



**PRESS RELEASE**  
For immediate release

**British Council Presents  
British Experimental Films in ARKIPEL 2015**

**Jakarta, 20 August 2015** – British Council – the UK’s international organisation for cultural relations and educational opportunities, presents five experimental films from LUX in ARKIPEL, which is held in Jakarta on 19 – 29 Agustus 2015.

LUX is an international arts agency that represents the country’s only significant collection of artists’ film and video and is the largest distributor of such work in Europe.

The 5 films are: *Weight* (2014) by Kate Davis, *Depositions* (2014) by Luke Fowler, *Things* by Ben Rivers (2014), *Pyramid* (2014) by Margaret Salmon, and *Taskafa, Stories from the Street* (2013) by Andrea Luka Zimmerman.

“The programme is exploring the limits of documentary and ethnographic film and the illusion of knowability that contemporary media engenders (one grand illusion). This programme includes some of the key UK artists working with the moving image at the moment, won and nominated for different awards.”, said Benjamin Cook, Director of LUX, in a limited media gathering in Jakarta, Friday.

Cook said that his involvement with ARKIPEL started when he met Yuki in India last year and found how much they had in common in terms of their aims and working practices in the development of experimental film.

“I am very interested in forging closer links between artists and arts organisations in Indonesia and the UK. Moving image is a networked practice that really benefits from these international connections and I believe by working together we can create an expanded field of collaboration that will benefit artists both in Indonesia and the UK.”, said Cook.

This selection of contemporary British artists’ films from the LUX Collection looks at subjectivity in the documentary tradition through a series of portraits of actions, people and animals that explore and raise fundamental questions about the limits of the form and the interplay between fiction and reality.

Programme Manager British Council, Levina Wirawan, said that the arts programme of British Council in Indonesia will be focusing on 3 big sectors: film, fashion, and visual arts. Therefore British Council would like to promote cross discipline artworks: *artists’ moving images* which is within the scope of experimental film.

“ARKIPEL is the right platform to start our work in promoting the cross discipline of film and visual arts, it is also for us to promote LUX’s collection that represents 4500 works by approximately 1500 artists from 1920s to the present day” said Levina.

In its third occasion, Forum Lenteng will be presenting the theme *GRAND ILLUSION* on ARKIPEL to reflect on the quite good development of democracy in Indonesia in these recent years and also to the situation of socio-political internationally. That behind it all there are still lots of humanity issues in the history of this nation that have not been solved yet.

ARKIPEL 2015 will present 130 films from 30 countries in the following venues: GoetheHaus, Kineforum, Galeri Cipta III Taman Ismail Marzuki Jakarta, IFI Jakarta, @america, Auditorium Institut Kesenian Jakarta, and also Blitz Megaplex Pacific Place.



### **About British Council**

The British Council is the UK's international organisation for cultural relations and educational opportunities. We create international opportunities for the people of the UK and other countries and build trust between them worldwide.

We work in more than 100 countries and our 8,000 staff – including 2,000 teachers – work with thousands of professionals and policy makers and millions of young people every year by teaching English, sharing the arts and delivering education and society programmes.

We are a UK charity governed by Royal Charter. A core publicly-funded grant provides 20 per cent of our turnover which last year was £864 million. The rest of our revenues are earned from services which customers around the world pay for, such as English classes and taking UK examinations, and also through education and development contracts and from partnerships with public and private organisations. All our work is in pursuit of our charitable purpose and supports prosperity and security for the UK and globally.

Please visit: [www.britishcouncil.or.id](http://www.britishcouncil.or.id) for more information. You can also keep in touch with the British Council through <http://twitter.com/idbritish> and <https://id-id.facebook.com/BritishCouncilIndonesia>.

### **About LUX**

LUX is an international arts agency for the support and promotion of artists' moving image practice and the ideas that surround it. Founded in 2002 as a charity and not-for-profit limited company, it builds on a lineage of predecessor organisations (The London Filmmakers Cooperative, London Video Arts and The Lux Centre) which stretches back to the 1960s. LUX is the only organisation of its kind in the UK, it represents the country's only significant collection of artists' film and video and is the largest distributor of such work in Europe (representing 4500 works by approximately 1500 artists from 1920s to the present day). LUX works with a large number of major institutions including museums, galleries, festivals and educational establishments, as well as directly with the public and artists. LUX receives regular revenue funding from Arts Council England.

### **About ARKIPEL**

ARKIPEL Jakarta International Documentary & Experimental Film Festival initiates and becomes a space to discuss about cinema and media in general. The approach is either to 'aesthetic (form)', production mode strategy, archiving, film criticism, commercial industry, or economic value of product derived from this media technology (film); to how the role of cinema and media through, issue, or socio-political phenomenon that influences the live of society either in Indonesia or global. Every year, ARKIPEL also showcases specific issue, especially related to development, change, and also issue amidst the Indonesian society and global community that spoken through cinema culture. The festival was first organized in 2013 by Forum Lenteng, a non-profit organization established by artist, communication study students, researcher, and culture observer in 2003. This forum works in the frame of audio-visual study as a learning tool and production of media opened for the public.

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## TENTANG BENJAMIN COOK

### *Director of LUX*



Benjamin Cook is the founder director of LUX, the UK agency for the support and promotion of artists' working with the moving image. He has been professionally involved in independent film sector in the UK for the past 20 years as a curator, archivist, producer, writer and lecturer. Before founding LUX he held a number of positions including Director of the Lux Centre; Head of Distribution of London Electronic Arts; Director of the London Pan-Asian Film Festival; Avant-Garde Programmer for the National Film Theatre, Film Archivist for Anthology Film Archives, New York, the Northern Film Archive, Gateshead and the Wellcome Institute. He holds a MA in Film Archiving from the University of East Anglia and a Post-Graduate Diploma in Broadcast Journalism from Sheffield Hallam University.

He has taught and spoken widely in the UK and internationally on artists' moving image and three years ago co-founded a research masters in moving image art with Central Saint

Martins and a Leverhulme Trust-supported post-academic programme for artists working with the moving image which he has run for the past six years.

He has produced numerous films by international artists including Apichatpong Weerasethakul, Yang Fudong, Amar Kanwar, Deimantas Narkevicius and Akram Zaatari. He has curated numerous exhibitions and screening series, most recently the 'Mindaugas Triennial', the 10<sup>th</sup> Baltic Triennial of International Art, Vilnius in 2012, also in 2012 he founded the LUX/ICA Biennial of Moving Images London and is the co-programmer of the Experimenta section of the BFI London Film Festival.

As well as writing for periodicals such as Sight and Sound he founded his own LUX imprint in 2004 and has so far edited and published 16 publications including the Animate! Book, rethinking animation (2005), Subjects and Sequences, A Margaret Tait Reader (2006), The Films of Stefan and Franciska Themerson (2007), Rewind+Play. An Anthology of Early British Video Art (2009). He is currently an External Examiner for Kingston University, Chairman of The Elephant Trust and a Founder Director of the Independent Cinema Office and Animate Projects.

## **“The Others”**

Curated by Benjamin Cook

This selection of contemporary British artists' films from the LUX Collection looks at subjectivity in the documentary tradition through a series of portraits of actions, people and animals that explore and raise fundamental questions about the limits of the form and the interplay between fiction and reality.

Contemporary media now offers us previously undreamt of levels of access to information about and knowledge the World. From 'reality tv' to social media this sense of knowability is heightened by a projection of 'unmediated' reality, of immediacy and of access to real people and real situations. But how much is this an illusion? For all of this sense of access are we still not ultimately limited to the making sense of people and things through their external attributes? How can we hope to know other others when their interior selves, their private thoughts and feelings remain fundamentally shut off to us? Do these heightened verité forms in popular media not only perpetuate but deepen an illusion of knowledge and understanding? Are we being manipulated? how well do really we know the others?

The programme begins with two films commissioned by LUX as part of a residency giving artists' access to the resources and archives of the UK national broadcaster, the BBC in return for making a work within the editorial context and guidelines of the organisation. The project was both interesting and challenging, revealing the profound differences in ideology and working practices between a broadcaster and an independent artist (even though each would profess a commitment to creativity). It is perhaps unsurprisingly that both of the films take a critical perspective on televisual form by using the broadcaster's own material to subvert and question the way it portrays its subjects. In *Weight*, Kate Davis questions value and representations of female creativity and domestic labour through the ironic juxtaposition of archive film with a documentary on the British sculptor Barbara Hepworth. While Luke Fowler's film *Depositions* explores the representation of traditionally marginalised traveller communities in the Highlands of Scotland, recouping material from patronising documentaries and news items to articulate a more complex narrative of difference and community.

Inspired by the French ethnographic filmmaker Jean Rouch's aim to explore his 'own tribe', the Parisians in his film *Chronique d'un été* (1960), US artist filmmaker Margaret Salmon attempts an ethnographic portrait of her adopted community in the South East of England. Exploring the rhythms and rituals of domestic life in the framework of psychologist Abraham Maslow's theory on the hierarchy of human need the film problematises the ethnographic film form. Employing a poetic affection the film subverts the traditional subject of western ethnographic studies by turning the camera on southern English middle class life.

Ben Rivers is known for his series of 'portrait' films that often suggest a fundamental interior unknowability of his subjects through lack of commentary, guiding elements or close up perspectives. *Things* is unique in that it is a self-portrait of sorts, but rather than looking at himself directly, Rivers constructs a personal history through the possessions in his London apartment. However as we start to reach a sense of an identity behind the things he abruptly shifts to a 3D digital rendering of the same space, now stripped of much of the personal detail of the first half of the film, it forcefully suggesting the constructed and manipulated nature of the image, shifted as it is to a now non-human and pure artificial perspective.

The final film in the selection *Taskafa* focuses on the most 'other'-ed of beings, animals and specifically the street animals that live alongside humans in many major cities. Animals are the focus for our most anthropomorphic projections and in Andrea Luka Zimmerman's film these street animals act as a cypher for the lowest order of inhabitants within the modern city, those that face the full brunt of the capitalist drive for development and gentrification. Zimmerman actively challenges traditional narratives around street animals as pests and disruption to the



flow of the city, imbuing them with dignity and an interiority (with quotes from canine narrator of John Berger's book *King*). The film ultimately makes a passionate utopian proposition for the value of community, mutuality and inter-species care as powerful resistance to a voracious 'progress' in the modern world.

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ⓁUX 1 / 23 AUGUST, GOETHEHAUS, 17.00 / 18+

## WEIGHT

Kate Davis (UK)

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Country of Production UK

Language English

Subtitle No Subtitle

12 minutes, B/W, 2014

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distribution@lux.org.uk

Berangkat dari dokumenter BBC tahun 1961 tentang Barbara Hepworth, film ini mengeksplorasi bagaimana gambaran kreativitas oleh televisi mengkonstruksi pemahaman kita mengenai produksi artistik dan bentuk-bentuk lainnya dari buruh-pekerja. *Weight* mengimajinasikan kembali sistem nilai yang diprediksi oleh dokumenter tersebut, lantas mengajukan suatu pandangan alternatif.

Taking a 1961 BBC documentary about artist Barbara Hepworth as its starting point, *Weight* explores how televised depictions of creativity have constructed our understanding of artistic production and other forms of labour. *Weight* re-imagines the value systems that this documentary is predicated upon and proposes an alternative vision.

— Benjamin Cook



Kate Davis (lahir di New Zealand, 1977) mendapat gelar Sarjana Seni (1997–2000) dan Mphil (2000–1) di The Glasgow School of Art. Sejumlah pameran tunggalnya, antara lain Temporary Gallery, Cologne (2013); The Drawing Room, London (2012); CCA, Glasgow (bersama Faith Wilding) (2010); Tate Britain, London (2007); Galerie Kamm, Berlin (2007 dan 2011); Kunsthalle Basel (2006); dan Sorcha Dallas, Glasgow (2004 and 2008). Davis merupakan pengajar di The Glasgow School of Art. Ia tinggal dan berkarya di Glasgow.

Kate Davis (born 1977 in New Zealand) studied at The Glasgow School of Art where she completed a BA in Fine Art (1997–2000) and an MPhil (2000–1). Selected solo exhibitions include those at: Temporary Gallery, Cologne (2013); The Drawing Room, London (2012); CCA, Glasgow (with Faith Wilding) (2010); Tate Britain, London (2007); Galerie Kamm, Berlin (2007 and 2011); Kunsthalle Basel (2006); and Sorcha Dallas, Glasgow (2004 and 2008). Davis is a lecturer at The Glasgow School of Art. She lives and works in Glasgow.



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## DEPOSITIONS

Luke Fowler (UK)

-

Country of Production UK

Language English

Subtitle No Subtitle

25 minutes, Color, 2014

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distribution@lux.or.guk

Film ini merenungkan potensi-litas: apa yang mungkin, akan, dan tetap jika dunia berubah ke sebuah arah yang berbeda? Tapi waktu di dalam film bergerak dengan banyak arah, begitu pun argumen. Film yang dibuat belakangan ini dapat dengan mudah ditinggalkan dengan arsip-arsip masa lalu yang telah rusak, bercorak jenuh dan pinggirannya yang kabur. Hanya pemisahan antara bebunyian nan hidup dekat di dalam telinga dan beraneka ragam suara dari satu masa lalu yang mulai kabur-lah yang membedakan arsip dengan kini. Secara bertahap, potongan-potongan itu bertemu: nostalgia kita atas kisah kuno, lagu tradisional dan kebebasan romantis, kesemuanya diterpa rasionalisme ilmiah dan tekanan normativitas yang membawa hukum untuk menanggung keberlanjutan hidup dalam konformitas. Apakah arsip jika bukan satu koleksi narasi-narasi diri kita sendiri?

— Enjanetha Cook

Luke Fowler's films dwell on potentiality: what might be, what might have been, what might still be if the world were to turn in a different direction? But film time runs in many directions, as do arguments. Film made only recently can be easily confused with the archival vintage of washed-out or saturated tones and blurred edges. Only the disjunction between sounds that live close within the ear and rich voices from a fading past distinguish archive from present. Gradually the pieces converge: our nostalgia for ancient folkways, traditional song and the romance of freedom, all undercut by scientific rationalism and the pressures of normativity bringing law to bear on lives resistant to conformity. What is an archive if not a collection of letters to ourselves?



Luke Fowler (lahir di Glasgow, 1978) mendapat gelar Sarjana di Duncan of Jordanstone College of Art & Design, Dundee tahun 2000. Pameran tunggalnya, antara lain *Common Sense*, La Casa Encendida, Madrid (2013); *The Poor Stockinger, the Luddite Cropper and the Deluded Followers of Joanna Southcott*, Wolverhampton Art Gallery (2012); dan *Luke Fowler with Toshiko Tsunoda and John Haynes*, Inverleith House, Edinburgh (2012).

Luke Fowler (b. 1978 in Glasgow) obtained his BA (Hons) at the Duncan of Jordanstone College of Art & Design, Dundee in 2000. Recent solo exhibitions include: *Common Sense*, La Casa Encendida, Madrid (2013); *The Poor Stockinger, the Luddite Cropper and the Deluded Followers of Joanna Southcott*, Wolverhampton Art Gallery (2012); and *Luke Fowler with Toshiko Tsunoda and John Haynes*, Inverleith House, Edinburgh (2012).





Film ini berangkat dari teori Abraham Maslow tentang hierarki kebutuhan manusia, melalui irama dan koreografi dari kelas menengah Inggris Selatan. Dengan film 16mm, warna & hitam-putih, film ini melanjutkan ketertarikan Salmon terhadap kinerja seniman/sutradara di dalam situasi spontan maupun terkonstruksi, dan memasukkan metode yang dikembangkan oleh beragam gerakan dokumenter dan sejarah avant-garde. Menggunakan susunan bunyi, musik dan percakapan serta keheningan, Salmon mengkonstruksi sebuah dokumenter abstrak yang mengembangkan dan menantang topik yang dibahas oleh teori Maslow dan perhatiannya terhadap ikonografi manusia, stereotipe dan domestik. Citra piramida Maslow dan pembedahan pragmatismenya tentang kebutuhan dan motivasi-motivasi manusia menyajikan satu sistem organisasi untuk keluarga dan sebuah kerangka filosofis bagi video.

Pyramid is a film work on Abraham Maslow's theory on the hierarchy of human needs filmed through the rhythms and choreography of middle class South England. Filmed in color and b&w on 16mm film, it continues Salmon's interest in the performance of the artist/cinematographer within both spontaneous and constructed situations and incorporates methods developed by various movements within documentary and avant-garde history. Using an array of sounds, music and conversation as well as silence, Salmon constructs an abstract documentary which both develops and challenges the themes presented in Maslow's theory as well as her own interest in human iconography, stereotype and domestic rhythm. The image of Maslow's pyramid and his pragmatic dissection of human needs and possible motivations provide a system of organization for the family and a philosophical framework for the video.

— *Benjamin Cook*



Margaret Salmon (lahir di New York, 1975) tinggal dan bekerja di Glasgow, Scotland. Ia pernah memenangkan Max Marm Art Prize for Women tahun 2006. Karyanya telah dipamerkan di Venice Biennale (2007), dan Berlin Biennale tahun (2010).

Margaret Salmon (1975, New York) lives and works in Glasgow, Scotland. Margaret Salmon had won the first Max Marm Art Prize for Women (2006). Her work was shown at the Venice Biennale (2007) and the Berlin Biennale (2010).



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## THINGS

Ben Rivers (UK)

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Country of Production UK

Language English

Subtitle No Subtitle

20 minutes, Color, 2014

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distribution@lux.org.uk

"Film ini merupakan sebuah tantangan seorang teman: membuat sesuatu di dalam rumahku selama setahun. Berasal dari sebuah negara bermusim, saya tertarik bagaimana hal itu memengaruhi masyarakat tentang dunia, suasana hati, pemahaman dan hubungan kita dengan lingkungan. Perubahan *mood* ini mengisi film—pada musim dingin, film ini sangat internal dan reflektif, melihat detail-detail sekitar rumah, dan di belakan hal yang aku kumpulkan. Di musim semi, suasananya cerah, ada manusia, tangan yang memegang buku atau menggambar, manusia membaca. Musim panas adalah campuran keduanya, menjawab dengan rasa kegelisahan. Musim gugur lantas menjadi sebuah penghilangan lanjut atas representasi ruang tempat saya tinggal, dan dalam keadaan yang tak pasti—apakah dinding-dinding itu runtuh di sekitarku? Apakah ini masa depan, yang sebagian diramalkan dalam *Fable*, buku yang dibaca di Musim dingin?" – Ben Rivers

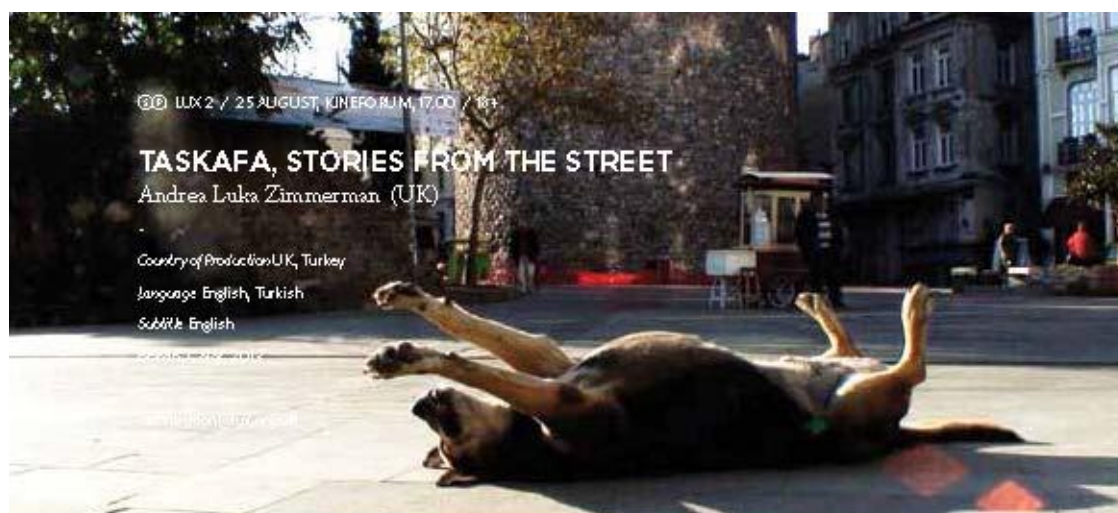
"This film was a challenge set by a friend, to make something in my home over the course of the year. Coming from a country where the seasons are very evident, I am interested in how they affect people's sense of the world, moods, and our understanding and relationship to our environment. These mood changes feed in to the film—in the Winter section the film is very internal and reflective, looking at the details around the house, and back to the things I've collected. In Spring the atmosphere brightens, there are humans, hands holding a book or drawing, an eye reading. Summer is a mix of both the joy of these things, countered with a sense of unease. Autumn then becomes a further remove of representation of the space I live in, and in an uncertain state—are the walls crumbling around me? Is this the future, partly foretold in *Fable*, the book read in Spring." – Ben Rivers

— *Enjaneira Cook*



Ben Rivers (lahir 1972) tinggal dan bekerja di London. Belajar seni di Falmouth School of Art, mula-mula seni patung sebelum mendalami fotografi dan film. Setelah kelulusannya, dia belajar otodidak cara membuat dan memproses film menggunakan 16mm.

Ben Rivers (Born 1972) lives and works in London. He studied Fine Art at Falmouth School of Art, initially in sculpture before moving into photography and super 8 film. After his degree he taught himself 16mm film making and hand-processing.



Ini adalah sebuah film esai tentang memori dan bentuk paling penting dari kepemilikan tempat maupun sejarah, melalui pencarian bagi peran yang dimainkan dalam kota oleh anjing-anjing jalanan Istanbul dan hubungan mereka dengan populasi manusia. Melalui eksplorasi tersebut, film ini membuka satu jendela tentang hubungan yang diperebutkan antara kekuasaan dan publik, masyarakat dan kategorisasi (lokasi dan identitas), dan perlawanan terhadap cara tunggal dalam melihat dan berada.

*Taskafa* is an artist's essay film about memory and the most necessary forms of belonging, both to a place and to history, through a search for the role played in the city by Istanbul's street dogs and their relationship to its human populations. Through this exploration, the film opens a window on the contested relationship between power and the public, community and categorisation (in location and identity), and the ongoing struggle / resistance against a single way of seeing and being.

— *Benjamin Cook*



Andrea Luka Zimmerman merupakan seorang seniman dan aktivis kebudayaan berbasis di London. Ia telah membuat film sejak 1998, mulanya sebagai bagian dari kelompok *Vision Machine*, yang mengeksplorasi dampak globalisasi dan berkolaborasi secara langsung dengan komunitas perkebunan. Periode tersebut juga mendorong penelitian untuk esai filmnya, *Prisoner of War* (2014), yang mengeksplorasi militerisme Amerika dan kebijakan luar negeri melalui serangkaian karakter satir satu-satunya. Zimmerman baru saja menyelesaikan karya terbarunya, *Estates, a Review* (2015).

Andrea Luka Zimmerman is an artist film maker and cultural activist based in London. She has been making films since 1998, originally as part of the film collective *Vision Machine*, exploring the impact of globalisation and collaborating directly with plantation workers. This period also prompted early research for her film essay *Prisoner of War* (2014), which investigates US militarism and foreign policy through a character study of one of its most enduring rogue agents. She has recently completed her latest work, *Estates, a Review* (2015).