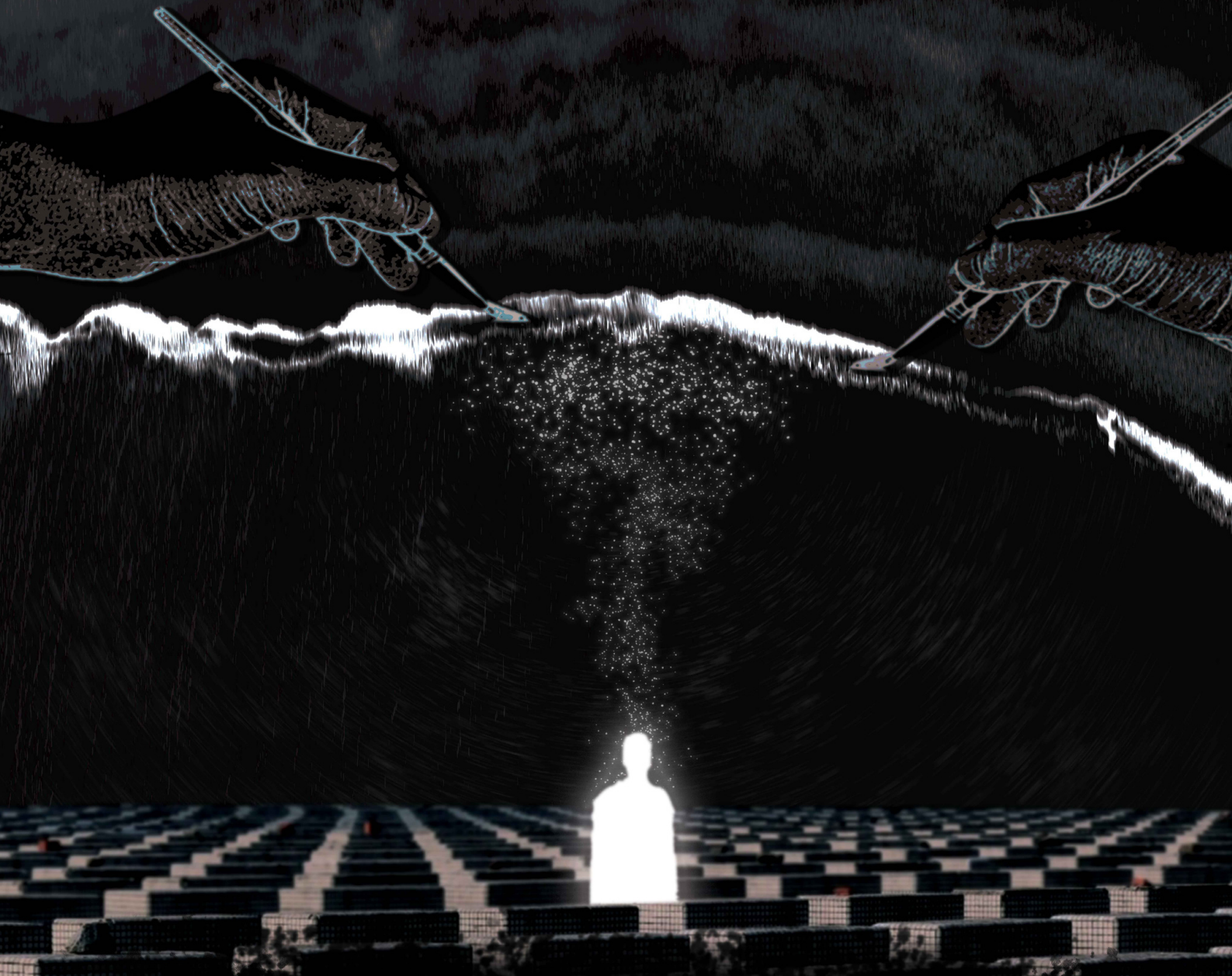




Film Press / Electronic Media Kit

Produced By Celestine Pang
Directed by Tan Ker Wei

THE WORLD I LIVE IN
DOESN'T EXIST.



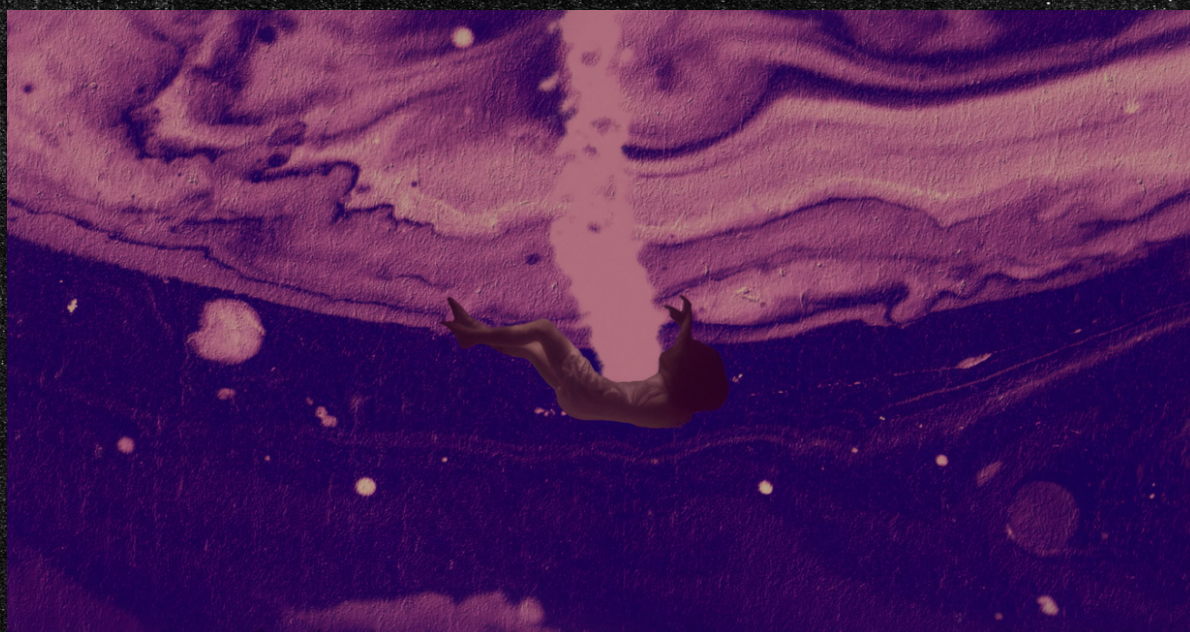
LASALLE COLLEGE OF THE ARTS presents a PUTTNAM SCHOOL OF FILM AND ANIMATION
film production THE WORLD I LIVE IN DOESN'T EXIST featuring the stories of LAMTHAN and 'TRITH'
cinematography MUHAMMAD HARITZ BIN MOHD JASNI editor and animator TAN KER WEI
produced by CELESTINE PANG a film by TAN KER WEI


LASALLE
COLLEGE OF THE ARTS


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FILM & ANIMATION


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DE CINEMA ET DE TELEVISION THE INTERNATIONAL
ASSOCIATION OF FILM AND TELEVISION SCHOOLS

FILM TRAILER



Link: <https://vimeo.com/822930320>



FILM DETAILS

Genre: **Documentary, Experimental, Animation**

Runtime: **14min 42secs**

Aspect Ratio: **1.90:1**

Country of Origin: **Singapore**

Filmfreeway website:

<https://filmfreeway.com/TheWorldILiveInDoesntExist>



Festival / Press Contact Details:

TWILIDE TEAM

twilidefilm@gmail.com

CELESTINE PANG (Producer)

celestinepangdl@gmail.com



LOGLINE

When depersonalisation and derealisation detach them from reality, a young Thai art graduate and an anonymous Frenchman recount their experiences of feeling alienated and unsure of their existence.



SYNOPSIS

The World I Live In Doesn't Exist is a documentary about Depersonalisation and Derealisation disorder, forms of dissociation where those afflicted experience sensations of isolation, alienation and unreality as they experience dream-like, out-of-body feelings and sensations, as well as distress and doubt over whether they are real or in control. Recounted through surreal animation and poignant soundbites, the film follows the anecdotes of Trith, an anonymous individual from France who has battled chronic symptoms for 20 years, leaving him feeling 'non-existent' and 'like a robot,' and Lamthan, a young Thai art graduate with an artistic interest on identity. Through their anecdotes, the film reveals how these symptoms affect their lives, emotionally and socially, challenging our understanding of identity and humanity.

FEATURING THE STORIES FROM

Pradnampetch Kanoknak, aka Lamthan



· A 26-year-old art graduate from Thailand, Lamthan has struggled with mental illness since a young age, having only been diagnosed during her university days. Her approach towards art draws from a desire to affirm her identity in the world and her mental health struggles. Her first episode of depersonalisation-derealisation (DPDR) occurred while working on her Master's Thesis due to a sudden change in her prescriptions.

'Trith' (alias due to anonymity)



A 38-year-old man from France, Trith has had experiences of DPDR for almost 2 decades. His first experience triggered at the age of 17 - the dream-like sensations and robotic feelings have wracked his sense of identity and sanity to this day years after he had quit. He carries years of emotional trauma from his upbringing, which he believes to be a factor in his mental health.

Filmmakers - *Tan Ker Wei* (Director & Editor)



Tan Ker Wei is a recent graduate of LASALLE College of the Arts with a BA(Hons) in Film, who believes in the unlimited potential of film language and the power of storytelling for both the subject and the audience. Prior to his studies, he has 3 years of professional experience filming and editing videos and commercials - half of which were at the Ministry of Defence, where he spent his days interviewing soldiers and filming and editing events and gritty pieces of training, parades and exercises as far as Germany.

While specialising in editing and documentaries, his exchanges in Thailand and Zurich gravitated him towards experimental films and his skillset in motion graphics, realising their practical strengths in circumventing physical restrictions, and their creative strengths in portraying the experiences of a subject. Two of such animated works by him are *Here Are Some Little Facts About These Little Dots* (2022), featured as the opening film for the Singapore Poetry Festival, and his thesis animated documentary, *The World I Live In Doesn't Exist* (2023), an experimental film on depersonalisation and derealisation, which serves as his directorial debut into the festival circuit. Fascinated by the themes and feelings of surrealism, liminality and alienation, especially borne of this era of hyperreality, Ker Wei seeks to embody and evoke these experiences and connections through his stories.

Ker Wei's Filmography:

Director & Editor

The World I Live In Doesn't Exist (2023)

Alimination (2022)

Here Are Some Little Facts About These Little Dots (2022)

Threads of Time (2021)

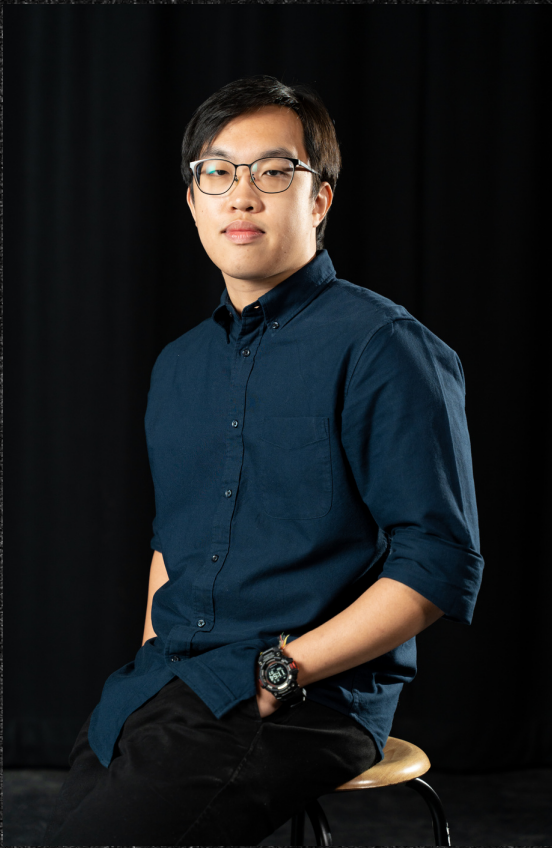
Production Designer

Can You Hear Me (2022)

Showreel:



Filmmakers - Celestine Pang (Producer)



Fascinated by the fleeting, transitory nature of life and the emotional dread that arise from it, **Celestine Pang** is a young Singaporean filmmaker who strives to explore and portray the complexities of the human condition through his work. Since his formative years, Celestine has harboured a deep-seated passion for the art of film, leading him to acquire a diploma in Film, Sound & Video at Ngee Ann Polytechnic, where he discovered his love for writing, directing, and producing. This was showcased in his thesis film, *Lady E's Wedding Revenge Plan* (2019) where he served as the 1st assistant director and assistant producer. The film was part of the HonourSG initiative and received the Best Live Action Film award at the National Youth Film Awards 2020.

To further hone his craft, Celestine pursued a Bachelor of Arts (Hons) in Film at LASALLE College of The Arts, where he double majored in producing and scriptwriting. He produced an experimental documentary on a rare mental condition called Depersonalization-derealization disorder for his thesis, titled *The World I Live in Doesn't Exist* (2023) and penned the script for an existential narrative film, *Let the Tides Take Us* (2023). Celestine's oeuvre reflects his belief that films should evoke emotions in viewers before they can fully comprehend them. His unique perspective in his films allows them to serve as a guide for audiences to navigate the intricacies of the human experience.

Celestine's Filmography:

Producer

The World I Live In Doesn't Exist (2023)
Your Hand in Mine (2021)
Lady E's Wedding Revenge Plan (2019)
An Elephant Ate A Goldfish (2018)

Scriptwriter

Let the Tides Take Us (2023)
Your Hand in Mine (2021)
The Feeling that Doesn't Reach (2020)

Director

Halt (2022)
Can You Hear Me? (2022)
Your Hand in Mine (2021)
Suck Me Dry (2018)

Link to Portfolio:



Filmmakers - *Muhammad Haritz* (Cinematographer)



Born in Singapore in September 1995, from a young age, **Muhammad Haritz** showed a keen interest in visual storytelling and was fascinated by the world of cinema. He grew up watching wildlife documentaries like “*National Geographic*”, which ignited his passion for cinematography. Haritz pursued his passion for cinematography and enrolled at Nitec in Digital Audio & Video Production. He continued his studies at the Higher Nitec in Filmmaking & Cinematography where he learnt more technical skill sets that eventually helped him build his confidence in the film industry. He pursued a Diploma in Broadcast Media at LASALLE College of the Arts to further improve his visual storytelling skills.

Graduated with a Bachelor of Art (Hons) Film, he studied film production with a focus on cinematography to gain hands-on experience working on various films and using various equipment and lighting techniques. Haritz’s dedication to cinematography can be seen in the non-fiction film *The World I Live in Doesn’t Exist* (2023) as the cinematographer and in the fiction film *Eye of the Dragonfly* (2023) as the gaffer. Haritz’s versatile skills in cinematography are evident in both his works as a camera operator and as a gaffer. His dedication to his craft is apparent in the quality of his work on both projects. Looking up to someone like Werner Herzog, Haritz aspires to create stunning visuals that contain essence, depth and meaning in his thought-provoking films.

Haritz's Filmography:

Gaffer

Eye of the Dragonfly (2023)
The World I Live In Doesn't Exist (2023)
Last Retro Journey (2021)
Caraphernelia (2021)
As Bold as Red as Soft as Velvet (2021)

Cinematographer

The World I Live In Doesn't Exist (2023)
Foreign Talent (2022)

Link to Portfolio:



FULL CREDITS

Featuring the Stories of
Pradnampetch Kanoknak (Lamthan)
"Trith"

Producer
Celestine Pang

Production Manager
Niger Lim

Production Assistants
Ong Leang Ren
Gavin Chua

Director
Tan Ker Wei

Translator
Sutakorn Praphun

Cinematographer & Gaffer
Muhammad Haritz Bin Mohd Jasni

Location Sound Recordist
Sebastian Tim Rabald

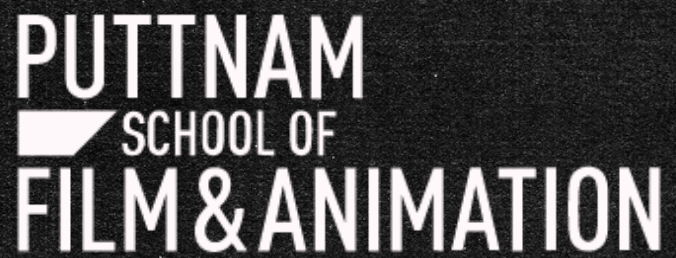
Post Sound Mixer
Tam Chin Wang

Composer
Matthew Ng

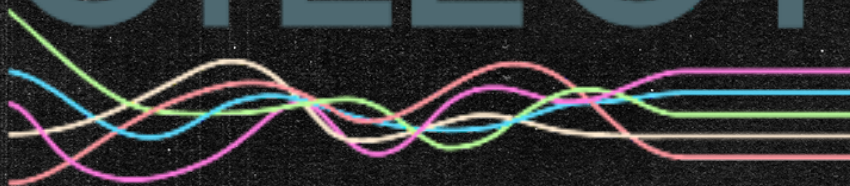
Editing & Animation
Tan Ker Wei

Stand-ins
Alton Ron Tan
Niger Lim
Tevka Isfandiyar Haiza

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DIRECTOR'S STATEMENT

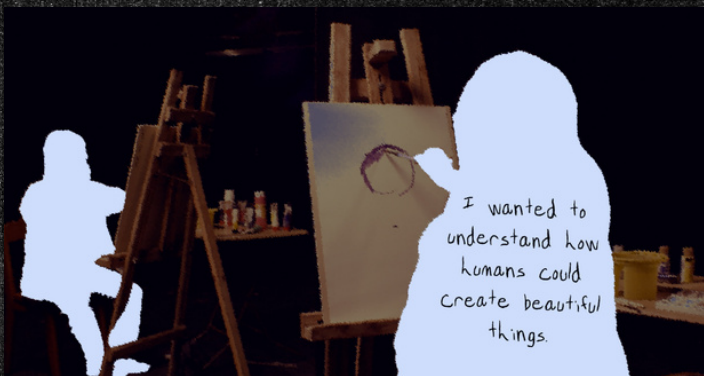
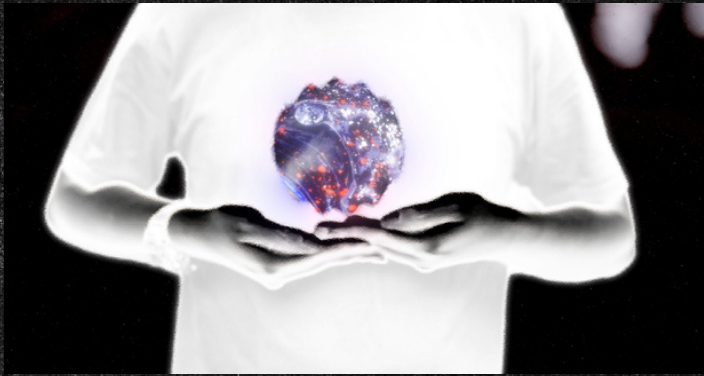
Depersonalization-Derealization disorder (DPDR) is a psychiatric condition characterized by persistent feelings of detachment from one's self and of unreality about the outside world, where subjects commonly report feeling as if they are "in a dream," or as if they are "not real," even though they are aware otherwise. Whilst the prevalence rate of DPDR is approximately 2%, DPDR is a condition that is prone to being under-recognised and underdiagnosed due to the difficulty in understanding, describing and diagnosing it. On the other hand, it is speculated that about half of the general population has been through at least one transient experience of depersonalisation or derealisation in their lifetime.



The Editor and Animator, collapsed at his desk at 3.21am after his PC lagged from rendering.

My frequent episodes of such experiences, as well as my increasing awareness of them, was one of the inspirations for this film. More importantly, I had also drawn parallels between the symptoms of the condition and the follies of the modern human condition, particularly the detachment of one's own identity from themselves and within society, and felt that there was a powerful connection there that needed to be told. Therefore, while I have done research on the disorder prior to production, neither I nor the film aim to present ourselves as a factual authority on a matter we are not professionally qualified in, but rather aim to present emotional truth in the experiences of Lamthan and Trith and form a connection between them and the viewers, without "othering" them.

FILM STILLS



BEHIND THE SCENES



Haritz filming Lamthan's process



The team with Lamthan



Lamthan's house, during the initial meeting

End of Press / Media Kit