

Rai  
Putriansyah

Rina  
Kusumajuda

Sutrisno  
Hartana

# SRIKANDI

(ស្រីកញ្ចី) *a film by*  
*Andrea Nirmala Widjajanto*



VANCOUVER  
ASIAN FILM  
FESTIVAL



FILMGEAR



prodigihouse™



*Canada & Indonesia - 2020 - 9 min - Colour - 2.35 - 5.1*



A PANDAPIX PRODUCTION "SRIKANDI" STARRING RAI PUTRIANSYAH RINA KUSUMAJUBA SUTRISNO HARTANA  
MUSIC BY HARRISON CASAVANT SUTRISNO HARTANA EDITED BY SERGIO C. ALVAREZ PRODUCTION DESIGNER RACHEL YUEZHANG QIN DIRECTOR OF PHOTOGRAPHY THOMAS BASILIM  
EXECUTIVE PRODUCER WAI SUN CHENG PRODUCED BY MATTHEW HERST ANDREA NIRMALA WIDJAJANTO WRITTEN AND DIRECTED BY ANDREA NIRMALA WIDJAJANTO

## PRODUCTION COMPANY

Pandapix  
the24p@gmail.com  
Vancouver, BC Canada

## INTERNATIONAL PRESS

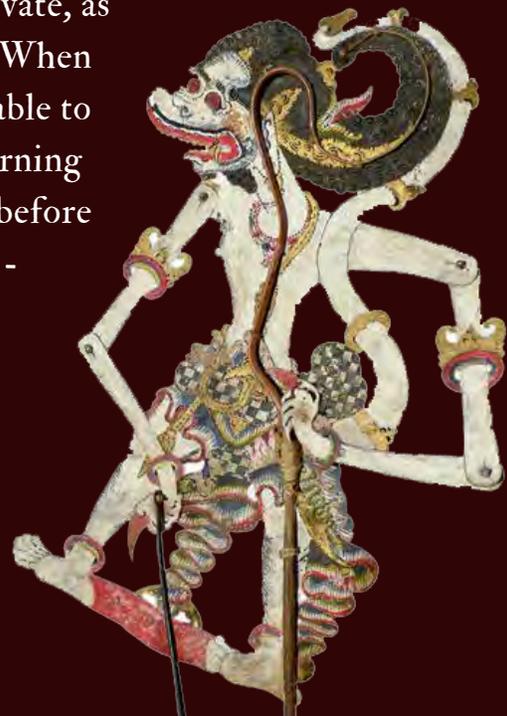
Matthew Herst  
matthewherst@gmail.com  
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## LOGLINE

17 year old Anjani is still grieving the death of her father, while simultaneously trying to save his shadow puppet studio from being sold by her mother.

## SYNOPSIS

This fantasy drama is a modern retelling of an Indonesian myth of the same name. After her father's death that took a toll on the family's income, teenage Anjani struggles to regain control as her mother tries to sell the house, which doubled as her father's puppetry studio. Little did she know that he has been teaching her the ways of a shadow puppeteer in private, as women are not allowed to practice it. When she returns to the puppets, Anjani is able to reconvene with her father's spirit, learning one final lesson through the artform before she sets out to realize her own future - becoming a modern Srikandi.





# what is wayang?

Wayang (shadow puppet) is as yet the most famous type of shadow theater in all Asia. It has been critical in the improvement of Javanese theatre, as the vast majority of alternate types of established venue have inferred their story material, stylization, and many performing procedures specifically from it. Wayang sets the standard of Javanese theatre, and mostly Balinese theater too.



The stagecraft and hardware are generally straightforward, the primus engine being a solitary storyteller puppeteer, *dalang*, controlling the cowhide manikins on a basic white screen and going about as a storyteller to the backup of a gamelan symphony. It is, be that as it may, a fine art of mind boggling imagery and philosophical substance.

## ORIGIN AND STORY MATERIAL

There are two hypotheses concerning the foundations of Javanese shadow theater. As per one hypothesis, it originated from India together with the Ramayana and Mahabarata stories amid the long procedure of Java's Indianisation.



The story or plot of wayang kulit and also other Javanese show exhibitions is called *lakon*, generally meaning the course of occasions or activity. The plots are gotten from different sources, for instance, the Indian Mahabarata and the Ramayana, the East Javanese Prince Panji cycle, and later Muslim stories. There are a few hundred *lakon*. They serve just as guides for the performances, including arrangements of scenes and personages, and portrayals of the activity in the real play, which practically speaking incorporates a lot of act of spontaneity not written in the *lakon*. Be that as it may, a *lakon* pursues a pretty much standard structure.



## THE DALANG

The *dalang* is the master puppeteer for the show, and this craft is his medium. Similar as a director is in filmmaking. The execution of the *dalang* is the focal point of the entire, frequently 10-hour-long execution, which customarily starts at 9 p.m. what's more, closes at dawn. The *dalang* is additionally in charge of the ceremonies performed regarding the play, and he should know by heart the primary lakon, which are in a path restored with the option of much spontaneous creation.

The *dalang* has traditionally had a priest-like role, and the profession has passed on from father to son. Today, *dalang* are additionally prepared in exceptional schools, however they are still exceedingly regarded individuals from their networks, the best *dalang* being well known all through the island.



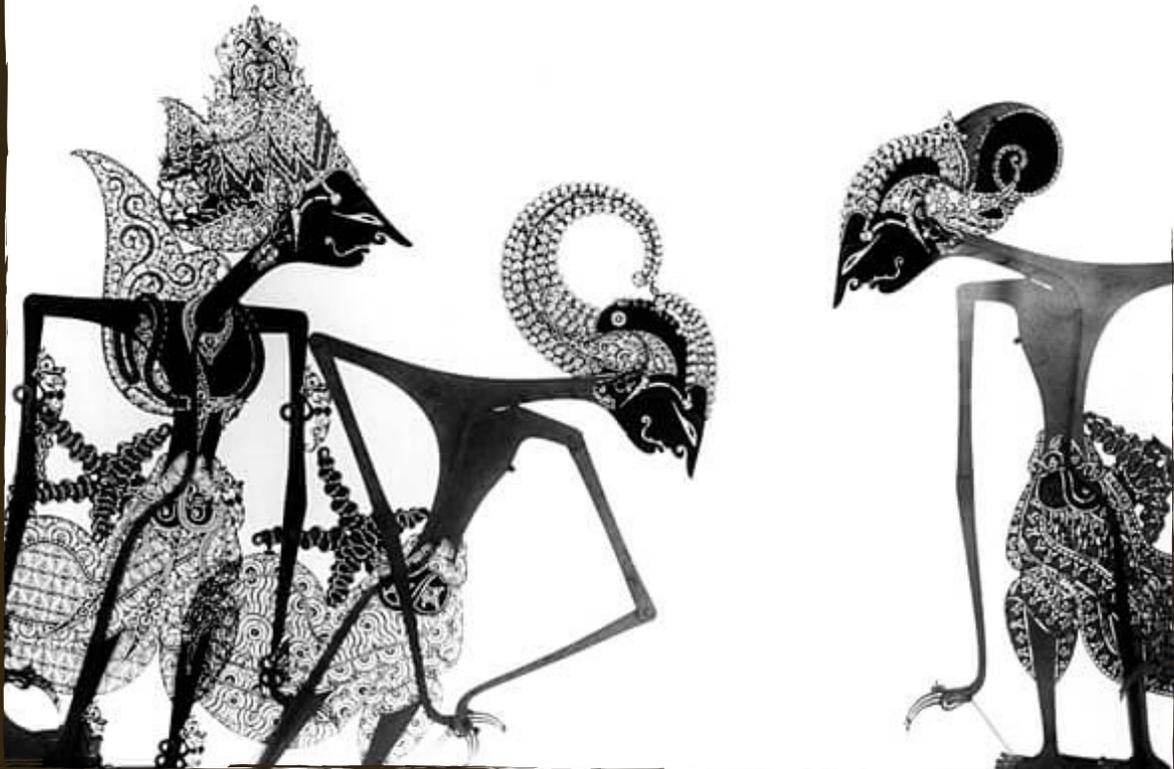
The *dalang* in this manner carries on the antiquated oral convention passing on the primary collection of established writing, and yet he should have the capacity to extemporize and include even the most topical things to the entirety. He should likewise be talented in recitation, singing, the vocal characterizations of the jobs, and the lifted and foul dimensions of the dialect, alongside controlling the manikins before the screen.

## STRUCTURE OF THE PLAY

The climax is a great battle sequence, which is likewise an extreme defining moment in the activity. At long last, the triumphant respectable legend presents himself in his full brilliance at the home royal residence, and the plays for the most part have upbeat endings, the mandatory triumph of the right. The themes are exceptionally moral, and the inclination is commonly genuine, despite the fact that the entire incorporates comic scenes with stock jokester characters, droll, and even topical parody. Javanese auditorium along these lines joins profoundly honorable characteristics with hearty parody and even indecent unusualness.

## DIRECTOR'S VISION STATEMENT

The original myth of Srikandi starts with the ruler of the South, Prabu Drupada who wants a son. After praying to the gods, he was blessed with a young lady named Drupadi, then the second born grew up a tomboy known as Srikandi. Finally, a son emerged from the flames and was called Drestajumena. When it was time for Srikandi to be married off, she had no interest in raising a family and wanted to become a warrior instead, just like his younger brother. Her father insists that she learns the ways to be a proper lady and builds her a garden to do so. However, she used the garden as her training grounds and upon learning this, Prabu Drupada was very upset. He told her to forget about her dreams of becoming a female warrior and since then, Srikandi has ran away from the kingdom to train.





Wayang (shadow puppets) has been one of our art forms that has always intrigued me just because of how unique it is. The characters, the myths, the orchestra, the intricate design of the puppets, the way it plays with shadows. However with culture that has been grounded with deep roots, it comes along with tradition and preservation. For the longest time, it has only been told through the male gaze. Most of the myths portray woman as weak and submissive characters, puppets to the male protagonist. From the performance in the film, we see Sinta - who is supposed to be one of the heroes of Ramayana as someone who needs to be saved, and when she is, she's accused of adultery. This is why I chose the art of Wayang as the perfect frame to encase this modern retelling.

Our story opens with the death the beloved shadow puppeteer, followed by Anjani and her mother having opposite views on the puppet studio. In times of tragedy where unison is crucial, human beings tend to do the opposite. Anyone who follows the news lately can attest to that. 2020 has sparked a lot of positive movements and opened up necessary conversations, but we are also currently the most divided that we've ever been. It's the time to not only think outside the box, but to approach a new way of thinking where we create bridges, not barriers.





*Anjani*

### RAI PUTRIANSYAH

Rai Putriansyah is a Vancouver based actor, dancer, and singer. Born and raised in Jakarta, Indonesia. Rai started her dancing career in 2010 with Gigi Art of Dance under the training and guidance of Gianti Giadi. She moved to Vancouver in 2017 to pursue acting, and graduated with Diploma in Acting for Film & TV from Vancouver Film School in 2018. Rai is currently training in Musical Theatre at Capilano University.





*Santi*

## RINA KUSUMAJUDA

Rina led a very full life before lending her skill and experience to bring Anjani's mother, Santi, to life. Having worked as an Indonesian ambassador throughout Canada before settling in Vancouver. With a background in commercials and modelling, Rina took a chance out of her comfort zone to take a step in acting. Srikandi is Rina's first narrative piece.



*Setiya*

## SUTRISNO HARTANA

Sutrisno Hartana, master of Javanese gamelan music, and shadow puppets, performs internationally throughout Asia, Europe, and North America in both traditional and contemporary works. Mr. Hartana attended the Indonesian Dance Conservatory in Java and received his BA in 1992 from the Indonesian Institute of the Arts (ISI) in Yogyakarta. In 2004, the King of Paku Alaman garnered him the title Mas Lurah Lebda Swara making him a court musician at the Royal Palace in Java. Mr. Hartana holds his MA in Ethnomusicology from the University of British Columbia and completed a PhD at the University of Victoria in the interdisciplinary program. He also directs and teaches gamelan with Victoria's Busy Island Gamelan.





## ANDREA NIRMALA WIDJAJANTO

*Director/Writer*

Andrea Nirmala Widjajanto is an Indonesian Writer/Director, and Producer based in Vancouver, BC. Upon completing her Film Production diploma from Vancouver Film School on February 2019, she has worked on campus as a Cinematography TA and on multiple film productions as an Assistant Director on features, pilots, shorts, and music videos. She's currently working on developing her next upcoming shorts and focusing to support unheard and diverse voices.

Srikandi (2020).

Best Film - Mighty Asian Moviemaking  
Marathon 2020

The Art of Flawsome (2019).

Official Selection: Whistler Film Festival  
Award of Commendation - Canada Shorts  
Film Festival



## MATTHEW HERST

*Producer*

Matthew Herst is a Producer, Writer, and Director from Vancouver BC. With a background in entertainment journalism, he made the move into film in 2018, wanting to move away from commentary and towards telling his own stories, and helping others tell theirs. His recent work includes short films: I'M NOT GONE (2019), and SRIKANDI (2020).



**THOMAS RASILIM (TOMKIBOM)**  
*Cinematographer*



Tomkibom is an Indonesian Cinematographer, currently living in Vancouver, BC. He loves telling stories through motion pictures, and often finds joy creating a world through visuals that can let the audience take a quick escape from the real world.

**RACHEL YUEZHANG QIN**  
*Production Designer*



Rachel Yuezhang Qin is a Chinese Production Designer, currently living in Vancouver, BC. She has a strong interest in storytelling through the imagery. With a background in photography, visual arts and digital arts, Yuezhang has sought to translate these mediums into her work as a filmmaker by creating the world of the film.

**SERGIO C. ALVAREZ**  
*Editor*



Sergio was born in Bogota, Colombia and has dedicated all his professional life to filmmaking and business. His passion for this art begun at a very early stage in his school life where he experimented with amateur short films and videos which later lead him to get a degree in Audiovisual Communication and Multimedia at Universidad de la Sabana. He is currently living in Vancouver, Canada where he studied Film Production at Vancouver Film School to start to give his first steps in the film industry.

## CAST AND CREW

*starring*

Rai Putriansyah

Rina Kusumajuda

Sutrisno Hartana

*KusRa*



*Written and Directed by*

*Produced by*

*Executive Producer*

*1st Assistant Director*

*Cinematographer*

*Grip/LX Swing*

*Production Designer*

*Art Director*

*Editor*

*Sound Mixer*

*Rerecording Sound Mixer*

*Sound Designer*

*Music by*

*Foley Recordist*

*Foley Artist*

*Colorist*

*Coloring Supervision by*

*Post Producer*

Andrea Nirmala Widjajanto

Matthew Herst, Andrea Nirmala Widjajanto

MAMMI5 & VAFF

Wai Sun Cheng

Matthew Herst

Thomas Rasilim

Graham Milligan

Rachel Yuezhang Qin

Elvaretta Juan, Shengyuan Meng

Sergio C. Alvarez

Xavier Lucente

Harrison Casavant

Harrison Casavant

Sutrisno Hartana, Harrison Casavant

Christian Steinkampf

Troy Reimer

Dede Nugroho

Ahmad Taufik, Adi Supriadi

Qory Wiryawan

*\*in the midst of the COVID -19 pandemic, we limited the number of people on set with most of our crew members wearing multiple hats*