

# PROJECTED RADIANCE

## The Cinema of Indonesia

The Museum of Modern Art

April 26—May 10, 1991

The Asia Society

May 1—May 12, 1991

### FILM EXHIBITION OPENS AT THE MUSEUM OF MODERN ART AND THE ASIA SOCIETY AS PART OF FESTIVAL OF INDONESIA, 1990-91

In conjunction with the Festival of Indonesia, 1990-91, a national celebration of Indonesia's cultural heritage, concurrent programs devoted to Indonesian filmmaking are featured in **PROJECTED RADIANCE: THE CINEMA OF INDONESIA** at The Museum of Modern Art (April 26 - May 10, 1991) and The Asia Society (May 1 - 12, 1991). **PROJECTED RADIANCE** (the term is the literal translation of the Javanese word for film) surveys forty years of cinema since the country's independence in 1950. A complete schedule of films is attached.

Indonesian cinema emerged with the War of Independence (1945-49). The work of pioneering filmmakers of this period became not only a record of the struggle against Dutch colonialism, but also an integral part of a process of national rediscovery, definition, and reconstruction. Earlier in the century, the Dutch had introduced filmmaking to Indonesian culture, which already possessed an art form of the projected image, the traditional shadow puppet theater (*wayang kulit*). World War II and occupation by the Japanese had halted all film production except for a few wartime propaganda documentaries.

Postwar film production, with the use of amateur actors (some of whom later became political and military leaders) and stories of war, became



intertwined with the process of national independence. Such works in the exhibition include Arsul Sani's *The Barbed Wire Fence (Pagar Kawat Berduri)* (1961), a prisoner-of-war drama and prime example of revolutionary cinema, and Nya'Abbas Acub's *Three Fugitives (Tiga Buronan)* (1957), a comedy about a roving band of bandits humbled by an educated youth that touches upon the emergence of a new set of progressive values.

In the late 1960s, a new generation of filmmakers emerged. Trained in the modern theater, director Teguh Karya, actor-director Slamet Rahardjo Djarot, and composer-director Eros Djarot brought to their work a technical polish, a new realism, and a willingness to deal with the problems of a society undergoing urbanization. Karya's *Behind the Mosquito Net* (1982) and *Mother* (1988) address modern issues while using the techniques of ensemble-style theater and showcasing the country's leading actors Christine Hakim, Tuti Indra Malaon, and Slamet Rahardjo.

A panel discussion on Indonesian film will be presented in conjunction with the film programs on Thursday, May 2, at 7:00 p.m. in the Lila Acheson Wallace Auditorium at The Asia Society. Panelists will include Salim Said, Secretary of the Indonesian Film Council in Jakarta, Karl Heider, author of *Indonesian Cinema: Popular Culture on Screen*, and Christine Hakim, star of *Woman of Courage*. The panel discussion will be moderated by L. Somi Roy, curator of the series.

**PROJECTED RADIANCE** was organized by Mr. Roy for the Festival of Indonesia, 1990-91, an eighteen-month celebration in the United States of Indonesia's rich and diverse cultural heritage; it was coordinated for The Museum of Modern Art by Adrienne Mancina, curator, Department of Film, and for The Asia Society by Anthony Kane, program director for films and lectures,

Performances, Films, and Lectures Department. The exhibition is funded in part by a grant from Setiawan Djody. Additional support has been provided by the Government of Indonesia. Transportation was provided by Garuda Airlines. The touring exhibition is organized by the UCLA Film and Television Archive in association with The Asia Society.

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For additional press information or film stills:

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