



SEA-MOVIE 2017

BORDER/LESS

catalogue



BORDER/LESS

*Southeast Asia Movie
Open Program
Yogyakarta
August, 7'-8' 2017*

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Schedule

Hari/ Tanggal Day/Date	Program Program	Waktu Time
Monday, August, 7' 2017	Opening: - Opening speech from Dir. CESASS: Dr. Hermin Indah Wayuni - Opening speech from Dir. Project: Ade Nuriadin - Opening Film: Russell Morton, <i>Forest of Copper Columns</i> , Singapore (14.40 minutes)	09.00 – 10.00
	Coffee Break	10.00 – 10.15
	Open Program I: The Hidden Stories 1. Agustinus Dwi Nugroho, <i>Arca</i> , Indone- sia (12.43 minutes) 2. Harvan Agustriansyah, <i>The Silent Mob</i> , Indonesia (16.33 minutes) 3. Eden Junjung, <i>Flowers In The Wall/ Bunga dan Tembok</i> , Indonesia (16.27 minutes)	10.15 – 11.45

	<p>Public Lecture Dr. Budi Irawanto Topic: “Perkembangan Film di Asia Tenggara” (<i>Movie Development in South-east Asia</i>)</p>	12.30 – 13.30
	<p>S-Express 2016: Myanmar Short Film selection from Myanmar. Programmer: Thaiddhi 1. <i>Chasing Roses</i> Directed by Kriz Chan Nyein/ 2015 / Short Fiction / 11:11 2. <i>Missing</i> Directed by Khin Myanmar/ 2014/ Short Fiction/ 18:57 3. <i>Mrauk oo Story</i> Directed by Aung Min and Than Kyaw Htay/2015/ Short Fiction/ 30:00 4. <i>The Special One</i> Director Lamin Oo/ 2015/ Short Documentary/ 07:12</p>	14.30 – 15.45
	<p>Introduction about Minikino</p>	15.45 – 17.00
<p>Tuesday, August, 8’ 2017</p>	<p>Program 2: Connecting The Dots 1. Upeng Fernandez, Sue Prado, Zini Narciso, Jayvhot Galang, <i>Maria</i>, Philippines (11 minutes) 2. Emir Ezwan, <i>RM10</i>, Malaysia (12.34 minutes) 3. Natthapat Kraitrudphon, <i>Ma-ae</i>, Thailand (15.32 minutes) 4. Ersya Ruswandono, <i>Gilingan</i>, Indonesia (20 minutes)</p>	09.00 – 10.00
	<p>Coffee Break</p>	10.00 – 10.15
	<p>Public Lecture Dyna Herlina Suwanto, M.Sc Topic: “Identitas dalam Masyarakat Ekonomi Asia Tenggara” (<i>Identity in Southeast Asian Economic Community</i>)</p>	10.15 – 11.30

	<p>Program 3: The Source of Life</p> <ol style="list-style-type: none"> 1. Tunggul Banjaransari, <i>Seorang Kambing</i>, Indonesia (20.50 minutes) 2. Ong Kah Jing, <i>The Conservation Conversation</i>, Singapore (18.46 minutes) 3. Arie Surastio, <i>Musim Bepergian/The Travelling Period</i>, Indonesia (18.43 minutes) 4. Rian Apriansyah, <i>Ngelimbang (The Tin Boy)</i>, Indonesia (14.55 minutes) 	13.00 – 14.15
	<p>Public Lecture</p> <p>Karina Roosvita Indirasari</p> <p>Topic: “Budaya Visual dalam Menyuarakan Masyarakat Agrikultur” (<i>Visual Culture in Voicing Agricultural Societies</i>)</p>	14.30 – 16.00

Foreword

**Dr.phil. Hermin Indah Wahyuni
(Director of CESASS)**



There are no words to express my happiness in seeing this program held. During the next two days, the chosen films will be screened and discussed. This event is part of the new spirit that must be raised in discussing Southeast Asia.

Allow me to speak briefly about the Center for Southeast Asian Social Studies (CESASS). From its founding in 1986, CESASS has been committed to the realms of social studies and the humanities in Southeast Asia. As one of the oldest study centers at UGM, CESASS has three research clusters, namely: 1) development dynamics of information and communications technology in Southeast Asia, 2) social, political, and cultural transformations in Southeast Asia, and 3) Social welfare in Southeast Asia. Aside from focusing on research, CESASS organizes other academic events such as seminars, discussion forums, national and international conferences, and other events in the name of community service.

Since 2016, CESASS has been entrusted by the Center for Science and Technology in Higher Education (PUI-PT) with its vision and mission to build a Southeast Asian social laboratory that provides solutions to solve the various current issues, including territorial ones, facing the peoples of Southeast Asia. One medium for this is film, which is considered effective in realizing that hope. Through films that originate in different regions, we hope to produce and present discourses with a thematic design that ties them together based on their common issues. Despite the initial assumption that people in Southeast Asia have problems that are not especially different, said problems are nevertheless seen as individual problems that must be solved independently. However, this train of thought is clearly contradictory to the community idea

currently developing, which reinforces the principle of the essential attachment between the self and the other. The various issues of one nation are common issues that others must also solve. At the very least, other countries or the societies of other regions can contribute ideas for improving the situation.

Through the ASEAN Community, negotiated by the heads of ASEAN member states, it has been agreed that three pillars will become the focus of development: economic, political security, and socio-cultural communities. At the elite level, this agreement gave birth to several promises, but it seems that this spirit has yet to reach the lowest levels of society. This, then, raises the question: is the formation of this community only a concern of the elite class? Why has a lack of awareness been raised within general society? Is this linked to particular interests?

Based on the above considerations, we realize the importance of a space that can bring together discourses that have been persistent concerns for the peoples of Southeast Asia. That discourse comes from the people, not only from elite constructions. To reach that goal, it is important to bring into academia films produced by the communities in direct contact with the issues, so they may be discussed and understood as cultural products that can represent a community.

Seeing the strength of film as a representation of the thoughts of a community, CESASS initiated the SEA Movie Open Program Project. Films, especially short films, are important for understanding communities' political, economic, social, and cultural conditions in this region. Through screening films, we sincerely hope that encounters can birth new ideas and discourses about Southeast Asian communities' existence. The short films chosen based on curated results are regarded as media that not only provide realistic views of communities, but also a critique and productive discourse on the desire to create a mutually agreeable ASEAN community. In this, the SEA Movie Open Program constitutes one attempt to bridge and draw together various groups while raising the issues and discourses that currently appear within or concern specific communities.

Once again, welcome to the chosen films and many thanks to all parties involved in this program. We are very pleased to have organized the SEA Movie Open Program, despite various deficiencies and weaknesses, because this program attempts to display an effective space for deepening our understanding of the contexts and cultures of Southeast Asia's peoples, rich in social and cultural values. Once again, welcome! We are proud and thankful for the trust given in organizing this program.

Foreword



Ade Nuriadin, M.A.
(Program Director and Curator)

Welcome to The 1st SEA Movie Open Program

We are very pleased to be holding our Open Program this year with short films from across Southeast Asia. This program is an excellent opportunity for sharing our experiences with each other through film, and, furthermore, to get to know the peoples and cultures of Southeast Asia.

We have designed this program to highlight the various discourses that have been developed in Southeast Asia through film. In its first year, this program is simply meant to bring together academics, practitioners, and observers who are interested in the study of Southeast Asia. This forum is a special place, meant for everyone, from filmmakers and academics to students interested in the cultural study of film and Southeast Asia.

We have been holding this program through monthly screenings since 2015. Films have been presented which speak especially to issues developing in Southeast Asia. Through the #MengintipTetangga program, we have presented feature-length films that raise issues of migrant laborers in Malaysia (unknown to most Indonesians) as well as issues faced by the people of Malaysia and Myanmar. During the #MengintipTetangga program, we have been assisted by Dr. Budi Irawanto, who focuses on Southeast Asian cinema.

The theme for this inaugural year is “Borderless on Screen”. National borders still create problems by separating communities from different regions, though this has long been an issue. Tensions always increase when there are territorial conflicts, or when we feel that one country is annexing the land of another. This problem is certainly one that we as a community must try to solve, but it should certainly no longer create mutual suspicion among the people of Southeast Asia. It is here that we are attempting to bring the con-

cept of a community without borders. The problems facing one country are the common problems of all countries. Thus, through film, these problems can be penetrated and we can be united as one community. Borders should not interfere with conversations among Southeast Asians.

The screen is depicted as an unlimited area, and with that we can each speak “freely”. Assuming this is true, what is the shape of freedom? In this program, we hope that an answer will be found. After all, Southeast Asia has values that have been born from and shaped by its communities for thousands of years. This has happened because of meetings among communities that vary extensively in their cultures, customs, and ethnicities. Of course we, the people of Southeast Asia, have our own ways of dealing with our problems. The silver screen is a new way to begin something that has already been done often. At one time, the peoples of this region had to abandon all barriers to shape and in fact even find a new recognition of the binding values that had long connected them. Through a neutral space, that meeting could be realized simply, without privileging the interests of the elite.

We are extremely happy; although this is the first program we have organized with an open submission process, there has been great enthusiasm from Southeast Asia’s short-filmmakers. A number of films submitted impressed us greatly. They were very technically impressive and covered particularly interesting issues; we were truly mesmerized. Of course, this required the trust of the filmmakers in the program. At the same time, we recognized that this would not be easy. We devoted many of our thoughts and all of our abilities to this program. Hopefully, it can meet and achieve our desired target. Through this program, we are also trying to build a network for film production, distribution, and studies with the film community, as well as with other departments of Southeast Asian studies. This way, the program can better create a dynamic space for the meeting of multiple perspectives.

Finally, as the director of the program, I wish to congratulate the films that have been entered into this program, and thank them for their involvement.

The Rise of Southeast Asian Screens

Essay



Dr. Budi Irawanto
Researcher

SEA Movie is a program regularly held by the Center for Social Studies of Southeast Asia, Universitas Gadjah Mada, to introduce countries in Southeast Asia and the problems that they face through a cinematic perspective. This year, the SEA-Movie Open Program Project features the theme “Borderless on Screen” in its two days of screening (7–8 August). We know that film is not just a medium for artistic expression. It also represents the cultural identity in which it is produced. From the background of the story, the costumes worn, and the language spoken by the players, we immediately recognize where the film came from. In addition, the true nature of cinema is to sum up the political, social, and cultural development of a country. In short, no matter how imaginative a film is, it can never be divorced from its community.

Of course, countries in Southeast Asia have diverse cinematic cultures as well as movie industries. This is due to their association with developments in cinema and the socio-cultural conditions surrounding them. Although cinema in Southeast Asia was first the result of a technological transplant from the West, it soon crossed over with long-established performing arts, such as plays, theaters, and so on. Those involved in early film production in Southeast Asia typically had no film background, but were artists active in drama, literature, visual art, music, and so on.

Over time, Southeast Asian cinema has become “industrial” despite constant fluctuations. The reasons can be very diverse, ranging from unbalanced competition with imported films (particularly those from Hollywood), the lack of film financing business models, to government policies are unfriendly to filmmakers. For example, the relatively strict censorship policies in Southeast Asia have colored the regional film industries. Censors not only

limit space for thematic and artistic exploration, but also create uncertainty for filmmakers because the censorship constantly changes according to the political style of the ruling party.

Outside commercial circuits, independent (indie) films evolved in a low-budget “guerrilla” style, thus called because production is held in real places (not studios or artificial sets), players are not professional actors, and crew members and equipment are minimal. To minimize production costs, they operate in joint ventures, borrow friends’ cameras, or take turns in production without asking for any money. Of course, the independent character of this alternative production pattern is not necessarily synonymous with low quality. Indeed, indie films from Thailand, the Philippines, Indonesia, or Malaysia have made their nations of origin proud by winning prestigious awards and travel the international film festival circuit.

A number of the short films that you will see in the SEA Movie program are born from the indie realm. Although they reflect a diversity of approaches and cinematic styles, a thematic thread always unites them. The twelve short films in this program carry three subthemes derived from the central theme “Borderless on Screen”. In *The Hidden Stories*, you will find storytelling that escapes our attention, considering the characters in these films come from the lower classes of society. Meanwhile, *Connecting The Dots* echoes increasingly complex identity issues amidst the diversity of social life. *The Source of Life* exposes cases of ecologies that have increasingly been eroded by the unforgiving pace of progress. Four short films from Myanmar will expand on the complexities of social and cultural issues in Southeast Asia.

Through the SEA Movie program the character of Southeast Asian culture and society can become more familiar. By intertwining images and sound, the films are not only able to present bewitching visualizations, but simultaneously stimulate our imaginations. The magic of the movie makes what appears on the screen become something we deserve to believe. The imagination that the movies evoke is not a mere daydream, but rather the ability to see beyond what appears to the naked eye and across the boundaries that often confine us. A good filmmaker thus actually presupposes his boundless state, if he does not want to stop being just a border guard.

Enjoy watching and perceiving Southeast Asian cinema!

Foreword

Curatorial Team



Dr. phil. Vissia Ita Yulianto
(Member of the Curatorial Team)

As a social and cultural anthropologist, it is a distinct honor for me to be involved in the curatorial team of the SEA Movie Open Program 2017, organized by the Center of Southeast Asian Social Studies (CESASS) at Universitas Gadjah Mada, Indonesia. It has been earnestly pleasing to watch the short movies selected for the 1st Sea Movie Open Program, 2017. Needless to say, there were plenty to choose from. Twelve movies, of eighty-seven submissions from Southeast Asian film directors made it to the last round of our selection. A range of styles and techniques are used to emphasize and share critical messages. We have grouped films into three categories: The Hidden Stories, Connecting The Dots, and The Source of Life. This program aims to accommodate filmmakers who bring different angles of community life that have only rarely been raised in mainstream media.

So why film and Southeast Asia? Based on my observations and knowledge, art is a very central field in human life. It is not merely a categorization commonly approved in 20th century Western science, which tends to state that “The brain is an I, a philosophical I a scientific I, or an artistic I”. Art is also the fruit of thought or idea (Deleuze and Guattari, 1987), in which its role seems obvious. Accordingly, for the theme of this program “Borderless on Screen”, considerable attention is needed to see that art and artists have a very powerful role and unlimited space to show things that have been veiled, or even invisible, to say what is unspeakable, to reveal what has been hidden, or to present human issues whose presentation is still taboo. This clearly extends to film.

Accordingly, a couple layers of reality, which may drive many to different interpretations, are represented in some short films here, including *The Forest of Copper Columns*, a film by Russell Morton of Singapore (2015). Oth-

er movies offer clear examinations of Southeast Asia's fluid identities, as for example seen in the 2nd category. As well, firm and direct criticism of social injustice is equally powerful and interesting to be explored, as shown smartly in *10 Ringgit* a production from Malaysia, and *MA E*, a production from Thailand, which take honest looks at some prejudices and ironies still found within Southeast Asian regional societies. With the goal of changing, challenging, and criticizing their societies or local, regional, and global systems which they consider unjust, film inevitably reflects the socio-cultural and political dynamics of Southeast Asia—so to speak, its fluid identities.

The third category here, “The Source of Life”, conveys critical messages on the way people cope with Mother Nature. *Seorang Kambing*, a film from Indonesia, focuses on the struggle of marginalized people in restoring the degraded natural resources of their local lands. It is clear that films in this category call for greater attention from the State and from industry, as well as promote audience awareness of the need to protect the environment and maintain a vibrant ecosystem.

We hope that film, aside from being part of the entertainment industry, may—in its own way—provide diverse sources for research on Southeast Asia and serve as a powerful medium for change. In parallel, this program is also committed to supporting young Southeast Asian filmmakers in showing the entanglement of the economics, socio-cultural dynamics, and politics of Southeast Asia through their works.





Taken from Maria (Upeng Fernandez, Sue Prado, Zini Narciso, Jaychot Galang)

Sea Movie
Open Program 2017

*Opening
Movie*



Forest of Copper Columns

Russell Morton

14.40 minutes

In the forest of copper columns, a man performs a ritual of cleansing.

SEA Movie
Program 1
The Hidden Stories



Arca

Agustinus Dwi Nugroho

12.43 minutes

A village uproar with the findings of an ancient gold statue. All villagers flocked participate dig to get the statue. In a yard of a house, an old man found the gold statue, and he tried to cover up the findings. Later that night, the old man suffered many peculiarities and disorders of obscure source. The longer the disorder is increasingly becoming. This political horror film shows the anxiety and fear of citizens to the government as a result of the findings of cultural heritage objects that are still going on till now in area of Java, Indonesia.



The Silent Mob
Harvan Agustriansyah
16.33 minutes

In the countryside people get picked up to be driven to demonstration. When one day the driver picks up a family in a far-away location, he has no idea that he has just picked up one big bag of trouble. It doesn't take long and the unexpected rebellion is afoot. Class inequality is all it takes to make ideologies clash.

***Flowers In The Wall/
Bunga dan Tembok***
Eden Junjung
16.27 minutes

Dyah and her son's Fajar Merah travel to the city to making a dead certificate of her husband, Wiji Thukul. Wiji Thukul is an Indonesian poet. He has been missing since 1998. Dyah journey has turn into something unusual because since the disappearance of Wiji Thukul, her family had been holding to a belief that he is still alive.



Maria
**Upeng Fernandez, Sue Prado,
Zini Narciso, Jayvhot Galang**
11 minutes

When the whole family confronted her 14-year-old daughter of a suspected pregnancy, a 50-year-old woman gives birth to her 22nd child.



RM10
Emir Ezwan
12.34 minutes

The nocturnal adventures of a currency note.

Sea Movie Program 2

Connecting the Dots



Ma-ae

Natthapat Kraitrudphon

15.32 minutes

Ma-ae is Burmese girl, She was my babysitter. when i was young she told me about the way Thai people treat her. That made me sad. Nowadays, she moved to Denmark and have a good life. I made this short film base on her story.



Gilingan

Ersya Ruswandono

20 minutes

After the dead of his father, Bagus comes back to his hometown and take his little sister, Laras, to move along to the city. But Laras doesn't want to go because she delivers their father's will to Bagus, that he wanted Bagus to continue running their rice mill business which is almost bankrupt due to rampant illegal mobile rice mill.



Seorang Kambing
Tunggul Banjaransari

20.50 minutes

At a time that should be in the future, there is a place that can not be as certain as the great expectations about the future, most of the older men look vulnerable. Young people remain in groups to keep showing their physical strength. A young prisoner makes a trap as his goal to become their ruler.



The Conservation
Conversation

Ong Kah Jing

18.46 minutes

The Conservation Conversation is a documentary based on the pioneering Tembusu College initiated, student-led STEER expedition to Indonesia. It follows 24 curious explorers as they embark on an journey to appreciate the realities and challenges that grapple with conservation efforts in the modern day.

Sea Movie Program 3

The Source of Life



***Musim Bepergian/
The Travelling Period***
Arie Surastio
18.43 minutes

This film shows a period of time, occur in the rice field, has various events of death, witnessed by a farmer's son and a soldier's daughter.

Ngelimbang (The Tin Boy)
Rian Apriansyah
14.55 minutes

Ngelimbang (The Tin Boy) is represent a child from Bangka. Andre is a child who lives on Bangka island. Andre envy of his friends who use mobile phones. Everyday after school andre begin to earn money by minning tin. This film is taken from the life story of the directors's childhood.

An Introduction to S-Express Program

minikino

*written by Fransiska Prihadi
(Program Director MINIKINO)
minikino.org
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An introduction to S-Express will be better understood when we read a brief history of MINIKINO, an organization born in Denpasar-Bali, 2002 focusing on short films dissemination. Since then MINIKINO hold all-year round short film festival in the form of monthly screenings & discussions in Indonesia as well as many other film-related workshops, programmings for other festivals in the South East Asia region & International, an annual national scale short-films program exchange network INDONESIA RAJA and also annual international short film festival MINIKINO FILM WEEK

which both started in 2015.

Minikino believes that to understand the term 'short film' is an important start, if anyone would like to have a better connection with a wider network.

When MINIKINO was founded in 2002 by Tintin Wulia, Kiki Zayin and Judith Goeritno, the term indie or independent that are labeled onto some types of film was very popular among Indonesian teenagers. Unfortunately this term does not arise from the awareness of the film history, neither the history of Indonesian film nor the world history. But it was superficially adapting from another independent movement that has been several years earlier. An indie movement that began in the early 1990s, namely in the world of Indonesian contemporary music recording and distribution.

Band Indie, are musical groups that record their own works at their own expense, collected together with their friends and fans, and are sold through small circle of shops called 'distros'. The emerging of computer audio recording and communication technology made possible for everyone to no longer dependent on major recording studios that have the main distribution channels in Indonesia.

S-Express Short Film Program has been running yearly since 2002. It was initiated by Yuni Hadi (Substation, Singapore), Amir Muhammad (Malaysian Shorts), and Chalida Uabumrungjit (Thai Film Foundation). It is a regional short films program exchange presenting

the most outstanding short films production in each countries involved. Minikino is the official programmer for Indonesia, of the S-Express network since 2004.

In 2016, S-Express Programme showcased 32 short films from 7 countries: Malaysia, Singapore, Philippines, Vietnam, Indonesia, Myanmar and Thailand.

An intriguing question that was asked by many filmmakers became the theme of the first S-Express Indonesia in 2004: “What is the next step after I finished my film?”. The program was prepared in September 2004. Here’s the program detail :

S-Express 2004: Indonesia - : What is the next step after I finished my film?

screened at QB World Book Kemang (South Jakarta) on Thursday, October 28, 2004.

– Programmer: Tintin Wulia
– Assistant Programmer: Edo Wulia, Mima Komaling

KINO MINIKINO

Zeno Wulia, Indonesia 2003, 01’20”

There’s always something bigger than you – so never forget the small ones.

DI ANTARA MASA LALU DAN MASA SEKARANG

Eddie Cahyono, Indonesia 2001, 12’00”

Between the past and the present – what could be there.

TAHI SAPI ATAU BUKAN

Wahyu Aditya, Indonesia 2003, 06’00”

All about shit – is that worth discussing? Witness stupidity.

IT’S ALMOST THERE

Ariani Darmawan, Indonesia 2001, 04’49”

A woman and her seven-day trip of recollection in Indonesia

A VERY SLOW BREAKFAST

Edwin, Indonesia 2002, 05’40”

Morning. Time for breakfast, when family values are going down the drain, narrow and silent. A search for the meaning of becoming an ideal Indonesian family.

EL MELER

Dennis Adishwara, Indonesia 2002, 28 minutes

El Meler ruled Haji Subuh Street. One day a person came along and challenged him to a fight.

EVERYTHING’S OK

Tintin Wulia, Indonesia 2003, 04’49”

Yes, sir, everything’s OK. No, we cannot see the human anymore, sir, but rest assured, sir, no problem at all, everything’s definitely OK.

DURIAN

Farishad I Latjuba, Indonesia 2003, 15 minutes

A drug-dealer and a schoolgirl are having their rendezvous in a hotel. Smuggled in for dessert is a strong-smelling fruit called Durian.

Fifteen years had passed since S-Express first initiated. MINIKINO and all of S-Express programmers are delighted to see that more and more film festivals in South East Asia are screening the program. We express our sincere gratitude to the SEA MOVIE OPEN PROGRAM 2017 committee that got in touch with us and showed ‘S-Express 2016: Myanmar’ program in the event.

The programmer of S-Express 2016: Myanmar is Thaiddhi (a co-founder of Wathann Film Festival in Yangon since 2011) explained in a discussion panel of “Let’s Talk About Film Festival in South East Asia” – held by SeaShorts Film Festival Kuala Lumpur (May 13, 2017):

“Myanmar is changing very fast since 2011. There were regulation changes. Not so many documentary and fiction short films are not so ‘normal’. We have big mainstream film industry, but mostly are entertainment. There are few try to do short films and then started film festivals. We have strong censorship so most of us had to try submit to other film festival. It’s part of the reason we started doing our own film festival in 2011. We try to build audience and find filmmakers, everything is so new at the country.”

For each country, S-Express program had a various deep meaning and it’s part of short films history in South East Asia. It’s a movement and thriving network.

S-Express 2016 Myanmar

Programmer:
Thaiddhi
(Wathann Film Festival)

CHASING ROSES

Directed by Kriz Chan Nyein

2015 / Short Fiction / 11:11

Chasing Roses is a lyrical montage, created out of 25mm CineStill 88T still film photographs, accompanied by a constructed soundscape. It depicts a man's internal struggles as he searches for his soul mate.

MISSING

Directed by Khin Myanmar

2014 / Short Fiction / 18:57

Five years old Pan Nu loves both her mum and her older sister but it is her dad who really has a special place in her heart. One day she wakes up to discover he has disappeared. Mum says he has gone on a business trip abroad but if so, why has he left behind his glasses and fountain pen? Pan Nu deeply misses

her father and becomes convinced her mother and sister are keeping something from her. Then a spiteful friend reveals a shocking truth
Best Short Fiction Award from Wathann Film Festival 2015

MRAUK OO STORY

Directed by Aung Min and Than Kyaw Htay

Htay

2015 / Short Fiction / 30:00

4 scavenger kids among 16th century MraukU Pagodas and a tablet.

THE SPECIAL ONE

Director Lamin Oo

2015 / Short Documentary / 07:12

One man. One Team. A whole lot of fish!
Best Documentary Film Award from Wathann Film Festival 2015

Sea Movie 2017 *Team*

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Muhadi Sugiono, M.A.

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