



SEEDS
MOTION

SCULPTING THE GIANT

DIRECTED BY BANU WIRANDOKO & RHEZA ARDEN WIGUNA



1. FILM DETAILS

2. TEAM PROFILE

FREQUENTLY ASKED QUESTIONS

SCULPTING THE GIANT

KEY FACTS

SYNOPSIS/
TRAILER

SCULPTING
THE GIANT

DIRECTOR'S
STATEMENT

PRODUCTION
JOURNEY

THE
HERO

THE
HEROINE

REVIEW

FORMATS

1 x 87 minutes

GENRE

Documentary

LANGUAGE

Bahasa Indonesia/English

INTERVIEW SUBJECTS

Nyoman Nuarta
Cynthia Lakshmi Nuarta
Jim Supangkat
Jean Couteau
Wayan Windra
Putu Tania Madiadipoera
Made Tasya Nuarta

COMPLETION DATE

December 2022

WRITERS

Maulana Aziz
Sutansyah Marahakim

DIRECTORS

Banu Wirandoko
Rheza Arden Wiguna

PRODUCER

Maulana Aziz

EXECUTIVE PRODUCERS

John Fitzgerald
Julian Grimmond

ASSOCIATE PRODUCERS

Robin Moran
Pinkan Veronique
Bunga Ineza Bastaman
Anindhita Bunga Ayodhya



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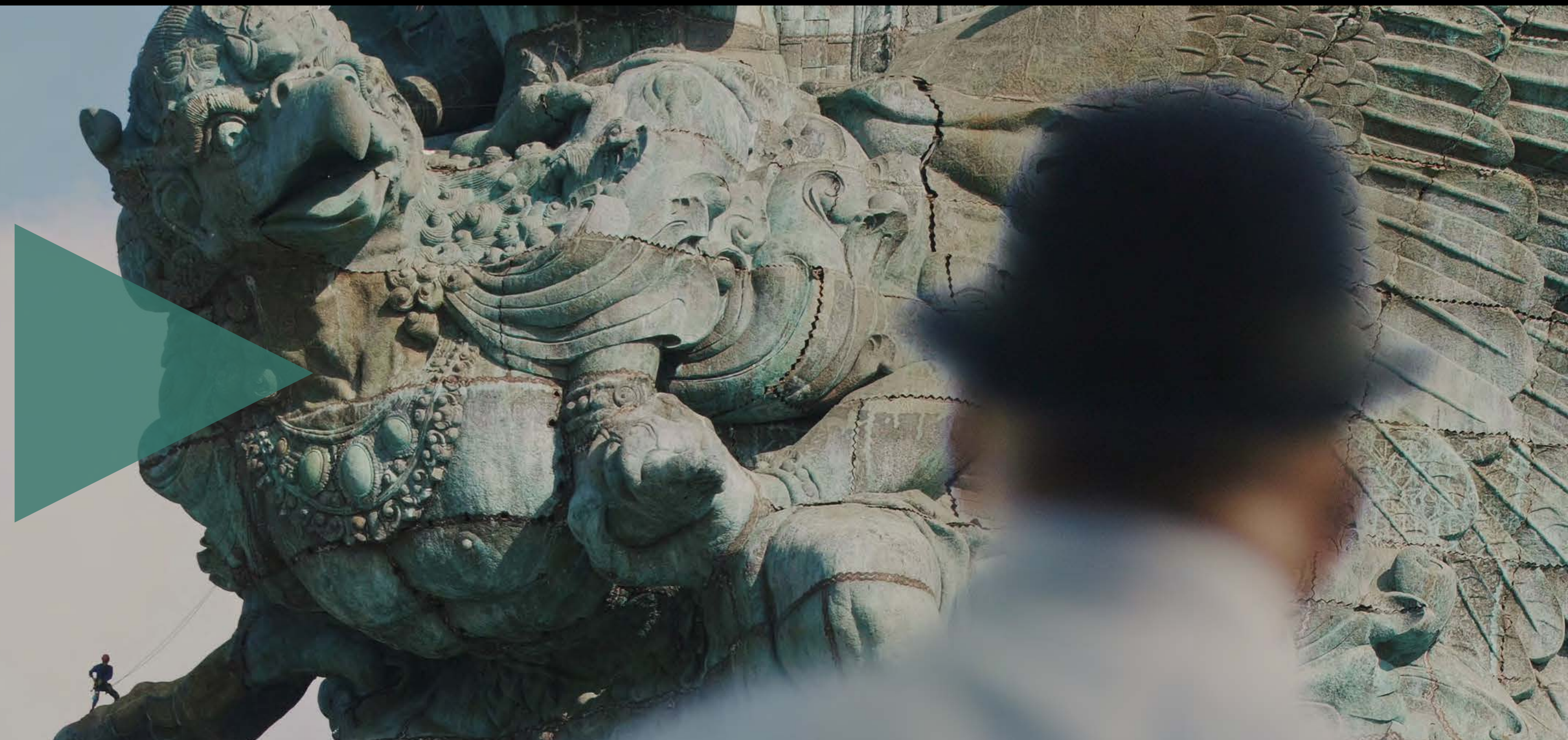
THE
HEROINE

REVIEW

SCULPTING THE GIANT

SEEDS MOTION PRESENTS A SEEDS MOTION PRODUCTION
IN ASSOCIATION WITH GLOBAL FILM SOLUTIONS INDONESIA IN PARTNERSHIP WITH PHIWEDARI

SCULPTINGTHEGIANT.COM



In 1990, Balinese sculptor Nyoman Nuarta made a promise to build one of the largest statues on Earth. The 121 meter-tall Garuda Wisnu Kencana would portray the Hindu god Vishnu mounted on the mythical bird Garuda. This would be his ultimate tribute to the island he came from, Bali.

In his quest to realize his dream, Nuarta and his family endured almost three decades of trials and tribulations; from a devastating fire, a world-wide financial crisis, to death threats.

After 28 years of struggle and sacrifices, Garuda Wisnu Kencana was built, standing tall to be a testament of sheer determination.

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ONCE IN A CENTURY DOCUMENTARY

A story about an artist's 28-year struggle in building a masterpiece larger than the Statue of Liberty

A TOUCHING FAMILY STORY AT HEART

Unraveling the many facets of human resilience through pride, disappointment, betrayal, and faith.

CINEMATIC SPECTACLE

Taking you to a side of Bali you have never seen before with a collection of breathtaking imagery, nowhere else to be seen.



DIRECTOR'S STATEMENT

The strange chain of events that led us to the opportunity in making this film was out of pure luck and serendipity. We were just young and foolish college students when we heard there was a video competition about documenting GWK. We thought and daydreamed about how cool it was if we won the competition and got the chance to shoot GWK construction in Bali. We would be flying back and forth from Bandung to Bali and living a life to be bragged about. It was all fun and giggles until we submitted our video at the very last minute. We won.

We started out only documenting the statue-making process with our wacky imaginations thanks to newly born technology of DSLRs and mirrorless cameras to create flashy visuals. But eventually we were drawn into the undeniable presence of Nyoman Nuarta as the artist himself, as sometimes he would invite us to family dinners, praying trips, and other important events. We realized, GWK was only a byproduct of Nyoman Nuarta's childhood dream. With luck, we stumbled upon a story no one had ever heard.

At first, Nyoman casted a giant shadow that draws admiration, but as we peel off his layers, we have a rare chance to see him as an ordinary man with dreams, flaws, and heartbreaks, accompanied by a family that loves him for better or worse. We want to demystify the mirage of Nyoman Nuarta as an artist that created one of the biggest statues in the world and make everybody realize he is only human, just as much as everybody else. And if someone like Nyoman dared to dream big, all of us can.



Banu Wirandoko (left) & Rheza Arden Wiguna (right) - 2019

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PRODUCTION JOURNEY

It's 2018 and we've finished shooting all the important materials that started back on 2013. At our hands, we have more than 20 years-worth of footage and archives. Being first-time filmmakers, we were oblivious of the needs of editing a feature-length film. We learned the ropes as we go with some help from our partners in the industry. It took us a year to edit and finally have a solid structure we like.

Before we had the chance to finish the film, the pandemic hit.

We've got a taste of being Nyoman for when our first feature-length documentary post-production had to stop because of a pandemic. As a team, we tried to stay afloat for two years doing only commercials. We had the first-hand experience of how hard it is to keep our spirits alive during times when bailing out on the project seems so much easier.

We kept going at it one day at a time, working during the pandemic to secure capital and continue finishing the film and gathering help from our talented and experienced partners throughout the film and design industry.

We're proud to say, our first feature-length documentary **Sculpting The Giant** is officially finished.

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NYOMAN NUARTA

Nyoman Nuarta is a Balinese sculptor residing in Bandung. An artist bestowed with the title of Chevalier dans l'Ordre des Arts et Lettres from the French government, Nyoman is well renowned for making huge statues and was commissioned by the government to build a 30-metre tall statue of a navy officer that would later pave the technique of how Garuda Wisnu Kencana was built. Garuda Wisnu Kencana itself would later become the 4th tallest statue in the world.

Nyoman possesses a rare combination of an artist and an entrepreneur. He is able to create the demand for large statues to be made in real estate developments through his company for him to have a lucrative job as a sculptor. Although he would credit his wife for his business success, he has a business acumen that people would not expect from a sculptor.

With his success, Nyoman can come off as an arrogant man at first, but that may come from a "nothing to lose" mentality that he has. Prior to acquiring all of his wealth from making commissioned statues, he was just a talented boy from Bali coming to Bandung studying art, living on shared instant noodles at desperate times. Relative to where he came from, he never felt he had much to lose in the first place.

His 'nothing to lose' attitude would sometimes put him in trouble as he would easily trust other people that may have dubious motives in dealing with Nyoman that would later bring him and his family to a spiral of unfortunate events.



CYNTHIA LAKSHMI NUARTA

Becoming Nyoman's number one confidant, is his wife and business partner, Cynthia Lakshmi Nuarta. She came from a privileged family in Bandung but never out of touch. She resembles diligence and hard work as she took a chance on her life and love with a nobody-sculptor from a remote village in Bali.

She is a true believer of Nyoman's talent from day one and she has been Nyoman's anchor throughout the years. She managed Nyoman's sculpting business operations and made sure it was a lucrative endeavor for everyone involved. She once managed at least 1000 workers under their company. That is until the 1998 Asian financial crisis happened. Under her leadership, Nyoman managed to stay afloat as an artist while managing to employ hundreds of people.

While managing Nyoman's work, she gave birth and raised two strong beautiful daughters Tania and Tasya who later on got involved deeper into Garuda Wisnu Kencana's journey. The three of them would become Nyoman's voice of reason and anchor him to the real world as much as possible.

It is an understatement to say that Nyoman's strength and resilience comes from Cynthia all along.

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A production company founded by Banu Wirandoko, Rheza Arden Wiguna, and Maulana Aziz in 2015 based in Bandung, Indonesia focusing on audiovisual design and motion picture.

A seasoned creative boutique in the Indonesian commercial scene, Seeds Motion committed to passion projects in producing short-documentaries and art installations.

Sculpting The Giant has been produced for the last 7 years and is going to be Seeds Motion's first feature-length documentary in association with Global Film Solutions Indonesia, with the support of FOCUSED Equipment and Thinking*Room.

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GFS Indonesia is an Indonesian operation of GFS Global, a company founded in 2004 by three-time Emmy award winning producer and Producers Guild of American Television Producer of the Year nominee, Julian Grimmond, and former health services manager and nurse practitioner Frith O'Hagan.

Originally named Global Film Solutions, the company began making films in the mountains of New Zealand and now operates globally across sectors.

As a provider of risk management solutions, production services, and original content, GFS has collaborated on more than 2,500 projects touching every continent of the world - from the peak of Mount Everest to the depths of the Southern Ocean.

Entering the journey in 2018, Sculpting The Giant is one of GFS Indonesia's first documentary production in association with Seeds Motion.

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Founded in 2016 by Bunga Ineza Bastaman and Anindhita Bunga Ayodhya, Phiwedari is a film distribution company that focuses on documentaries and emerging voices of filmmakers across Indonesia. Connecting filmmakers to screens and platforms such as Amazon and Film Doo.

Phiwedari is also active in exhibiting films in international screening events and film markets across the world.

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MAULANA AZIZ

Scriptwriter

Writer/Producer for Seeds Motion have written short comedies for one of the largest comic IPs in Indonesia. In Sculpting The Giant, Aziz took on a challenge to write and structure a feature-length documentary film with writing partner Sutansyah.



SUTANSYAH MARAHAKIM

Scriptwriter

A seasoned writer with an expertise in world building have taken up the gauntlet to write a feature-length documentary. Sculpting the Giant will be Sutan's first feature-length documentary film.

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BANU WIRANDOKO

Co-Director

The 28 year old director fell in love with audiovisual storytelling since highschool and have been creating content ever since. His final year assignment in 2015 travelled around local college-level film festivals and winning awards such as Best Scriptwriting, Best Cinematography, Best Film, to Audience's Choice award. His love for music is said to be the key for great-storytelling.



RHEZA ARDEN WIGUNA

Co-Director

With an educational background in fine arts, Rheza as a refined taste for visual arts. With his passion in motion picture, he and his co-director founded Seeds Motion and have been collaborating since 2013 creating commercial works for renowned brands such as Netflix, HP, Sony Pictures, and many more. Sculpting The Giant is a passion project and will be his first feature-length documentary.

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MAULANA AZIZ - PRODUCER

Producer

With experience producing award-winning commercial productions, Aziz is pushing the envelope in writing and producing a documentary passion project, among other things. His extensive network in the industry made Sculpting The Giant possible with help from partners like Thinking*Room Studio and Focused Equipment.



ROBIN MORAN - ASSOCIATE PRODUCER

Associate Producer

Founder of FOCUSED equipment in Indonesia, one of the leading film production consultants in the country, Robin has supported award-winning films such as Autobiography (2022), Photocopier (2021), amongst many others. His dedication to regeneration was his motivation to mentor the young first-time filmmakers for Sculpting The Giant. His support to Seeds Motion included production needs and post-production supervision.



PINKAN VERONIQUE - ASSOCIATE PRODUCER

Associate Producer

Co-Founder of FOCUSED equipment Indonesia along with Robin Moran, specializing in the education unit. With her experience, network, and sharpened intuition, she is always keen to support and mentoring young filmmakers especially in Indonesia, while never stop learning and updating herself throughout the movie productions that she's involved.

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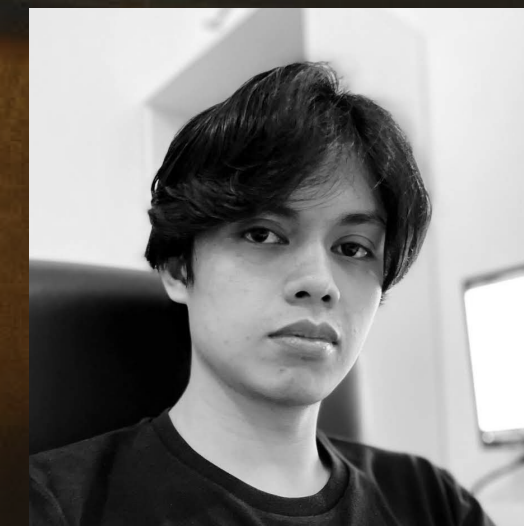
DINI ARISTYA WULANDARI
Director of Photography
Editor

First-time filmmaker Dini have collaborated with Seeds Motion for years in numerous projects. Along with her great sense in photography and editing, she has given 4 years of her life to Sculpting The Giant as the key player in the team.



PIETRA BRETTKELLY
Co-Editor

Pietra is a New Zealand film director and a member of The Academy of Motion Pictures Arts and Sciences and have given birth to films selected to compete in the Academy Awards with Yellow Is Forbidden (2018) and A Flickering Truth (2015).



GENTHA YOMA PUTRA
Animation Director

A key talent of Seeds Motion, Genta have produced more than 100 animation projects for commercials, shorts, and art installations. For Sculpting The Giant, he has lead a team of animators, illustrators, and designers to create a special animated sequence to convey Nyoman's childhood story.



BINTANG OLII
Music Composer/Sound Recordist/Sound Editor

Seeds Motion's composer extraordinaire have created countless original compositions and sound design for commercial projects and art installations. For Sculpting The Giant, he has composed and produced 20 original score that made Sculpting The Giant a very distinguishable among other Indonesian documentaries.



NYOMAN
NUARTA
SCULPTOR



CYNTHIA LAKSHMI
NUARTA
WIFE, BUSINESS PARTNER



JIM
SUPANGKAT
ART CURATOR



JEAN
COUTEAU
ANTHROPOLOGIST

PUTU TANIA
NUARTA
DAUGHTER



NI MADE
TASYA
NUARTA
DAUGHTER

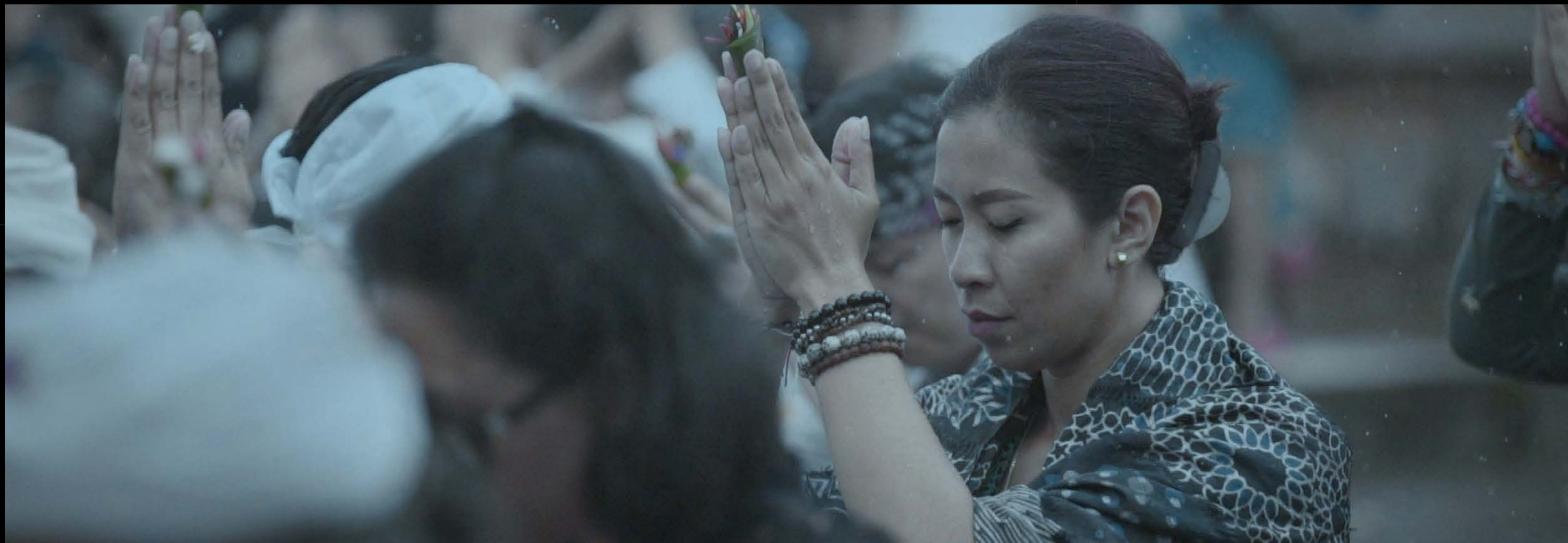




**WAYAN
WINDRA**
LOCAL ACTIVIST














The background of the entire image is a vibrant sunset sky with orange and red clouds. In the foreground, the dark silhouette of a large statue is visible. The statue's head is on the right, and its arm is raised on the left. The main title is centered over the statue's head.

SCULPTING THE GIANT

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The logo for SEEDS MOTION. The word "SEEDS" is in a bold, white, sans-serif font with a small red dot above the first 'S'. Below it, the word "MOTION" is in a smaller, white, sans-serif font with diamond-shaped symbols between the letters.

SEEDS
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SCULPTING THE GIANT | FREQUENTLY ASKED QUESTIONS

1. WHY DID YOU MAKE THIS FILM

For us, it was a no-brainer to make this film. We simply have the access and the once-in-a-lifetime opportunity to make this documentary. We feel, we won't be around long enough to witness another Nyoman Nuarta or Garuda Wisnu Kencana to be born in Indonesia. We might as well cherish the artist, the struggle, and the masterpiece now.

2. WHAT WAS YOUR BIGGEST SURPRISE IN MAKING THIS FILM?

At first, our surprise was the facts about the statue itself and the nature of the project, which will be revealed in the film. Most Indonesians don't know a simple fact about the GWK project that we can't give away too much here. To us, that surprise, will let us know as Indonesians how much work need to be done in building our character as a nation, and Nyoman, for better or worse, can be our role model to be a better Indonesian.

3. WHAT HAVE YOU LEARNED THROUGH THE PROCESS OF MAKING THIS FILM?

More than others, is the virtue of not giving up and staying true to our promises. We've been lucky enough to witness the culmination of a 28-year long promise being fulfilled, no matter the cost. In making this documentary being interrupted by the pandemic, the temptation to give up and let go of the project was there. But we thought it wouldn't be fair to the story, to all the hard work all of us have done, and we wouldn't be walking the talk.

SCULPTING THE GIANT | FREQUENTLY ASKED QUESTIONS

4. WHAT WAS YOUR GREATEST CHALLENGE IN MAKING THIS FILM?

Starting out, it was the logistics of shooting. We decided to have our DP stand by and set up a base near the construction site and she documented the statue building process almost everyday for almost 2 years, while other team members would check in twice a month. Us being fresh out of the oven, had to figure out ways to keep ourselves feel challenged by the mundane work we were doing. In the end, we got what we came for and more. Now we have at least 20TB of footage in our GWK footage library.

And then there was post-production and story re-writes. Skimming through more than 20TBs of footage and archives took us a while, we felt that “more is less”. Everytime we had a structure we liked, there’s always new data or archives to be found that would skew the structure a bit. As it happened many times, it ended up skewing the structure a lot. It took us one year to finally coming up with a structure we liked, with the help of our co-editor Pietra Brett Kelly that we’ve worked with in the last couple of months.

As we made final tweaks to the edit, the pandemic happened. We weren’t able to bring home the massive project as the world went into lockdown. We also still had problems with very expensive footage licensing, which we couldn’t afford. We were bleeding money and we had to make a choice to continue finishing the project or put it on hold for us to stay afloat. We did the latter and make small progresses along the way. In the end, we had to solve the problems the production was facing with very limited resources, while people asking “Is STG finished yet?” through out the pandemic. But here we are at last writing answers in a press kit material for Sculpting The Giant’s launch.

SCULPTING THE GIANT | FREQUENTLY ASKED QUESTIONS

5. WHO ARE YOUR INFLUENCES?

Juliano Ribeiro Salgado's *The Salt of The Earth* was definitely an influence of how the documentary revolves around one main character and the circumstances he had to face, with the support of loved ones. One more that influenced us the most is Ron Fricke's *Baraka*. We had that mentality of whatever in the frame, must be really good to look at and sound really good to listen to. One of our upsides as a team is having a very talented composer and sound designer that made the experience of watching STG is such a audiovisual joyride.

6. IF YOU HAD TO DO IT ALL OVER AGAIN, WHAT WOULD YOU DO DIFFERENTLY?

Having the project spanned over 7 years now, there's a lot of things that came to mind. But at the end of the day, we believed everything happens in the right time and in the right place. If there was a reason GWK took 28 years, maybe there's also a reason why our documentary had to go through what it did for the last 7 years.

7. HOW DID THE TWO DIRECTORS WORK TOGETHER ON THIS FILM?

It just started on the nature of our friendship and how we built Seeds Motion together. We always work together, in some small projects sometimes we do divide and conquer, but in passion projects like STG, we stick together. We just never had the reason not to.

SCULPTING THE GIANT | FREQUENTLY ASKED QUESTIONS

8. HOW LONG DID IT TAKE TO MAKE THIS FILM FROM INCEPTION TO FINAL EDIT?

Our video submission for GWK competition was in 2013, and we continued to do a little documenting in 2015. In 2016 we kickstart the whole thing as the construction in Bali started. There was another team that was in charge of documenting at the course of 2013 to 2016, it was Cerahati, and we got a lot of footages that's really important to our structure. So at least It started from 2016, but our relationship with Nyoman Nuarta and the activity of documenting GWK goes way back to 2013.

9. WHAT DO YOU HOPE THE AUDIENCES WILL TAKE AWAY AFTER WATCHING SCULPTING THE GIANT?

First and foremost, we hope that as much people as possible would want to watch STG. After watching, we hope that people can remember their dreams they want to achieve and realize that no matter how big, nothing is impossible. We all just have to put in the work and the time to achieve it.

10. WHAT'S NEXT?

Seeds Motion is not only a documentary production house. We just like to explore different things at any given time. There are a couple of fiction works in the pipeline with one of the biggest comic IPs in Indonesia and there is a possible unique take on animated documentary we might want to pursue. In the end, the sky is the limit!