

THE SEEN AND UNSEEN

A film by Kamila Andini.

OFFICIAL SELECTION

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TORONTO INTERNATIONAL
FILM FESTIVAL 2017



BUSAN
International Film Festival



SYNOPSIS

One day in a hospital room, Tantri (10 years old) realizes that she will not have a long time along with her twin brother, Tantra. Tantra's brain weakens and he starts to lose his senses one by one. Tantra is now spending most of his time lying in the hospital room while Tantri has to accept the reality that she has to face life alone. This situation opens up something in Tantri's mind.

Tantri keeps waking up in the middle of the night from a dream and seeing Tantra. The night becomes their playground. Under the full moon Tantri dances; she dances about her home, about her feelings. As the moon is dimmed and replaced by the sun, so does Tantra and Tantri. Together, Tantri experiences a magical journey and emotional relationship through body expressions; between reality and imagination, losing and hope.



DIRECTOR'S STATEMENT

Sekala Niskala for Balinese is a life that always contains good things and bad things. Life is all about balance. In English it means 'The Seen and Unseen', which also means that they live to believe of anything that you can see, but also everything that you cannot see. This term for me very much reflects myself as an Indonesian, and also as an Asian. We are holistic people who always live within two different poles; religion and culture, reality and myth.

Visually I want to play with the words the seen and unseen. By using a story of a twin sister and brother, this movie talks everything about dualism. Tantri's twin brother, Tantra, is hospitalized for a heavy disease. That moment opens up something in Tantri's mind, revealing emotions that she never deals before. Her days become silent, and she starts to realize many things happen around her.

This film is about dimension of life; this is about dimension of art itself. What is realism? Reality in my culture is surreal. By following a daily life of a girl whose brother is dying, we are following the holistic dimension of her feeling, a surrealism that comes within.



CREW

Director and Writer : Kamila Andini
Producers : Gita Fara, Ifa Isfansyah, Kamila Andini
Executive Producers : Garin Nugroho, Trisno, Anggi Frisca,
Vida Sylvia, Retno Ratih Damayanti,
Eba Sheba, Yasuhiro Morinaga
Cinematographer : Anggi Frisca Dance
Choreographer : Ida Ayu Wayan Arya Satyani
Sound Designer : Yasuhiro Morinaga
Music Director : Yasuhiro Morinaga
Production Designer : Vida Sylvia
Costume Designer : Retno Ratih Damayanti
Make-Up Artist : Eba Sheba
Editor : Dinda Amanda
Sound Recordist : Trisno

CAST

Ni Kadek Thaly Titi Kasih
Ida Bagus Putu Radithya Mahijasena
Ayu Laksmi
I Ketut Rina
Happy Salma
Gusti Ayu Raka

DIRECTOR'S BIOGRAPHY

Kamila Andini was born in Jakarta in 6 May 1986. She studied Sociology and Media Arts at Deakin University, Melbourne, Australia. Her concern of social culture, gender equality and environmental issue lead her passion to make films with a distinctive perspective of telling a story. In 2011, she released her debut feature film 'The Mirror Never Lies', which portraits the life of sea wanderer in Indonesian ocean. The film has traveled through more than 30 film festivals including Berlinale, Busan, Edinburgh, Seattle, and achieved more than 15 awards around the festival circuit.

Her two short films 'Following Diana' and 'Memoria' portrait women issues both in urban area of Jakarta and also in post conflict area of Timor Leste. Her second feature film, 'The Seen and Unseen' is competing in Platform section at Toronto International Film Festival 2017. This film was developed at the Cinefondation Residence program from Cannes Film Festival and supported by Hubert Bals Fund, Asia Pacific Screen Awards Fund, and Doha Film Institute Grants.



Q&A WITH THE DIRECTOR

***What drew you to this story?**

After my first feature, I want to find out more about myself. What kind of film I should make and what kind of story I should tell. I want to go back to the roots; I want to portray what Asian humans, particularly Indonesian, are really constructed of.

In this case, Bali is a place where holism is still strongly felt in daily life. The Seen and Unseen (Sekala Niskala) is the philosophy they believe in life; life is in harmony with all the seen things, and the unseen as well. This concept well-defines Indonesian in my perspective, that we are shaped from belief, myth, and holistic universe.

Then I found the story of Tantri, a princess from Balinese myth who tells fables. I also found a myth about “buncing” twin (boy-girl twins) and their mysterious relationship. This is where the story of “The Seen and Unseen” begun. A story of the connection of twin siblings on defining holistic cycle of life. The film that continually questions realism in our cultural life. It’s poetically disturbing yet magical at the same time.

***What do you want people to think about when they are leaving the theater?**

I want the audience to be disturbed, in their own way, because of this film.

Why do you choose children as the main characters?

Children always have their own paradigm and set it into interesting perspective which I want to explore.

Death and loss are considered not for children; they are often alienated when adult talks about death and loss. This alienation is the matter I want to portray in imaginative way. So does about time. In our tradition, night is not for children. Therefore, in nighttime these child characters are alive and full of imagination.

*Interview with Women and Hollywood.

Q&A WITH THE DIRECTOR

Why do you choose to depict the emotions and imaginations through dance?

I want to connect body and feeling. The dance emerges from movement, the movement happens because of deeper cause; emotion and imagination. This film is about the connections in the body; the body connection with its feeling and thought, with its nature and time.

***How did you get your film funded? Share some insights into how you got the film made.**

Since the beginning, we want to celebrate something in this film: independency. Independence on story-telling, expression, and production. Therefore, we try to not be bound by certain financial resource. Mostly we fund this film independently, i.e. by making profit from commercial works. Crowd-funding also becomes the fuel to burn the independency spirit within us to have the film done.

Generous supports we got for script development and and post-production from funders (Hubert Bals Fund, Asia Pacific Screen Awards Children's Film Fund, Doha Film Institute Grants) give me independency to envision cinema in my own way.

***What was the biggest challenge in making the film?**

This film has been produced since 2012. I have experienced many life changing ever since; I'm developed both technically and substantially. I first wrote this story when I was single and now I'm a mother of two daughters.

The biggest challenge is really on how to maintain the energy and how to keep the idea on its initial track. I questioned myself many times whether all the effort is worthy and whether the film is able to deliver the idea as I expected.

***What does it mean for you to have your film play at the Toronto International Film Festival?**

My short film "Following Diana" was competed in TIFF 2015. So the festival feels like home for me. However, to be selected and competing in Platform section is a whole new level of excitement. I've been following films in Platform for the last three years and aware of Platform recognition for filmmakers' unique voice in storytelling. So being a part of this list of visionary filmmakers is truly an appreciation for my film.

*Interview with Women and Hollywood.

Q&A WITH THE DIRECTOR

What's the most interesting thing during the two-week shooting?

The most interesting thing is to work together with passionate women filmmakers in Indonesia, because the crew was dominated by women. We didn't intentionally design it, but I have worked with most of them in my previous films – I know their potential, especially how they can deliver certain sensitivity in the film as much as I want.

On the other hand, it's good for me to build supportive environment for working women. I shot this film when I was four-month old pregnant of my second daughter and took care of my two-year old daughter, without having them not only as my crew but also as people who understand the situation, I think it's the most valuable enabling factor for the shooting.

***What advice do you have for other female filmmakers?**

We have to realize that the film-making environment is not female-friendly, especially for mothers, i.e. unpredictable working hours, facility, condition, etc. It's important to know who you are and what you love; be firm with your identity. That way, you can build support system to allow you fulfilling your potentials without being questioned for your role as wives and/or mothers.

***There have been significant conversations over the last couple of years about increasing the amount of opportunities for women directors yet the numbers have not increased. Are you optimistic about the possibilities for change? Share any thoughts you might have on this topic.**

This is not only happening in film industry, but almost in every sectors. I think number is not the only indicator we should measure on women contribution. Women have more complex role and priority that need to be considered on qualifying their contributions. For instance, in Indonesia each of women directors have more distinctive and irreplaceable characters on directing compared to men directors.

However, space and opportunity for women directors should always be encouraged and pushed forward. I think the number of woman directing film will increase directly proportional with number of feminist man who gives as much space for their daughter, niece, sister, wife to do anything they love to do.

*Interview with Women and Hollywood.

FILM FESTIVALS AND AWARDS

Update: September 2017

Toronto International Film Festival 2017

World Premiere

Platform, Competition

Busan International Film Festival 2017

Asian Premiere

A Window on Asian Cinema





[Trailer](#)
[Poster](#)
[Selected Photos](#)
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THE SEEN AND UNSEEN

Indonesia, Netherlands, Australia, Qatar

86 minutes | Fiction | DCP | 24fps | 2.35 | 5.1 | 2017

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