

# FIVĚ FLĂVĚURS

12.

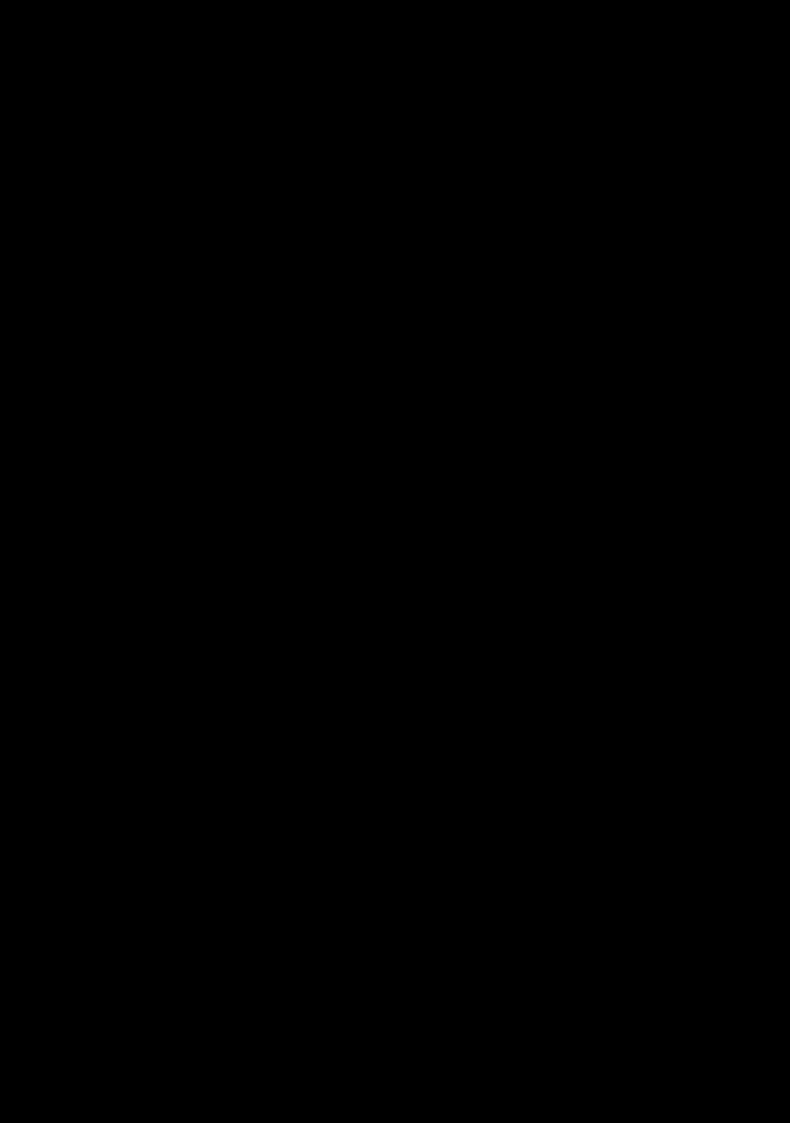
asian film  
festival

WARSAW



All films are presented in their  
original languages, with English  
and Polish subtitles.

14-21  
NOV  
2018



## 14 Nov / Wed

17:30 Father to Son,  
dir. Hsiao Ya-chuan,  
Taiwan 2018, 115'

20:30 Opening Ceremony  
Youth,  
dir. Feng Xiaogang, China 2017, 136'

17:30 Tomorrow is Another Day,  
dir. Chan Tai-lee, Hong Kong  
2017, 91'



20:30 The Blood of Wolves,  
dir. Kazuya Shiraishi,  
Japan 2018, 126'

## 15 Nov / Thu

15:30 Have a Nice Day,  
dir. Liu Jian, China 2017, 77'



17:15 Nervous Translation,  
dir. Shireen Seno, Philippines,  
2017, 90'

19:30 Tomorrow is Another Day,  
dir. Chan Tai-lee,  
Hong Kong 2017, 91'



22:15 Killing, dir. Shinya Tsukamoto,  
Japan 2018, 80'

17:15 14 Apples, dir. Midi Z,  
Taiwan, Burma, 2018, 84'

19:30 Ten Years Thailand,  
dir. A. Assarat, A. Weerasethakul,  
Ch. Siriphol, W. Sasanatieng,  
Thailand, Hong Kong 2018, 95'

21:30 In the Life of Music,  
dir. Caylee So, Sok Visal,  
Cambodia, USA 2018, 92'

19:15 Brotherhood of Blades II:  
The Infernal Battlefield,  
dir. Lu Yang, China 2017, 120'

17:30 Asian Academy:  
Censorship and  
autocensorship in Thailand



/ Magda Chodownik  
and Karol Grygoruk (in Polish)

16 Nov / Fri

14:30 The Best of Times,  
dir. Chang Tso-chi,  
Taiwan 2002, 112'

17:00 Hotel by the River,  
dir. Hong Sang-soo,  
South Korea 2018, 96'

19:15 Dukun,  
dir. Dain Said,  
Malaysia 2006/2018, 108'

22:00 Folklore  
  
Toyol, dir. Ho Yuhang,  
Malaysia, Singapore 2018, 49'  
  
Pob, dir. Pen-ek Ratanaruang,  
Thailand, Singapore 2018, 63'

17:00 Suburban Birds,  
dir. Qiu Sheng, China,  
Taiwan 2018, 118'

19:30 The Senior Class,  
dir. Hong Deok-pyo,  
South Korea 2016, 82'

22:00 Paradox,  
dir. Wilson Yip,  
Hong Kong 2017, 101'

16:45 1987: When The Day Comes,  
dir. Jang Joon-hwan,  
South Korea 2017, 129'

19:30 Youth,  
dir. Feng Xiaogang,  
China 2017, 136'

17:30 Asian Academy: Creative  
Fusion: Co-productions  
between China and Hong  
Kong / Kiki Fung

(in English)


17 Nov / Sat

11:00 Ten Years Thailand,  
dir. Aditya Assarat, Apichatpong  
Weerasethakul, Chulayarnnon  
Siriphol, Wisit Sasanatieng,  
Thailand, Hong Kong 2018, 95'

13:00 Grandma and Her Ghosts,  
dir. Wang Shaudi,  
Taiwan 1998, 80'

15:00 River's Edge,  
dir. Isao Yukisada,  
Japan 2018, 118'

18:00 A Land Imagined,  
dir. Yeo Siew Hua, Singapore,  
France, Netherlands 2018, 95'

20:30 Animation Night:  
Silent Nightmares  
20:30 Dahufa,  
 dir. Busifan, China 2017, 95'

22:30 Violence Voyager,  
dir. Ujicha, Japan 2018, 83'

00:15 Have a Nice Day,  
dir. Liu Jian, China 2017, 77'

13:00 14 Apples,  
dir. Midi Z,  
Taiwan, Burma, 2018, 84'

15:00 Suburban Birds,  
dir. Qiu Sheng,  
China, Taiwan 2018, 118'

18:00 Nervous Translation,  
dir. Shireen Seno,  
Philippines 2017, 90'

20:00 Girls Always Happy,  
 dir. Yang Mingming,  
China 2018, 117'

15:00 Hotel by the River,  
dir. Hong Sang-soo,  
South Korea 2018, 96'

18:00 Funan, dir. Denis Do,  
Cambodia, France, Belgium,  
Luxembourg 2018, 84'

20:00 Killing,  
dir. Shinya Tsukamoto,  
Japan 2018, 80'

22:00 Operation Red Sea,  
dir. Dante Lam,  
China, Hong Kong 2018, 139'

16:00 Asian Academy:  
The artistic „soft power”  
or the Chinese animated film



Olga Bobrowska <sup>UI</sup> (in Polish)

18 Nov / Sun

13:00 The Best of Times,  
dir. Chang Tso-chi,  
Taiwan, Japan 2002, 112'

15:30 Song Lang, dir. Leon Le,  
Vietnam 2018, 90'

18:00 Belladonna of Sadness,  
dir. Eiichi Yamamoto, Japan  
1973, 97'

20:00 Die Tomorrow,  
dir. Nawapol Thamrongrattanarit,  
Thailand 2017, 75'

21:45 Seoul Station,  
dir. Yeon Sang-ho,  
South Korea 2016, 92'

13:00 Samui Song,  
dir. Pen-ek Ratanaruang, Thailand,  
Germany, Norway 2017, 108'

15:30 Crossroads: One Two Jaga,  
dir. Nam Ron, Malaysia 2018, 80'

18:00 No.1 Chung Ying Street,  
dir. Derek Chiu Sung-Kee,  
Hong Kong 2018, 118'

21:00 Brotherhood of Blades II:  
The Infernal Battlefield,  
dir. Lu Yang, China 2017, 120'

15:30 Father to Son,  
dir. Hsiao Ya-chuan,  
Taiwan 2018, 115'

18:00 Birds Without Names,  
dir. Kazuya Shiraishi,  
Japan 2017, 123'

20:30 The Blood of Wolves,  
dir. Kazuya Shiraishi,  
Japan 2018, 126'

16:00 Asian Academy: 1987: How  
the social democratic move-  
ments in South Korea ended  
the dictatorship/ dr Marcin Jacoby  
SWPS (in Polish)

muranów

19 Nov / Mon



17:00 Crossroads: One Two Jaga,  
dir. Nam Ron,  
Malaysia 2018, 80'



18:30 Close Encounters: New  
Malaysia - Nam Ron, Dain  
Said, Bront Palarae



20:15 Die Tomorrow,  
dir. Nawapol Thamrongrattanarit,  
Thailand 2017, 75'

22:00 Paradox,  
dir. Wilson Yip,  
Hong Kong 2017, 101'

kinoteka 2

17:00 River's Edge,  
dir. Isao Yukisada,  
Japan 2018, 118'

19:30 Song Lang,  
dir. Leon Le,  
Vietnam 2018, 90'



kinoteka 1

19:30 Operation Red Sea,  
dir. Dante Lam, China,  
Hong Kong 2018, 139'

msn



Q&A



Monday's cheap ticket 17 pln



Free Entry

Muranów, Andersa 5

Kinoteka, PKiN, Plac Defilad 1

MSN, Pańska 3,

20 Nov / Tue

17:00 A Land Imagined,  
dir. Yeo Siew Hua, Singapore,  
France, Netherlands 2018, 95'

19:00 No.1 Chung Ying Street,  
dir. Derek Chiu Sung-Kee, Hong  
Kong 2018, 118'

22:00 Violence Voyager,  
dir. Ujicha, Japan 2018, 83'

17:00 On Happiness Road,  
dir. Sung Hsin-yin, Taiwan 2017,  
111'

19:30 Girls Always Happy,  
dir. Yang Mingming,  
China 2018, 117'

19:30 Birds Without Names,  
dir. Kazuya Shiraishi,  
Japan 2017, 123'

17:30 Asian Academy: The old  
theaters of Vietnam: from  
cheo to cai luong/ dr Joanna  
Wasilewska <sup>MAP</sup> (in Polish)

21 Nov / Wed

18:00 Dahufa,  
dir. Busifan, China 2017, 95'

20:30 Closing Ceremony  
On Happiness Road,  
dir. Sung Hsin-yin,  
Taiwan 2017, 111'

18:00 In the Life of Music,  
dir. Caylee So,  
Sok Visal, Cambodia, USA 2018, 92'

20:30 1987: When The Day Comes,  
dir. Jang Joon-hwan,  
South Korea 2017, 129'



Muzeum Sztuki  
Nowoczesnej (Museum  
of Modern Art), Pańska 3  
Muranów Cinema,  
Gen. Andersa 5

Free Entry  
Mostly in Polish

# Asian Academy

**A series of lectures providing additional context for festival screenings — a chance to explore the sociocultural contexts, aesthetic traditions, relationships between cinema, the everyday life, and the current events in Asia.**

15 Nov / Thu 17:30

Censorship and autocensorship in Thailand  
/ Magda Chodownik i Karol Grygoruk.

16 Nov / Fri 17:30

Creative Fusion: Co-productions between China and Hong Kong / Kiki Fung

The last two decades have brought many changes to the Hong Kong film industry, co-productions with China and the exchange of talents is an increasingly common phenomenon. Kiki Fung, a selectioner of the International Film Festival in Hong Kong and a longtime curator of film events, will tell us how the cooperation between the Chinese and Hong Kong film market is developing. In English.

17 Nov / Sat 16:00

The artistic „soft power” or the Chinese animated film /  
Olga Bobrowska <sup>U</sup>

18 Nov / Sun 16:00

1987: How the social democratic movements in South Korea ended the dictatorship / dr Marcin Jacoby <sup>SWPS</sup>

19 Nov / Mon 18:30  
Muranów Cinema

Close Encounters: New Malaysia

A panel debate featuring three leading Malay filmmakers, Nam Ron, Dain Said, and Bront Palarae, devoted to the recent political changes in the country and the new development perspectives for the cinema of Malaysia. In English.

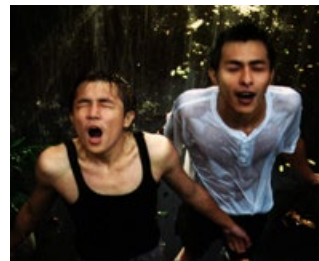
20 Nov / Tue 17:30

The old theaters of Vietnam: from cheo to cai luong /  
dr Joanna Wasilewska <sup>MAUP</sup>

## Films

## Classics

**Unique titles from the film archives that allow you to look back at the history of world cinema.**



Belladonna of Sadness,

dir. Eiichi Yamamoto, Japan 1973, 86' <sup>P</sup>  
More info: Asian Animations

Grandma and Her Ghosts,

dir. Wang Shaudi, Taiwan 1998, 80' <sup>P</sup>  
More info: Asian Animations

The Best of Times,

dir. Chang Tso-chi, Taiwan 2002, 112' <sup>P</sup>

Magical realism in the gangster's underworld of Taiwan. Two friends, who couldn't be more different, Hsiao-Wei and A-Chieh, spend their free time wandering around the neighborhood alleys. One day, Hsiao-Wei's boss gives them both a gun, which leads to a series of fatal accidents, to a nightmare, from which it will be difficult to wake up.

🏆 Golden Horse Film Festival 2002,  
Best Film; Venice IFF 2002, Competition

<sup>P</sup> Polish Premiere

<sup>E</sup> European Premiere

# New Asian Cinema

The competition section, presenting the latest, widely discussed films of new talents and outstanding directors from East and South-East Asia.

## Father to Son,

dir. Hsiao Ya-chuan, Taiwan 2018, 115' P

60-year-old Van Pao-Te works in a provincial city in Taiwan. When he learns he is suffering from a serious illness, he goes to Japan to find his father who abandoned him 50 years earlier. At the same time, a young man from Hong Kong comes to Taiwan, mysteriously connected to the past of the main protagonist. History likes to repeat itself.

## Die Tomorrow,

dir. Nawapol Thamrongrattanarit, Thailand 2017, 75' P

Death comes unexpectedly. Press releases detailing unfortunate events constitute a canvas for an essay on death, told in the language of new media, without unnecessary sentimentality and taboo.

## Crossroads: One Two Jaga,

dir. Nam Ron, Malaysia 2018, 80' P

A macabre game of policemen and thieves. Two officers patrolling the suburbs of Kuala

Lumpur, encounter an intermediary who helps to employ immigrants from Indonesia without a work permit. A conflict between a young policeman and his senior partner launches a series of fatal accidents.

## River's Edge,

dir. Isao Yukisada, Japan 2018, 118' P

Japan of the 1990s is slowly waking up from the technological revolution and rapid economic development of the previous decade. Young high school students begin to doubt their own future, the environment in which they live is toxic, and strange things are happening in the bushes near the river.

## Song Lang,

dir. Leon Le, Vietnam 2018, 90' E

Dung is a debt collector, working for the loan shark, Ms Ng. That's how he meets Linh Phung, the actor of the cai-luong opera. Despite their initial conflict, it turns out the two men have a lot in common. The dusty streets of Saigon of the 1980s and night conversations between accidental soulmates.

## Nervous Translation,

dir. Shireen Seno, Philippines 2018, 90' P

A moving picture of a childhood in the Philippines in the mid-1980s. A shy 8-year-old Yael lives with her emotionally absent mother, who awaits the return of her husband, an economic migrant to Saudi Arabia. Recordings on cassette tapes seem to be the only

way to make contact with the absent parents and the outside world.

🏆 Rotterdam IFF 2018, Netpac Award

## Suburban Birds,

dir. Qiu Sheng, China, Taiwan 2018, 118' P

In the suburbs of one of the Chinese cities, an apartment building starts to lean. Hao is one of the geologists sent to investigate the causes of landslides. The notes in the notebook he finds in a deserted school, mysteriously relate to his own life. Time loops and twisted destiny almost like in Bruno Schultz's prose.

🏆 IFF FIRST Xining, Best Film; IFF Locarno

## No 1. Chung Ying Street,

dir. Derek Chiu, Hong Kong 2018, 118' P

Chung Ying is a border street between Hong Kong and China. The two strikes of Hong Kong residents, from 1967 and 2015, are the background for the parallel stories of young people, separated from each other by 50 years, yet so similar.

## Girls Always Happy,

dir. Yang Mingming, China 2018, 117' P

Mother and daughter live together in the old center of Beijing. Both want to start a writing career, but that is the only thing they have in common. The generation gap, and their extremely different characters and views on life and male-female relationships lead

to conflicts, creating a funny yet touching picture of the relationship between a mother and a daughter.

## A Land Imagined,

dir. Yeo Siew Hua, Singapore, France, Netherlands 2018, 95' P

Industrial landscape and fluorescent sky over Singapore. A labourer from China, working on land reclamation from the sea, disappears in mysterious circumstances. An insomniac cop is trying to solve the mystery of his disappearance, but the truth lies deep under the sand.

🏆 IFF Locarno - Golden Leopard

## In the Life of Music,

dir. Caylee So, Sok Visal, Cambodia, USA 2018, 92' E

Hope, a young American of Cambodian descent, arrives in Cambodia to meet her mother's close friend, learn about her history and her roots. Three stories, distant in time are linked by the song „Champa Battambang“ sung by the legend of the Khmer music from the 60s, Sinn Sisamuth. A touching look at youth, love and culture, destroyed by the Khmer Rouge regime.

# Asian Animations

A unique showcase of Asian animations, including full-length movies from China, South Korea, Taiwan, and Cambodia, as well as experimental productions from Japan.

**Dahufa**, dir. Busifan,  
China 2017, 95' <sup>P</sup>

**[3D]**

A level of violence bordering on gore. Court guard Dahufa embarks on a journey to find an unruly prince. During the search, he enters the Peanut Town - a dystopian land ruled by a despot. A Chinese animation entering new areas, at the same time drawing inspiration from the 1960s and the achievements of the Shanghai Animated Film Studio.

**On Happiness Road**,  
dir. Sung Hsin-yin, Taiwan 2018, 111' <sup>P</sup>

The process of growing up and searching for identity shown in the flashbacks of a girl who returns to her home town of Taipei, fleeing her life in the United States and her failed marriage. But coming back home does not mean regaining happiness.

**Violence Voyager**,  
dir. Ujicha, Japan 2018, 83' <sup>P</sup>

Two classmates from primary school, an amusement park hidden in the middle of the forest, crazy scientist, and body modifications. It sounds like the classic macabre story by the Grimm Brothers, but this time it's the Japanese interpretation, so the wolf is replaced by bad cyborgs.

**The Senior Class**,  
dir. Hong Deok-pyo,  
South Korea 2016, 82' <sup>E</sup>

A critique of the misogyny in South Korea. A shy boy from an art school is secretly fascinated with a classmate, beautiful and talented, but equally inaccessible and withdrawn from school life. One day, he discovers her secret.

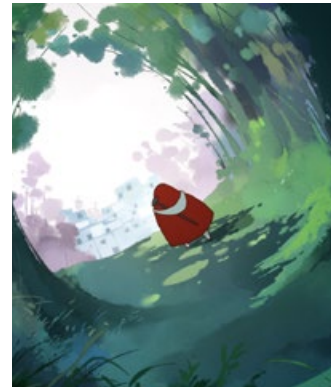
**Have a Nice Day**,  
dir. Liu Jian, China 2017, 77'

A story from the suburbs of a Chinese metropolis in the south of the country, where life revolves around an internet café, a second-rate hotel and several small restaurants. The ambience - reminiscent of the Tarantino movie - deserted streets full of old signs and closed shops are a background of a chaotic pursuit after the backpack full of money.

🏆 Golden Horse Film Festival 2017, Best Animation; IFF Berlinale 2017, Competition

**Grandma and Her Ghosts**,  
dir. Wang Shaudi, Taiwan 1998, 80' <sup>P</sup>

Taiwanese folklore and hungry but friendly ghosts. Five-year-old Dou Dou is sent to his



grandmother in the countryside because his parents go abroad to work. Slowly, the boy notices strange things happening at home, and his grandmother's cat acquires a devilish character.

**Funan**, dir. Denis Do, Cambodia, France,  
Luxembourg, Belgium 2018, 84' <sup>P</sup>

Cambodia during the Red Khmer Revolution. A young mother, Chou, is looking for her four-year-old son who was taken away from her by regime militants. Like in „Waltz with Bashir“, the animated description of war seems to be better fitted to show the unimaginable.

🏆 Annecy International Animated FF 2018, Best Film

**Seoul Station**, dir. Yeon Sang-ho,  
South Korea 2016, 92' <sup>P</sup>

The epidemic spreads inconspicuously. The elderly man lies in the corridor of the Seoul station, but despite serious wounds all over his body, no one notices him. The animated prologue to „Train to Busan“ expands the context of the next part, at the same time being a separate work of the genre. A zombie macabre enters the animated world.

**Belladonna of Sadness**,  
dir. Eiichi Yamamoto,  
Japan 1973, 86' <sup>P</sup>

A young couple lives in the countryside in the medieval France. Their happiness ends right after the wedding, when the local feudal violates the bride according to the law of the first night, causing the girl to experience a series of visions and devilish visitations. This experimental animation was the dream project of the father of Japanese manga and anime, Osamu Tezuka.

🏆 IFF Berlinale 1973, Competition

<sup>P</sup> Polish Premiere  
<sup>E</sup> European Premiere

# Asian Cinerama

**A section prepared in cooperation with Asian Film Awards Academy: six exceptional titles, nominated or awarded at this year's Asian Film Awards.**

## Birds Without Names,

dir. Kazuya Shiraishi, Japan 2017, 123' <sup>P</sup>

A study of the psyche of a woman deciding to be with a man whose feelings she does not reciprocate. She commemorates the beloved one who disappeared without a trace. Gradually, details from the past emerge, creating a complex picture of the relationship between a woman and a man, a combination of irresistible fascination and suffering.

🏆 Asian Film Awards 2018, Best Actress nomination

## Youth,

dir. Feng Xiaogang, China 2017, 136' <sup>P</sup>

A different take on the Cultural Revolution, distinctive from previous narratives about these times. The Red Guards dance troupe is preparing for traveling performances all over China. Teenage infatuation and conflicts, growing up together is disrupted

by several months of war and subsequent economic reforms in China, destroying the world young generation knew so far.

🏆 Asian Film Awards 2018, Best Film; nomination: Best Director, Best Script, Best Acting Debut, Best Editing; Rotterdam IFF 2018

## Tomorrow is Another Day,

dir. Chan Tai-lee, Hong Kong 2017, 91' <sup>P</sup>

Hong Kong is full of strong women. After the blow of her husband leaving her for a lover, a middle-aged woman has to care for her autistic son alone. She finds an alternative way to self-fulfillment and leaves all her regrets behind her.

🏆 IFF Hong Kong 2018, Best Actress; Asian Film Awards 2018, Best Acting Debut, nomination

## Brotherhood of Blades II: The Infernal Battlefield,

dir. Lu Yang, China 2017, 120' <sup>P</sup>

The end of the Ming dynasty is a backdrop for a great costume and action cinema. Political chaos, whether today or in the past, is never a good time for police services, the protagonist faces ethical conflict,

and the true identity of enemies and friends is never entirely certain.

🏆 Asian Film Awards 2018, nomination: Best Action Film, Best Sound

## 1987: When The Day Comes,

dir. Jang Joon-hwan, South Korea 2017, 129' <sup>P</sup>

1987 is the year which marks the beginning of the democratization process in South Korea. After the imprisonment and murder



of the young activist, Park Jong-chul, student protests against autocratic rule erupts, and the party tries to cover up the scandal. A movie based on a true story.

🏆 Asian Film Awards 2018, nomination: Best Actor

## Paradox,

dir. Wilson Yip, Hong Kong 2017, 101' <sup>P</sup>

A classic Hong Kong action movie in a contemporary context. A police detective travels to Thailand to find his missing daughter, but complications keep building up - suspicions of human organs trade and involvement of government figures. Hong Kong versus the rest of the world, with an abundance of bravura fighting scenes.

🏆 Asian Film Awards 2018, Best Actor

<sup>P</sup> Polish Premiere

<sup>E</sup> European Premiere

# Special Screenings

## Ten Years Thailand,

dir. Aditya Assarat, Apichatpong Weerasethakul, Chulayarnnon Siriphol, Wisit Sasanatieng, Thailand, Hong Kong, Japan 2018, 95' <sup>P</sup>

The political upheaval in Thailand and seizure of power by the army in 2014 becomes a canvas for the vision of future of the country in the perspective of ten years. Four novels from four outstanding directors of Thai cinema.

## The Blood of Wolves,

dir. Kazuya Shiraishi, Japan 2018, 126' <sup>P</sup>

Hiroshima in the 1980s. A police detective is trying to control the conflict between two yakuza clans, Odani and Kakomura, but the way he works is not appreciated by the young recruit who has just been assigned as his partner. However, social welfare does not always go hand in hand with the letter of the law.

## Operation Red Sea,

dir. Dante Lam, Hong Kong, China 2018, 138' <sup>P</sup>

The bold style of 80's action movies undergoes revival in Chinese box office productions. A special branch of the Chinese Navy saves cargo stolen by Somali pirates. Soldiers set out on another, even more risky mission to inter-

cept Chinese residents in the face of political upheaval in one of the North African republics.

Samui Song, dir. Pen-ek Ratanaruang, Thailand, Germany, Norway 2017, 108'

The actress of soap operas is trapped in an unhappy marriage with a rich foreigner who is becoming more and more devoted to the suspicious religious movement and its charismatic guru. The multilayered narrative based on the noir cinema ignores cause and effect scheme, because everything is fiction or everything is true.

## 14 Apples,

dir. Midi Z, Taiwan, Burma 2018, 84' <sup>P</sup>

The businessman from Mandalay suffers from insomnia. He gets help from a fortune-teller who advises him to go to the Buddhist monastery for fourteen days and eat one apple every day, thus he will drive off his bad luck. The new Midi Z's film becomes a chronicle of the hypocrisy of a religious institution in Burma.

Folklore: Pob, dir. Pen-ek Ratanaruang, Thailand, Singapore 2018, 63' <sup>E</sup>

A satire on the expat community in Southeast Asia. A young journalist, Manop, goes

to the rich city district to do a reportage on the brutal murder of an American who recently moved to Thailand to take over as the director of an international corporation. At the crime scene, by accident, Manop meets Pob - the bloodthirsty ghost well known from the Thai legends.



Folklore: Toyol, dir. Ho Yuhang, Malaysia, Singapore 2018, 49' <sup>E</sup>

In a small fishing village an alarming phenomenon intensifies: the waves throw more and more dead fish to the shore. A local politician tries to remedy the situation. When his advisers suggest this calamity is caused by black magic and he should secretly seek help from the shaman, he follows their advice. However, the crisis is resolved only with the appearance of a mysterious woman.

Hotel by the River,

dir. Hong Sang-soo, South Korea 2018, 96' <sup>P</sup>

Winter days spent in a small hotel by the Han River. An aging poet meets with his sons, with whom he lost contact long ago. Young woman rents a room in a hotel, to heal the heartbreak. Long walks, talks about life and other classic themes of Hong Sang-soo films.

IFF Locarno 2018, Best Actor

## Killing,

dir. Shinya Tsukamoto, Japan 2018, 80' <sup>P</sup>

Japan in the mid-nineteenth century, the time of peace and twilight of the samurai era. Mokunoshin Tsuzuki has abandoned the path of the sword to earn a living working on the farm. When a group of bandits and a lone ronin (director Shinya Tsukamoto himself) appears in the area, a violence from past life returns.

Venice IFF 2018, Competition

## Dukun,

dir. Dain Said, Malezja 2006/18, 108' <sup>P</sup>

The film is based on a true criminal case from three decades ago - the murder of Malaysian politician by the well-known shaman and a fading pop star, Mona Fandey. Director Dain Said entangles a metaphysical horror with court drama, serving a chilling combination of fiction and facts.

<sup>P</sup> Polish Premiere

<sup>E</sup> European Premiere

## sponsors



## additional funding



The project was co-financed by The Ministry of Culture and National Heritage, Capital City Warsaw, Japan Foundation, Create HK and HK Film Development Fund.

## co-presenter



## partners




## media patrons



All films are presented in their original languages, with English and Polish subtitles.

The full program of the festival with descriptions of all movies in English is available on the festival website: [piecsmakow.pl](http://piecsmakow.pl)

## Tickets

Regular ticket	22 pln
Screenings in Muranów and Kinoteka cinemas, except marathons and special events	
Discounted ticket 	17 pln
Screenings on Monday and from Tuesday to Friday before 17:00	
Opening Gala	30 pln
Animation Night	55 pln

Tickets for all screenings are available online at [piecsmakow.pl](http://piecsmakow.pl) and Going. Tickets are also available at the box office of the cinema, in which film screening takes place.

Muranów Cinema  
+48 22 635 30 78  
[muranow.gutefilm.pl](http://muranow.gutefilm.pl)

Kinoteka  
+48 22 551 70 70  
[kinoteka.pl](http://kinoteka.pl)

Seats in cinemas are unnumbered.

[piecsmakow.pl](http://piecsmakow.pl)  
[info@piecsmakow.pl](mailto:info@piecsmakow.pl)  
[#piecsmakowff](https://www.instagram.com/piecsmakowff)