

## The 11<sup>th</sup> ifva Asian New Force Category Jury Meeting Transcript

Jurors in Attendance: Zhang Xianmin (ZHANG), Apichatpong Weerasethakul (WEERASETHAKUL), Gary Mak (MAK)

Organizer Representatives: Teresa Kwong (KWONG), Chelsea Man (MAN)

KWONG: We have ten finalists this year. About the prizes, there will be only one Grand Prize and one Special Mention for this category. But it is feasible: maybe you think there is no work qualified for the Grand Prize, or we may have more than one Special Mention, etc.

MAK: So how to begin?

WEERASETHAKUL: It's hard to judge.

MAK: Yeah, they're from different genre: animation, drama, documentary... Shall we just nominate some films or we talk about each of them first?

KWONG: Perhaps you can consider to discuss the works one by one. Then to nominate the award winners later on. There are two crucial factors we always uphold. They are "creativity" and "independent spirit".

### My 747

WEERASETHAKUL: I think the director knows his subject very well. The documentation of his motorcycle is interesting in the sense that it turns out to be a documentation of Taiwan's city-life. For me, it's emotional though.

ZHANG: It's a kind of an extension of his own body, not only the camera but also his scooter. It's very funny to me. But I don't know if it has great impact on the Taiwan audience.

MAK: It's pretty well-made. There're not much technical problem. I like the feeling that it's his own "Dear Diary". And I think it's interesting to talk about motor-cycles because in Taiwan it's very phenomenal to use scooters. But to me, it's not exciting enough, no matter visually or in the term of content. It's a nice work but not adventurous. It could not stimulate me to think more about the character or the Taiwan society.

ZHANG: In this film, the images and the editing are the most important ways of expression. I think the director is shy to express in other ways.

### **The Chamber**

MAK: Again, it's very well-made. You can experience the progress and the changes going on throughout the film. Visually it's interesting because it explores the different dimensions in animation. At first, it's a box and the characters interact, and you think it is a three-dimensional space only, which is exciting enough. But later you even found out it's actually a two-dimensional space! There are many layers in the film, surprises one after the other. But it's exactly the problem of the film. It's very skilful but it's all about techniques.

ZHANG: I like the film. It's like a small piece that could be downloaded from the internet to pass to friends for fun. Technically, it's the color problem. Because in the screening, I could not judge it's in black and white or not. It seems monochrome but a little brown. I got a feeling that the work is not for a film-screening but a piece for the internet.

MAK: I think it takes a lot of time to make. It's very complicated.

WEERASETHAKUL: For me, it's different from other works. You can see that it's quite anonymous. I mean it can come from Russia or wherever. You don't see the filmmaker. But it's the characteristic of this kind of work. You don't know the nationality but only the idea of the film.

MAK: It's not human. It's dry. It's only a concept of how to create surprises. It lacks the human side.

### **12**

MAK: Why is called "12" (twelve)? In the opening shot, when it shows 1, 2 on the window...

WEERASETHAKUL: Yes, on the frame of the window.

MAK: So does it mean "one, two" or "twelve"? Because 1 and 2 are separate.

KWONG: Is there any special meaning for “12” in Thai? The running time of the film is 12 minutes. I don’t know if it’s coincident or not.

ZGHANG: It’s a typical work, like an installation work. The work has a lot of ideas and the director has spent a lot of time on shooting and the effects.

WEERASETHAKUL: It’s like *The Chamber*. It’s tricky. It is only a bunch of ideas. Its world is so closed; it has no contact with the outside world.

MAK: For the first time I saw it, it’s quite cute about a little girl and the reflection of her routine city-life. But when I saw it again last night, I found it a bit too long, too dragged. There are two parts in the film. In the first part, everything’s spinning around her. And the second part is more or less the same, and it seems repetitive.

WEERASETHAKUL: I found the problem is not in the length, but in the voice-over. At certain points, I think the voice-over could work better. Because the visual is very strong and you understand the way he’s playing with the color. So the voice-over turns out to be too instructional. And also it’s too stylish for me, like a commercial. Props like the television set and the telephone are not contemporary and they look like things from a film set. It is not very frank in this sense.

### *Vous Vous Souviens De Moi?*

MAK: Is the text adapted from a book?

WEERASETHAKUL: Yes, it is from a short story by Tornorn Sukpreecha. But he changed it in some ways. It’s hard for me, because I know the director very well. I know the story and his history. He had a crush with a boy and the name “Shiw Ping” always appears in the film. For almost all of his works, he makes for “Shiw Ping”.

MAK: For me, the most striking part of the film is the text. The story itself is interesting and poetic. The text is lyrical. This is the best part. But when it comes to the images, especially in the beginning and towards the end, they are quite sudden. There is a guy traveling in a foreign country – it

looks a bit odd because the main part of the film is about the images of the boys. It's better to focus on the images of the boys.

WEERASETHAKUL: I think the opposite. That's the strong point of the film. At certain point, you see the film is kind of disintegrated. It is quite heartbreaking for me to see that the guy is trying to gather information through images and so go to another country. His frustration, his feeling of being lost, and his trying to make sense of, actually match the story – it is about a broken robot that needs love. It talks about the machine and how he sees the world as a filmmaker and as a creator. It also talks about our desires. It's sad to see a guy who wishes to touch but he could not, because robots are not human and they are controlled.

ZHANG: When I see the film, I got an expression that it's a very personal poetry. It will only be a complete work if he makes 12 or 15 more pieces in one or two years with the same mood. The work looks like a piece of a bigger work.

MAK: I think he needs something to round up the film. It needs a bit more time to polish the film. The idea is very good but it's not very well-executed.

WEERASETHAKUL: Like *My 747*, it's complete. But as you said, it's too complete.

MAK: I don't mean the story is not complete. I am fine with a story with an open end which leaves the audience to think over. What I mean is the technical part. Towards the end, I feel it could be better, like the sound. That's why I discuss it in terms of the text and the images. The text is well-done, and has expressed what the director wants to say. But visually, I just feel it can be more polished.

ZHANG: I don't think he has to complete the film. He should go to the next one. The next several films he makes or he will make may change himself. As a filmmaker, he may jump to another stage and he will do other things. It's very important, because he's building himself by these films. Like *My 747*, it's not about the film. It's about his future.

WEERASETHAKUL: I agree.

**Is Am Are**

ZHANG: It is a strange academic work, with a bit of western sense. I don't know if the subtitles are well-done or not. I found the conversation of the middle-aged guy on the bus is too much. I like the performance of the girl. Compared with the other two Thai shorts, **12** and ***Vous Vous Souviens De Moi?***, there are no performances of the actors. The actors are just kind of appearances; they're not acting. But for ***Is Am Are***, the director tries to make the girl really act and I appreciate this.

MAK: I think the film is quite creative. You could never expect what's going on. Not only in terms of the storyline, but also in terms of visual images. It's interesting. In the beginning, I thought it's a ghost story. It turns out to be totally different from what I expected. Yes, I like it. I can only say there are some redundant elements in the film and it's not concise enough. The story is about "Are you happy?", "What's going on with your life?", "What's your future?", etc. "You have to realize yourself and make a move" – that are the messages I got from the film. I think the message can be more precisely done. The narrative could also go more smoothly and directly.

WEERASETHAKUL: I think it's too long. You got the point already. And as a Thai, the dialogue is very stiff, just like you have mentioned. That's its weak point. The acting is so-so. I only like the way that it gives you a sense of where you're going.

ZHANG: Visually, the images are strong. The suspense is good. But all I see is: the director is only a good student; unlike the way I feel for the director of ***Vous Vous Souviens De Moi?***, whose demonstrates his potential and I believe he's going to be a good artist.

MAK: There are altogether three Thai works in the finalists' list. They are all creative.

ZHANG: Yes.

MAK: They're very interesting, in terms of techniques and concepts.

### Seoul Tower

ZHANG: You can expect that this director could make a long fiction film.

MAK: The director is totally capable of narrative feature.

ZHANG: A typical Korean style for young people. The portrayal is quite a conventional one. Perhaps it's the most conventional film amongst the finalists.

WEERASETHAKUL: I think it's a nice film. But it could be a book or a short story. It doesn't show to me why it has to be made into a film. I can get the same feeling by reading.

MAK: I think the film is nicely done. There're no particular problems. But it's too conventional, in form. But the scene in subway is interesting.

WEERASETHAKUL: The film is finished when the script's finished. But for some other films, when the script is finished, the film can be more adventurous.

### Mom

WEERASETHAKUL: For me, it's a very different work from the others. As a filmmaker, it's very professional. So, it's hard to judge. Again, it's different from **Seoul Tower**. As you can see, although there is a structure, he's working in another way.

MAK: I think the Mom character is wonderful, no matter she's acting or just being herself. She captures every screen, whenever she appears. She gets all the attention of the audience. But this is also the problem. Though the film is called "Mom", it's more about her relationship with the son. And it's about their chemistry. But the Mom performs like an actress. She's too good and she steals everything from the film. I think as a Chinese, I can identify with the part between the son and the mom. In Chinese family, mom often behaves like this. And he chose to shoot the film in a kind of documentary style. It's quite clever and gives me a sense between fiction and documentary, though this kind of form is not new.

ZHANG: I don't like it very much. The film may be made in a mixed form of documentary and fiction. But the narrative is too weak. After all, I only got

some characters and a strong person. I didn't get the story. Yeah, maybe the director is not going to tell a story. It's only a record of life and it didn't bring you to the point of why he's using both documentary and fictional style.

### **The Ear**

ZHANG: Is this director forty years old?

KWONG: Yes.

ZHANG: His age is important in this case because his film is talking about memories of war.

WEERASETHAKUL: I like the idea but the execution is too good, especially the music. I think the story is very personal and very nice. But sometimes the image and the sound may stand out too much.

MAK: It looks like a big production film, with lots of money and experienced staff. I think it's the most accomplished film among the ten. It's so skilful; every frame is just like a commercial. It's so nicely done, including the lighting – while the others don't even pay attention to the lighting at all. There's nothing I can say against *The Ear*, because it's so nicely done technically. I also found its idea interesting. Even though most of the scenes are set in the contemporary world, it's very historical and surrealistic at the same time. I also found his way of talking about memory is very interesting and creative. There's only one little problem for me. Everything is put together artificially, you can see the skill there but it lacks a kind of human touch, even though it talks about the human.

WEERASETHAKUL: It's very sophisticated.

### **Innocent Life**

ZHANG: I don't know how to see it.

WEERASETHAKUL: I like the visual very much. It's computer generated. It's bold in some sense. You can also feel the dynamics in the beginning – the factory life, etc. But when the story begins, I feel detached to the film. The filmmaker seems to

force us to a story. The guy suddenly dies and it loses a sense of mystery that he's building in the beginning.

MAK: the images are very well-done. I just found the editing too fast and rather messy. You didn't realize what's going on and he just cuts to the next scene. There should be more linkages between the frames. I think it develops too quickly.

WEERASETHAKUL: I like the drawing and the contrast, very much.

MAK: Yes, the animation is very good, the drawing and the computer generated images.

WEERASETHAKUL: But it seems to me that the filmmaker could not find a good ending for the film.

### **The Snow Still Remains After Winter**

WEERASETHAKUL: I don't get the sense of the story because the guy spent many years of his life for the song collection but I don't see this aspect in the film. I only saw people talking to the camera and the landscape. We don't see the action and how they feel into the characters and his struggles. There are only people keep talking and it's a very typical work.

KWONG: Is it like a TV documentary?

WEERASETHAKUL: Yes. I don't see there's any innovation.

ZHANG: I would say a lot of people try to do these kinds of films. Like Betty Lee from Hong Kong, whom I met here last year, did the same kind of people on Yao people. The film is called "Yao Mountain". It's about young people who learn Yao songs from the older generation so they can speak their own dialect and pass the folk culture on. There are also similar documentaries in different provinces, like Yunan. I think the problem is the same for most of these films - they are all "made-up". Like in "Yao Mountain", it is the filmmaker who tells them to sing or not. There are several sequences which are actually directed by the filmmaker. That's the question. . It's a documentary but they told people to do something. We



can see the same problem in *The Snow Still Remains After Winter* too. It's not only in the interviews but also in some other scenes. There's only point I would support this film among the ten works. It is that all other films are very personal and this one is the only film which is very engaged in the society and is open to others. I got the expression that all the other nine films are trying to close their doors. They are in their bedrooms and are trying to find their own self. But this film is the only one which is trying to open to its culture and its society.

KWONG: Do you mean the film has a social context?

ZHANG: Yes. It's a social movie; all the others are personal ones.

MAK: I think the film is culturally significant. It's about the heritage of the traditional songs. In this sense, it's important. But there are some inconsistencies in the style of the film. In some way, it tries to be Hou Hsiao-hsien – it tries to be distant, with a wide shot showing people sitting and talking. The camera captures and observes from a distance. But sometimes, he does the closes up and people are talking in a very sensational way. This kind of shooting is totally different and actually against the style of those Hou Hsiao-hsien-like scenes. So, I think, aesthetically it's not consistent. The form is a bit conventional as well.

ZHANG: It's too sentimental and there're too much tear.

MAK: The subtitles are not clear enough. I found it difficult to follow.

ZHANG: It's a bit like a TV work.

MAK: It's something between a film and a TV work. In some scenes, it's trying to be a film; but in some scenes, it looks like a TV work.

ZHANG: Yes, in term of cinematography, some scenes do look like Hou Hsiao-hsien. But the narrative and the interviews are so sensational and sentimental...

KWONG: Shall we now go to the nomination?

WEERASETHAKUL: I would say *My 747* and *Vous Vous Souviens De Moi?*.

ZHANG: *My 747, Vous Vous Souviens De Moi?, The Chamber* and *The Snow Still Remains After Winter*.

WEERASETHAKUL: I would say *Mom* and *The Chamber* as well.

MAK: I would go for *The Ear*.

KWONG: Shall we cross out the following works first? *12, Is Am Are, Seoul Tower* and *Innocent Life*. So, we have six works now.

MAK: The competition is more for the creativity. So, shall we examine upon their creativity in this second round?

WEERASETHAKUL: Yes. I think the award is to make people to know these filmmakers and encourage them to continue to work. In such respect, how shall we treat *The Ear*?

MAK: Yes, he's already established and skilful. Everything is sophisticated and polished.

WEERASETHAKUL: Yeah...even though some of the works are not as sophisticated as *The Ear*, we see the potential; we see the future of the director. For *Mom*, there's something that I can see he's a good filmmaker. I think his future is good, but then the work is not so adventurous. *The Ear* is well-made and very personal. But I doubt if it's the personal of the filmmaker. Because you see there're so many films in Japan that do about memories and go back to the war again. It seems kind of cliché.

MAK: If we only look for a film, I would go for *The Ear*. But if we consider the context of this competition, we then have to think if that particular filmmaker has the potential. We should not take so much attention about the techniques because they're still very young directors. It's unfair to compare them with the experienced filmmakers. I also consider the point of creativity. For me, *The Chamber* and *The Innocent Life* are quite similar.

They are both very well made animations. But again, they are not personal; they are only a demonstration of skills.

WEERASETHAKUL: I think *The Chamber* and *The Ear* are the same for me. But if I have to choose, I'll choose *The Chamber*. Both of them are impersonal. *The Ear*, for me, is not at all personal. It's manufactured, like a representation of something that's already there. It's the same with *The Chamber*. But I like the humor, the preciseness and the execution.

ZHANG: Anyway, I suggest we have to consider the creativity, artistic achievements and innovative use of media in the second round. The filmmakers also have to show their own personal ideas in the works.

WEERASETHAKUL: Why do you choose *The Snow Still Remains After Winter*?

ZHANG: I met too many young people against this kind of social context. They tend to be self-indulgent, like living with the computer only. *The Snow Still Remains After Winter* seems to be the only one which opens to the outer world and other people. It's easier for us to share the subject matter. But its weakness is that it's too easy to share and is made like a TV approach. I would say, among all of them, the most personal one is *Vous Vous Souviens De Moi?*. But the most narcissistic is *My 747*.

WEERASETHAKUL: No, I think *My 747* told a lot about how people live in Taipei. It's very rare that you can see on TV a programme about someone's motor-cycle shot by his own video camera. It's about individual, about expression. For example, in the past, you see a lot of documentaries about important people or elite people but you don't see the voice of individuals and video cameras are not allowed. You can imagine, if hundred years ago a regular farmer had a video camera and filmed their life from their subjective point of view, it'll be very interesting.

MAK: I don't mind if the film is personal or social, because in other aspects, they may show their creativity and the potential of the director. Basically, they're from different genre. It's very difficult to compare animation with documentary, for example. So, I would rather look into the context of the

award. Why are we here? I believe we're looking for creativity and potential?

ZHANG: If we have one Grand Prize and one Special Mention, should they come from different regions?

WEERASETHAKUL: I like **My 747** a lot. It's cute. Usually, I'm quite against the cuteness. You can see his passion from the video camera and he manifests himself into this film. He has used the camera for a long time and now it's kind of summary.

KWONG: May I suggest that each of you nominates a work for the Grand Prize and gives the reason behind?

WEERASETHAKUL: I did. **My 747**.

ZHANG: I could not decide between **My 747** and **The Chamber**. But if there's only one Grand Prize, I'll go for **My 747** and I'll have **The Chamber** for Special Mention.

WEERASETHAKUL: I will choose **Vous Vous Souviens De Moi?** for Special Mention.

MAK: For Special Mention, I would go for **Vous Vous Souviens De Moi?** as well. It's raw but it's bold and courageous. For the Grand Prize, I'll go for **My 747**.

WEERASETHAKUL: How come?

MAK: My thought would be like this. If I only go for the film itself, I'll go for **The Ear**. But consider that it's for the **ifva** award, it has many considerations like creativity and potential. I agree with Joe about the director of **The Ear**. That is to say, no matter how many awards we gave them, he can still be that polished and sophisticated in terms of filmmaking. We don't need to give him another award because he's already in the scene. I think that's true and it's the point. For the rest of the other works, like **Vous Vous Souviens De Moi?**, I think it is not up to that Grand-Prize level. For **Mom** and **The Snow Still Remains After Winter**, they are not worth for the

Grand Prize. For ***The Chamber***, yeah, it's good but it lacks the human touch. So, that's how I come to the conclusion that ***My 747*** is my choice of the Grand Prize.

WEERASETHAKUL: If one more Special Mention is allowed, I'll say ***The Chamber*** as well.

KWONG: So shall we conclude that the Grand Prize for this year is ***My 747***? Is there any objection? (note: No objection from the Jury)

KWONG: So do we have two Special Mentions, one is ***Vous Vous Souviens De Moi?*** and one is ***The Chamber***?

WEERASETHAKUL: I don't know. I just propose. If there's only one Special Mention, I'll say ***Vous Vous Souviens De Moi?***.

ZHANG: May I say that both ***My 747*** and ***Vous Vous Souviens De Moi?*** are very spontaneous films? ***The Chamber*** is another kind of short movies. It has a lot of preparations and planning. But if we talk about potential, I am sure the directors of ***My 747*** and ***Vous Vous Souviens De Moi?*** would continue to make good movies. I am not sure if the director of ***The Chamber*** would continue or not. His work is typical among the cyber teenagers.

MAK: Shall we also consider ***The Ear***?

WEERASETHAKUL: Is it made for himself or...?

MAN: It's his first short film.

ZHANG: He said this is his first personal short film.

WEERASETHAKUL: I would like to watch ***The Ear*** again, if time allows...

MAK: I would like to see ***The Chamber*** again.

WEERASETHAKUL: ***The Ear*** looks like a TV to me, and that's why I don't see it as a personal work.

MAK: Yes, very high quality.

WEERASETHAKUL: **Mom** is very professional. Is it made in the Studio?

ZHANG: The students at the Beijing Film Academy are very professional. I don't mean they always make good films but at the time they graduate, they are usually very professional in technical sense.

MAK: Yes, the cinematography is good. The "Mom" character plays very well. The mother-and-son relationship is interesting too. I just think it's not creative enough and I have seen this kind of pattern many times.

(The Jury is watching **The Ear**.)

ZHANG: I think both **The Ear** and **The Chamber** are technically well-done. So, I'll go for only either one of them. Technically, they're more or less the same to me.

MAK: I think **The Ear** is better. I think it's still worth for the Grand Prize.

WEERASETHAKUL: **The Ear** is very... a film for the prize.

MAK: Yes, the film itself is flawless.

ZHANG: I think it's a good film. But I totally agree with Weerasethakul that I got the impression that most of the things we saw in **The Ear** have been seen in some other Japanese artists' works.

(The Jury is watching **My 747**.)

ZHANG: I think **My 747** is using canned music. There are two English songs and I'm sure he doesn't pay the rights for the music. **The Ear** is using original music. I am not sure if **The Chamber** or **Vous Vous Souviens De Moi?** are creating their own music or not.

WEERASETHAKUL: **Vous Vous Souviens De Moi?** is using the original music by a band that the director works with.

ZHANG: So should we not only look for creativity in the image but also on the soundtrack?

WEERASETHAKUL: Yeah.

ZHANG: When I watched **My 747** again, I feel the film is like a free breeze. The editing is very natural. You can see different places, the interiors, the exteriors, the moving, the still...

WEERASETHAKUL: I am thinking about the music in *The Ear*...

ZHANG: It's not very original, but at least it's trying to do its own music. The music is not only a background.

WEERASETHAKUL: Right.

(The Jury is watching ***The Chamber***)

ZHANG: What I mean the color problem in ***The Chamber*** is that I don't know if the filmmaker wants to have these colors or not. It seems to me that it's not the true color of the film. Is it technically ill, or only a result of multi-transfer?

WEERASETHAKUL: I think the color is kind of classics. I like it for the fact that it doesn't use any music which gives a sense of suspense.

MAK: ***The Chamber*** is actually the one in the picture, in the jar, in the glass box? So I think it's just illogical. It's kind of illusion of the inside and the outside. There seems to have many layers and they're all connected and go back to the same place. But it's not logical, I think. But it's interesting; it gives you surprises.

KWONG: So...Any of you has changed your mind?

MAK: They are all good.

WEERASETHAKUL: **My 747** looks better than on a bigger screen. ***The Ear***, for me, is better on small screen. That's why I said it's like TV.

MAK: To me, all of them are good. So, shall we compromise on some principles, the things what we're look for the award and then look back to each work and see which one fits the principles. Should we proceed in this way?

WEERASETHAKUL: For me, we're looking for the future of the filmmaker, his potential. Like Zhang said, we can imagine he would make a film in the future and continue the path.

ZHANG: Yes. I think the award is not only an encouragement to the filmmaker but also an encouragement to other young filmmakers in the same culture.

WEERASETHAKUL: I think *The Chamber* is a good example of something that you just do by yourself in a room. It's another kind of filmmaking. However, if *The Chamber* is in the competition of animation, it would not stand out.

ZHANG: I have two questions. Is *My 747* still our choice for the Grand Prize? How many Special Mention do we have this year?

MAK: So Weerasethakul, will you still consider *My 747* for the Grand Prize after the second viewing or you now have other choice?

WEERASETHAKUL: I hesitate between *The Ear* and *My 747*. But again, I imagine *The Ear* is for Hong Kong International Film Festival, not for an "Independent" film festival.

MAK: It seems not independent.

WEERASETHAKUL: Yeah... so I'll save *My 747* for the Grand Prize.

ZHANG: Yes, it's the same for me. After the second viewing, my choice is still *My 747*.

MAK: OK. *My 747*.

ZHANG: How many Special Mention do we have this year?

WEERASETHAKUL: *Vous Vous Souviens De Moi?* and *The Chamber*.



ZHANG: I would say if there's only one Special Mention, it'll be *The Chamber*. If there're two, they'll be *The Chamber* and *Vous Vous Souviens De Moi?*. If we have three, they'll be *The Chamber*, *Vous Vous Souviens De Moi?* and *The Ear*. The problem is *The Ear* is too professional. The reason I put *The Chamber* as the first place for the Special Mention is that I think for *ifva*, it's not good to give the Grand Prize to two animated films. I prefer it's a movie like *Vous Vous Souviens De Moi?* or *My 747* to get the Grand Prize. But again, *The Chamber* is still very impressive to me. When you see *The Ear*, you imagine you need a crew of 8 to 15 people to do it. But the director of *The Chamber* is alone. He did all technical works himself. It's a truly independent work and technically good. It's human as well.

KWONG: I must say we're very friendly to animation as well. *ifva* has no priority towards genre or whatever.

ZHANG: So should we keep all three? Or do you prefer to make a choice among them?

MAK: Actually, I think there should only be one. It'd be *Vous Vous Souviens De Moi?* because it's courageous and it's totally different from the rest of the others.

KWONG: Should we do the voting?

MAK: Yeah... I think if *The Ear* doesn't get the Grand Prize, then there's no point to have the Special Mention, because *The Ear* and *My 747* are quite similar in the sense they're both fictional films. But *Vous Vous Souviens De Moi?* is more experimental. So, I don't mind if *The Ear* is not included in the Special Mention. We don't need to have three Special Mention. But now I have reservation for *The Chamber*. I think it's a bit dry.

WEERASETHAKUL: But I think it's a good personal project.

MAK: In the beginning, I thought there's only one Grand Prize and one Special Mention. So, if we have *My 747* for Grand Prize and *Vous Vous Souviens De Moi?* for Special Mention, then it'll be very clear for us, I mean, for the jury as a whole. *My 747* is a fictional film and it balances

between creativity and personal touch. For ***Vous Vous Souviens De Moi?***, we encourage this kind of filmmaking. It's experimental. Even though it has some flaws, we encourage it because it's exploring some possibilities of the image and the text. So as the jury, the direction is clear. But if we include ***The Chamber***, we'll encourage the filmmaker, but... maybe it'll be confusing to others what kind of messages we are giving as the jury. I don't know. Of course, ***The Chamber*** is good and it deserves a Special Mention.

ZHANG: For me, ***My 747*** and ***Vous Vous Souviens De Moi?*** are quite the same...

WEERASETHAKUL: The guy with a camera.

ZHANG: I think if we only have ***My 747*** and ***Vous Vous Souviens De Moi?***, then we'll have a very strong aesthetic aspect.

WEERASETHAKUL: To be genuine, I think ***The Chamber*** should be included in this competition because ***The Chamber*** is outstanding in this festival.

### **Asian New Force Category**

#### **Grand Prize**

*My 747*  
HOU Chi-jan (Taiwan)

#### **Special Mention**

*My Chamber*  
YU Seock-hyun (South Korea)

#### **Special Mention**

*Vous Vous Souviens De Moi?*  
THUNSKA Pansittivorakul (Thailand)