the Punggol area in the last ten years. It is thus no surprise that burgeoning filmmakers, such as Rashad bin Faizal and fellow students of SOTA (School of the Arts), would situate a film about the shifting nature of friendship and the abandonment of youth on the island's characteristically remote woodlands.



## Open Sky / 其实哪里都好

**Director, Co-Producer,  
Co-Writer and Editor:**  
Tan Jing Liang

**Co-Writer:**  
Tan Wei Ting

**Co-Producer:**  
Grace Swee

**Cinematographer:**  
Shyan Tan

**Cast:**  
Yam Yi Si, Le Shiong

2015 | 18 mins  
(PG)

Tan Jingliang's *Open Sky* alludes to a particular brand of observational cinema that rewards due viewers' patience. The film realises the depth of friendship between two friends in their early twenties through their aimless wandering among housing estates, revealing the uneasy reconciliation between the ideals of adolescence and the realities of surviving young adulthood in Singapore.



## Happily Ever After / 祝你幸福

### Directors:

Shaun Neo, Apple Ong and Pek Hong Kun

### Cast:

Emma Chan, Judith Lim, Ang Guo Xiang

2015 | 10 mins  
(PG)

*Happily Ever After* attempts to add layers of meaning to the ubiquity of wedding photography services. In so doing, the filmmakers adopted an ingenious methodology. Three wedding photography sessions are framed in long shots to provide viewers with unfettered access to the dynamics of a family. The unfurled dramas are further enriched by the sense of real time elicited from fixed camera positions, giving way to a story told beyond the narrative constraints normally associated with family dramas.



## Quinn

### Director:

Rave Phua

### Producer:

Faqrullah Arman

### Cinematographer:

Goh Wei Kiat

### Sound Recordist:

Alvin Soh

### Editor:

Vivien Koh and Rave Phua

### Cast:

Quinn Tan, Ashley Yong, Kyle Tan

2015 | 16 mins  
(NC16)

Consumer Advice:  
Some Coarse Language

*Quinn* begins as most other issues-driven documentaries would with talking heads that aim to establish the subject's background. In this case, the trials and tribulations of a young middle-class couple's decision to keep a baby in the face of uncertain financial circumstances. However, in its unflinching sense of honesty on display in front of and behind the camera, *Quinn* transcends the typical issues-driven subject matter to reveal a truth more startling in its humanity.



## The Drawing Room & Episodes from Art Studio

**Director:**

Liao Jiekai

**Artist:**

Chen Yanyun

**Cinematographer:**

Liao Jiekai

**Sound Recordist:**

Tan Jing Liang

**Editor:**

Liao Jiekai

**Sound Post Production:**

Lim Tingli

2016 | 20 mins  
(PG13)

Liao Jiekai's restless exploration of the tangible amid the intangible continues with a loose abstraction of Yeng Pway Ngon's *Art Studio* in the form of a short film. Yeng's novel sought to reconcile the place of artists in Singapore society over the span of 30 years. Liao eschews all notions of narrative legibility to carve out his own interpretation of Yeng's literary achievement through two parallel yet disparate narrative trajectories: The first trajectory follows an artist and a model in the act of creation. In the second strain, passages from Yeng's *Art Studio* are narrated to scenes of the National Gallery Singapore's set up of the *Siapa Nama Kamu?* exhibition. The sheer disparity between these two strains sets up a dichotomy of perception which adds depth to the short film.

About The Organisers

## About the National Museum of Singapore

[www.nationalmuseum.sg](http://www.nationalmuseum.sg)

With a history dating back to its inception in 1887, the National Museum of Singapore is the nation's oldest museum with a progressive mind. Its galleries adopt cutting-edge and multi-perspective ways of presenting history and culture to redefine conventional museum experience. A cultural and architectural landmark in Singapore, the Museum hosts innovative festivals and events all year round—the dynamic Night Festival, visually arresting art installations, as well as amazing performances and film screenings—in addition to presenting thought-provoking exhibitions involving critically important collections of artefacts. The programming is supported by a wide range of facilities and services including F&B, retail and a Resource Centre. The National Museum of Singapore re-opened in December 2006 after a three-year redevelopment, and celebrated its 125th anniversary in 2012. The Museum refreshed its permanent galleries and re-opened them on 19 September 2015 for Singapore's Golden Jubilee. For more details, please visit [www.nationalmuseum.sg](http://www.nationalmuseum.sg).

## About the National Museum of Singapore Cinémathèque

The National Museum Cinémathèque focuses on the presentation of film in its historical, cultural and aesthetic contexts, with a strong emphasis on local and regional cinema. Housed in the 247-seat Gallery Theatre, the National Museum Cinémathèque offers new perspectives on film through a year-round series of screenings, thematic showcases, and retrospectives that feature both essential and undiscovered works from the history of cinema. Besides the presentation of film, the National Museum Cinémathèque is also active in film preservation, especially the heritage of Asian cinema, and has worked with regional film archives to restore and subtitle important film classics. With an imaginative and diverse programme that includes Singapore Short Cuts, World Cinema Series, and Under the Banyan Tree, the National Museum Cinémathèque aims to create a vital and vibrant film culture in Singapore.

Cover image: Still from My Father After Dinner

Organised by

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