

A woman with dark hair, wearing a purple floral-patterned dress, is shown in profile, looking towards the right. She is standing in the rain, with water droplets visible in the air. The background consists of a blurred landscape with green hills and a reddish-brown ground. The overall color palette is dominated by purples, blues, and greens.

Yuni

a film by
KAMILA ANDINI



CAST

ARAWINDA KIRANA – YUNI
KEVIN ARDILOVA – YOGA
DIMAS ADITYA – PAK DAMAR
MARISSA ANITA – BU LIES
ASMARA ABIGAIL – SUCI
MUHAMMAD KHAN – IMAN
NAZLA THOYIB – GRANDMOTHER
NENENG RISMA – SARAH
VANIA AURELL – NISA
BOAH SARTIKA – UUNG
ANNE YASMIN – TIKA
TOTO ST. RADIK – MANG DODI

CREW

DIRECTOR	KAMILA ANDINI	MAKE UP ARTIST	EBA SHEBA
WRITERS	KAMILA ANDINI & PRIMA RUSDI	COSTUME DESIGNER	HAGAI PAKAN
PRODUCER	IFA ISFANSYAH	PRODUCTION	FOURCOLOURS FILMS
LINE PRODUCER	AGUSTIYA HERDWIYANTO	CO-PRODUCTION	AKANGA FILM ASIA
CO-PRODUCERS	FRAN BORGIA, BIRGIT KEMNER, PHILIPPE GOMPEL	INTERNATIONAL SALES	MANNY FILMS
EXECUTIVE PRODUCERS	AHMAD ADITYA, IFA ISFANSYAH, KAMILA ANDINI		CERCAMON
ART DIRECTOR	BUDI RIYANTO KARUNG		
CINEMATOGRAPHER	TEOH GAY HIAN		
EDITOR	LEE CHATAMETIKOOL		
MUSIC COMPOSER	ALEXIS RAULT		
SOUND DESIGNER	LIM TING LI		



SYNOPSIS

Having rejected a marriage proposal and now facing limited options after graduation, Indonesian high-school student Yuni (Arawinda Kirana) finds herself having to define her desires within a society attempting to prescribe her fate. Navigating her burgeoning sexuality and educational prospects while coming to terms with the rigid gender politics with which they collide, Yuni observes her peers and the women around her as they reject or give in to the expectations made of them and the consequences their decisions carry.

“A beautiful and sensitive work” (*Cineuropa*) featuring “a flawless lead performance” (*Outtake Magazine*) by newcomer Arawinda Kirana, YUNI demonstrates Indonesian director Kamila Andini’s rigorous dedication to exploring the perils and joys of female desire which would define her later work *BEFORE, NOW AND THEN* and *CIGARETTE GIRL*. With YUNI, Andini “continues her impressive run of social dramas” (*Variety*) by evoking a coming-of-age tale that is at once as culturally specific as it is universal.

DIRECTOR | KAMILA ANDINI

Kamila Andini is a mother and filmmaker based in Jakarta, Indonesia. Her concern of social culture, gender equality and environmental issue lead her passion to make films with a distinctive perspective of telling a story. In 2011, she released her debut feature film *THE MIRROR NEVER LIES*, which portrays the life of sea wanderer in Indonesian ocean. And in 2017, She released her second feature *THE SEEN AND UNSEEN*; a cinematic universe of dualism based on Balinese philosophy Sekala Niskala. Both films had traveled through more than 50 film festivals around the world and received about 30 awards nationally and Internationally, including Grand Prix winner best feature film in Berlinale Generation kplus 2018.

She also creates some short films to show her voice and vision in filmmaking. After *FOLLOWING DIANA*, *MEMORIA*, and *SEKAR*, her latest short film *BACK HOME*, became part of omnibus for Japan based production *ANGEL SIGN*. Lately, she is also expanding her directing works into theatre. Her debut theatre work based on her second film; *THE SEEN AND UNSEEN* performed in Esplanade Singapore 2018 and Asia Topa Melbourne 2019. And the latest one is a monologue, stage and virtual performance, *NUSA YANG HILANG*.

YUNI, her third feature, had its World Premiere in Platform competition at the 2021 Toronto International Film Festival where it won the Platform Prize. Her fourth feature, *BEFORE, NOW & THEN*, had its World Premiere in competition at the 2022 Berlin International Film Festival and won Best Film at the Asian Pacific Screen Awards. In 2023, she co-directed *CIGARETTE GIRL*, a five-episode period drama series based on the book of the same name by Ratih Kumala, which had its premiere at the Busan International Film Festival in its 'On Screen Section' before streaming on Netflix.



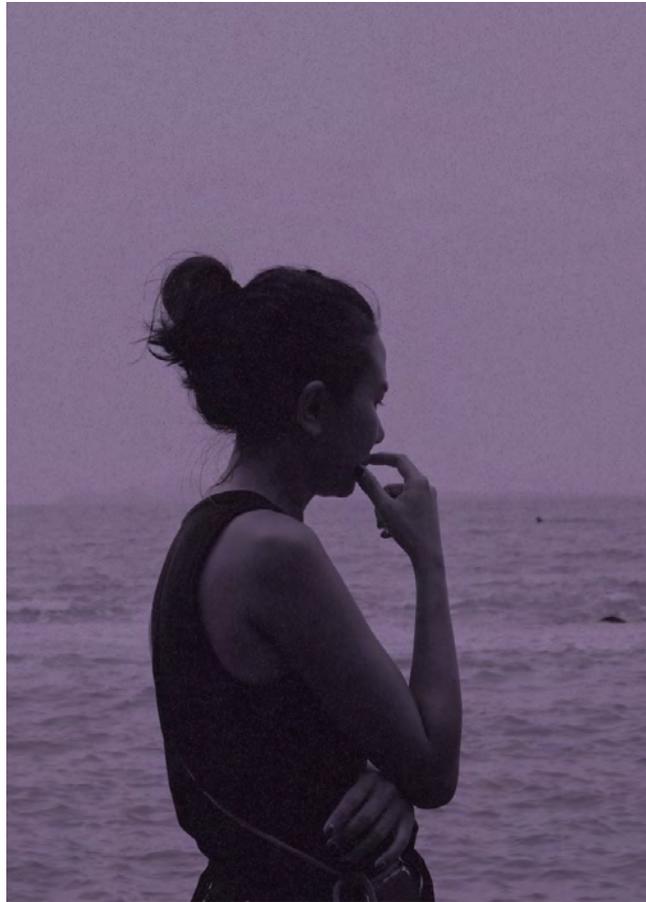
PRODUCER | IFA ISFANSYAH



Ifa Isfansyah graduated from the Television Department of Indonesian Institute of Art Jogjakarta. He began his career in cinema as Producer and Director of several short films, including BE QUIET, EXAM IS IN PROGRESS! (Tokyo ShortShort, Competition, 2006) and HALF TEASPOON (Grand Prize Hong Kong Independent Film Video Award & competition, IFFR 2008). In 2001, he started his company Fourcolours Films with other local filmmakers in order to produce and support Indonesian filmmakers. He was selected by the Asian Film Academy BUSAN in 2006 and got a scholarship to attend the Im Kwon Taek College of Film & Performing Arts, KOREA. After his return to Indonesia, he directed his first feature film, GARUDA DI DADAKU (2009), which encountered a great commercial success. His second film, THE DANCER (2011) was awarded Best Director and Best Picture at the Indonesian Film Festival.

Since then he produced SITI (Eddie CAHYONO, TELLURIDE 2015), TURAH (Wicaksono Wisnu LEGOWO, Indonesian Official Entry for OSCAR 2018), THE SEEN AND UNSEEN (Kamila ANDINI, TORONTO IFF 2017), and MEMORIES OF MY BODY (Garin NUGROHO, VENICE Orizzonti 2018). ISFANSYAH is also the founder of JOGJA-NETPAC Asian Film Festival that started in 2006 and the founder of the JOGJA FILM ACADEMY, which was established in 2014.

DIRECTOR'S STATEMENT



Yuni is a name of a girl who is born in June. This film inspired from one of the famous poem in Indonesia titled 'Rain in June'. A rain, which falls not in the right season. So, I want to build this character of Yuni. A girl who is forced to bloom, not in the right moment. A teen-age that is full of dreams, especially with social media today that shows the world is in her hand, and yet what she has to think about is marriage and facing proposals. I have heard so many stories of a potential teenage girl losing over marriage in my country, and I feel like I need to talk about this. But this particular story is not about winning the society; it's about liberating ourselves. This film is talking about control. Showing it clash and contrast in the society is something that I want to play around with in this film. But also using intimate and personal approach to show the distance that Yuni feels of herself and her place. An alienation of her age, her choice, her village, her dreams.



INTERVIEW WITH KAMILA ANDINI

WHAT DREW YOU TO THIS STORY?

One day, a woman who works in my house told me the story of her daughter who was about to deliver her baby at the age of 18 with a risk pregnancy. She told me the story of her proposals and how she remembered the day of her wedding day. 'It was heavily raining... all day', she said.

This is not the first story I heard about child marriage in Indonesia. I heard about it many times before. But somehow, this story stays in my head, and especially every time I see my daughters. I wonder how I will tell stories about their wedding day.

The story was very reflective to me as a mother, and a woman. I wonder if a film

can be that reflective too. So, I started to write YUNI. These are stories of women that I have been heard, met, read in Indonesia that I believe are voices to be told. It is not a loud screaming voice, but a feeling underneath. A serene moment in front of a mirror, and a girl conversation begin.

WHY DO YOU CHOOSE TEENAGE ISSUE AS YOUR MAIN SUBJECT?

Since I made my first feature, I love to write about coming-of-age stories. But with this one, as a creator I'd like to see back to my teenage moments. A complicated moment where you felt like you can hold the world in your hand, and yet you are not sure about everything. You have this big dream that is unclear

because you haven't found what exactly what you want, and in another side as a girl you also have that dream about marriage, kids, and everlasting love.

Woman carries these two ideas of life since we are teenager, and it was a big pressure during the time when you are not really sure about yourself. But I think it is ok to be unsure. We need time to find what exactly is our purpose in life. And the process is different with every woman and also every people.

I also see the moments we tried to answers the meaning of freedom. We made mistakes, we rebelled, we did things the way we wanted to, we resisted in many different ways. I think these particular moments are needed to be acknowledged.

HOW DID YOU SELECT THE CAST AND WHAT WAS IT LIKE WORKING WITH THEM?

The cast that is working with me has different approach this time. I usually work with non-professional actor that comes within the region. But, it is quite hard to do that with this story. It is a sensitive story, most of them are not willing to involve in this kind of story.

Then we tried to work with actors who are brave enough to play in the movie. We have Arawinda as Yuni, it is her first time acting in a feature film and she is a brave young girl who has a voice. She has to learn the language and live within the area for quite sometimes.

We also have several comedians, singer who has a similar background of Yuni's society. They said they need to tell this kind of stories because that it is basically what happens with their friends.

Now that it's already finished, I could see how the collective process of film emerge. We are here together because we want to say the same things, and have the same concerns.

WHAT WAS THE BIGGEST CHALLENGE IN MAKING THE FILM?

The challenge was to stay true. Since the beginning, my vision is to tell stories about my people, with our own character. Indonesia's Muslim society is different. Sometimes in the process of collaboration, people already have their own idea of Muslim countries, what kind of problem, what kind of rebellion, what kind of resistance. But we have different history, culture and character of people. And to make a film that is honest to what it is, is actually not easy.

Also, we produced a lot of teenage films in Indonesia. So many stories about teenager through the year. But most of it is a story of teenager in the city or styled like a city girl. Where I think most of teenager in Indonesia are not living like them. I want to tell their true stories. And I think it is challenging to stay in the vision with all the production needs.

WHAT'S THE MOST INTERESTING THING DURING THE PRODUCTION?

What interesting is, and I don't know how, but during the research and preparation we kept meeting people who has the same story of the character in the script. Real characters.

Somehow there were moments when I felt like we are not making film at all, but like just having a conversation during the process.

THE POETRY WITHIN THE FILM
SEEMS AN IMPORTANT
ELEMENT OF THE STORY.

HOW DID YOU SELECT THE
PIECES? ANY PERSONAL
REASON WITH THE SAPARDI
JOKO DAMONO'S POETRY?

As I said before, I wanted to be true with the characters. We are not a confrontative people, we are very communal society and there are things are not really talked in the surface. And I am not a confrontative director too. In this sense, I need to have a way for Yuni to be able to look into herself. And I think poetry is just another texture I need for the film.

The first time I listened to Sapardi Joko Damono's poetry was when I was in primary school. They made a cassette album of his poetry's turned into songs.

My family used to play the cassette over and over again. At the house, in the car, many times.

His poems were my first experience in understanding poetry. It has these natural senses just like I remember them every time. I put some of my personal favorite poems for Yuni.

YOU'VE ATTENDED TORONTO
IFF BEFORE, WHAT DOES IT
MEAN FOR YOU TO BE THERE
AGAIN WITH YUNI?

I am very excited to be back. I had a very nice journey with my second feature The Seen and Unseen, and it all started in this festival. And to have an opportunity be in the platform competition again, is truly an honor.

I do hope that I can be back to meet the audience again though.

THERE HAVE BEEN
SIGNIFICANT DIFFERENCES
ABOUT CINEMA POST
COVID-19.

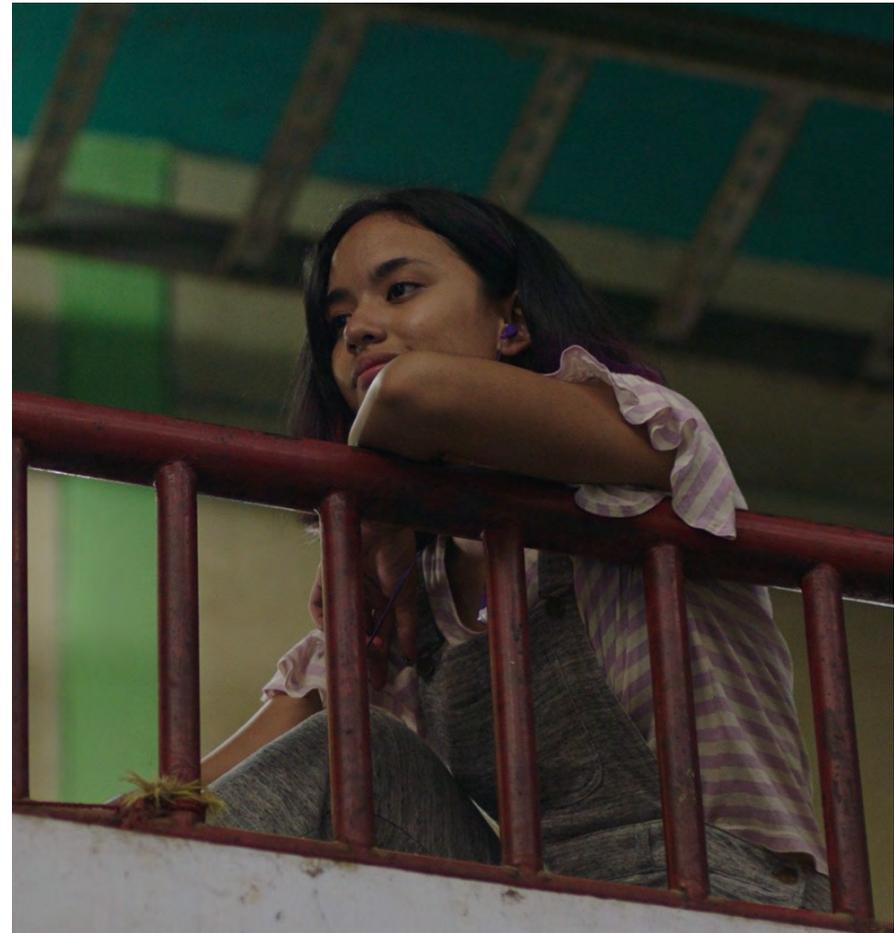
ARE YOU OPTIMISTIC ABOUT
THE POSSIBILITIES FOR
CHANGE?

I believe that art is fluid, cinema language evolves from time to time. We evolve as creator too.

This is a very hard time for all of us. COVID-19 has change the games in a lot of ways. But I believe there are possibilities of change. As an artist, we always adapt. That is why art always find its way to live.

WHAT ADVICE DO YOU HAVE FOR OTHER FEMALE FILMMAKERS?

I could say that filmmaking is quite a masculine world. But it needs our voices to make it not. I think it is ok to be feminine (or not), to stay true of who you are. I believe that is what makes cinema more diverse.





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KAMILA ANDINI

Indonesia, Singapore, France, Australia
DCP | 95 minutes | Drama | 16:9 | 5.1 | 2021

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