

LUCHAREMOS HASTA ANULAR LA LEY

2004, 10'

Sebastian Diaz Morales (Argentina)

Setelah kejatuhan ekonomis pada 2001, Argentina sungguh merasakan penderitaan akibat fenomena warga yang memberontak. Orang-orang cenderung bersatu ketika mereka berpikir bahwa rasa keadilan mereka disinggung, juga ketika mereka berbagi ketakutan akan kemiskinan dan pembusukan. Dalam hal ini, mereka justru jadi semakin tidak memercayai para politikus dan serikat buruh, namun mereka terus menerima informasi dari media. Mereka naif mengenai solidaritas media terhadap alasan pergerakan mereka; solidaritas yang tak akan terbukti sampai saat *rating* acara diketahui.

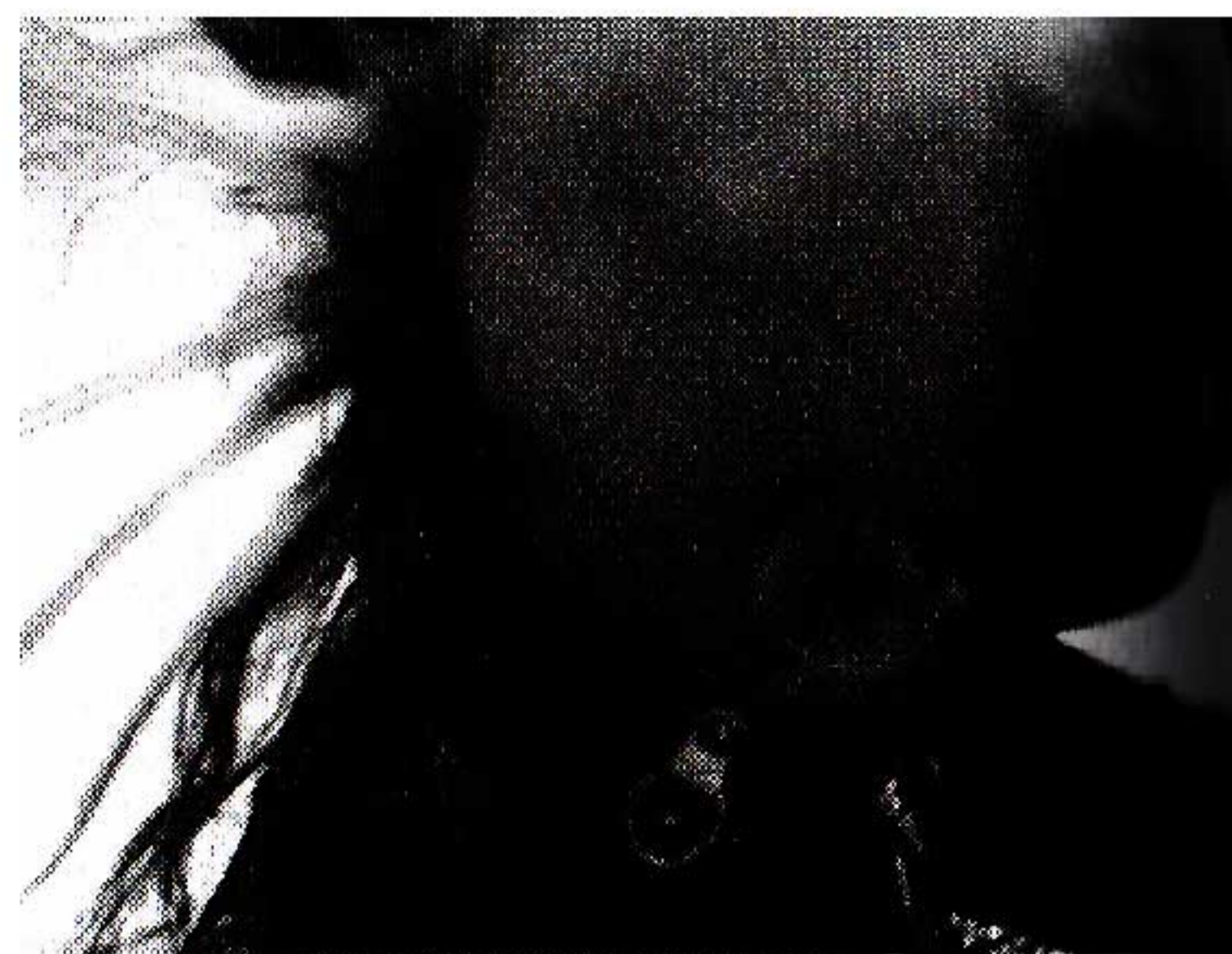
Sebastian Diaz Morales lahir di Comodoro Rivadavia, Argentina, pada 1975 dan kini tinggal dan bekerja di Amsterdam dan Buenos Aires. Ia belajar di Universidad del Cine de Antin di Argentina pada 1993–1999, di Rijksakademie van Beeldende Kunsten di Amsterdam pada 2000–2001, dan ikut program residensi di La Fresnoy di Roubain, Prancis, pada 2003–2004. Pada 2001 Sebastian Diaz Morales menjadi partisipan proyek video ruangrupa, *Silent Forces*. Ia telah berpameran di Amerika Serikat, Meksiko, dan di berbagai kota di Eropa, dan karya-karyanya didukung oleh berbagai hibah dan penghargaan.

After the economic crash there in 2001, Argentina suffered greatly from the phenomenon of civilians who refuse to take it anymore. People tend to unite when they feel that their collective sense of justice is being insulted, and when they share a fear of poverty and decay. In this they grow increasingly distrustful of the politicians and the unions; but they are kept informed via the media. They are more or less naive when it comes to the media's solidarity with the cause, which will not be proved until the viewing ratings are known.

Sebastian Diaz Morales was born in Comodoro Rivadavia, Argentine, in 1975 and now lives and works in Amsterdam and Buenos Aires. He attended the Universidad del Cine de Antin in Argentina in 1993-1999, the Rijksakademie van Beeldende Kunsten in Amsterdam in 2000-2001, and did a residency at La Fresnoy in Roubain, France in 2003-2004. One of the participants of *Silent Forces*, a ruangrupa video art project in 2001. He has had solo exhibitions in the USA, Mexico, and numerous cities in Europe, and his work has been supported by a number of grants and awards.

RUMAH

2007, 7'

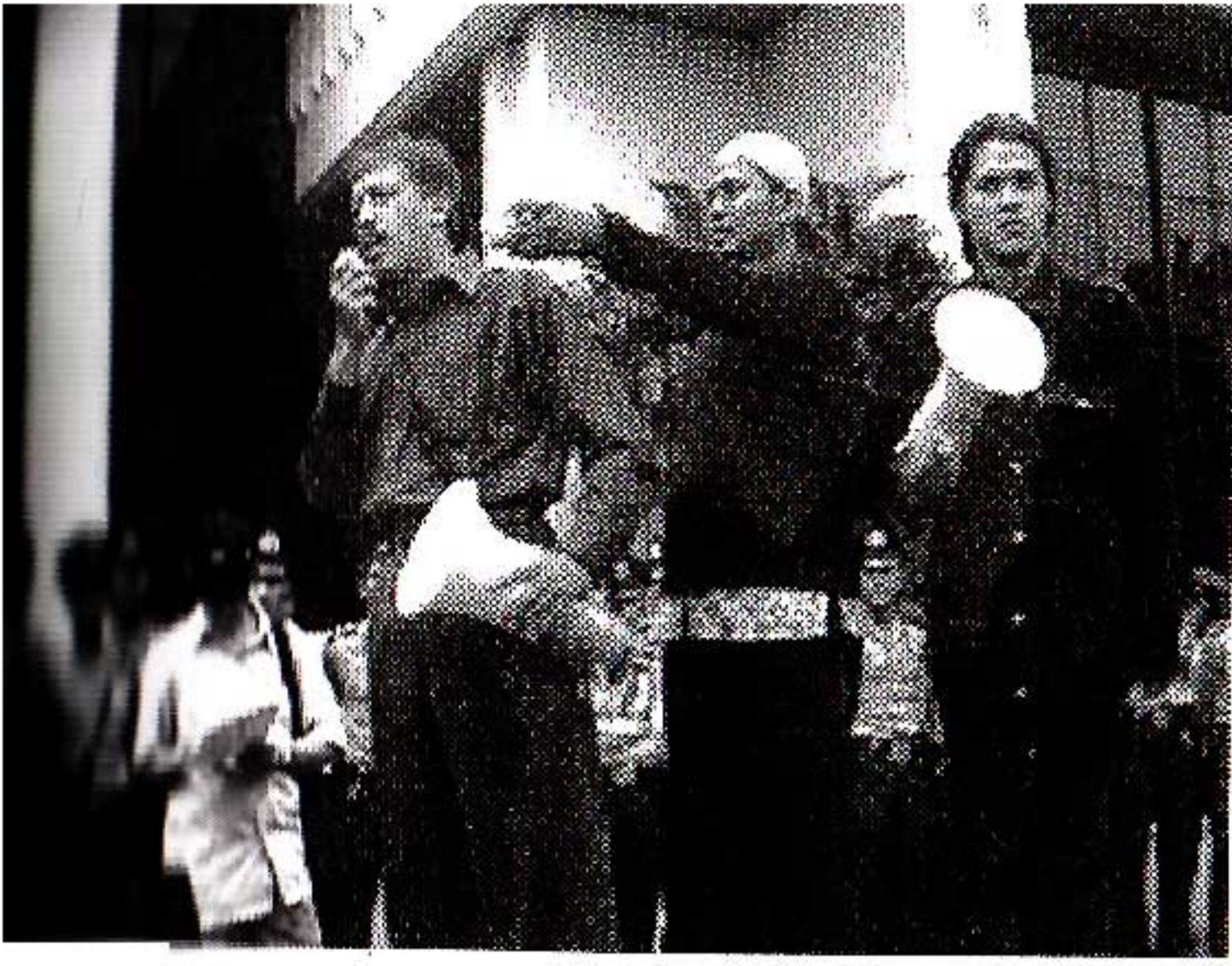
Otty Widasari Affandi (Indonesia)

Tentang interaksi warga Jakarta yang datang dari berbagai asal-usul dalam satu tempat tinggal yang sama. Karena didesak oleh situasi dengan alasan entah apa, dalam ketidakcocokan 'kami' harus saling berinteraksi, bersama-sama menjaga irama yang tidak pernah sama itu berjalan bersamaan dalam satu tempo yang kacau. "Tapi 'kami' tidak pernah pergi ke mana-mana, kami di sini saja" * (*dari puisi Bin Harlan: *Rumahku, Kantorku*)

Otty Widasari Affandi adalah seorang ibu rumah tangga. Mantan jurnalis dan *art director* untuk video komersial ini, adalah salah satu pendiri Forum Lenteng, sebuah komunitas yang menggunakan medium video, fotografi dan buku sebagai alat untuk mengungkapkan persoalan-persoalan sosial dan budaya. Dalam lima tahun terakhir, ia aktif membuat film dokumenter untuk lembaga-lembaga nonprofit, juga berpameran di beberapa negara. Pameran dan proyek video terakhir adalah *Be RTDM* yang dipamerkan di TENT. Gallery Rotterdam–Belanda.

This is about the interactions among citizens of Jakarta, coming from various backgrounds and living at the same place. Forced by situations, with whatever reasons, in our disagreements 'we' must still interact, together making sure that the disharmonious rhythm is maintained anyway, albeit in chaotic tempo. "But 'we' are going nowhere, we stay put" (from the poem by Bin Harlan, *Rumahku, Kantorku*).

Otty Widasari Affandi is a housewife. The ex-journalist and art director for commercial videos is one of the founders of the Lenteng Forum, a community making use of the media of video, photography, and books as the tools to unveil socio-cultural problems. In the past five years, she has been making documentary films for nonprofit organizations, as well as joining exhibitions in several countries. Her latest exhibition and video project is *Be RTDM*, screened at the TENT. Gallery, Rotterdam, the Netherlands.



CAK

2007, 6'30"

**eF TejoBaskoro &
Steve Pillar Setiabudi (CommonSense)**
(Indonesia)

Kasus pembunuhan aktivis hak asasi manusia Munir dengan racun arsenik di pesawat Garuda dalam perjalanannya ke Belanda, hingga kini belum tuntas. Tidak adanya keseriusan pemerintah menyebabkan kasus ini semakin lama semakin sulit diungkap. Video ini berisi *footage* dari kasus kematian Munir yang kita rekam, sejak beliau masih hidup, pemakamannya, hingga istri Munir dan teman-teman yang memperjuangkannya.

eF TejoBaskoro lahir di Jakarta, 1976. Ia lulusan Fakultas Media Rekam, Institut Seni Indonesia, Yogyakarta. Kembali ke Jakarta, ia aktif membuat video dokumenter, salah satunya adalah *Batas Panggung* (2004), *Recording Munir's Case* (2005) dan sebuah *feature* televisi, *Sinergi Bukan Saling Menghakimi* (2005).

Steve Pillar Setiabudi lahir di Solo, 1978. Sejak 2000, ia aktif membuat film dokumenter terutama sebagai editor, antara lain *His Story* (2006), *Youth on The Edge* (2004), dan *Bade Tan Reuda* (2003). Saat ini, bersama eF TejoBaskoro ia bergabung dengan CommonSense, sebuah kelompok pembuat film dokumenter di Jakarta.

The murder case of the late human right activist Munir, by using arsenic on the Garuda airline on his way to the Netherlands, has not been resolved so far. The seemingly lack of resolve from the government makes the case even more difficult to be solved. The video contains recorded footage from the case, featuring shots taken when Munir was still alive, his burial, and wife and friends who still fight for him.

eF TejoBaskoro was born in Jakarta, 1976. He graduated from the Faculty of Recording Media, Indonesia Art Institute, Yogyakarta. Back in Jakarta, he is active making documentary video works, one of them is *Batas Panggung* (Border of the Stage, 2004), *Recording Munir's Case* (2005), and a TV feature, *Sinergi Bukan Saling Menghakimi* (Synergy Doesn't Mean Judging Each Other, 2005).

Steve Pillar Setiabudi was born in Solo, 1978. Since 2000, he has been actively making documentary films, especially as editor. His works are, among others, *His Story* (2006), *Youth on the Edge* (2004), and *Bade Tan Reuda* (2003). Today, along with eF Tejo Baskoro, he joins the CommonSense group, a group of documentary filmmakers in Jakarta.

PUBLIC SPACE

2006, 10'53"

Martijn Veldhoen (Belanda)

Betapa kita kini memandang ruang publik secara berbeda. Tetap ada rasa keterancaman yang halus dan suatu perasaan paranoia; kata 'Bombe' dapat dibaca di dinding, seperti graffiti. Tokoh-tokoh utama bergerak melalui suatu ruang yang digambarkan oleh Veldhoen dengan semacam teknik 'fotografi bergerak', di mana suatu citraan dua-dimensional menjadi tiga-dimensional dan mulai bergerak. Kita melihat gambar-gambar penuh arti dari suatu kereta-api, stasiun bawah tanah, dan pasar. Inilah rangkaian 'tempat-tempat berdosa' modern. Kita tak dapat melihat 'terdakwa yang biasanya', tapi waktu terus berjalan, dan kejadian yang diramalkan akan terjadi.

Martijn Veldhoen lahir di Amsterdam pada 1962, belajar di Akademi Gerrit Rietveld di Amsterdam (1979–1984). Sejak 1992, Veldhoen bekerja dengan video, di antaranya di Netherlands Media Art Institute, Galeri DotCom di New York (selama Festival Seni SoHo, 1995), dan di berbagai pameran di Prancis, Jerman, Italia, Spanyol, dan di negara-negara lain. Ia tinggal dan bekerja di Amsterdam, Belanda.

How differently we now perceive public space. There is still a sense of a subliminal threat and a feeling of paranoia; the word Bombe can be read on a wall, like graffiti. The main characters are moving through a space that Veldhoen has portrayed with a kind of 'moving photography' technique, whereby a two-dimensional image becomes three-dimensional and starts to move. We see telling images of a train and a metro station, a market. It is a series of modern 'guilty spots'. We cannot see the 'usual suspects', but time is ticking on mercilessly; and the heralded occurrence will take place.

Martijn Veldhoen, born in Amsterdam, 1962. Studied at the Rietveld Academy, Amsterdam (1979-1984), and since 1992 Veldhoen has worked with video, among them the Netherlands Media Art Institute, the DotCom gallery in New York (during the SoHo Arts Festival, 1995), and in numerous exhibitions in France, Germany, Italy, Spain, and other countries. He lives and works in Amsterdam, Netherlands.

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EUROPE (EUROPA)

2004, 4'3"

Ane Lan (Norwegia)

Seorang perempuan dalam pakaian tradisional sedang menyanyikan sebuah lagu, dan di dalamnya ia mengungkapkan keengganannya bergabung dengan Uni Eropa, dan mengharapkan masa depan yang lebih baik dalam kesendirian. Di sisi lain, salinannya lebih daripada sekadar bersedia untuk memiliki keanggotaan di Uni Eropa. Akhirnya, setelah menemukan sesuatu yang mengusik hati di dasar peti mas kawinnya, ia menyadari konsekuensi sesungguhnya dari keanggotaan di Uni Eropa.

Ane Lan lahir di Oslo, Norwegia, pada 1972. Ia lulus dari Kolese Seni dan Desain Nasional di Oslo pada 2002 dan berkarya dalam bidang seni pertunjukan, musik, dan video/film eksperimental. Ia telah berpartisipasi dalam pameran di Whitney Museum of American Art, Reiner Roterfelt Gallery, dan Bienial Venezia 2005. Ane Lan juga telah berpartisipasi di berbagai festival dan penayangan internasional.

A woman, dressed in traditional costume, is singing a song in which she expresses her qualms about joining the EU, hoping for a better future in solitude. Her duplicate, on the contrary, is more than willing to bargain away for a membership. Finally, after finding something disturbing at the bottom of her dowry chest, she realizes the true consequences of the membership in the European Union.

Ane Lan was born in Oslo, Norway in 1972. He graduated from the National College of Art and Design in Oslo in 2002 and is working in the field of performance, music, and experimental film/video. He has participated in shows at The Whitney Museum of American Art, Reiner Roterfelt Gallery, and Venice Biennale 2005. Lan has also participated in numerous international festivals and screenings.