

# 2022 BERLIN LINE-UP



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## MEMORYLAND

Sat 12 Feb	12:45	EFM Online (Forum)
Sun 13 Feb	16:00	CinemaxX 10 (Press)
Mon 14 Feb	11:20	Cubix 1
	14:00	Delphi Filmpalast (Premiere)
Tue 15 Feb	18:00	Cubix 6
Thu 17 Feb	11:00	Kino Arsenal 1
Sat 19 Feb	12:00	CinemaxX 5

## SCALA

Sat 12 Feb	17:30	Kino Arsenal 2 (Press)
Tue 15 Feb	14:15	EFM Online (Forum)
	17:00	Kino Arsenal 1 (Premiere)
	17:00	Cubix 3
Wed 16 Feb	20:30	Akademie der Künste
Fri 18 Feb	15:00	Delphi Filmpalast
Sat 19 Feb	21:00	Cubix 7

## ANATOMY OF TIME

Sun 13 Feb	11:00	EFM Online (Virtual Cinema 2)
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**SCREENING SCHEDULE**



# MEMORYLAND

2021, 99 min, DCP, Vietnam/Germany, 1.85:1,  
5.1 Sound, in Vietnamese with English subtitles



Writer/Director Kim Quy Bui  
Starring Vu Mong Giao, Nguyen Thi Thu Trang, Nguyen Van Thai, Bui Thi Minh Phuong  
Producers Xuan Truong Dang, Mai Nguyen

2021 Busan International Film Festival, New Currents Competition  
2022 Berlinale, Forum





## SYNOPSIS

The 3 stories of **Send-off**, **Nether-World** and **This-World** take place in 3 different strips of time, space & locations, closely connected by death.

An old woman Me took her last breath in the illusion of being farewelled by her kin. Tho, an old man from the same village, dug a grave for her, but her son decides to escort her coffin to the Cremation Chamber no.4. Her former husband Tuong needs to visit the land of the dead and retrieve his ID she kept.

Moc Mien's husband was killed at a construction site accident. She has to bring his ashes back to the village, where she struggles against the boredom of being a lonely widow in a desolate town filled with ghosts.

Tho and his wife Thi don't want to have their bodies cremated after death. They secretly hire funeral director Son to arrange for their funerals. Meanwhile, Moc Mien left her home for the city where she meets Tuong and then lives with him. But his sudden disappearance sends her into the depth of despair.

## ABOUT THE DIRECTOR

Kim Quy Bui's 1<sup>st</sup> feature THE INSEMINATOR screened at Busan, Rotterdam, Locarno, Taipei and New Horizons. MEMORYLAND is her 2<sup>nd</sup> film.



# SCALA

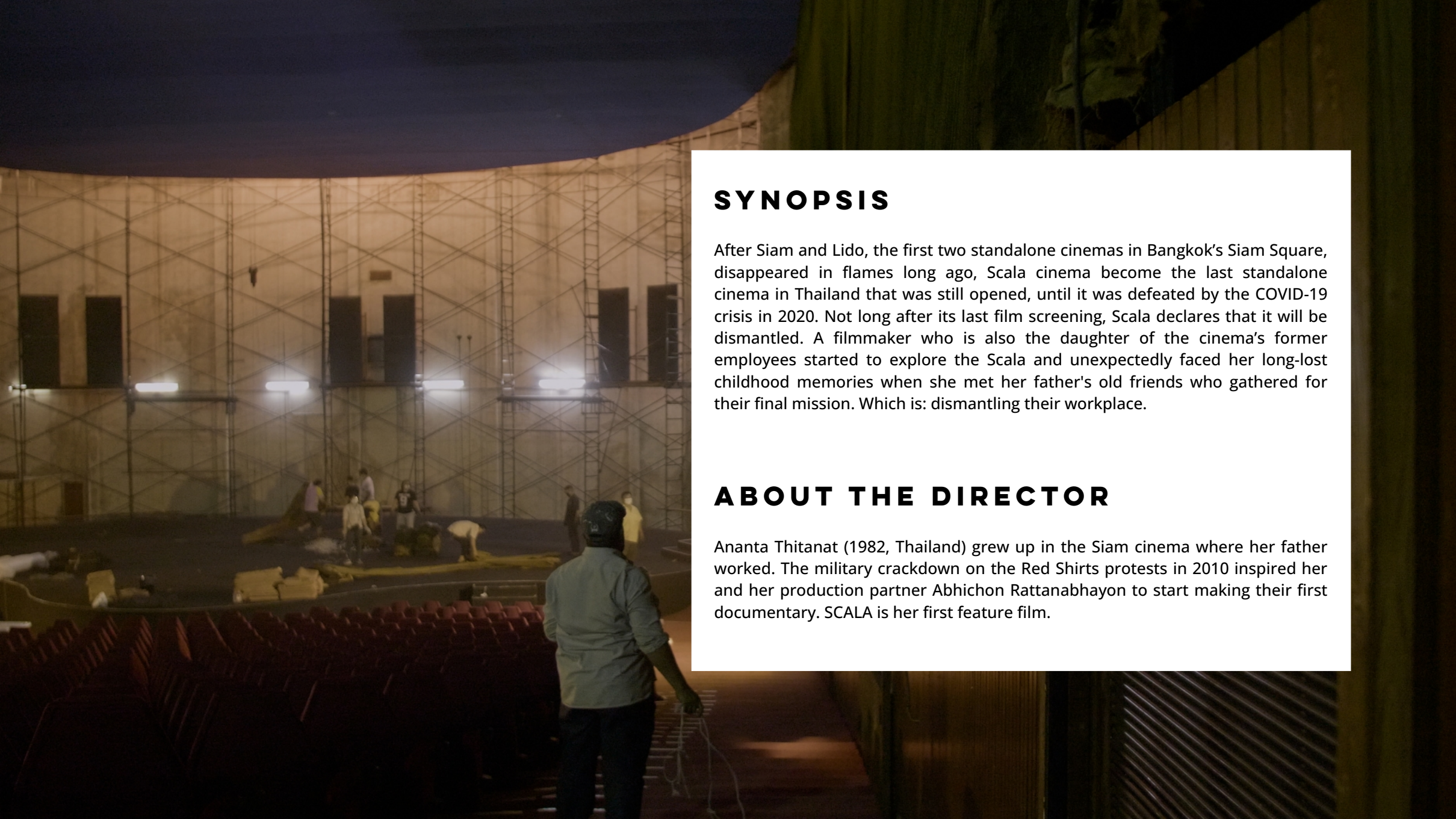
2022, 65 min, DCP, Thailand, 2:1, Documentary  
5.1 Sound, in Thai with English subtitles

Berlinale  
72<sup>nd</sup> Internationale  
Filmfestspiele  
Berlin  
Forum

Director Ananta Thitanat  
Producers Abhichon Rattanabhayon, Nontawat Numbenchapol

2022 Berlinale, Forum





## SYNOPSIS

After Siam and Lido, the first two standalone cinemas in Bangkok's Siam Square, disappeared in flames long ago, Scala cinema become the last standalone cinema in Thailand that was still opened, until it was defeated by the COVID-19 crisis in 2020. Not long after its last film screening, Scala declares that it will be dismantled. A filmmaker who is also the daughter of the cinema's former employees started to explore the Scala and unexpectedly faced her long-lost childhood memories when she met her father's old friends who gathered for their final mission. Which is: dismantling their workplace.

## ABOUT THE DIRECTOR

Ananta Thitanat (1982, Thailand) grew up in the Siam cinema where her father worked. The military crackdown on the Red Shirts protests in 2010 inspired her and her production partner Abhichon Rattanabhayon to start making their first documentary. SCALA is her first feature film.



# SCENE UNSEEN

2021, 93 min, DCP, Singapore, 1.77:1  
Documentary , 5.1 Sound, in English

Director Abdul Nizam & Friends  
Producer Panuksmi Hardjowirogo

2021 Singapore International Film Festival







## SYNOPSIS

SCENE UnSEEN is about the need to create, no matter what the circumstances. It uncovers the little-known story of the independent music scene in Singapore. Musicians tell a remarkable tale of idealism, discrimination and disillusion, as they create new spaces in the perfectly-organized city state for pure freedom of expression.

In 2015 and 2016, alternative musicians came together to celebrate their independence. The film is structured around their raw performances, interspersed with freshly unearthed archival footage and conversations with key figures who built the scene and then kept it alive. In the early-70s Singapore's underground scene was suppressed with devastating consequences for local live music. It was given a lifeline in the early-80s by alternative radio then re-emerged from its dark age in the early-90s, when local musicians and gig organizers embraced the DIY ethos and a new era of punk and other alternative genres exploded.

## ABOUT THE DIRECTOR

Abdul Nizam was a Singaporean independent musician and filmmaker who played in the pioneering local bands NoNames and The Oddfellows. Many of his films premiered at SGIFF, with Datura winning Best Singapore Short Film in 1999. Following Nizam's death in 2016, that year's SGIFF screened a special selection of his works in tribute to him.





# WORSHIP

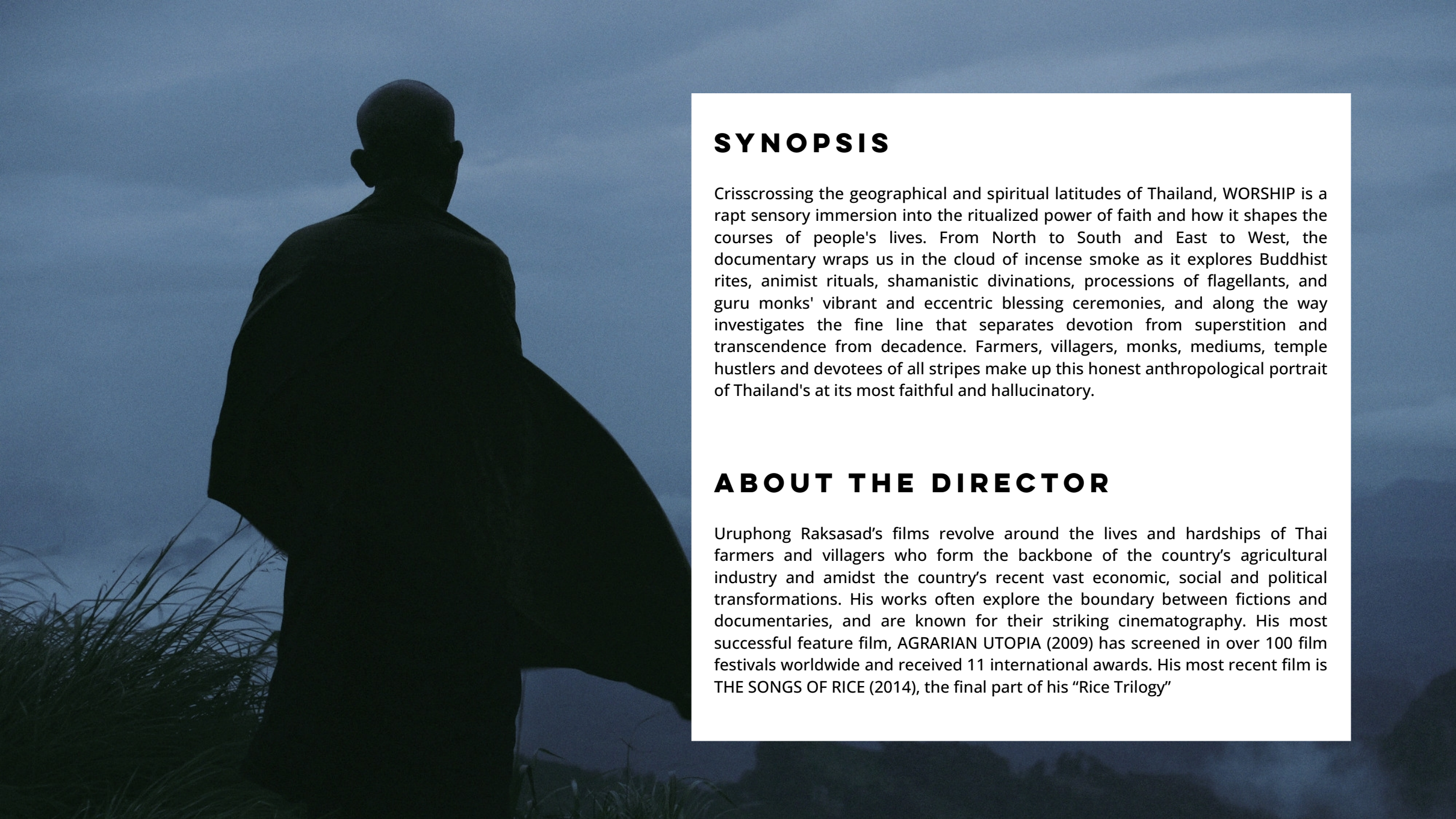
A large crowd of people is gathered at night for a religious ceremony. The scene is illuminated by warm, golden lights, creating a solemn and reverent atmosphere. In the background, a large, textured wall or cave entrance is visible. To the left, a statue of a Buddha is partially visible, and a yellow flag flies on a pole. The crowd is dense, with people standing and moving through the space. The overall mood is one of collective devotion and spiritual gathering.

2021, 98 min, DCP 4K, Thailand, Documentary  
1.77:1, 5.1 Sound, in Thai with English subtitles

Director **Uruphong Raksasad**  
Producer **Mai Meksawan**

2021 Singapore International Film Festival





## **SYNOPSIS**

Crisscrossing the geographical and spiritual latitudes of Thailand, **WORSHIP** is a rapt sensory immersion into the ritualized power of faith and how it shapes the courses of people's lives. From North to South and East to West, the documentary wraps us in the cloud of incense smoke as it explores Buddhist rites, animist rituals, shamanistic divinations, processions of flagellants, and guru monks' vibrant and eccentric blessing ceremonies, and along the way investigates the fine line that separates devotion from superstition and transcendence from decadence. Farmers, villagers, monks, mediums, temple hustlers and devotees of all stripes make up this honest anthropological portrait of Thailand's at its most faithful and hallucinatory.

## **ABOUT THE DIRECTOR**

Uruphong Raksasad's films revolve around the lives and hardships of Thai farmers and villagers who form the backbone of the country's agricultural industry and amidst the country's recent vast economic, social and political transformations. His works often explore the boundary between fictions and documentaries, and are known for their striking cinematography. His most successful feature film, **AGRARIAN UTOPIA** (2009) has screened in over 100 film festivals worldwide and received 11 international awards. His most recent film is **THE SONGS OF RICE** (2014), the final part of his "Rice Trilogy"



# ANATOMY OF TIME

2021, 118 min, DCP, Thailand/France/Netherlands/Singapore, 1.85:1,  
5.1 Sound, in Thai with English subtitles



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA 2021  
Official Selection

Writer/Director **Jakrawal Nilthamrong**

Starring **Thaveeratana Leelanuja, Prapamonton Eiamchan, Wanlop Rungkumjad, Sorabodee Changsiri**

Producers **Mai Meksawan, Chatchai Chaiyon, Yohann Cornu, Anouk Sluizer, Panuksmi Hardjowirogo**

2021 Venice Film Festival, Orizzonti

Grand Prize, 2021 Tokyo FILMeX





## SYNOPSIS

Two fragments in a woman's life. Maem is a young woman in 1960s rural Thailand. Her clocksmith father imparts his philosophy onto his daughter, while tensions from the military dictatorship and communist rebels are rising. She is courted by two very different young men - a feeble rickshaw driver who is literally pushed aside by an ambitious and ruthless army chief. Fifty years later, the army chief has become a disgraced general. Maem nurses her abusive husband during his last days and looks back at her past filled with loss, suffering and joy.

Beyond the nostalgia of Maem's life, ANATOMY OF TIME is also a tangible interpretation of a generation that is slowly fading. On one level a deeply felt story of a woman, and on another, that of a country's tragic past and its exploited people.

## ABOUT THE DIRECTOR

Jakrawal Nilthamrong's previous film VANISHING POINT won the Hivos Tiger Award at 2015 International Film Festival Rotterdam. The themes of his work often relate to Buddhism and visual arts. ANATOMY OF TIME is his 2<sup>nd</sup> fiction feature.



# COME HERE

2021, 69 min, DCP, Thailand, 4:3, B&W  
5.1 Sound, in Thai with English subtitles



Writer/Director **Anocha Suwichakornpong**

Starring **Apinya Sakuljaroensuk, Waywiree Ittianunkul, Sornrapat Patharakorn, Bhumibhat Thavornsiri, Sirat Intarachote**

Producers **Parinee Buthrasi, Mai Meksawan** Sound **Ernst Karel**

2021 Berlinale, Forum





## SYNOPSIS

Four friends in their mid-twenties go to Kanchanaburi, west of Thailand, on a trip. They visit the World War II memorial site of the 'Death Railway', built to honor tens of thousands war prisoners who lost their lives here. At night, back at the raft house, they are drinking, smoking weed, and talking randomly. Once in a while, someone would act out a scene from a play – it turns out they are all actors in the same theatre company.

Running parallel to this narrative is the story of another woman who finds herself alone in the middle of the forest after her friend mysteriously disappears. The four friends in the raft house say something that might allude to that woman, but it is not certain. The woman finds a natural stream. She drinks, washes her face, and then goes into the water. Her face begins to transform into another person's.

It's getting late, all the friends are intoxicated. Some pass out in the bedroom. Only two are left by themselves. Romance is in the air. Fireworks go off, one after another, high up in the night sky. Each of them begin to wake up and they all stand still, watching the beautiful fireworks shooting up the sky and disappear one by one.

## ABOUT THE DIRECTOR

Anocha Suwichakornpong's previous films include MUNDANE HISTORY (2009 Rotterdam Tiger Award), BY THE TIME IT GETS DARK (2016 Locarno Competition) and KRABI 2562.



The background of the entire page is a photograph of a cave interior. Two people are visible in the lower center, standing on a rocky path. One person is holding a flashlight, illuminating the ground. The cave walls are made of large, textured rock formations, some covered in moss. The lighting is dim, with the primary light source being the flashlight.

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