



OK.Video - Jakarta International Video Festival. A Retrospective.

Curated by Katerina Valdivia Bruch

The use of video for artistic purposes in Indonesia dates from the late eighties when the pioneers Krisna Murti, Teguh Ostentrik and Heri Dono, began to experiment with video in order to expand the scope of their artistic creations. However, the influence of video in contemporary art is not the result of an innovation within the artistic field, it is rather a critical positioning towards entertainment industry and, above all, a critique of television.

During Suharto's dictatorship (1967-1998), *Televisi Republik Indonesia*, the government channel, was manipulated and controlled for propaganda purposes. Due to the growing market in the late eighties and early nineties, the entertainment industry grew and new television channels, such as RCTI (1989), SCTV (1990), TPI (1991) and INDOSIAR (1994) appeared. Besides this, video rental stores and video readers for private use began to proliferate. Home cinema is seen as an alternative to the unilateral view presented by the government.

In the late nineties and during the fall of Suharto in 1998, video plays an important role as an instrument of denunciation against unacceptable social and political events. These videos showed messages that went beyond what was presented and accepted by the government. Videos documented the reality that the government was hiding to the people. In Indonesia, both in politics as in art, video is used as a means of documentation and of creating images, that respond to a specific social and political context.

It should be noted that within the artistic avant-garde of the sixties, Nam June Paik used video in response to the manipulation of the masses generated by television. In Indonesia, video art appears many years later, but in a similar context in which the saturation of images generated by the entertainment industry made people aware of the power of audiovisual media. The difference with Paik is that video was not related to a specific art movement or a particular 'evolution' in history of art. The use of video in Indonesia is a cultural phenomenon, that was originated in everyday life. Today, it is part of a lifestyle, and moving images in internet, mobile phones or on TV are integrated in our daily life.

Since 2003, the artists' initiative ruangrupa organises the festival *OK. Video*. Motivated by the growing use of audiovisual media and the new technologies in everyday life, this initiative considered important to establish a dialogue with the audience and analyse the audiovisual phenomenon. One of the aims of the festival is to give notice of video in a creative sense and its aim is to introduce the video medium to a general audience.

Since its beginning, the festival takes place biannually in the capital Jakarta. *OK. Video* is presented in public spaces, such as supermarkets, shops, street vendor booths, train stations, banks, universities, etc.; as well as in artist initiatives, art institutions and foreign cultural centres. The main event is held at the Indonesian National Gallery (Galeri Nasional).

The festival is thematic and since its first edition internationally conceived. The first issue wanted to answer the question: what is video art?, while its second edition, *Sub/version*, addressed the audiovisual phenomenon in everyday life, discussing issues such as interventions in public space, surveillance and piracy. The third edition, *Militia*, showed how video is present in our quotidianity in mobile phones, Internet platforms such as Youtube, Myspace, Vimeo, Facebook or Twitter. *Comedy* is the title of the last edition, shown with success last year. In this issue, comedy is regarded as a critical view towards society through ironic and cynic criticism about certain social and political concerns.

The festival gives special attention to the content rather than to the technical experimentation with the medium. The social and political context of the work is important to ruangrupa for the selection of the works. Since its beginning, *OK. Video* has been collaborating with international art institutions, artists' initiatives and specialists in the field, which are active participants in the festival.

The selection of works include some highlights of the festival, as well as ground-breaking positions of video art from Indonesia with works by Tiong Ang, Muhammad Akbar, Henry Foundation, Andry Mochammed, Reza 'Asung' Afisina, Nala Atmowiloto, Wimo Ambala Bayang, Krisna Murti, Ari Satria Darma, Anggun Priambodo, Prilla Tania and Tintin Wuta.



The exhibition takes place from September 3rd – October 16th, 2010 at the project room of the association art and culture international at KunstBüroBerlin.

Opening: September 2nd, 7 pm

Artists' initiatives and the video art scene in Indonesia A talk by Hafiz and Katerina Valdivia Bruch

September 7th, 2010, 7.30 pm

Content:

Brief introduction about the history of video art in Indonesia. More than a historical introduction, the talk will give an insight view of the artists' initiatives that work researching, documenting and disseminating information about video: Forum Lenteng, ruangrupa (in Jakarta); Kampung Halaman, Video Battle (in Yogyakarta); Videolab and Video Babes (in Bandung).

Special attention is given to ruangrupa's *OK. Video Festival*, and the artist initiative Forum Lenteng. Founded by Hafiz, one of the members of ruangrupa, it is the first archive for the documentation and research on video. During the talk there will be a presentation of some representative works from Indonesian artists, including the work of the pioneer Krisna Murti.

Hafiz (*1971) is an artist and curator. From 1990-1994, he studied Fine Art at Jakarta Institute of Arts, Jakarta. He is one of the founders of ruangrupa, 2000, and of Forum Lenteng, 2003, both artist initiatives based in Jakarta. During 2007-2008, he worked as a curator for the Jakarta Art Council. Hafiz has curated a number of exhibitions in Indonesia specially in the field of media arts. In 2008, he got a fellowship for curators from the Japan Foundation. As an artist, he has presented his works in national and international exhibitions, such as the Gwangju Biennale in 2002 and the Istanbul Biennale in 2005, together with ruangrupa. Individually, he presented his work in Rotterdam, Berlin, Seoul, Tokyo, Sydney, Mumbai, Oberhausen, Singapore, Bamako-Mali, Paris, Mexico City, Los Angeles, amongst other cities. Since 2003, Hafiz runs with Forum Lenteng a community development programme on new media. He is chief editor of *Jurnal Footage*, a film and video online journal in Indonesia. Since 2007, Hafiz is director and artistic director of *OK. Video - Jakarta International Video Festival*. The artist lives and works in Jakarta.

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The exhibition is curated by Katerina Valdivia Bruch in collaboration with art and culture international e.V.

More information:

ruangrupa

<http://www.ruangrupa.org/>

OK. Video – Jakarta International Video Festival

<http://okvideofestival.org/okvideo/>

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Wed. - Fr. 12.00 noon – 7.00 pm, Sat 1.00 – 4.00 pm and by appointment