

# 2026 PaS Workshop ASEAN · Da Nang, Vietnam

## COSMO คอสโม THAILAND

### MAIN DATA

Category	Comedy, Fantasy
Length	100 min
Language	Thai
Shooting format	Digital 4K - Ratio 1.85
Shooting location	Thailand
Shooting dates	2027
Expected date of completion	2028
Stage of production	In development

### PRODUCTION

Budget	612,237 €
Financing in place	7,895 €
Production companies	White Light Studio (Thailand), 13 Little Pictures (Singapore), Betula Films (Taiwan)
Workshops & platforms attended/Grants obtained	Thailand Ministry of Culture's Script Development Fund (2025)

### SYNOPSIS

While exploring a maze-like cave, MUD reveals her pregnancy to GRID, her archaeologist boyfriend, causing him to faint on the spot.

Elsewhere, MOD convinces her yoga gang to help BEE flee an allegedly abusive husband, only for Bee to return home, magically turning the gang into dogs.

Meanwhile, NANA joins her crush HARDY on a nighttime treasure hunt and, after uncovering an ancient coin, he confesses his love to her during their ride home.

Months later, after a near-death experience, Grid tries to reconcile with Mud, but the attempt ends in disaster.

On the beach, a film crew is waiting for the clouds to clear. Deciding the situation is hopeless, the DIRECTOR calls a legendary Muay Thai boxer to punch a hole in the sky.

### DIRECTOR'S STATEMENT

In 2022, my archaeologist friend and I were discussing the possibility of making a film about Suvarnabhumi, a mercantile community in southern Thailand around 2,000 years ago. The name appears in both Western and Eastern historical records, often described as "a golden land." These accounts paint a picture of a prosperous outpost, teeming with merchants and explorers from around the world.

The aspect of Suvarnabhumi that resonated with me most was its cosmopolitan nature — how people from different nations, cultures, genders, and religions came into contact with one another. I wanted to tell stories of real people living in that area today. Since the Suvarnabhumi era, southern Thailand has remained a meeting point of cultures and people.

Fortunately, back in 2018, I had the chance to take part in the Deep South Young Filmmaker workshop, initiated by Pimpaka Towira, an award-winning Thai filmmaker. We traveled to the south and taught filmmaking to young people in the area. The people I met, the stories they shared, and the moments I witnessed became the foundation of COSMO.

Although the film follows multiple characters, I was able to weave in personal elements, including my deadpan surreal humor.

### CONTACT

**Producer** - Paranee Lerdwattanasombat - [paranee.mew@gmail.com](mailto:paranee.mew@gmail.com)  
**Director** - Kong Pahurak - [kinograf.pictures@gmail.com](mailto:kinograf.pictures@gmail.com)



### DIRECTOR KONG PAHURAK



After his father brought him to watch *INDIANA JONES AND THE LAST CRUSADE* (1989) in a local theater, Kong Pahurak has become obsessed with two things: history and filmmaking. At university, he studied archaeology and experienced the

excavation process firsthand. After graduating, Kong pursued his other calling: filmmaking. For his master's degree, he wrote a thesis about Ingmar Bergman's films before receiving the prestigious MEXT scholarship to pursue a further degree abroad in Japan.

To date, Kong has made a series of short films and one feature-length film, all of which have been shown in international film festivals. Kong has also worked as a cinematographer for many award-winning Southeast Asian filmmakers, including Aditya Assarat, Pimpaka Towira, Woo Min Jin, and Edmund Yeo.

Outside of filmmaking, Kong has been translating classic English literature and non-fiction into Thai, notably the works of Robert Louis Stevenson, H.G. Wells, and Philip K. Dick.

### PRODUCER PARANEE LERDWATTANASOMBAT



Paranee Lerdwattanasombat is a Thailand-based film producer working across feature films and series. She began her career as an assistant director on *THE ISLAND FUNERAL* (2015), directed by Pimpaka Towira, a film widely recognized in international film festivals. Her credits include *REGRETFULLY AT DAWN* (2024), which premiered in San Sebastián.

She is also actively involved in talent development initiatives, having managed short film training and incubation programs such as the Deep South Young Filmmaker project and the Content Lab: Mid-Career Project (2024–2025).

In addition to her production work, Paranee has experience in international film festival management, serving as Festival Manager of the Bangkok International Film Festival 2025.

# 2026 PaS Workshop ASEAN · Da Nang, Vietnam

## MAYBE TODAY, IF NOT TODAY, MAYBE TOMORROW

每一天，陽光和雨和風

### MALAYSIA

#### MAIN DATA

Category	Coming of age, family drama
Length	120 min
Language	Cantonese, Malaysian local languages
Shooting format	Digital 4K
Shooting location	Malaysia
Shooting dates	Oct-Nov 2028
Expected date of completion	May 2029
Stage of production	In development

#### PRODUCTION

Budget	644,790 €
Financing in place	0 €
Production companies	Afternoon Pictures
Workshops & platforms attended/Grants obtained	HK Film Lab 2021, HAF 2022, mylab 2022, MIFFest Project Market 2022, Finas One Step Closer: Script Development Workshop 2025

#### SYNOPSIS

In Ipoh, a limestone valley town once shaped by tin mining, eighteen-year-old Howe stands uncertainly at the threshold of adulthood. While his friends prepare to leave for Singapore or Kuala Lumpur, he lingers in quiet daily life with Kam, his ageing grandfather and former miner.

Three generations share a roof as development creeps across the valley. Limestone mountains are blasted apart, ancestral homes sold to outsiders.

When Kam suffers a stroke, Howe stays closer, their days unfolding in small routines beneath the mango tree. Then Howe leaves. Shortly after, Kam dies.

Returning for the funeral, Howe moves through days of Taoist ritual, relatives, and memory. His grandmother shares a story from Kam's youth. In the distance, quarry blasting echoes through the valley. Behind him, the family chatters on. The sun returns.

#### DIRECTOR'S STATEMENT

I grew up believing mountains could not disappear. Ipoh, my hometown in northern Malaysia, sits in a limestone valley I once thought older than memory, older than leaving. I believed it would outlast all of us.

Years later, I returned to find entire hills cut open by quarries. Around the same time, my grandfather passed away. Each return to Ipoh after that made me see the place differently. My parents had grown older. The town had been changing all along.

During his final months, I sat with him beneath the mango tree behind our house. Like many men of his generation, he rarely spoke about the past directly. His memories surfaced in fragments, drifting between family history and folklore. I began to understand that memory does not always survive as clear narrative. Sometimes it lingers in gestures, silences, and the way a body inhabits a place.

Ipoh carries several layers of time at once: geological, historical, and the fragile human time of family life, where a person can disappear almost without warning. This film exists where those timelines touch.

This is not nostalgia. It begins with the knowledge that nothing remains intact. What matters is staying with things long enough to feel what they still carry.

For me, filmmaking is a way of staying with what is disappearing long enough to see it clearly.

#### CONTACT

**Producer** - Lee Yve Vonn - afternoonpics@gmail.com  
**Director** - Lim Han Loong - lhanl1116@gmail.com



#### DIRECTOR LIM HAN LOONG



Han Loong graduated from Universiti Sains Malaysia with a Bachelor's Degree in Communication Studies (Film and Broadcasting) and has been directing short films, documentaries, commercials, music videos, and telemovies since 2012.

His short THE WAY WE LOVE was a finalist at the Astro New Director Award 2014 and was recognized as ASEAN Top 10 at the SKT Short Film Competition, going on to screen at the Beijing College Film Festival (2015). FAMILY DINNER won the Grand Prize at the MM2 Movie Makers Competition 2020. His recent short IN THE VALLEY has screened at Busan, Singapore, Q-Cinema, Red Sea, Oberhausen, and beyond.

Han Loong is an alumnus of the Next New Wave Young Filmmaker Workshop (Directing) and has served as Festival Manager at SeaShorts Film Festival since 2017. He also launched Malaysia's first Chinese film magazine, WUBEN, in 2018.

He is currently developing ITCH (Singapore Objectifs Short Film Incubator Programme) and his debut feature MAYBE TODAY, IF NOT TODAY, MAYBE TOMORROW with mentors including Ho Yuhang, Lorna Tee, Françoise von Roy, and Anthony Chen.

He believes filmmaking is an art to express the relationships, struggles, and conflicts of ordinary people in their daily lives.

#### PRODUCER LEE YVE VONN



Yve Vonn is a Malaysian producer at Afternoon Pictures, a boutique production house championing Asian cinema based in Kuala Lumpur, and Programme Manager for mylab, a fiction feature film development lab focusing on Asian

cinema.

She produced OASIS OF NOW by Chia Chee Sum, a Busan New Currents and Berlinale Forum title that received the Silver Hanoman Award at Jogja-NETPAC, Best Director and Best Actress at Ho Chi Minh International Film Festival, and additional awards across Barcelona, Sharjah, and Five Flavours. She co-produced HUNGRY GHOST DINER by Wejun Cho, a NETPAC award recipient from BiFAN, selected to Rotterdam and now on Netflix Southeast Asia.

Her short film credits include IN THE VALLEY by Lim Han Loong (Busan, Red Sea), SHANGHAI QUARANTOPIA by Clarissa Zhang (Ji.hlava, FFD Jogja), BLACK HOLE MONSTER by Sim Seow Kee (Oberhausen), and BLIND MOUTH (BISU) by Chris Leong (Taipei Golden Horse, Tampere).

Yve Vonn has presented projects at Berlinale Talents, Locarno Open Doors, HAF, NAFF, Tokyo Gap Financing Market, Golden Horse Film Project Promotion, and IDFA Forum, among others.

# 2026 PaS Workshop ASEAN · Da Nang, Vietnam

## THE CHILD LEFT BEHIND

## ក្មេងដែលគេបោះបង់

### CAMBODIA

#### MAIN DATA

Category	Drama, Thriller, Queer
Length	90 min
Language	French, Khmer, English, Teochew
Shooting format	Digital 4K - Ratio 1.85
Shooting location	Cambodia, France
Shooting dates	Nov-Dec 2027
Expected date of completion	Sep 2028
Stage of production	In development

#### PRODUCTION

Budget	301,000 €
Financing in place	27,400 €
Production companies	Kongchak Pictures Ltd.
Workshops & platforms attended/Grants obtained	/

#### SYNOPSIS

At his Paris wedding, Sébastien, a Franco-Cambodian artist, freezes when handed the family record book.

Weeks earlier, he is in Phnom Penh directing a Khmer dance adaptation when his dying uncle leaves behind Feng, an eight-year-old boy. Sébastien reluctantly takes the child in, slowly opening up to him. Then he discovers the family has been lying: Feng's mother is alive, and the family forged her death to smuggle the boy to France for adoption.

The betrayal breaks something open. Back in Paris, Sébastien tells Joël he could not save Feng, just as he could not save the child he once was, abused within the same family.

At the wedding, time stops. Among the guests sits a small boy: Sébastien as a child. He kneels and finally meets his own gaze. When reality returns, Joël is holding his hand.

#### DIRECTOR'S STATEMENT

Nearly ten years ago, I moved to Cambodia to work for a cultural NGO. During that time, my family asked me to take in a young cousin whose father was dying. What followed was a chain of pressure, manipulation, and rupture that left a lasting mark on me.

What draws me to this story is not the reconstruction of events, but what fiction allows me to confront: moral contradictions, blurred responsibilities, and the unstable line between protecting a child and projecting oneself onto him. I imagine a restrained *mise en scène* unfolding in familiar spaces: domestic interiors, rehearsal rooms, restaurants, offices where roles are assigned and violence displaced into ordinary gestures. Tension builds through exchanges, silences, and what remains unresolved.

The Reamker rehearsals become an echo chamber: exile, abduction, rescue, and possession reverberate between myth and family drama. Sébastien returns to Cambodia convinced his position grants him clarity. But he is not outside the structures he condemns. He carries them within him.

This is what lies at the heart of the film. As Sébastien grows entangled in Feng's fate, another child slowly surfaces: the one he once was, buried long ago to survive. This story offers no redemption. Only a fragile recognition: that some wounds cannot be healed, only acknowledged, and that one may spend a lifetime trying to reach the child left behind.

#### CONTACT

**Producers** - Loy Te - [loy@kongchak.com](mailto:loy@kongchak.com) & Nicolas Thévenet - [nicolas@kongchak.com](mailto:nicolas@kongchak.com)  
**Director** - Jean-Baptiste Phou - [jbphou@gmail.com](mailto:jbphou@gmail.com)



#### DIRECTOR JEAN-BAPTISTE PHOU



Jean-Baptiste Phou is a French-Cambodian writer, director, and multidisciplinary artist based in Phnom Penh, working across theatre, literature, film, and performance.

He began as an actor, appearing in *WHITE SOLDIER* by Erick

Zonca, *THE MISSING PICTURE* by Rithy Panh, and *FLA* by Djinn Carrénard, before writing and directing his first play *CAMBODGE, ME VOICI* (2011). In 2014, he created *ETHNIK STARS*, a musical fiction web series with CNC pilot support.

From 2017 to 2020, he served as Head of Creative Programs at Cambodian Living Arts. He is the author of *80 MOTS DU CAMBODGE* (*L'Asiathèque*, 2023) and *COMING OUT OF MY SKIN* (Seagull Books, 2023), later adapted for the stage.

His experimental documentary *LA LANGUE DE MA MÈRE* received the Audience Prize for Best Documentary at the Vesoul International Film Festival of Asian Cinemas and the Best Diaspora Film Award at Cinemasio.

In 2025, he developed *SEDA*, his first fiction short film, co-produced by Kongchak Pictures and Sâmleng. The project received the SONY Award and expanded through Platform Busan with co-producers from Hong Kong, Singapore, and France. In 2026, he was awarded a Villa Albertine residency in San Francisco, pursuing research with Cambodian diasporic communities in collaboration with UC Berkeley.

#### PRODUCER LOY TE



Loy Te is a Cambodian-French producer and founder of Kongchak Pictures. He began on the distribution side, helping establish Cambodia's first cinema chain, Legend Cinema, before moving into production.

He first gained recognition for

spearheading action genre cinema in Cambodia, creating the country's first local stunt team for *JAILBREAK* (Fantasia 2017), Cambodia's first title acquired by Netflix, followed by *THE PREY* (Busan 2018). He has since shifted toward auteur-driven cinema, producing directorial debuts at major international festivals: *YOUNG LOVE* (Locarno 2021), *WHITE BUILDING* (Venice 2021, Best Actor), *TENEMENT* (Rotterdam 2024, Cambodia's submission for the 98th Academy Awards), and *BECOMING HUMAN* (Venice 2025).

Strong regional co-productions include *VIET AND NAM* by Minh Qu Truong (Cannes Un Certain Regard 2024), *THIS CITY IS A BATTLEFIELD* by Mouly Surya (Rotterdam 2025), and *GRANDMA NAI WHO PLAYED FAVOURITES* by Chheangkea (Sundance 2025, Jury Award).

In 2019, alongside sound designer Vincent Villa, he launched Kongchak Studio, Cambodia's first audio post-production facility and home to the country's only certified Dolby Atmos theatrical stage.

Loy is an alumnus of Berlinale Talents and *EAVE Ties That Bind*.



# 2026 PaS Workshop ASEAN · Da Nang, Vietnam

## THE RATS' WEDDING ĐÁM CƯỚI CHUỘT VIETNAM

### MAIN DATA

Category	Black Comedy, Drama
Length	120 min
Language	English, Vietnamese
Shooting format	Digital 4K
Shooting location	Vietnam
Shooting dates	Nov-Dec 2027
Expected date of completion	Nov 2028
Stage of production	In development

### PRODUCTION

Budget	241,467 €
Financing in place	96,587 €
Production companies	Genesi Creative
Workshops & platforms attended/Grants obtained	/

### SYNOPSIS

Mike, a frail expat in Hanoi, works as a "professional White Face," renting his Western appearance to corporate events. During a rural gig, he falls for an eighteen-year-old factory worker and fakes being a rich American to win over her family. The grandmother agrees to the match, then discovers Mike is a broke Ukrainian war refugee. Disgusted, she hatches a plan: force the marriage, insure Mike's life, and poison him slowly through his drinking. Mike spends his days in a toxic haze, thinking Vietnam is wonderful while his organs fail. During a flood, they cast him adrift. Months later, he resurfaces, still wanting the wedding. At the reception, all four thrash to Vina-House music. Mike wakes later to find everyone dead. He finds the girl's corpse, weeps, then stumbles outside past dead livestock and villagers, alone on a misty road.

### DIRECTOR'S STATEMENT

Self-destruction is a strange endeavor. Like Mike, I once drunkenly accelerated a motorbike down an empty midnight road. The result was a face full of broken bones and a lingering question: why? For a long time, through alcohol, I committed to desperate missions to uncover just how much my body could take. I still wished someone would come and save me. Someone did, and I hope the same for Mike.

Mike's love story is built on sincere lies. It is the only solution for his identity. I intend to film this as a romance from his perspective, even as his only perceived value is rooted in the absurd reality of racism. For the first time in years, he can paint a second life where he is a rich American rather than a refugee of war.

The Grandmother's quest is undoubtedly real. In Vietnam, a woman's identity is often tethered to family connections. Perhaps that is why she takes ruthless action to obtain a permanent, respected identity: a little tomb in the City of the Dead.

The schemes here are the byproduct of a society where one must pay a fortune for a plot of land just to die in. A real estate market for the dead, where the living kill each other to build it. I intend to engage these elements with satirical humor, blending them with distinct cultural flavors: wedding dances, late-night karaoke, the Vina-house aesthetic, and the complex spiritual life of the Vietnamese people.

### CONTACT

**Producers** – Nhat Tien - nhattien@genesicreative.com & Tran Thanh Huy - tranthanh Huy@genesicreative.com  
**Director** - Nguyen Trung Nghia - nghia.t.nguyen17@gmail.com



### DIRECTOR NGUYEN TRUNG NGHIA



Nghia is a self-taught filmmaker, based in Ho Chi Minh City, Vietnam. He worked in various production roles before directing his first short film in 2021. His latest short film, MULBERRY FIELDS, premiered at the

Director Fortnight, Festival de Cannes in 2024.

### PRODUCER NHAT TIEN



Nhat Tien is a film producer based in Vietnam, she served as the Producer of ROM which won the prestigious "New Currents" Award at the 24th BIFF and several short films which were selected for Film Festivals. In 2022, she was

named in the list of Forbes U30 Vietnam.

### PRODUCER TRAN THANH HUY



Tran Thanh Huy is a film Producer - Director known for his raw, gritty, and powerful storytelling style. His works carry a distinctive atmosphere, deeply rooted in contemporary Vietnamese life, exploring hidden corners of society and

the complexities of human emotion.

# 2026 PaS Workshop ASEAN · Da Nang, Vietnam

## THE RIVER KNOWS OUR NAMES CÓ DÒNG SÔNG BIẾT

### VIETNAM

#### MAIN DATA

Category	Drama
Length	100 min
Language	Vietnamese, Khmer
Shooting format	Digital 4K
Shooting location	Vietnam
Shooting dates	March-April 2028
Expected date of completion	Dec 2028
Stage of production	In development

#### PRODUCTION

Budget	516,000 €
Financing in place	40,400 €
Production companies	Mayba Productions
Workshops & platforms attended/Grants obtained	La Fabrique Cinéma 2026, Tokyo Talents Award 2024, River Award Hanoi Winter Film Residency, SEA Pitch Bangkok

#### SYNOPSIS

On the Mekong's floating settlements, nine-year-old Gam has no papers, no recorded birthdate, and no place in the state's eyes. When she discovers that city children celebrate birthdays, she decides to have one too. As her neighbor Tha prepares to leave the river for a government resettlement zone, Gam draws invitations and orders a cake under an invented name. Her parents strain under the effort to make it real. On the day itself, everything slips: Tha drowns returning with a gift, the community cannot agree how to bury someone who doesn't officially exist. Afterwards, Gam practices writing her name on scraps of paper, claiming a place in a world that has yet to record her.

#### DIRECTOR'S STATEMENT

I grew up by the sea, but once stepped into a blue hole and nearly drowned. That day I learned water doesn't only give. It also takes. Since then my bond with it has been complicated: fascination bound to fear. I see in water both the power to cradle life and the power to claim it, and in riverine people the will to live, endure, and resist.

In the early '90s, after Vietnam opened its borders, my father lost his job and my parents' marriage crumbled under economic pressure. While my extroverted sister found her world outside, I spent my time hoping to fix their relationship. Once, I rode my bicycle in the rain to buy my mother a birthday cake, stole candles from the altar for the dead, and begged my father to come home. We never discussed these gestures. At eighteen, I left town. They were still arguing over nothing and everything.

That is why I place a little girl as the hero of this story. I could not do what I hoped Gam would be able to do. I place my faith in a child's capacity for joy, wonder, and love to bring light to the darkest moments.

*Gâm* is inspired by children I met in 2014 in Long Xuyen, near the Vietnam-Cambodia border. Born to parents rendered stateless by regional conflicts, these children had no legal papers, address, or full name—meaning no rights, no protection, no place to belong. But they were dazzling, hilarious, brave, and wise beyond their years.

#### CONTACT

**Producers** – Thy Trang - thynguyen1906@gmail.com - & Thảo Quièngg - quièngg@kontribute.tv  
**Director** - Mai Huyền Chi - chichan313@gmail.com



#### DIRECTOR MAI HUYỀN CHI



Mai Huyền Chi is a Vietnamese writer-director whose films explore memory, identity, and belonging, centering voices often overlooked in dominant narratives. She approaches filmmaking as an act of care, using participatory methods

that invite communities to shape their own stories. Her short documentary *DOWN THE STREAM* (2015), filmed in a floating village near the Vietnam-Cambodia border, was a Vimeo Best of the Year finalist and screened at Winterthur. She co-wrote and co-directed *THE GIRL FROM DAK LAK* (2022), nominated for the Silvestre Award at IndieLisboa. Her fiction debut *THE RIVER RUNS STILL* was selected for the 2024 New York Asian Film Festival. Her latest documentary, *50 YEARS OF FORGETTING*, commissioned by Al Jazeera in 2025, reached 100,000 views within ten days of release. She is the founder of Cinema CNN (Cinema of Peasants), a grassroots screening program fostering independent cinema and critical conversations in Vietnam.

She is currently developing her debut fiction feature *THE RIVER KNOWS OUR NAMES*, winner of the 2024 Talents Tokyo Award and recipient of Talents Tokyo's Next Masters Support.

#### PRODUCER THY TRANG



Thy Trang is an emerging Vietnamese producer and filmmaker who transitioned from five years in the commercial industry to independent filmmaking. An alumna of IDFA Project Space, IDFAcademy, AsiaDoc, and Docs By The Sea,

she works across fiction, documentary, and experimental forms.

In 2024, she founded Mayba Productions to produce contemporary Vietnamese films directed by women and to strengthen the country's independent film ecosystem. Her recent credits include *THE RIVER RUNS STILL* and *50 YEARS OF FORGETTING*, both directed by regular collaborator Mai Huyền Chi. She is currently producing Chi's debut feature *THE RIVER KNOWS OUR NAMES*. In 2025, she received the Purin Pictures Grant for The Gái TỆ Residency, a first-feature development program for FLINTA filmmakers in Vietnam.

# 2026 PaS Workshop ASEAN · Da Nang, Vietnam

## WHAT TO WEAR FOR MY OWN FUNERAL? JUAL PERLENGKAPAN MAYAT

### INDONESIA

#### MAIN DATA

Category	Drama, Dark-Comedy
Length	130 min
Language	Indonesian (Buginese dialect)
Shooting format	Digital 4K
Shooting location	Indonesia
Shooting dates	2027
Expected date of completion	2028
Stage of production	In development

#### PRODUCTION

Budget	260,410 €
Financing in place	12,820 €
Production companies	Ujung Pandang Studios
Workshops & platforms attended/Grants obtained	Makassar Film Lab 2024, Jakarta Film Week Producer's Lab 2025, Indonesia France Film Lab 2025-2026

#### SYNOPSIS

Nurhayati runs a family funeral shop with Aisyah, her daughter-in-law, and Danu, her math-prodigy grandson who quietly keeps the peace between them. Nurhayati barely tolerates Aisyah; Aisyah just wants to belong.

When the struggling shop resists change, Aisyah secretly designs a luxurious silk shroud that goes viral, drawing the community in and breathing new life into the business. But the attention lures a charming impostor posing as an Islamic business expert, who threatens to commercialise everything they hold sacred.

For the first time, Aisyah and Nurhayati must unite to protect the soul of their shop, guided by Danu whose brilliant mind catches what the adults miss.

In the end, Aisyah finds her purpose, Nurhayati learns that honouring tradition means letting it grow, and both discover that acceptance is everything.

#### DIRECTOR'S STATEMENT

When Haediqa, our writer and co-producer, first shared this story with me, it felt personal. Growing up away from Sulawesi left me emotionally tied to home while living far from it. This film lives in that same tension.

Earlier this year, I lost my grandfather while 10,000 miles away, listening to my family grieve without me. I learned that love and loss never look the same on everyone. That truth is the backbone of WHAT TO WEAR FOR MY OWN FUNERAL?

I've lived the contradictions this film explores. I coped with grief by joking to soften it, and throwing myself into work to feel nothing. That mix of avoidance, humor, and heartbreak is why the film leans into dark satire, because many people turn pain into comedy as a shield. I understand that instinct from the inside out.

The story also reflects something real: spaces like Nurhayati's shop (handmade, personal, rooted in memory) are vanishing. When Aisyah's shroud goes viral, a sincere act of care becomes content. The film asks what happens to tradition and faith when mourning enters the digital marketplace.

Visually, I want loss to live in space: warm, uneven textures giving way to colder, commercial surfaces. That quiet shift mirrors how grief reshapes us without permission.

This is a story I'm ready to tell with honesty, humor, and heart.

#### CONTACT

**Producer** - Rania Sulfa - raniасulfa@ujungpandangstudios.com  
**Director** - Trinisha Aksa - trinishaaks@ujungpandangstudios.com  
**Writer & Co-producer** - Haediqa Pawennei - diqal@live.com



#### DIRECTOR TRINISHA AKSA



Trinisha Erwin Aksa is a writer and director from Makassar, Indonesia, whose work explores the quiet complexities of human emotion through an empathetic, introspective lens. Raised in Jakarta, she draws from her multicultural background to

craft stories that feel personal yet universally resonant, often working in the space between what people say and what they actually feel.

Her filmmaking journey began with PASSING TIME, made during the Interscholastic Association of Southeast Asian Schools 24-Hour Film Competition, where it became an official selection. She continued honing her voice with LOVE, OR THE LACK THEREOF in 2023, and her latest short, WHAT ABOUT TOMORROW?, is currently in submission for its first festival run.

Across all her films, Trinisha builds on her interest in emotional intimacy, cultural memory, and the unspoken truths people carry. Her work has gained attention for its honesty and sharp satirical dialogue. She aims to give voice to characters who struggle to express their inner worlds, inviting audiences into the quiet spaces where vulnerability becomes a form of connection.

#### PRODUCER RANIA SULFA



Rania Sulfa is a Makassar-born producer whose work spans films and series across Indonesia, Singapore, Taiwan, and the United States. Her portfolio includes WARPAT, the upcoming blockbuster starring Iko Uwais and Scott Adkins,

where she served as co-producer, alongside regional hits such as LOSMEN MELATI (box office theatrical release, now on Netflix), HUNGRY SOULS (CJ Entertainment and Zhao Wei Films), TIRA (Disney), and OPERANDI GERHANA (Netflix). She has also produced unscripted formats for AXN Asia, commercial work for Apple, and over 25 award-winning short films, music videos, and commercials early in her career.

#### WRITER & CO-PRODUCER HAEDIQAL PAWENNEI



Haediqa is a Makassar-based screenwriter, line producer, and assistant director. Starting in 2018 with JALANGKOTE RASA KEJU as assistant director, he has helped produced as line producers in hit web series TERIMA KOST PUTRI, and short

films such as BASRI AND SALMA IN A NEVER-ENDING COMEDY, KITA USAHAKAN RUMAH ITU, and WE.

