journeys in moving image through Asia & the Pacific

London/part 1: 4–13 June 2019
Birkbeck Cinema / Close-Up Cinema / The Lexi Cinema /
Regent Street Cinema / Rio Cinema

London/part 2: 11–15 September 2019
Close-Up Cinema / DocHouse / Genesis / The Horse Hospital

On tour around the UK: July–October 2019
Centre for Contemporary Arts (Glasgow) / Filmhouse (Edinburgh)/
HOME (Manchester) / Tyneside Cinema (Newcastle)

www.day-for-night.org/aperture
Festival Host Organisation & Principal Funder:

Day for Night is an independent organisation working across film exhibition, distribution and screen translation. Day for Night seeks to take distinctive contemporary and classic films to wide and diverse audiences across the UK and further afield, with the central aim of enabling broader access to visual culture through specialist distribution and curatorial projects.

Festival Principal Partner:

CREAM

The Centre for Research and Education in Arts and Media (CREAM) is an interdisciplinary research centre within University of Westminster, made up of six primary fields of research: art, science and technology; experimental media; film; music; photography; visual and ceramic arts.

Acknowledgments

Aboozar Amini, Matthew Barrington, Eleanor Byrne-Rosengren, Tim Calvert, Davide Cazzaro, Yih Wen Chen, George Clark, Lauren Clarke, Laila Dickson, Ceilidh Dunphy, Victor Fan, Daniel Hui, Hyun Jin Cho, Vinita Joshi, Viknesh Kabinathan, Daniel Mattes, Janet McCabe, James Mudge, Kavich Neang, Sonali Rai, Ritu Sarin, Don Saron, Eric Sasono, Kate Saunders, Jasper Sharp, Tenzing Sonam, Kate Taylor, Darig Thokmay, Jo Walsh, Jamyang Jamtsho Wangchuk, Mark Williams

Aperture: Asia & Pacific Film Festival 2019

London / part 1: 4–13 June
London / part 2: 11–15 September
On tour: July–October

Following its launch last year, Aperture returns for its second edition, continuing our commitment to presenting some of the boldest, most daring and striking films from the Asian and Pacific regions to wide and diverse audiences across the UK. Aperture seeks to bridge the gap within the UK festival landscape as the only UK film festival to cover the whole of the Asian region and also to explore Oceania, as well as reflecting on the inherent links and blurred boundaries between Asia and the Pacific, particularly within transnational contexts.

Aperture aims to present a stronger platform for cinema from the Asian and Pacific regions, bringing some of the freshest new independent Asian films and moving image works alongside classic titles and lesser-known historical works to UK audiences, with a particular focus on under-represented and under-acknowledged areas of cinema. Aperture’s curatorial philosophy centres on challenging the boundaries of cinema and reflecting on moving image culture and practice, both through form and content.

Aperture is a collaborative initiative, forging strong partnerships with other like-minded festivals and organisations. We’re delighted to be partnering with Essay Film Festival, Chinese Visual Festival, London Korean Film Festival and GemArts Masala Festival among other festivals, and other organisations including MUBI and NANG for this second edition. We’re also thrilled to be working on a joint programming initiative with Dharamshala International Film Festival in northern India. We’ll be showing two outstanding South Asian films that featured in their last edition and we look forward to seeing Aperture titles reaching audiences in the Himalayas later this year!

Further to the first edition of Aperture, we continue our focus on artists’ moving image, our Southeast Asian strand, and we continue to spotlight women in cinema - both in front of and behind the camera. Our country focus this year is Taiwan and we’re pleased to present a specially curated programme of Taiwanese avant-garde shorts and the landmark film The End of the Track, courtesy of Taiwan Film Institute.

We’re thrilled to be hosting Singaporean filmmaker Daniel Hui in London for the first complete show of his full body of work to date, including the UK premiere of his latest film Demons. We’re also delighted to welcome Yih Wen Chen to the UK for the world premiere in London and two further special screenings in Manchester and Newcastle of her moving documentary Eye on the Ball, with audio-description, on the Malaysian blind youth football team.

Presented by Day for Night in partnership with the Centre for Research and Education in Arts and Media (CREAM), University of Westminster

With the kind support of:
Arts Council England National Lottery Funding, Purin Pictures, CREAM

See inside back cover for full schedule
Opening Film:

**The Gentle Indifference of the World**
Adilkhan Yerzhanov, Kazakhstan 2018, Kazakh/Russian + English subtitles, 100 mins, UK Premiere

Following her father’s death, Saltanat is forced to swap her quiet rural life for the city to find ways to pay off a debt left behind by her father in order to save her mother from prison. Her loyal yet penniless friend and admirer, Kuandyk, follows her to make sure she is safe. What ensues is a noir-esque road trip, as the two of them run into trouble and desperately seek to find a way out.

Official selection: Un Certain Regard, Cannes Film Festival 2018

**Tue 4 Jun: Rio Cinema, London - UK Premiere**
**Mon 9 Sep: HOME, Manchester**
**Sun 13 Oct: Filmhouse, Edinburgh**

World Premiere:

**Eye on the Ball**
Yih Wen Chen, Malaysia 2019, Malay/English + English subtitles for the hard-of-hearing & audio-description, 79 mins

Losing their vision didn’t stop a group of boys aiming to become professional footballers. Led by their impassioned coach, the amateur team unexpectedly win gold at the 2015 ASEAN Para Games. However, they have their title to defend at the 2017 ASEAN Para Games in Kuala Lumpur and must improve their world rankings to qualify for the World Blind Football Championship. A moving portrait of overcoming obstacles and reaching for one’s dreams.

**Thu 12 Sep: DocHouse, London - World Premiere + director Q&A**
With thanks to Royal National Institute for Blind People (RNIB)
**Sat 14 Sep: HOME, Manchester + director Q&A**
**Tue 17 Sep: Tyneside, Newcastle + director intro**

* Recommended certificate for all films 18 unless otherwise stated
**Director Focus: Daniel Hui**

With each edition of Aperture, we throw a spotlight on outstanding young and emerging Asian filmmakers through a dedicated director focus. This year we’re delighted to invite Singaporean experimental filmmaker Daniel Hui to London for the first show of his full body of work to date, including the UK premiere of his latest film *Demons*.

Daniel Hui’s films have been screened at film festivals around the world including Rotterdam, Busan, Yamagata, Doclisboa, FIDMarseille, Singapore and Taipei. He is a founding member of 13 Little Pictures, an independent film collective whose films have garnered critical acclaim internationally.

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**Demons**

*Daniel Hui, Singapore 2018, 83 mins, English/Singlish/Mandarin + English subtitles, UK Premiere*

Ambitious young actress Vicki lands the lead part in a new theatre production. What appears to be the opportunity of a lifetime turns out to be the beginning of a story of abuse of power at the hands of director Daniel, for whom sadistic violence and artistic practice are inseparable. However, power dynamics can change, and ultimately Vicki rises above the persistent abuse and exacts her revenge.

World Premiere: Busan International Film Festival 2018

European Premiere: Berlinale 2019

**Wed 11 Sep: Genesis Cinema, London + director Q&A**

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**Snakeskin**

*Daniel Hui, Singapore 2014, 105 mins, English, UK Premiere*

Hui’s acclaimed second feature is a fascinating interrogation of Singapore’s mythic narratives of national history and collective identity. Purporting to be old film footage from 2014, as pieced together by the survivor of a cult in 2066, *Snakeskin* presents an unsettling psychogeography of the contemporary city state, revealing the ghosts of oppression and control that haunt present day Singapore.

Yamagata International Documentary Film Festival 2015: New Asian Currents - Award of Excellence

Torino Film Festival 2014: Special Jury Award for Internazionale.doc

**Fri 13 Sep: Close-Up Cinema, London + director Q&A**

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**Eclipses**

*Daniel Hui, Singapore 2011, 104 mins, English, UK Premiere*

Deploying the director’s signature ambiguous blend of documentary and fiction, *Eclipses* is both an exploration of Singaporean family, class and race, and an experiment in film form. Elliptical and quietly affecting, Hui’s debut feature signalled the emergence of a distinctive new voice in Singaporean cinema.

Official selection: Doclisboa 2013

Official selection: Singapore International Film Festival 2011

**Sat 14 Sep: The Horse Hospital, London + director Q&A**
Director Focus: Daniel Hui – Shorts Programme
Intimate and impressionistic, Hui's early shorts exhibit the director's longstanding concerns with the history of Singapore's film industry and the country's complex class and racial dynamics. Gently questioning and observing, these films demonstrate the development of a unique filmmaking talent.

Animal Spirits (2013, 9 mins)
No Images (2011, 9 mins)
Rumah Sendiri (2010, 21 mins)
Sayang (2010, 8 mins)
One Day in June (2010, 11 mins)
Wanderlust (2009, 5 mins)
Dreams of Youth (2008, 24 mins)

These short films will be shown in two parts + Q&As at:
Wed 11 Sep: Asia Through the Aperture Workshop #3, University of Westminster
Sat 14 Sep: The Horse Hospital, London

Also screening:
Tue 22 Oct, Centre for Contemporary Arts, Glasgow + intro by Duncan Harte

Asia Through the Aperture – workshop & discussion series
Aperture, in partnership with CREAM, University of Westminster, hosts two workshops in Aperture/part 1 and Aperture/part 2 respectively this year, continuing discussions arising from the first Asia Through the Aperture Workshop held in 2018. Asia Through the Aperture is an ongoing discussion series exploring contemporary and historical Asian moving image culture and art, reframing discussions around 'curating Asia' and moving image practice.

Workshop #2
This workshop brings together curators and critics to discuss present day approaches to curatorial practice and critical writing on Asian cinema.

Panel 1: Approaches to Curating
Sonali Joshi (Founder & Artistic Director, Aperture: Asia & Pacific Film Festival / Day for Night)
Kate Taylor (Senior Film Programmer, London Film Festival)
Hyun Jin Cho (Film Curator, Korean Cultural Centre UK / London Korean Film Festival)
Laila Dickson (Director, London Australian Film Festival)
Moderator: Janet McCabe (Programme Director MA Film Programming and Curating / MA Film and Screen Media / Co-Director, Birkbeck Interdisciplinary Research in Media and Culture)

Panel 2: NANG – words and images on cinema
Jasper Sharp (Writer & Curator / NANG 5 contributor)
Eric Sasono (Film critic / King's College London / NANG 6 contributor)
Victor Fan (Senior Lecturer in Film Studies, King's College London / NANG 7 co-editor)
Moderator: George Clark (Artist, Writer & Curator / CREAM, University of Westminster)

+ shorts programme:

Mud, Drones and Spirits
Who is your primary audience? Is it human? This screening presents a selection of recent works of artists' moving image from Asia that stages a dialogue between human and nonhumans. These works see the beyond human as also entities that embody history, speculate futures, and tell their own stories. Together they question the assumption that humans are the only audience of cinema.

Curated by May Adadol Ingawanij and Julian Ross

Recording of a Screening for a Spirit (Tanatchai Bandasak, Thailand 2015, 3 mins)
Escape Velocity II (Zai Tang and Simon Ball, Singapore 2018, 9 mins)
The Knot of Meridian (Rei Hayama, Japan 2015, 11 mins)
Painting With History In A Room Filled With People With Funny Names 3 (Korakrit Arunanondchai, Thailand 2015, 25 mins)

Sat 8 Jun: Birkbeck Cinema, London

* Recommended certificate for all films 18 unless otherwise stated
Between the Living and the Dead

This screening presents a selection of recent works of artists’ moving image from Asia that stages a dialogue between humans and non-humans. These works see the beyond human as also entities that embody history, speculate futures, and tell their own stories. Together they question the assumption that humans are the only audience of cinema.

Curated by May Adadol Ingawanij and Julian Ross

The Living Need Light, the Dead Need Music (Propeller Group, Vietnam 2014, 21 mins)
Our Song to War (Juanita Onzaga, Belgium/Columbia 2018, 18 mins)
Mud Man (Chikako Yamashiro, Japan 2017, 26 mins, theatrical version)

Sat 8 Jun: Close-Up Cinema, London + intro by May Adadol Ingawanij, Professor of Cinematic Arts & Co-Director of CREAM, University of Westminster

(Mud Man, in cooperation with Aichi Trienniale 2016 © Chikako Yamashiro. Courtesy of Yumiko Chiba Associates)

Workshop #3

Daniel Mattes and Daniel Hui in conversation

Daniel Mattes, producer of Cambodian director Kavich Neang’s award-winning Last Night I Saw You Smiling and part of collective Anti-Archive, and subject of this year’s Aperture/Director Focus Daniel Hui and part of collective 13 Little Pictures, will join us for a discussion on their artistic practice and collectives in Southeast Asia.

+ screening:
New Land Broken Road (Kavich Neang, 2018, 15 mins)
Animal Spirits (Daniel Hui, 2013, 9 mins)
Wanderlust (Daniel Hui, 2009, 5 mins)

Wed 11 Sep: University of Westminster
Poetic Voices:
A Trip Through the Taiwanese Avant-garde of the 1960s

The 1960s marked a period in Taiwanese film history, which for the most part was dominated by mainstream popular Taiwanese language films and strong censorship, amid a repressive political climate. However, a growing movement of young intellectuals and artists, increasingly influenced by Western avant-garde movements, began experimenting with film, challenging the boundaries of cinema, and presenting their own bold responses to the concept of the avant-garde.

The films in this programme were the subject of intensive research conducted by the Taiwan International Documentary Film Festival curatorial team and were presented at the festival last year. These unearthed works defined a period of cutting-edge experimental moving image within Taiwanese cinema. Formed of fragments and traces, some were without sound, and these works will be shown with an accompanying soundtrack.

These discoveries were made thanks to some of these surviving artists, now in their 70s and 80s, and other collaborators around the world. This programme presented by Aperture, hinges on two key figures within this movement, Richard Chen, one of Taiwan's most reputed documentary filmmakers, and Mou Tun-fei, an often under-acknowledged yet ground-breaking Taiwanese filmmaker who sadly passed away in May 2019.

Richard Chen's *The Mountain* portrays three art students, one of whom is Mou Tun-fei, as they discuss their place as aspiring artists within the current political climate of Taiwan and their views on the Vietnam War, all set against a backdrop of The Mamas and the Papas song *California Dreamin*.

Mou Tun-fei later went on to direct *The End of the Track*.

With thanks to Taiwan Film Institute

The Mountain
Richard Yao-Chi Chen, Taiwan 1966, Mandarin + English subtitles, 20 mins, restored from 16mm

A Morning in Taipei
Pai Ching-jui, Taiwan 1964, 20 mins, silent, restored from 35mm

Modern Poetry Exhibition/1966
Chang Chao-tang, Taiwan 1966, 12 mins, silent, restored from 8mm

Life Continued
Chuang Ling, Taiwan 1966, 14 mins, silent, restored from 16mm

Accompanying music soundtrack courtesy of Rocket Girl

Aperture x Chinese Visual Festival
Wed 5 Jun: Close-Up Cinema, London + intro by Dr Victor Fan, Senior Lecturer in Film Studies, King's College London

CHINESE VISUAL FESTIVAL

The End of The Track
Mou Tun-fei, Taiwan 1970, Mandarin + English subtitles, 91 mins, restored from 35mm

Banned during the Kuomintang regime for its sensitive political nature and homosexual undertones, *The End of the Track* is a landmark in Taiwanese cinema. Friends Tong and Yong-sheng are inseparable. When Yong-sheng dies in an accident, Tong’s life plunges into darkness.

Wed 4 Sep: HOME, Manchester
Mon 28 Oct: Filmhouse, Edinburgh

* Recommended certificate for all films 18 unless otherwise stated
A Touch of Zen
King Hu, Taiwan 1969, Mandarin + English subtitles, 179 mins, cert 12A
Combining martial arts, ghost story and Buddhist mythology, this classic wuxia film paved the way for the likes of Crouching Tiger, Hidden Dragon and House of Flying Daggers. A painter and his mother live near an allegedly haunted abandoned mansion. Unknown to them, a warrior and her mother have taken refuge there following the assassination of their loyal minister father by the wicked Wei. After an army is sent to pursue the escapees, the group fortify the mansion with traps and false intimations of the ghosts within. However, things take more unsettling turns...

Sun 9 Jun: Lexi Cinema, London
Sat 12 Oct: Filmhouse, Edinburgh

Autumn, Autumn
Jang Woo-jin, South Korea 2016, Korean + English subtitles, 78 mins, UK Premiere
Jihyun has an interview in Seoul before taking a train home, sitting next to a middle-aged couple. After failing his interview, Jihyun drowns his sorrows and narrowly escapes a dangerous situation thanks to a friend. They head to a temple, but he misses the last ride home. The middle-aged couple also head to the temple, opening up to each other as they recall memories of their first loves. The night passes like a dream before they head back to Seoul...

World Premiere: Busan International Film Festival 2016
Aperture x London Korean Film Festival:
Tue 11 Jun: Lexi Cinema, London
Kabul, City in the Wind
Aboozar Amini, Afghanistan/Netherlands/Japan/Germany 2018, Dari + English subtitles, 88 mins, London Premiere
In this unassuming documentary, Aboozar Amini presents the parallel 'normal' everyday lives of 12 year old Afshin and his younger brother Benjamin, and a bus driver in war-torn Kabul. This nuanced film is a love letter to a city and a country ravaged by war, in which its inhabitants strive for a better life in the face of adversity.

World Premiere: International Documentary Film Festival Amsterdam 2018 – Opening Film

Wed 12 Jun: Rio Cinema, London - London Premiere + director Q&A
Sun 8 Sep: HOME, Manchester
Wed 23 Oct: Filmhouse, Edinburgh

Ayka
Sergey Dvortsevoy, Russia/Germany/Poland/Kazakhstan/China 2018, Russian/Kyrgyz + English subtitles, 100 mins, UK Premiere
Exploring the plight of young female Kyrgyz refugees in Moscow, Ayka centres on one young woman’s harrowing story, powerfully portrayed by Sergey Dvortsevoy with a standout performance by Samal Yesyamova in the role of Ayka. A story of struggle and survival in the face of extreme hardship and exploitation as an illegal migrant worker.

In competition: Cannes Film Festival 2018

Tue 11 Jun: Rio Cinema, London - UK Premiere
Mon 16 Sep: Filmhouse, Edinburgh
The Sweet Requiem
Tenzing Sonam/Ritu Sarin, India 2018, Tibetan + English subtitles, 91 mins
A young Tibetan woman who lives in exile in Delhi, is secretly haunted by an incident from her childhood. As a child she fled Tibet with her father, making a perilous journey on foot across the Himalaya, which ended in tragedy. One evening she unexpectedly encounters the guide who abandoned them on that journey. As memories are reawakened, she embarks on a quest for the truth, culminating in a final confrontation. A gripping drama offering a perspective on the reality of escape from Tibet, with a glimpse into a less familiar story of migration and the refugee experience.

World Premiere: Toronto International Film Festival 2018
Fri 7 Jun: Birkbeck Cinema, London + panel discussion with Eleanor Byrne-Rosengren (Free Tibet), Kate Saunders (International Campaign for Tibet) and Darig Thokmay (University of Oxford)
Wed 17 Jul: Tyneside Cinema, Newcastle
Sun 20 Oct: Centre for Contemporary Arts, Glasgow

The Open Door
Jamyang Jamtsho Wangchuk, Bhutan 2018, Dzongkha + English subtitles, 15 mins,
London Premiere
It was an age-old custom in Bhutan to leave front doors open, only closing them before going to bed. This four-act short follows the life of Pema, from birth to adulthood, spanning over half a century. Each act represents a different season and a different phase in her life – from the time of Bhutan’s bartering trade with Tibet in the early 20th century through to democracy in the 21st century.

World Premiere: Locarno Film Festival 2018
Asian Premiere: Busan International Film Festival 2018
Fri 7 Jun: Birkbeck Cinema

In partnership with Dharamshala International Film Festival
diff.co.in
Nakorn Sawan
Puangsoi Aksornsawang, Thailand 2018, Thai + English subtitles, 77 mins, UK Premiere
Following the death of a mother, a family set out on a spiritual boat journey to accompany her to “heaven”. In parallel, a documentary on the director’s parents and ultimately her mother’s passing unfolds. A hybrid of fiction and documentary, this intriguing debut blurs the distinctions between memory, fact and fiction in a quiet contemplation on life and death.

World Premiere: Busan International Film Festival 2018
European Premiere: CPH: DOX 2019

Aperture x Essay Film Festival:
Sat 8 June: Birkbeck Cinema
ESSAYFILMFESTIVAL
Wed 11 Sep: Tyneside Cinema, Newcastle

Nervous Translation
Shireen Seno, Philippines 2018, Tagalog/English + English subtitles, 90 mins, cert PG
8 year old Yael is a shy, contemplative girl, who lives with her mother, while her father works abroad. Her only connection to him is the recorded tapes he sends her mother, which she secretly listens to incessantly. When she sees a TV ad for a pen that can translate nervous thoughts, she becomes obsessed in finding this ‘magic’ pen. Set in 1988, the film captures a certain moment in Philippine history, while drawing connections to today – the complexity of the family unit and migration, an obsession with consumer electronics, and the power of nature to remind us of what really matters.

World Premiere / NETPAC Award:
International Film Festival Rotterdam 2018
UK Premiere: Tate Modern /
Berwick Film & Media Arts Festival 2018

Aperture x MUBI:
Sun 9 Jun: Regent Street Cinema, London
MUBI
Mon 16 Sep: Tyneside Cinema, Newcastle

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Die Tomorrow
Nawapol Thamrongrattanarit, Thailand 2017, Thai + English subtitles, 75 mins, cert 12A, London Premiere
Comprising six segments, this heavy theme is tackled with wit and a delicate touch by Thamrongrattanarit. Death often comes unexpectedly – what happens the day before is usually quite ordinary. Friends celebrate their graduation, siblings meet again, a couple separates... An uplifting reflection on fate and the fleeting nature of life.

International Premiere: Berlinale 2018
Sun 15 Sep: Close-Up Cinema, London
Tue 1 Oct: Filmhouse, Edinburgh

special preview screening:
Wed 12 Jun: BFI Southbank - London Premiere

further screenings around the UK including:
16-19 Sep: Glasgow Film Theatre

BNK48: Girls Don’t Cry
Nawapol Thamrongrattanarit, Thailand 2018, Thai + English subtitles, 110 mins, UK Premiere
Thamrongrattanarit digs deep into the emotions of the girls who form the 48 strong Bangkok band BNK48, modelled on the Japanese idol band AKB48, in which only 16 of the girls are chosen for each recording or performance. The girls talk openly about their feelings – what it’s like to be the most popular girl, never being chosen to perform, and the pressures of a never-ending popularity contest.

International Premiere: Busan International Film Festival 2018
European Premiere: International Film Festival Rotterdam 2019

Thu 13 Jun: Rio Cinema, London - UK Premiere
Picnic at Hanging Rock
Peter Weir, Australia 1975, English, 115 mins, cert PG
On Valentine’s Day, 1900, a party of schoolgirls from Appleyard College picnicked at Hanging Rock near Mt. Macedon in the state of Victoria, Australia. A group of girls and a teacher walked off towards the rock, drawn to its mystical nature, some never to be seen again. The inexplicable disappearance sparks an obsession in the search for the missing among all involved. Peter Weir’s cinematic adaptation of Joan Lindsay’s beguiling novel is a beautifully shot, unsettling, eerie tale that remains as potent today as when it was first released in 1975, with its dreamlike mixture of horror, mystery and suppressed love. A classic masterpiece, beautifully restored in 2K.

Sun 9 Jun: Regent Street Cinema, London
Thu 19 Sep: Tyneside Cinema, Newcastle
Sun 22 Sep: Filmhouse, Edinburgh

Renewal: Artists’ Moving Image from New Zealand
This curated programme of artists’ moving image from New Zealand explores themes of (re)awakenings, endings, memories, and renewal. Curated by Mark Williams, CIRCUIT Artist Film and Video Aotearoa New Zealand

Eli Jenkins Prayer (Aliyah Winter, 2016, 3 mins)
New Age (Gavin Hipkins 2016, 10 mins)
Tai Whetuki House of Death (Lisa Reihana, 2015, 14 mins)
I Am an Open Window (Rachel Shearer, 2015, 6 mins)
What I Am Looking At (Marie Shannon, 2011, 8 mins)
Remember Snow (Gray Nicol, 2009, 10 mins)

Courtesy of CIRCUIT Artist Film and Video Aotearoa New Zealand

Thu 6 Jun: Close-Up Cinema, London
+ intro by Jo Walsh, In*ter*is*land Collective

* Recommended certificate for all films 18 unless otherwise stated
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<td>Asia Through the Aperture Workshop #3</td>
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<tr>
<td>16 Sep</td>
<td>Ayka</td>
<td>Filmhouse</td>
<td>6.15pm</td>
</tr>
<tr>
<td>22 Sep</td>
<td>Picnic At Hanging Rock</td>
<td>Filmhouse</td>
<td>1pm &amp; 6pm</td>
</tr>
<tr>
<td>1 Oct</td>
<td>Die Tomorrow</td>
<td>Filmhouse</td>
<td>6.15pm</td>
</tr>
<tr>
<td>12 Oct</td>
<td>A Touch of Zen</td>
<td>Filmhouse</td>
<td>tbc</td>
</tr>
<tr>
<td>13 Oct</td>
<td>The Gentle Indifference of the World</td>
<td>Filmhouse</td>
<td>tbc</td>
</tr>
<tr>
<td>23 Oct</td>
<td>Kabul, City in the Wind</td>
<td>Filmhouse</td>
<td>tbc</td>
</tr>
<tr>
<td>28 Oct</td>
<td>The End of the Track</td>
<td>Filmhouse</td>
<td>tbc</td>
</tr>
<tr>
<td>16-19 Sep</td>
<td>Die Tomorrow</td>
<td>Glasgow Film Theatre</td>
<td>various</td>
</tr>
<tr>
<td>16 Oct</td>
<td>Nakorn Sawan</td>
<td>CCA</td>
<td>8.30pm</td>
</tr>
<tr>
<td>20 Oct</td>
<td>The Sweet Requiem</td>
<td>CCA</td>
<td>8pm</td>
</tr>
<tr>
<td>22 Oct</td>
<td>Daniel Hui shorts</td>
<td>CCA</td>
<td>6.30pm</td>
</tr>
</tbody>
</table>

Unless otherwise stated, all London screenings introduced by members of Aperture: Asia & Pacific Film Festival team