

THE Hollywood REPORTER

'Siti': Singapore Review

12:16 PM PST 12/15/2014 by Clarence Tsui



Courtesy of Singapore International Film Festival

The Bottom Line

A well-acted, visually poignant portrait of a woman on the verge of a breakdown

Shot in black and white, Indonesian director Eddie Cahyono offers a tale about a young woman selling snacks during the day and hosting clients in a karaoke bar at night

Eddie Cahyono might have graduated from the television department of the Indonesian Fine Arts Institute, but there's hardly anything small-screen about his latest outing, *Siti*. Shot in black-and-white and – even more audaciously – on Academy ratio, the Javanese filmmaker has produced a vivid, intense character study of a smalltown working-class woman unraveling as she struggles to balance her role both as a mother and breadwinner, with two lines of work – hawking crab crackers during the day, and entertaining clients at a karaoke parlor at night – bringing her different personalities into a simmering conflict.

Having just received its international premiere in competition at the Singapore International Film Festival – a week after making its bow at Cahyono's hometown of Yogyakarta, at the Jogja-Netpac Asian Film Festival – the film is perhaps too modest and niche-oriented to create ripples beyond Southeast Asia, with its future possibly lying with specialist, independent showcases dedicated to women's emancipation in society. But *Siti* deserves more beyond this narrow framework, however, as Cahyono has proven his eye for grace amid the grit.

Then again, *Siti* doesn't seem like a vehicle in which Cahyono makes a big statement about the corruption of social values in a broken, oppressive society. The use of monochrome is telling: by draining the film of tropical and possibly gaudy colors, the director has sharply reduced the possibility of the film being interpreted as yet another entry in the so-called poverty-porn sub-genre.

There's not even a glimpse of melodramatic characterization: it's all whiter than white as generosity and righteousness abound around the titular character (**Sekar Sari**), as she receives support from a surprisingly sympathetic mother-in-law (**Titi Dibyo**) at home, helpful colleagues at work and a suitor (**Haydar Saliz**) who actually pushes her away when she offers herself to him and would readily alleviate her cash problems with no strings attached.

With the lack of caricatured villains, *Siti* is therefore all about the central character's internal conflict and meltdown, a process that started a year earlier with an accident at sea involving her husband Bagus (**Ibnu Widodo**). It left him paralyzed and his fishing boat destroyed, and Siti struggles to repay the man who lent the couple money to construct the vessel – thus the young woman's two very different ways of earning a living, plus the task of ensuring her elementary-schoolboy son Bagus (**Bintang Timur Widodo**) keeps up his work and his appearances at school.

The interweaving of short and lyrical sequences featuring a disheveled, barefoot Siti wading into the sea provides the viewer with a glimpse of her inner frustrations and the tragedy to follow, but more subtle symbolism comes in the juxtaposition of the bed-ridden Bagus retreating into silence after being condemned to immobility on one hand, while Siti is forced into earning money with her voice and her physique at the karaoke joint. With a near-uninterrupted shot of her singing a musical number for her customers, Cahyono pictures the rustic woman's perhaps hard-pressed transformation into a worldly flirt.

Venue: Singapore International Film Festival

Production company: Fourcolours Films

Cast: Sekar Sari, Bintang Timur Widodo, Ibnu Widodo, Titi Dibyo

Director: Eddie Cahyono

Screenwriter: Eddie Cahyono

Producer: Ifa Isfansyah

Director of photography: Ujel Bausad

Art director: Luki Janarko

Costume designer: Dhaniek Ratna

Editor: Greg Arya

Music: Krisna Purna

Sales: Fourcolours Films

In Indonesian

No ratings; 95 minutes

<http://www.hollywoodreporter.com/review/siti-singapore-review-756788>

Bright Future review - *SITI* by Eddie Cahyono



A young Indonesian woman struggles with taking care of her family in Eddie Cahyono's sensitive neo realistic drama *Siti*, which had its international premiere in the Bright Future section of the 44th International Film Festival Rotterdam.

With her husband psychologically paralysed after a boating accident, poor young Siti finds herself the patriarch of her household, taking care of her young son and her mother in law. To add urgency to this touching and dense portrayal, she must come up with enough money to cover her husband's debt to a usurer and has only been given a few days to do so.

Siti is the remarkable portrayal of a strong female role at a time in cinema when it's becoming frustratingly obvious that good female roles are still severely lacking in cinema. It is also a complete picture of a woman, and we follow her through her everyday internal and external struggles, forced to constantly look at the world around her like an outsider and lacking a more human closeness from her husband, who helplessly and hopelessly lays in bed in a quasi-catatonic state.

The film's structure borrows elements from the impulsiveness of neo-realism. As such, it is also driven by a melancholic sense of humour that enhances the drama of the young woman's life from a feminist perspective. This also enjoys accentuated sensitivity by a stylistic contrast with the old and new, visually represented by the use of black and white photography - usually meant to romanticise a story - and a handheld cinematography that on the other hand adds a dense stark feeling of realism.

In its honesty, the complete picture of the leading woman also deals with her more vulnerable sides, as well as her imperfections. The neglect she experiences from her man leads her to temptation, as she considers giving into the wooing of a kind hearted cop. All the while, we are aware of the fact that a lot of her feelings and struggles with her hardships are kept bottled up, much like a volcano waiting to erupt. The sensitivity of Cahyono for the role of a strong female character within a society that is often portrayed in cinema as rather conventional and its sex roles well defined is matched by a remarkable performance by the leading actress Sekar Sari - here in her film debut. Her casting in the leading role in *Siti* also recalls the street casting of the aforementioned neo realism, but with her performance she adds leading colour and magnetism to her roles and recalls the Anna Karina of *Vivre Sa Vie* by Jean-Luc Godard.

Read more: <http://www.cinecola.com/reports/a44th-international-film-festival-rotterdam/bright-future-review-siti-by-eddie-cahyono/>



Siti Siti

Indonesia
Contemporary drama
2014, b&w, 1.33:1, 88 mins

Directed by Eddie Cahyono

Credits

Premiere: Jogja-Netpac Asian Film Festival (Asian Feature, Competition), Yogyakarta, 2 Dec 2014.
Theatrical release: TBA.

Presented by Fourcolours Films (ID). **Executive producers:** Silvia Indah Rini, Ifa Isfansyah.
Producer: Ifa Isfansyah.

Script: Eddie Cahyono. **Photography:** Ujel Bausad. **Editing:** Greg Arya. **Music:** Krisna Purna. **Art direction:** Luki Janarko. **Costumes:** Dhaniek Ratna. **Sound:** Krisna Purna.

Cast: Sekar Sari (Siti), Bintang Timur Widodo (Bagas, Siti's son), Titi Dibyo (Darmi, Siti's mother-in-law), Ibnu Widodo (Bagus, Siti's husband), Haydar Saliz (Gatot Janarko, the policeman), Delia Nuswantoro (Sri, Siti's workmate), Chelsy Bettido (Wati, Siti's workmate), Cathur Stanis (Karyo, the moneylender), Ernanto Soeyik Kusumo (Atmo), Agus Lemu Radia (Sarko, karaoke owner), Noel Kefas (Sigit, the special guest), Adi Marsono (Wahyo, policeman), Edo Armando (policeman), Hery Setiyana (police chief), Danang Parikesit (Wawan), Sri Multiyanti (Mother Pengi), Cahyono Agus Dwi Koranto (Father Pengi).



By Derek Elley

Tue, 10 March 2015, 22:30 PM (HKT)

Small but involving study of a fisherman's dutiful young wife avoids Third World clichés. Festivals.

Story

Parangtritis, Bantul regency, Yogyakarta special region, Java, Indonesia, the present day. Siti (Sekar Sari), 24, lives by the sea with her paralysed fisherman husband Bagus (Ibnu Widodo), her demanding young son Bagus (Bintang Timur Widodo) and her sympathetic mother-in-law Darmi (Titi Dibyo). By day Siti looks after her family and sells homemade snacks on the beach, a well-known tourist spot; by night she works in a karaoke bar run by Sarko (Agus Lemu Radia). Bagus is paralysed in bed, following an accident at sea with a boat he'd borrowed Rp5 million (US\$380) to buy; he has refused to talk to Siti since she started working at the karaoke bar. The family is also behind on its payment to moneylender Karyo (Cathur Stanis), who gives Siti three more days for the total amount. The day after police raid the karaoke bar and close it down, Siti attends a demo outside the police station along with her colleagues, including Sri (Delia Nuswantoro) and Wati (Chelsy Bettido), organised by the owner. The police agree to let it re-open if Sarko applies for the proper permits. Among those watching the demo is local policeman Gatot (Haydar Saliz), with whom Siti has become close since her husband stopped talking to her. That evening, Siti, Sri and Wati are asked by Sarko to come to the club and help entertain some "special guests", who include Gatot and an older man called Sigit (Noel Kefas).

Review

A small but involving study of a fisherman's wife who works day and night to support her young son and paralysed husband, *Siti* manages to escape the Third World poverty-movie ghetto thanks to a lively performance by lead actress [Sekar SARI](#) and an overall approach that doesn't grind the viewer down with artiness/miserabilism or grandstand its themes with phoney dialogue. In a radical departure from his first feature — the mainstream *Saweran Girl Cewek saweran (2011)*, about a teenage villager who tries to make a go of it as a *dangdut* singer in Yogyakarta — writer-director [Eddie CAHYONO](#), 37, opts for black-and-white and old style Academy Ratio to tell his story, set across 24 hours in the young

woman's life. Not a great deal happens, and none of it especially dramatic, but Cahyono creates a believable universe of interesting characters that sustains interest over 80-odd minutes.

Siti lives in a simple seaside home, looking after her restless young son and bedridden husband with only her kindly mother-in-law for support. Endlessly patient, she puts up with her husband's prolonged sulk (since she started working in a karaoke bar at night) and her kid's demands while trying to pay back the money the family borrowed for a fishing boat a year ago. When the mildly seedy karaoke bar is closed down by police, her pressures only increase. Cahyono's script is refreshing not so much for its choice of characters (which are pretty standard) but by the way in which he reins back any hint of melodrama or the usual clichés: the mother-in-law is supportive, the moneylender is (kind of) friendly, even the police are reasonable, and a cop who fancies her is niceness itself.

What the film signally lacks, however, is a satisfying ending to repay the audience's patience: Cahyono doesn't seem to have a clear idea of what to do with his title character, and the movie just drifts off into the darkness from which it first emerged. There's occasional talk about the power of the sea but it isn't developed into anything substantial — or enough to justify the woolly ending.

Largely thanks to the performances, the film escapes being unrealistically treacly. In her first feature-length movie, Sari, a postgraduate student in performing arts (dance studies), has strikingly angular looks that easily morph between fun-loving, caring, determined and sexy, and a personality that's similarly adaptable — nowhere more pointedly than in one memorable scene where she dresses and makes up for "work" in front of her helpless, bedridden husband. She's supported by lively playing from [Delia NUSWANTORO](#) as a work friend and a quietly supportive performance from [Titi DIBYO](#) as her mother-in-law. On the male side, [Haydar SALIZ](#) doesn't have a great deal to do as her cop boyfriend, apart from look handsome, and [Ibnu WIDODO](#) even less as her mute, paralysed husband; more animated are young [Bintang Timur WIDODO](#) as her son — with whom Sari establishes a believable maternal complicity — and [Agus Lemu RADIA](#) as the jolly karaoke bar owner.

Technical credits conceal considerable care beneath their apparent simplicity. The use of black-and-white and a 1.33 aspect ratio — enhanced by shadowy lighting at nighttime — gives the film an intimacy without becoming claustrophobic, even though much is shot within the beachside home or at the karaoke bar. The lack of colour, plus tight framing, also avoids any exotic prettiness or distracting backgrounds, especially given the scenic region of Yogyakarta in which the movie is set. Partly thanks to [Greg ARYA](#)'s keen editing, several chunks of the film give an impression of taking place in real time, though without long takes that draw attention to themselves.

<http://www.filmbiz.asia/reviews/siti>

Eddie Cahyono: For the sake of the audience

Ika Krismantari, The Jakarta Post, Jakarta | Entertainment | Sun, March 29 2015, 6:43 AM



Eddie Cahyono - Courtesy of Kelik Sri Nugroho

The audience is everything for filmmaker Eddie Cahyono. Every time he directs a movie, whether independent or commercial, he wants to make sure that the audience is entertained.

“I want to make a movie that is enjoyable to watch,” the 37-year-old said in a recent interview with *The Jakarta Post*.

Eddie stepped into the world of independent filmmaking in 2001, when he and friends from the Indonesian Art Institute (ISI) founded Fourcolours Film, which he then used to make his name at local and international short film competitions.

His films have received many awards and good reviews from festival juries as well as film critics.

Eddie’s first short film, *Di Antara Masa Lalu dan Masa Sekarang* (Between the Past and Present) won awards at the Indonesia Independent Film Festival (Konfiden) in 2001.

The film was also screened at international short film festivals in Hamburg, Germany; Melbourne, Australia; and Tampere, Finland.

Eddie’s subsequent projects also won top prizes at local short film competitions and travelled to international film festivals around the world.

Among Eddie’s notable films are *Jalan Sepanjang Kenangan* (Road of Memories), which won best short fiction film at Konfiden festival in 2007; and *Bedjo van Derlaak*, which was named best film by the Bali International Film Festival and was nominated for the prestigious Akira Kurosawa Memorial Short Film Competition in 2007.

The films of Akira Kurosawa played important part in Eddie's life, inspiring him to become a director.

"I watched his movies at a film festival in Yogyakarta," Eddie says. "It was like an enlightenment. After that I knew that I wanted to make movies."

Eddie also had exposure to other directors, such as Hollywood's Steven Spielberg and Brian De Palma, Hong Kong's Tsui Hark and Taiwan's Tsai Ming-Liang, courtesy of free public screenings (*layar tancap*) and movie theaters.

"I saved some of my pocket money so I could watch movies in theaters," Eddie said of his childhood hobby.

As Eddie's vocabulary in cinema expanded, his interest in moviemaking increased. He turned to pirated movies, because they allowed him to enjoy films more than once. "I like to watch a movie three to five times because I like to observe and learn from them."

Eddie said he did not have a strong background in filmmaking, even though he graduated from ISI's broadcasting faculty in 2007. He claims that he learned everything from watching movies.

After making short films for a few years, Eddie changed tack in 2011, directing the studio film *Cewek Saweran* (Cheap Girl), which was not well received and vanished from screens in two weeks.

Eddie kept at it, making a second feature, *Siti*, last year — and opting to screen the movie on the international film festival circuit as opposed to local theaters.

So far, the reception from the audience and critics has been good.

The Hollywood Reporter said *Siti* was "a vivid, intense character study of a small town working-class woman unraveling as she struggles to balance her role both as a mother and breadwinner".

The movie was screened at the Singapore International Film Festival, where it received best actress honors; as well as the International Film Festival Rotterdam in The Netherlands. More screenings are slated in Melbourne and Amsterdam in April.

Eddie, however, says that he won't let critical success trap him into exclusively making non-commercial independent films.

While he stills want to make artistic films, Eddie says he'd also like to make a breakthrough in the local commercial film industry. The only question is when.

Looking at Eddie's work, one theme stands out: simplicity.

His works are different from typical film festival fare, involving simple themes, such as friendship or family conflicts; and simple narrative techniques.

Eddie's films also typically focus on social issues involving the rural or working class. "It is because I know those issues — this is the closest thing for me," he says. "I am not familiar with urban issues and I am not an urban person."

He hopes this will not close doors for him in the local film industry, which is currently consumed with exploring the woes of the urban upper-middle-class.

Eddie says he does not mind learning new things, including how to be a city boy, if he can reach more people. In the end, it means he'll still be serving the people who buy the tickets.

"I just want to make something that can be enjoyed by the audience," Eddie says.

<http://www.thejakartapost.com/news/2015/03/29/eddie-cahyono-for-sake-audience.html>



IFF 2015 Review: Siti

21 Apr , 2015 [Matthew Rooke](#)

“Do you believe in Heaven, mas?”
“I don’t know Siti, but I believe in the sea.”
“How come?”

Indonesia is certainly not the flavor of the month right now but should a nation of more than 250 million people be judged on its foreign policies or a penchant for busting drug lords by putting a bullet into their heads? Using cinema as a vehicle into culture is not original and it is a proven technique that works if you can find the audience but this year’s Indonesian Film Festival really had its work cut out for it. However when films are good, cinema speaks for itself. Directed by Eddie Cahyono, *Siti* is one gentle, little, melancholic gem that will bring you right down to earth and into the microcosm of one Indonesian family.



Told from the perspective of the wife, *Siti* is an insight into the everyday struggle of life on the poverty stricken knife-edge – where life has come to a crossroads and all four wheels are threatening to come off. How does a wife/mother keep her family together? Especially when her husband, suffering physically from a work place accident, succumbs to the darkness of his situation and literally gives up? Not moving nor speaking, Siti’s (**Sekar Sari**) husband is paralysed mute who has gone from breadwinner to burden but is still very much an insipid presence in the house that she feeds him his daily meals!

It is all up to Siti who has to make ends meet by selling crackers on the beach by day and working an illegal karaoke bar at night, all in an endless search for money to pay off her husband’s debts and provide the essentials to her son and mother-in-law. The karaoke bar is her ticket out, providing the most income but it is also the reason her husband won’t talk to her. This dualism runs throughout the film. So when the authorities raid the joint and close it down, life just becomes a bit grimmer until the

next night when they open it again, for a few favours provided on the side. This is the beauty of a police force that understands the power of money.

It is through the karaoke bar that Siti is also courted by a young, handsome police officer. He wants to provide for her, be her savior and she is faced with a dilemma. He represents a better life, but is it? And at what cost?



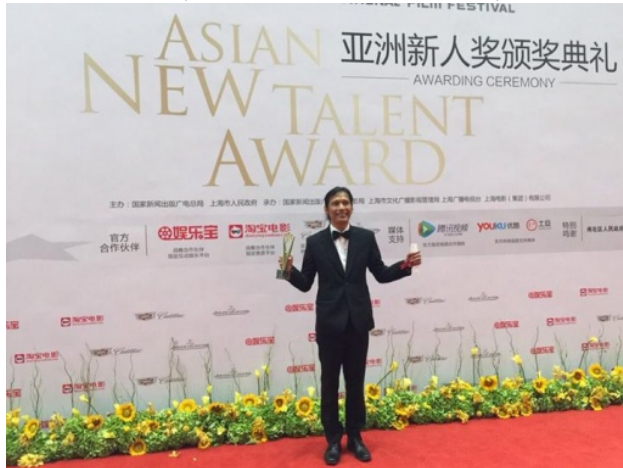
The film's aesthetic is reminiscent of the Italian Neorealists. Not just because it is black and white, nor only that it's an ordinary slice of life, but also in the way the drama is captured. It's long takes of the everyday tasks of living, cooking, cleaning and avoiding the debt collector. Siti and her son Bakas go about their daily life. He wants to be a pilot so he loves to fly his kite and every morning seems to be a playful struggle with mum chasing him around until he succumbs to the shower. The cinematography has its moments of great beauty too, taking full advantage of the exteriors and seaside setting but it is also dark and claustrophobic when we are inside, especially the karaoke bar.

Siti is gentle in its storytelling but the decisions that are faced and the actions that are needed slowly seep in until the realization comes that it's not just heartbreak here, it is actually soul destroying. Which way will she turn when all options look pretty bleak? Not such a pretty picture but it is a glimpse into the milieu of the people that make up Indonesia.

<http://www.filmedinether.com/reviews/iff-2015-review-siti/>

Indonesian movie ‘Siti’ wins award in Shanghai

The Jakarta Post, Jakarta | Entertainment | Sat, June 20 2015, 7:55 PM



(courtesy of Isabelle Glachant)

Entertainment News

A black and white Indonesian movie called Siti won the best script writer award on Friday at the Shanghai International Film Festival.

The movie defeated other nominees from Japan, Taiwan and China in the Asia New Talent category that recognizes emerging filmmakers from the continent.

The director, Eddie Cahyono, who attended the awards night, said he did not expect to receive the award because he was there only to enjoy the festival, which was one of the biggest in East Asia.

“I am so proud and feel honored that I can represent Indonesia to win an award in this event,” Eddie said in a text sent to The Jakarta Post on Saturday.

The film received two nominations in the festival for best cinematographer and best scriptwriter, but only won for the latter category.

Siti, which has been screened in various international film festivals around the world, was the only Indonesian film that competed in the Asia New Talent category. (ika)

<http://www.thejakartapost.com/news/2015/06/20/indonesian-movie-siti-wins-award-shanghai.html>

Pierre Rissient, le cinéphile au regard d'or

[Jérémy Couston](#)

[Jacques Morice](#)

Publié le 17/10/2015.



Programmateur, conseiller artistique, distributeur, attaché de presse, mais surtout découvreur... Pierre Rissient a tout fait pour faire partager sa passion cinéphile. Un documentaire consacré à ce grand homme de cinéma est projeté ce samedi 17 octobre au festival Lumière, à Lyon.

Il agit dans l'ombre, tel un agent secret. Inconnu du grand public, mais consulté comme un oracle par des cinéphiles curieux. Ainsi excelle [Pierre Rissient](#), qui déniche depuis une cinquantaine d'années des films et des cinéastes, aux quatre coins de la planète. Son palmarès laisse rêveur. Outre d'avoir favorisé plusieurs Palmes d'or (*L'Épouvantail*, *La Leçon de Piano*, *Le Goût de la cerise...*), il a fait connaître [Jeremiah Johnson](#) ([Sydney Pollack](#)), *Mean Streets* ([Scorsese](#)), les premiers films d'[Eastwood](#) et un bon nombre de cinéastes asiatiques ([King Hu](#), [Edward Yang](#), [Im Kwon-Taek](#)...). Pour le compte de qui travaille-t-il ? Pour personne, sinon le public des salles. C'est en solo souvent, en indépendant à tendance libertaire toujours, qu'il opère, bataillant et défendant mordicus sa cause, celle d'un cinéma méconnu. Ou menacé, comme ce fut le cas, avec les victimes du maccarthysme : des scénaristes comme [Dalton Trumbo](#), des cinéastes comme [Abraham Polonsky](#) ou [Cy Endfield](#), qu'il a sortis de l'ornière.

A 79 ans, sa passion ne s'est pas émoussée. Et son influence s'est affermie. Celui qui connaît Hollywood comme sa poche et fut l'ami français privilégié de monstres sacrés américains ([Fritz Lang](#), [Howard Hawks](#), [Raoul Walsh](#), [Don Siegel](#)) peut aujourd'hui se flatter d'être un proche de Clint Eastwood et de [Quentin Tarantino](#). Lorsque ces derniers ont fini un film, la première personne qu'ils appellent pour le visionnage, c'est lui. Dont l'œil critique vaut de l'or.

Quels sont vos derniers coups de cœur ?

Un remake japonais d'*Impitoyable*, *Yurusarezaru Mono* (1), que j'ai découvert au festival de Busan, en Corée. Un film loyal par rapport à Eastwood, et en même temps, très personnel, puisque transposé à Hokkaïd?, à la fin du XIXe siècle, chez les Inuits du Japon. Son réalisateur, Lee Sang-il, de sang coréen, a un sens de l'espace et du climat exceptionnel : je n'ai jamais ressenti un tel froid au cinéma... Egalement un film indonésien provincial, qui n'a pas été réalisé à Jakarta, la capitale, mais dans une ville de province très culturelle, Yogyakarta, par un jeune metteur en scène, Eddie Cahyono, par ailleurs professeur de cinéma dans cette même ville. Le film, très prometteur, s'appelle *Siti* et s'inscrit dans la grande tradition du cinéma classique, de [Preminger](#) ou de [Jacques Tourneur](#). Je l'ai découvert l'hiver dernier au festival de Singapour et je l'ai fait venir au festival de Telluride en septembre, où le public a été sidéré. Le documentaire de Benoît Jacquot, Pascal Mérigeau et Guy Seligman [*Pierre Rissient, un passeur au cinéma*, projeté samedi 17 octobre à 19h15 au festival Lumière, à Lyon, NDRL], s'ouvre sur une scène de *Siti* et finit sur une scène de *Yurusarezaru Mono* pour montrer qu'il y a toujours des nouveaux cinéastes à dénicher. Les programmeurs de festivals se concentrent trop souvent à mes yeux sur des valeurs reconnues. L'histoire du cinéma est continuellement réécrite, par rapport à ce qu'on revoit mais aussi par rapport à ce qu'on peut découvrir.

<http://www.telerama.fr/cinema/pierre-rissient-le-cinephile-au-regard-d-or,132843.php>

South China Morning Post

Ten highlights of the Hong Kong Asian Film Festival 2015

Titles from Hong Kong, Taiwan, Japan, Singapore, Indonesia and Turkey among the picks

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Siti

9. Siti

Shot in black-and-white and featuring a mesmerising performance by lead actress Sekar Sari, Indonesian writer-director Eddie Cahyono's neorealist drama follows the desperate housewife in the title role as she juggles the hostility of her paralysed fisherman husband and the moral quandary of hosting clients at an illegal karaoke bar just to make ends meet. (*Nov 17 & 21*)

Hong Kong Asian Film Festival runs from October 28 to November 22 at Broadway Cinematheque, Broadway The One, Palace IFC and AMC Pacific Place. For programme details, visit hkaff.asia

<http://www.scmp.com/lifestyle/film-tv/article/1872672/ten-highlights-hong-kong-asian-film-festival-2015>

JakartaGlobe

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Jakarta. Director Eddie Cahyono's movie "Siti" picked up three Citra awards at the Festival Film Indonesia gala on Monday night: for best film, original screenplay, and musical arrangement.

Eddie, a native of Yogyakarta, where he founded the Fourcolour Films community that later became a production house, has been making indie films since 1999. He won an award at the Independent Film-Video Festival (FFVII) in 2001 for his short film "*Antara Masa Lalu dan Masa Sekarang*," and another at the Konfiden Short Film Festival in 2007 for "*Sepanjang Jalan Kenangan*."

His debut feature was "*Cewek Saweran*" in 2011.

Eddie sat down with the Jakarta Globe after his Citra win to talk about the music in "Siti," the production process, and his next gig.

Q: How did you write and direct 'Siti'?

A: It took me about six days to write the story, and two weeks to write the screenplay. It's told from a woman's perspective because I wanted women to have the bravery to choose.

Filming took six days. Sekar Sari (who plays Siti in the film) is an incredible actress. Her background is a dancer, and she is actually in Hungary right now, she's studying contemporary dance. We spent about two weeks rehearsing and we discussed her character a lot. We tried to put ourselves in her shoes and asked how we would overcome life problems. And then she just went deeper into the role.

What did you think about the musical arrangement?

(Musical arranger) Krisna Purna is a very talented guy. He plays the music not just as the music, but it becomes the soul and feel of the film. When we put his work into 'Siti,' it takes the film to another level. It's no longer just a dramatization, but it brings our emotions further and deeper.

Is it true that you weren't going to submit 'Siti' to the FFI?

We were having problems with the censorship. We submitted 'Siti' to the LSF (censorship board) but we didn't hear back from them. If you want to submit your films to the FFI, you have to pass LSF censorship. But then someone from the FFI committee gave Ifa (Isfansyah, the producer of the film) a phone call and said we should submit 'Siti' this year. They also said they would help reach out to the LSF.

Will we be able to see 'Siti' in cinemas?

We've been talking with 21 (Cineplex), and most likely it will be out in January. But I don't know.

Are you considering to entering 'Siti' in another film festival?

No, I think it's enough for now.

What's your next project?

We just recently won the ARTE International Prize at the Busan International Film Festival for 'The Wasted Land.' It was a co-production with a French production house, Isa Production. The film is feature length, and in Javanese. 'Siti' takes place in Bantul, but 'The Wasted Land' takes place in Wonosari (both are in Yogyakarta). And that's because I live in Java. I know Java and I am not done talking about the region.

<http://jakartaglobe.beritasatu.com/features/minute-eddie-cahyono-siti-wasted-land/>

Indonesian cinema in 2015: The year of going global

Yuliasri Perdani, The Jakarta Post, Jakarta | Entertainment | Sun, December 27 2015, 4:00 PM



Winning smile: Whulandari Herman poses after winning the Best New Actress at the 2015 Piala Maya movie award in Jakarta.(JP/Awo)

The year 2015 has largely been an exciting year for Indonesian cinema, back at home and on the international scene.

A handful of Indonesian feature and short films were screened at international film festivals, with some winning particular recognition, while back home, the Indonesian Film Festival (FFI) presented its top award to low-budget, little-known film *Siti*.

Siti, which won three Citra Awards, including Best Picture at FFI, was made with a budget of less than Rp 150 million (US\$10,870) and only received limited screenings.

The black and white film, directed by Eddie Cahyono and produced by Ifa Isfansyah, centers on the struggle of a woman who sells crackers at Parangtritis Beach in Bantul by day and hosts clients at a karaoke bar by night to support her family.

Before its big win at FFI, *Siti* had been screened at film festivals in 20 countries, garnering assorted acclaims, from the Best Scriptwriter at the Shanghai International Film Festival to Best Performance at the Singapore International Film Festival. [...]

<http://www.thejakartapost.com/news/2015/12/27/indonesian-cinema-2015-the-year-going-global.html#sthash.oAa7hPqR.dpuf>