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SONSBEEK'16 TRANSACTION

focus  
FILM THEATER ARNHEM

ARKIPEL

JAKARTA INTERNATIONAL DOCUMENTARY & EXPERIMENTAL  
FILM FESTIVAL

MINI  
FESTIVAL

-

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'16:  
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FOCUS  
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**SONSBEEK'16** TRANS  
ACTION

**Arkipel - Jakarta International Documentary & Experimental Film Festival**

**Mini Festival - Sonsbeek '16: TransAction**

*Arnhem, The Netherlands*

2016

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**Arkipel – Jakarta International Documentary & Experimental Film Festival**

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**Arkipel - Jakarta International Documentary & Experimental Film Festival  
Mini Festival - Sonsbeek '16: TransAction**

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JAKARTA INTERNATIONAL DOCUMENTARY & EXPERIMENTAL  
FILM FESTIVAL

The word ARKIPEL was taken from ‘archipelago’ which refers to a term in Indonesian language ‘nusantara’. The word was known since the early 16th century. Nusantara is a group of thousand of islands keeping long globalization history of politics, cultural, and economics. More than 500 years ago, this region has become one of main destinations for Western explorer whom tried to find new areas to be colonized or as trading partner. Besides the European, there were also people came from the East (China, Arab, and India) which made this Nusantara region as an exploration destination in their trading missions of spices and silk. ARKIPEL – Jakarta International Documentary and Experimental Film Festival was initiated by Forum Lenteng to read a global phenomenon in social, political, economic and culture contexts through cinema. Of cinema, it is expected to capture the global society phenomenon, both in terms of aesthetic and socio-political context through the language of documentary and experimental filmmaking.

ARKIPEL is intended to be able to deliver quality documentary (not TV documentary) and achievement of experimentation in cinema to Indonesian, Southeast Asian, and International audiences. In addition, the festival will always see the development of the cinematic language with critical thinking, regardless of the terms ‘cinema industry’ or independent cinema. For this reason, ARKIPEL will always bring a critical discourse to observe it through curatorial programs, symposium, and public lecture to broaden the knowledge of the ever-changing cutting-edge cinema aesthetics.

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**Forum Lenteng** is a non-profit collective based organization which was founded by artists, students, researchers, and cultural activists in 2003. The Forum has been working to develop media knowledge and cultural studies as a community based alternative education. The Forum is aiming to enact media and cultural knowledge for the society to lead a better life, building awareness of media literacy, initiating and producing knowledge and distributing the knowledge universally.

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**MINI  
FESTIVAL  
ARKIPEL  
SONSBEEK  
2016  
FOCUS  
FILM  
THEATER  
ARNHEM**

**SUNDAY, 5 JUNE**

**PROGRAM 1 // 21:00-22:10**

**MONDAY, 6 JUNE**

**PROGRAM 2 // 21:00-22:00**

**PROGRAM 3 // 22:20-23:10**

**TUESDAY, 7 JUNE**

**PROGRAM 4 // 21:00-23:00**

**WEDNESDAY, 8 JUNE**

**PROGRAM 5 // 21:00-21:45**

**PROGRAM 6 // 22:05-23:30**

**THURSDAY, 9 JUNE**

**PROGRAM 7 // 20:00-21:40**

**PROGRAM 8 // 22:00-23:55**

**FRIDAY, 10 JUNE**

**PROGRAM 9 // 21:00-23:25**

**SATURDAY, 11 JUNE**

**PROGRAM 10 // 21:00-22:05**

**ADDITION: HISTORY'S FUTURE // 22:25-24:00**

At this year Sonsbeek 2016, ARKIPEL Jakarta International Documentary & Experimental Film Festival will present a mini festival which showcases seven days screening program at the Focus Theatre Arnhem. The programs are curated by 2 ARKIPEL programmers from the collection of Forum Lenteng's archive.

Following the theme of Sonsbeek 2016, *Transaction*, ARKIPEL will bring several programs that are not closely related with the theme. But more onto regional socio-political matters, economic, and newly changes of the world political map which will be present on the 10 following programs of the mini festival.

# 1. MEMORIES OF THINGS

SUNDAY, 5 JUNE  
21:00 - 22:10

*Suitcase of Love and Shame* expands the concept of voyeurism by situating us (the audience) as eavesdroppers, confronting us with an uncomfortable situation for getting the access to the private lives of the characters. Anchored on the private sphere, the film comments on 1960s gender politics in the United States and exposes the tension between sexuality and morality. *Suitcase of Love and Shame* presents new texts from the juxtaposition of images and sound in a carefully woven dramatic structure. The film explores memory, visual, and sound, as cross media practice. In the history of cinema, the sound has been regarded as disruptive to the visual. However, *A Suitcase of Love and Shame* could be situated in a trajectory of films that contributes to the new perspectives on sound aesthetics in cinema. The visual serves as a metaphor of taboo, sexual repression, and self censorship in relation to the dominant values in the society. The narrative is built through texts attached to objects in the film. The film is aesthetically rich, its technical perfection is undeniable.



## **SUITCASE OF LOVE AND SHAME**

(Jane Gillooly, USA, 2013, 70 mins.)

This poetic film reconstructs the love story of a couple in the 60s, found in the web pages of the internet. In 70 minutes, Suitcase of Love and Shame delves into the dialectics of private and public matter. Storytelling primarily unfolds through an aural catalogue from found objects. Intriguingly, the visual does not become a mere accomplice for the sounds, but evolves into a peculiar portrayal of the interaction between still and moving images, between media landscapes of the past and the present.

# 2. CITY & REPRESENTATION OF MODERNITY

MONDAY, 6 JUNE  
21:00 - 22:00

Set off with a quote from the movie Helsinki, Forever (Peter von Bagh, 2008): "In 1915, there were 19 divorces in Helsinki. In 1990, the number was 2000". Such change is one of characteristics of a modern city—career women whom are highly educated and broad-minded. Therefore the level of their independence were high, and their dependence on men were also decreased. From there, this program will draw a narration which is modernization. The theory of modernization is actually a theory of social change which builds on the foundation of capitalism, the theory of evolutionism and functionalism. Considering that the theory of modernization is built on the foundation of capitalism, then the norms that support the modernization clearly have capitalistic nuance and placed on competitive system or free-market competition.



## **CITY SCENE**

(Zhao Liang, China, 2004, 23 mins.)

The ideology of development in the cities also ends up leaving some problems. The needs for public space have to be sacrificed in order to ‘create’ a majestic metropolis. In *City Scene* (2004), Zhao Liang portrays an image of a man who is working in a small area surrounded by tall buildings while throwing ruins from a construction site. Old building was demolished to be replaced with a building in accordance with the government program. The scene raises a cynical question—how long the land will last? Then it turned into a skyscrapers similar to its neighborhood. Or what is shown in one scene when morning exercise typically done in a sports field but here is done in a highway city with speeding cars below.



## **LODZ SYMPHONY**

(Peter Hutton, USA, 1993, 20 mins.)

Peter Hutton presents the modern industry through his work *Lodz Symphony*. The film represents the modernity in an industrial town Lodz, Poland in the 19th century. Peter describes the changes towards modernity by inserting a picture of a man working on a large area as an antithesis to the images of an empty city which has magnificent plants, industrial machineries such as wheel looms, and a trem line.



## **ISLAND OF FLOWERS**

(Jorge Furtado, Brazil, 1989, 13 mins.)

Images were contrasted between people who eat in restaurants and other who fights over rotten tomatoes in a large landfills. Then followed by process of how to grow tomatoes, pigs were fed and the poor are left to suffer because ‘they do not have money, and they aren’t owned by anyone’. Those are examples of the emergence of certain social groups, class difference based on level of education, the culture of consumerism, and people who are successful in their fields.

# 3. CHALLENGING THE HISTORY CONSTRUCTION

MONDAY, 6 JUNE  
21:20 - 23:10

Filmmakers played the fact to do self-criticism as filmmakers from developing countries, to create a film archive we could see in the future (now) as a deconstruction of the value system that dominated by the market. What the three films have done that I have outlined in this curatorial program is an opportunity for us to look further, that cinema also has ideological tasks that must be completed. Although the cinema is no longer a major power tool, but an offering chance of history-counterconcept in the movie is still there. If it could be a movement which then launched exactly with a strong intention to produce knowledge with the objective critical load, then it would open its own way on the path that has built up systemically, i.e. the mainstream line.





## **NIJUMAN NO BOREI / 20,000 PHANTOMS**

(Jean-Gabriel Periot, France, 2007, 11 mins.)

Periot in 20,000 Phantoms was not twisting and fighting hardly a powerful value system through the usage of documents from the past, but rather composed his work by putting photographs of Genbaku Dome in Hiroshima in reality poetically through cinema.



## **AGARRANDO PUEBLO / VAMPYRE OF POVERTY**

(Luis Ospina & Carlos Mayolo, Colombia, 1977, 28 mins.)

This film clearly standing upright, dealing with market power that swept the world of entertainment in mainland Europe, and consume everything that comes from Latin America. The socio-economic and poverty of developing countries in South America



## **ZOO**

(Bert Haanstra, The Netherlands, 1962, 10 mins.)

Zoo, a monkey is not positioned to laugh at human in the system of a zoo in a country, as we see in this film. That opportunity is utilized as a game by the filmmaker to humanize the animals, so they are now able to sit and clap while watching a human circus in Amsterdam.

are treated as merchandises and massively exposed. This is a sharp critique of the Misery Porn, done vividly and humorously, because cinema has an authority to do that.

# 4. REALITY AESTHETIC, PUBLIC REALISM?

TUESDAY, 7 JUNE  
21:00 - 23:00

Cinema obsession to reach 'the real' is not a new issue anymore. Since photography was invented and Lumière Brothers' movie was shown to the public, a technology to reproduce reality had been accused for seizing 'the real'. Especially, when talking motion picture was born, cinema reached its polemic against the efforts to grab 'the real' until the birth of realism in cinema after World War I. Cinema bend over backwards through the variety production modes to aesthetics language to bring 'the real' as it is through not making 'reality' merely as a medium. In Italian Neorealism, André Bazin had said: "None of the [character] that are reduced to a state or a symbol so that the audience can hate them without having to bother to understand first the human ambiguity that is displayed." Italian Neorealism shows that reality represent a dream or something outside dominant norm.

On the other hand, the development of documentary genre which can be said 'closer' to 'the real' reached saturation point of its aesthetics in the post-Cold War period until then appeared statement that fiction as a genre is closest to 'the real' through its jargon 'based on a true story'. This jargon, then ignored yet lead us on a situation about the presence of 'technological perspective' and a figure refers to the man-behind-technology interest, even in the documentary record. From this, we are faced with the shift situation of 'the real'. We are suspecting that our reality is an illusion that is actually constructed. A question arises then: is it cinema getting away from 'the real'?



## **PETITION**

**(Zhao Liang, China, 2009, 120 mins.)**

Zhao Liang's *Petition*, follows some low-class Chinese people filing a petition against the government whom evicted their houses to be replaced by sport stadium. It is also about a place which used to be a stopover for people waiting the result of the petition, and later turned into a village inhabited by those marginalized people. Ahead of the 2008 Olympic celebrations, the village was eventually dismantled by force.

# 5. POSITION AND DISCOURSE OF THE PRESENT CINEMA EXPERIMENTATION

WEDNESDAY, 8 JUNE  
21:00 - 21:45

Experimentation is one thing underlying the invention of equipments and techniques for cinema, a new world of vision that started to view and imitate the nature by recordings various phenomena (naturally or deliberately) appearing in front of the lens. This first character of experimentation of course results merely in representation in its simple meaning, that is how the real world can be displayed 'alive', while we can learn the people's responses when watching the pictures of that new world over a century ago. The reaction from the lay spectators were extraordinary while the intellectuals considered it as a nonexistent world, or merely its shadow.

However, at least, the Lumière Brothers has delivered what would be the basic of cinema later on through that historical event of "train effect." That reaction was the first realization of communication between cinema and its public, but more importantly it was the initial growing of a new representation culture via technological invention revealing the emergence of the culture. A pattern of mental relation that emerged between a pure shadow on the screen and the representation in the mind of public influenced the development of cinema itself along the history, and then became a mode of cinematic production in the hands of capitalists and ideologists, each with their own vested interests to portray a world—but especially the worldview beyond that—as reality or truth according to their versions.



## **LEMBUSURA**

(WregasBhanuteja, Indonesia, 2014, 10 mins)

When the rain of ash from the eruption of Kelud hit Yogyakarta, a group of local young people came to be aware of the myths about anger Lembusura, a figure of stealth who guard The Mount of Kelud. These young men then tried to imagine and creat the Java's mythological figure. Instead of showing the horrors of Lembusura figure, the film freely play the visual between representation and imagination through the camera and directing. Brush up on the story of the mystical sinister impression to slowly disappear and then presents a reciprocal game between fiction and documentary that infiltrate each other.



## **GLI IMMACOLATI**

(Ronny Trocker, Italia, 2013, 13 mins.)

By utilizing sophisticated 3D animation software of digital video, the film director is trying to rebuild a burned gypsy village by mass, based on memory of an event that is fatal to that village. We will explore every corner of the devastated township while it played with a narrative that tells the story of a woman who claimed to have been raped by two gypsy men. A grim tale of the chaotic world that is spoken through the visualization of darkness and hopeless.



## **POST SCRIPTUM**

(Santiago Parres, Spain, 2013, 8 mins.)

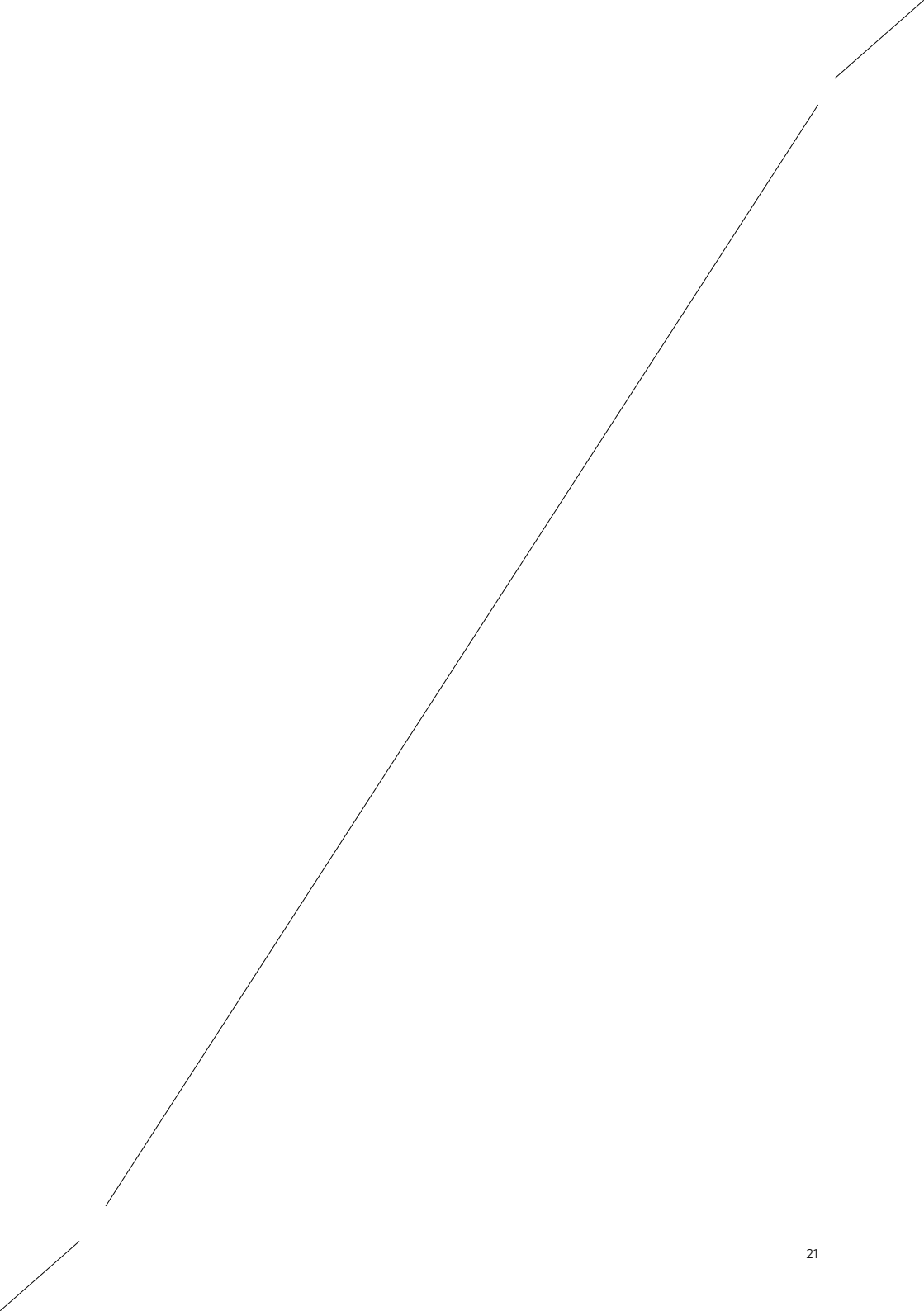
An experimental film with a thick dark shades. The elements of fantasy and horror mixed in the surrealistically poetic visual and narrative. This film takes viewers to dissolve in the imagination of the Pandora's box of the future, which present in a semi-science fiction style that challenges our perception of the experience of visual representation and narrative flow which are intertwined.



## **GENRE SUB GENRE**

(Yosep Anggi Noen, Indonesia, 2014, 12 mins.)

Through four visual fragments, we were brought into the hall a sequential circuit that seems disjointed: from the dramatic and thrilling events in the night, then to the light of day. We see it as a whole piece of fragment creation of the line of a geographic realm in contrast thick. The imaginative way and approach of 'realist' blended the moment between reality and fantasy. On the evening, 'realist' images present within tense mood. During the day, it is amazing that visual images is more fantasized. Each fragment is built with cerebral interpretation, include the beautiful landscape of desert and a vast expanse of ocean.



# 6. HISTORY IN THE RECIPROCITY OF SUBJECT-OBJECT

WEDNESDAY, 8 JUNE  
22:05 – 23:30

Identity of any kind, either individual as well as collective, is an accumulation of events that crisscrosses across space and time. These events are never finished, and so we always exist —what is called by the present is a condition, which is always in a continuous transition, which always continually shifts. Our existence is always marked by an instinct to survive, a will to live in the space of friction, a space of collision between the past and possibilities of the future. The ability of human beings to survive and construct their identity narrative assumes a negotiation, which involves intellectual and intuitive capability to imagine an ideal condition.

This negotiation takes a variety of ways and conditions. Its processes may be based on consensus or on the contrary, based on and may cause intersubjective conflicts. Identity has never been homogenous. It involves repeated translations, which can be very subjective and dependent on the condition and imperative to survive, which is in essence, highly political. Some have to be maintained or eliminated in the process to achieve what might be called as a survival condition. In this case, negotiations obviously admit the historical relations between a subject and object.





## **EMAK BAKIA BAITA / THE SEARCH FOR EMAK BAKIA**

(Oskar Alegria, Spain, 2012, 83 mins.)

A homage to the experimental film *EmakBakia* (1926) from Man Ray. *EmakBakia* in Basque language means “leave me alone,” which brings the film in a search for identity of the phrase itself. The space for visual and historicity as the main aspect has resulted cinematic vision and a certain philosophical exploration. Relying on every piece of image and visual code which translated connotatively, the film elaborates all visual fragments to trace the possibility in geography, artifact, spoken memory, sound atmosphere, and other possibilities on centripetal past. The film by Man Ray that having avant-garde was not missed to become parts of historical method as sources to read in the contemporary context. Having the similar

spirit and aesthetic with *EmakBakia*, this film also rotated every idea and object, and then abstracted to examine and encourage the existing convention

# 7. ANOTHER CONSENSUS

THURSDAY, 9 JUNE  
20:00 - 21:40

*Bonaparte Crossing the Alps* is a depiction of a historical event when Napoleon Bonaparte, a leader then, attacked the Austrian army in Italy. Although originating from one historical event, there are two versions of painting with the same name. First, Jacques-Louis David's work: Napoleon is represented as a perfect military leader heading up the French during the noisy European war then. Second, Hippolyte Delaroche's work: Napoleon with a shriveled robe and a haggard face, a leader whose mule is led by a layman. Both artists paint their impression over a historical event but with very different results. The public that see and compare those works will have new different perception too.

Napoleon's depiction above is a short analogy before we talk about five films that have passed the selection for this program's framework, Negation. Two or more contradicting depictions of an event or a figure make us, viewers, question again the validity of previously known/published information. The contradicting information is required for people to gain a balanced view and take a closer step to truth. Of course, documentary is not always about the representation of absolute truth but also about how an artist can deliver such truth using ways to confirm and confront information differences over an event and a figure. Often we see a historical event understated or exaggerated in many ways, even through arts, as we can see from *Bonaparte Crossing the Alps* by Jacques-Louis David.

The ideas of these three films are similar to Hippolyte Delaroche's, that is responding to a historical event by challenging established information's validity approved by various parties and offering "another consensus", while interpreting an event and a figure in a different way. The difference in such interpretation is influenced by political choice, views on humanity, and a drive to reveal the fogs that cover up truths.



## BEEP

(Kim Kyung-man, South Korea, 2014,  
10 mins.)

Lee Seung-bok was a kid from North Korea who was killed for shouting hatred against communists. This condition was used by South Korea and they made Lee Seung-bok as a monument for anti-communism. Not enough with a symbolic memorial, Lee Seung-bok was also made diorama, reconstruction, was even inserted into the education curriculum of elementary school. He became an anti-communist martyr. The way this film reacts to that reality is by merging the footage and newsreel with propaganda fiction that has been modified, just like what South Korea also did to Lee Seung-bok.



## LES TOURMENTES

(Pierre-Yves Vandeweerdt, Belgium, 2014,  
77 mins.)



## WHAT DAY IS TODAY?

(Colectivo Fotograma 24, Portugal, 2015,  
12 mins.)

History records many revolutions in various countries, including Portugal, as shown in this film. Using 'stop motion' way in combining the history and various symbols such as bread, fruit and paper, the director challenges the conventional ways in making documentary and chooses to create freely with the shape of daily objects. *What day is today?* contains the upheaval between classes that has happened in the past and has still been happening today.

The beginning of the film shows a face whose eyes are looking directly at the audience. Then, it is continued with some faces and an explanation about the storm that causes the confusion of direction. Those who are lucky will follow the direction of the sound of a bell, so they are avoided from the fierceness of the snowstorm, while those who are not lucky transform into names mentioned one by one. The combination of the story and the picture is a gripping and dark situation. The director ensures that the audience also feels the alienation of those who are stuck in the storm by presenting dark and gripping images and sounds.

# 8. POWER AND SMALL NARRATIVES

THURSDAY, 9 JUNE  
22:00 – 23:55

Today, information openness offers an incredible freedom to view diverse realities and look through various perspectives. To re-read an event's meanings is then an important thing to do.

Information production from and by the people in the global digital realm in some ways flourish. It is necessary then to push further the freedom of information that will become an immense force in democratization. It is not to be denied that capital, power and politics often harm the meanings of reality. They, for instance, influence information to benefit certain parties and distress many more people. It is a linkage that must be lessened, which requires all societal elements' contribution in ideas. Even small sectors have a role to help realize it too. That's why studies in various areas to produce information is necessary to counter or reduce those harmful interests. Our democratization is not yet perfect, our system is flawed. But in a resistance, we all carry a task to perfect that system by participating to figure out together what kind of social system we aspire to.

In its history, cinema raises the subject above, in a deconstruction of a certain domination, especially in viewing reality.



## **JE SUIS LE PEUPLE / I AM THE PEOPLE**

(Anna Roussillon, France, 2014, 111 mins.)

Using the medium of television and newspaper, this film narrative builds the critical moments through what the media display. All media at that time focused on framing the demonstration event of the revolution in Egypt. The news shows penetrated even the remote villages far away from the demonstration event. This film offers a re-reading of the political meaning. Throughout the narrative, we are moved by the close relationship between the director, a farmer family and local community who were filmed during watching the moment of the event of the overthrow and the election of a new leader of that country. The political discussions between residents often become a touching event along with the news programs about revolution on television. Hope and disappointment of citizens are the emphases of the film.

# 9. CAMERA EMPHATHY RHYTHM OF TERRITORY

FRIDAY, 10 JUNE  
21:00 - 23:25

It has been realized in ARKIPEL that the polemics between media and the public now has demonstrated that the two entities can no longer be disintegrated. Thus, cinema deals with the challenge to embrace both parties' interests and we must probe into the cinematic possibility of finding its most recent language locus (ARKIPEL, 2015). In response to that, this curatorial tries to imagine an idea about media and the public that contribute to each other to produce a language in the context of documentary aesthetics.

Cinema that preserves the documentary tradition basically always refers to an action or a process that emphasizes human's skill to understand and share feelings to each other deeply. In documentary, the sensitivity to events that happen in this world, in a way, almost always reaches the cameraman's intuitive ability level to escape from "scenario burdens" usually established before the camera tracks down the subject and object of its documentary focus. The documenter's recognition and acceptance of the unpredictable possibilities of the real—and his/her understanding of it not as mere disturbance—are manifested through the camera's flexibility in adjusting shots without intervening.



## **STORM CHILDREN, BOOK ONE**

(Lav Diaz, Philippines, 2014, 143 mins.)

It is Lav Diaz's contemplation on the figurative side of the storms often wreaking the Philippines: the authorities' behavior that for decades have put the Malays' souls in shackles through colonialization, institutional corruption, and pain infliction to common people. It is the most merciless storm that gives the background to the making of *Storm Children, Book One*, framed through Yolanda storm that destroyed Tacloban in 2013. This film breaks down the territorial details of the disaster location to find the thread between horror and awe, sorrow and hope, terror and innocence. Making a rhythm to the local people's viewpoint and flow circulation, Diaz's camera captures the spirit of the children victims in the midst of destruction visuals, a sign of strength to fight against the storm within us.

# 10. THE NAMELESS

SATURDAY, 11 JUNE  
21:00 - 22:05

Now, the world, as we imagine and understand, has not the altitude—a peak which customarily we climb—following the predecessors—with difficulty. The artists know it, and also may the audiences. The world has become the collapsed tower of Babel. Thus, our relationships with lots of things we consider as a value is not taking place vertically, but only horizontally. There, in that downfall, in the images production mechanism or camera shots, time and place are extinct because it can occur without being bound again at times and certain spaces.

By that fact, this time camera has become a language. It became a language through its own organs associated with other bodies approaching or approached. Only through and together with its apparatus completeness, voices are given to other bodies and expressed as a phenomena of identification that we can respond. In the position where camera becomes language, it transforms the entire relation with other bodies in order to narrate its own sake. Starting from this point, next the camera is the narrative itself, along with its mechanical eye functioned as receptors, now via the law of digital.





## **THE NAMELESS**

(Ho Tzu Nyen, Singapore, 2014, 20 mins.)

It is about a person known as Lai Teck, which was one of the 50 known aliases of the Secretary General of the Malayan Communist Party from 1939 to 1947, when he was killed in Thailand after being exposed as a triple agent, working first for the French and British secret forces, then with the Japanese Kempeitai during the years of the Malayan Occupation. But it is also about cinema, and acting. Of all the great cinematic cultures of the world, it is perhaps Hong Kong cinema that has shown the most intense fascination with 'compromised' individuals, as evident from the constant stream of Hong Kong films about 'stool pigeons', 'double-agents', 'informers', and 'traitors'. A film about a shapeshifter, told through a series of pilfered images, featuring film footages of Tony Leung Chiu-Wai, a famous Hong Kong actor.



## **POLAZIŠTE ZA ČEKANJE / THE WAITING POINT**

(Maša Drndić, Croatia, 2014, 44 mins.)

A story about life in a small and crowded terminal in suburb Croatia which will undergo major renovation in order to prepare Croatia's entering into the European Union. Modernization shadows haunts the terminal and its inhabitants as a meeting point between the 'old' and the 'new'.

*possible addition to the program*

**SATURDAY, 11 JUNE**

**22:25 - 24:00**

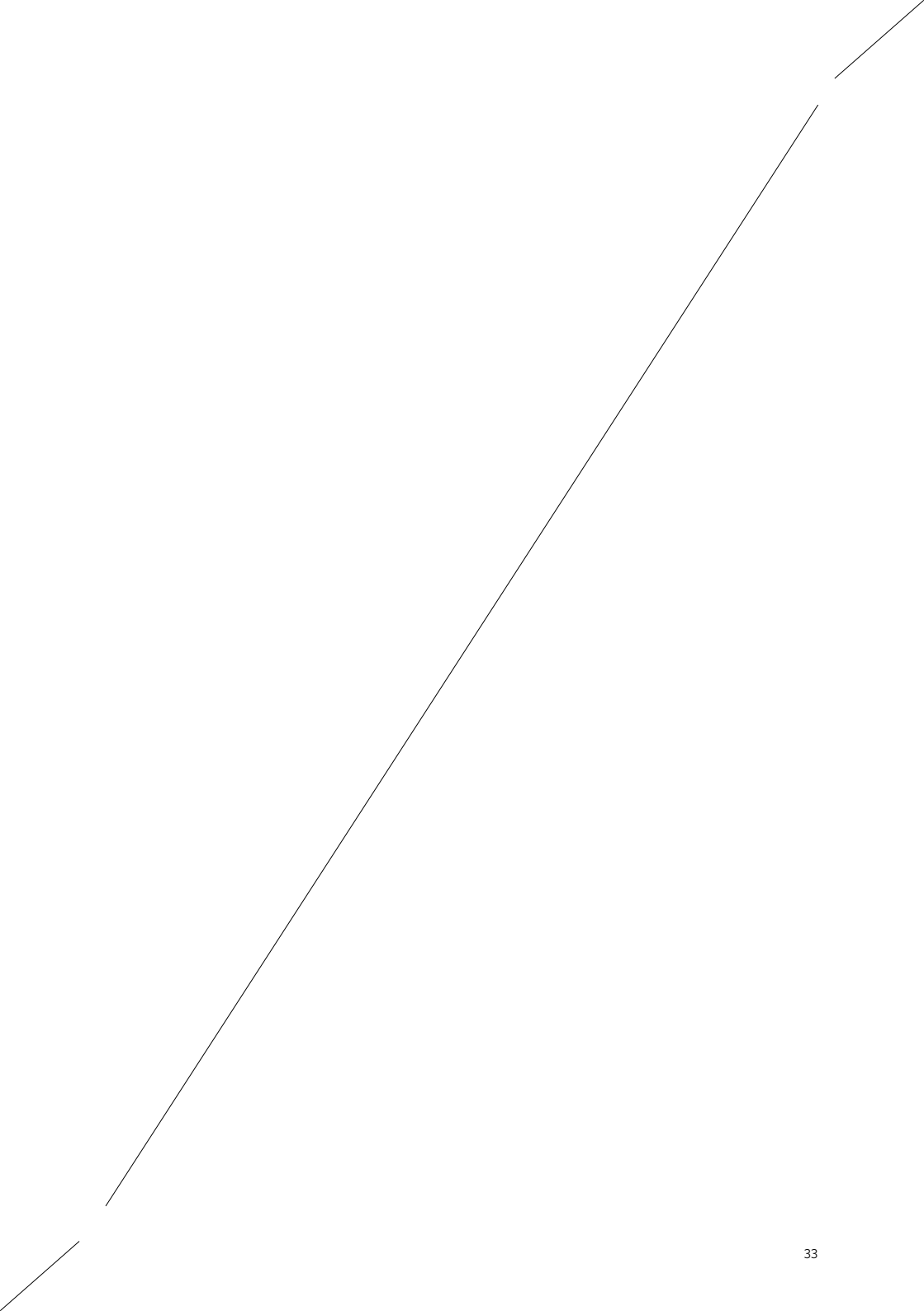


## **HISTORY'S FUTURE**

(Fiona Tan, *The Netherlands*, 2016, 95 min.)

A man with no memory casts off his helplessness and takes off on an odyssey through a tumultuous Europe. Fiction, symbolism and raw reality meet in an associative epic. The feature debut of Dutch visual artist Fiona Tan invites us to muse on our identity and place in the world. While Europe rushes towards an uncertain future amidst loud protests, a man loses his memory after a robbery. Confused and with nothing to hang on to, he breaks out of his helpless state by taking a drastic decision. He leaves home and sets off on a curious odyssey. Guided by confrontational, tragicomic and hopeful meetings, he struggles to get to grips with himself and the future. This first feature by Fiona Tan, who wrote the script with film critic Jonathan Romney, unfolds as an epic film poem, with a strong European cast. The fiction, captured in powerful set pieces, is interspersed with raw news footage of riots in European cities and short interviews about hope and desire. This not only reveals Tan's background in the visual

arts but also her experience as a director of documentaries. The meanderings of a man with no memory form the common thread in an associative, complex whole in which reality and imagination, symbolism and dreamt possibilities come seamlessly together. A form of disorientation that invites us to philosophise on opportunities and choices, on identity, history and our place in the world. "The future is a tale told by an idiot", as our wandering hero unexpectedly recalls at one point. Will he end up in rags, or a sharp suit? Can he start afresh? Leaving an airport, he steps into a waiting taxi that takes him to a deserted lot. "What now?" he asks. The driver says nothing.



# DIRECTORS BIOGRAPHY

**Jane Gillooly** is a non-fiction and narrative film/video maker. Her work is inspired and informed by a century of non-fiction filmmaking, silent, vintage cinema and activism. Gillooly consistently surprises as she crosses new boundaries and confronts new subjects with her distinctive vision

**Zhao Liang** born in Lioning, Dandong at 1971. Graduated from the Luxun Academy of Fine Arts at 1992. Studied in the Photography Department of the Beijing Film Academy (Narrative Photography) from 1993-1994. Currently lives and works in Beijing.

**Peter Hutton** born in Detroit, Michigan is an experimental filmmaker, known primarily for his silent cinematic portraits of cities and landscape around the world. He has also worked as a professional cinematographer. Hutton studied painting, sculpture and film at San Francisco Art Institute. He has taught filmmaking at CalArts, Hampshire College and Harvard University. In May 2008 the Museum of Modern Art in New York held a full retrospective of Hutton's films.

**Jorge Furtado** born in Porto Alegre in 1959. He is a beloved figure in Brazil. His work displays amazing range, from critiques of capitalism to playful historical recreation to bitter tales of racism in his country. Furtado plays with the cinematic construction of time and narrative.

**Jean-Gabriel Périot** is an artist and filmmaker based on Tours, France. His work has been shown extensively around the world, winning a number of awards including the Grand Prix at the Tampere International Film Festival, USA and Best International Short at the Cork International Film Festival, Ireland.

**Bert Haanstra** born in 31 May 1916 was a Dutch film and documentary director. Haanstra was born in the town of Holten and became a professional filmmaker in 1947.

**Luis Ospina** studied film at the University of Southern California and University of California UCLA. He was part of the group with Carlos Mailous Cali, Andrés Caicedo, Hernando Guerrero and other artist, who in 1970's founded Cinema Club of Cali, Eye magazine film and artistic commune Solar City. He has directed two feature films Thoroughbred (1982) and Breath of Life (1999), and has made over 30 short films and documentaries.

**Carlos Mayolo** born in Cali 1945 and finished high school in Bogota. Two years later he studied law at Universidad Santiago de Cali. He began his career in 1968 as a documentary film director. He was part of the group called Cali also integrated Luis Ospina, Arbelaez and Sandro Romero Rey, all movie fans with whom he founded the Cinema Club of Cali in 1971 and the Cinema Eye magazine in 1974. He played in the Colombian Communist Party.

**Zhao Liang** born in Lioning, Dandong at 1971. Graduated from the Luxun Academy of Fine Arts at 1992. Studied in the Photography Department of the Beijing Film Academy (Narrative Photography) from 1993-1994. Currently lives and works in Beijing.

**Wregas Bhanuteja**, born on October 20th, 1992. He graduated from Kolese De Britto Senior High School in Yogyakarta, continued his education at the Institut Kesenian Jakarta (IKJ). His works, Senyawa (2012) qualified for official selection in Jogja Asian Film Festival (2012) and the Festival Sinema Perancis (2013). He is now concentrating to finish his thesis in IKJ.

**Ronny Trocker**, worked as a sound engineer in Berlin for several years. He moved to Argentina at the 2004. Studied at the University del Cine, Buenos Aires. Since then, he has been made a number of films. In 2011-2013, he attended a residency at Le Fresnoy-National Studio of Contemporary Arts in Lille.

**Santiago Parres**, was born in Valencia. He is an artist and filmmaker who taught himself. His works and practices intersect with many mediums, from graphic design later evolved into the field of photography, until finally he made experimental films based on his own script.

**Yosep Anggi Noen**, born in Yogyakarta, and graduated from University of Gadjah Mada. He has been invited to the Asian Film Academy (2007). His work, It's Not Raining Outside, was screened in the International Film Festival Rotterdam. While his Peculiar Vacation and Other Illnesses was qualified for the Locarno Film Festival and get the "Special Mention Award" at Vancouver International Film Festival 2013.

**Oskar Alegria**, born in Pamplona, 1973, began his career as a reporter in Madrid for Canal Plus program and CNN+ programs. In 2000, he created the Office of Lost Object for Artists. He is also an author of “Las ciudades visibles” (“The Visible Cities”), an artistic photographic project (2002). He is a professor at the University of Navarra since 2009

**Kyungman Kim**, He has been devoting himself at reediting archival footages, newsreels, and propaganda films since 2001.

Since 2000, **Colectivo Fotograma24** develops animation cinema workshops, through the direction of experimental animated short films. This project is coordinated by Rodolfo Pimenta and Joana Torgal and the directors are the children & youngs that participate.

**Pierre-Yves Vandeweerd** (b. 1969 in Liège, Belgium). After studying communication studies, anthropology and African culture, Pierre-Yves Vandeweerd worked as an academic at Brussels University in the philosophy and literature faculty. He led a programme for young Senegalese filmmakers. Since 2008 he has been a professor at Institut des Hautes Etudes de Communication Sociale (IHECS). The majority of his films are concerned with Africa

**Anna Roussillon** (1980, Beyrouth) grew up in Cairo, then moved to Paris. She studied filmmaking in Lussas (France). Graduated from Arabic, she teaches in Lyon, translates literary texts, participates in radio programs, while working on various film projects in relation with Egypt. *I am the People* is her first feature documentary

**Lav Diaz** is a Filipino independent filmmaker, born in Mindanao. He has been making films the last twenty years and has won several international awards; such as the Venice Film Festival and Toronto International Film Festival. His films are known with a long duration, such as *Evolution of a Filipino Family* (2004), *Heremias*(2006), *Death in the Land of Encantos*(2007), *Melancholia* (2008), *Norte, the End of History* (2013), and *From What Is Before* (2014). *Storm Children, Book One* (2014) is one of his ‘short’ films.

**Ho Tzu Nyen** (b. 1976 in Singapore) earned a BA in Creative Arts from Victorian College of the Arts, University of Melbourne (2001), and an MA in Southeast Asian Studies from the National University of Singapore (2007). He makes films, video installations, and theatrical performances that are related to his interests in philosophy and history. Numerous film festivals have presented his work, including Cannes, Venice, Locarno, Sundance, and Rotterdam

**Maša Drndić** made her first documentary in Documentary workshop held by Atelier Varan in 2007 in Belgrade, Serbia. an-autobiography “My Belgrade” and decided to continue with filmmaking. After gaining her MA Degree in arts she enrolled in MA in cinematography at BFM, Estonia in 2008. In her works as a director Maša often focuses on relationship between locations and its inhabitants, exploring individual as well as collective expressions of identity, belonging, memories, dreams and desires

**Fiona Tan** born in Indonesia 1966, studied at the Gerrit Rietveld Academy and the Rijksakademie of Fine Arts. After her studies she became known for video and film installations in which explorations of memory, time, history and the role of the visual are pivotal. The documentary *May You Live in Interesting Times* (1997) was her directorial debut. Her work is represented in many public and private collections, including the Tate Modern, the Stedelijk Museum and the Centre de Pompidou. *History's Future* (2015) is her first feature film.

# Java-B

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Terboeka tiap-tiap  
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