

# FILM IS HER NOTEBOOK



film screening &  
workshop program

## FILM IS HER NOTEBOOK

-

Film screening & workshop program  
Pemutaran film & lokakarya

*The program "Film is Her Notebook" was conceived by Lisabona Rahman and Ute Aurand and is presented by Lab Labalaba and Goethe-Institut, supported by Rubanah Underground Hub, Kinosaurus and the Arsenal Institute for Film and Video Art (Berlin).*

-

Program "Film is Her Notebook" digagas bersama oleh Lisabona Rahman dan Ute Aurand, dipersembahkan oleh Lab Labalaba dan Goethe-Institut, didukung oleh Rubanah Underground Hub, Kinosaurus dan Arsenal Institut for Film and Video Art (Berlin).

In 2018, Indonesian film programmer/archivist Lisabona Rahman spent time at the Arsenal Film Archive in Berlin in the Living Archive residency program. Her focus of interest at the time was women filmmakers' work on film. It was during this search that she met with filmmaker Ute Aurand.

Ute Aurand has been working as a filmmaker since her student times in Berlin from 1979 and as a film programmer since 1990. Her works features people and landscape around her, wherever she goes. The films that she made use colors and compositions like paintings, move like films, keep personal records like diaries and are created in an economy that is very distinctly a practice of celluloid filmmaking.

Besides making films, Ute Aurand also curates film program, showcasing the works of women filmmakers from all around the world to the cinephile public in Germany. Her programming work shows the diverse ways that film has been used by many women as a sort of notebook to record personal surroundings which is later presented in form of a film. The film as a medium has a dimension of physicality, just like a notebook or a diary would, which contains records of the filmmakers' live and her emotions. Yet differently from a diary (or home movies), these films are made to be shared with the public therefore creating an interesting mix between personal documentation and artistic expression.

In Jakarta, Ute Aurand will show her films as well as teach a 16mm filmmaking workshop. Additionally, Lisabona Rahman presents a program of four films by other female filmmakers, conceived during her Living Archive residency. All films are shown in the 16mm film format.

Pada tahun 2018, programmer film/arsiparis Lisabona Rahman dari Indonesia menelusuri koleksi Arsenal Film Archive di Berlin dalam suatu program residensi. Keinginannya pada saat itu adalah menyaksikan sebanyak-banyaknya karya perempuan di atas pita seluloid. Dalam proses ini ia bertemu pembuat film Ute Aurand.

Ute Aurand telah bekerja sebagai pembuat film sejak masa kuliahnya di Berlin mulai tahun 1979 dan sebagai programmer film sejak tahun 1990. Karya-karyanya menampilkan orang-orang dan lansekap di sekitarnya, ke manapun ia pergi. Film-filmnya menggunakan warna dan komposisi seperti lukisan, bergerak seperti film, menyimpan jejak-jejak pribadi seperti buku harian dan semuanya diciptakan dalam ekonomi yang amat khas praktik pembuatan film seluloid.

Selain membuat film, Ute Aurand juga melakukan kuratorial film, mempertunjukkan karya-karya perempuan dari seluruh dunia kepada publik sinefilia di Jerman. Karya programnya menunjukkan beragam cara penggunaan film oleh banyak perempuan sebagai sejenis buku catatan untuk merekam lingkungan sekitarnya yang kemudian ditampilkan kembali dalam bentuk karya film. Film sebagai medium memiliki dimensi fisik, sama seperti buku catatan atau buku harian, yang mengandung rekaman kehidupan dan emosi si empu pembuatnya. Tapi berbeda dengan buku harian (atau film keluarga), film-film ini dibuat untuk sengaja dipertunjukkan ke publik dan karena itu merupakan paduan yang menarik antara dokumentasi personal dan ekspresi artistik.

Di Jakarta, Ute Aurand akan mempertunjukkan film-filmnya dan mengajar lokakarya pembuatan film 16mm. Selain itu, Lisabona Rahman menampilkan program yang terdiri dari empat film karya pembuat film perempuan yang ia susun selama residensi Living Archive. Semua judul ditampilkan dalam format 16mm.

**Friday, 8 November 2019**  
**Rubana Underground Hub**  
**19.00**



**01.**

**UTE AURAND'S SHORTS**

**Detel und Jón** (1988/1993, 20 min)

**Four Diamonds** (2016, 4,5 min)

**Der Schmetterling im Winter** (2006, 29 min)

**Maria und die Welt** (1995, 15min)

**Sakura, Sakura** (2015, 2,5min)

Total Film Program Duration - 63 minutes + discussion  
with filmmaker Ute Aurand



# Detel und Jón

(1988/1993, 20 min)

*Over a period of five years Ute Aurand filmed Detel Aurand and Jón Sigurgeirsson in Berlin and Iceland where they lived.*

-  
Dalam periode lima tahun, Ute Aurand merekam Detel Aurand dan Jón Sigurgeirsson di Berlin dan Iceland, dua negara di mana mereka tinggal.



# Four Diamonds

(2016, 4,5 min)

*Two memories from a longer visit to New England in Autumn 2012: A group of elderly ladies playing bridge followed by the stormy ocean at Cape Cod in Winter while listening to Etienne Grenier's music practice.*

-  
Dua kenangan dari kunjungan panjang ke New England pada musim gugur 2012: Sekelompok perempuan berusia lanjut bermain bridge, dilanjutkan dengan lautan berbadai di Cape Cod pada musim dingin saat mendengarkan latihan musik Etienne Grenier.



# Der Schmetterling im Winter (Engl. version)

(2006, 29 min)

*"Ute Aurand films Maria Lang in her daily activity as she cares for her mother. The presence of the filmmaker is visible in the camera movements and in the editing rhythm. Admiration and discretion are sensed. We enter into the intimacy of mother and daughter through the eyes of a friend. The silent images create an occasion for attentive observation and balanced awareness." Robert Beavers, 2005*

*"Ute Aurand merekam kegiatan sehari-hari Marie Lang saat dia merawat ibunya. Kehadiran pembuat film terlihat dalam gerak kamera dan ritme editing. Kekaguman dan kesantunan dapat dirasakan. Kita memasuki ruang keintiman antara ibu dan anak perempuannya, melalui mata seorang kawan. Gambar tak bersuara menciptakan kesempatan untuk sebuah pengamatan dan kesadaran yang imbang." Robert Beavers, 2005*



# Zu Hause

(1998, 2,5 min)

*Zu Hause (At Home) is the final sequence in TERZEN, playing with the filmmakers shadow and the Bolex camera while filming in her kitchen.*

-  
At Home, adalah bagian terakhir dari TERZEN, bermain-main dengan bayangan diri pembuat film dan kamera Bolex saat sedang mengambil gambar di dapurnya.



# Lisa

(2017, 4,5 min)

*A new short film portrait, which, as is often the case in Ute Aurand's work, was filmed over the years and in different locations, here Germany and Japan. "Filming portraits allows me to emphasize private gestures and moments beyond narration and documentation," she says.*

-  
Karya potret pendek, seperti halnya karya-karya Ute Aurand, karya ini di-film-kan beberapa tahun dan di beberapa lokasi yang berbeda, di Jerman dan Jepang. "Merekam potret memberikan saya kemungkinan untuk menekankan gestur privat dan momen, melebihi narasi dan dokumentasi," katanya.



# Sakura, Sakura

(2015, 2,5 min)

*SAKURA,SAKURA* is a two minute film about two Japanese ladies, whom Ute Aurand met in Nara and Roppongi while filming in Japan 2010.

-  
Sakura Sakura adalah film berdurasi dua menit, tentang dua orang perempuan Jepang yang ditemui Ute Aurand di Nara dan Roppongi, saat sedang mengambil gambar di Jepang tahun 2010.

**Saturday, 9 November 2019**  
**Rubanah Underground Hub**  
**16.00**

# 02.

## **FILM IS HER NOTEBOOK**

**A Portrait of Ga** - Margaret Tait, (1952, 4 min)

**Notebook** - Marie Menken, (1962, 11 min)

**Colour Poems** - Margaret Tait, (1974, 11 min)

**O-de-ka-ke Diary** - Utako Koguchi, (1988, 47 min)

Total Film Program Duration - 73 minutes + discussion  
with curator Lisabona Rahman





# A Portrait of Ga

Margaret Tait, (1952, 4 min)

*Portrait of a mother from the eyes of a daughter.*

-  
Potret ibu dari mata seorang anak perempuan.



# Notebook

Marie Menken, (1962, 4,5 min)

*A collection of atmosphere and events witnessed and experiences by the filmmaker in New York City.*

-  
Kumpulan rekaman suasana dan peristiwa yang disaksikan dan dialami pembuat film di kota New York.

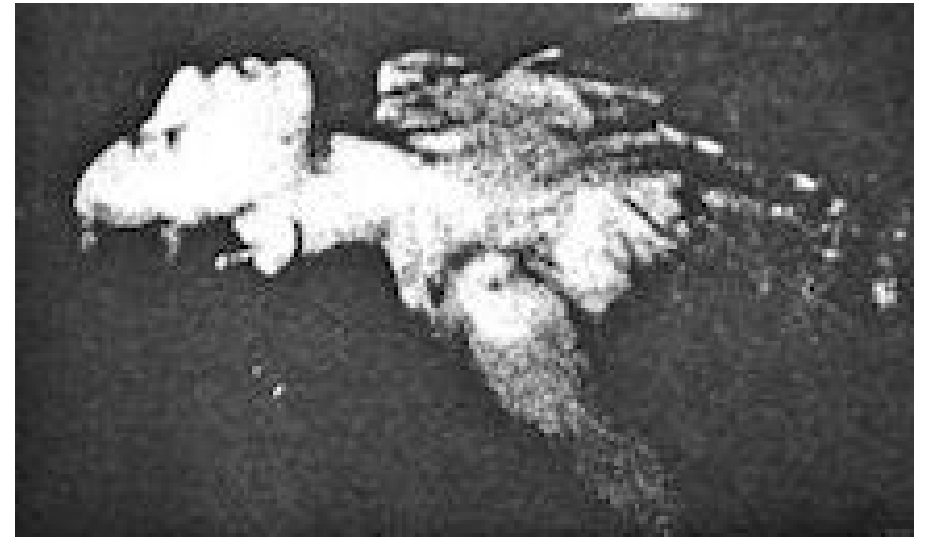


# Colour Poems

Margaret Tait, (1974, 11 min)

*An assembly of hand painted-hand scratched, photographic images and poetry, as the filmmaker's way to remember the Spanish Civil War.*

-  
Kumpulan yang terdiri dari bagian yang diwarnai digores tangan, gambar fotografis dan puisi, sebagaimana pembuat film mengingat Perang Saudara Spanyol.



# O-de-ka-ke Diary

Utako Koguchi, (1988, 47 min)

*A mental trip through a woman's physical journey through citiscape and landscape.*

-  
Suatu perjalanan mental melalui pengembaraan fisik seorang perempuan melalui lansekap kota dan alam terbuka.

**Saturday, 9 November 2019**  
**Rubanah Underground Hub**  
**19.00**

**03.**

**Rasendes Grün mit Pferden** - Ute Aurand, (2019, 82 min)

Total Film Program Duration - 82 minutes + discussion  
with filmmaker Ute Aurand



## **Rasendes Grün mit Pferden**

(2017, 4,5 min)

*For Ute Aurand, Rushing Green with Horses is a collection of brief moments, filmed between 1999 and 2018 on journeys, at home, with friends and alone. They are private gestures that attract her attention, spontaneously filmed beyond narration or documentary.*

-  
Bagi Ute Aurand, Rushing Green with Horses adalah sekumpulan momen singkat, direkam antara 1999 dan 2018 dalam berbagai perjalanan, di rumah, bersama teman, dan sendiri. Momen-momen itu adalah gestur personal yang menarik perhatiannya sehingga secara spontan merekam, lebih dari narasi atau dokumenter.

# 11 - 14 November 2019

## Kinosaurus

# 04.

### Workshop with Ute Aurand

Only for selected participants

Seringkali film diidentikkan dengan narasi yang lurus dan mengikat, baik fiksi maupun dokumenter. Namun, bagaimana ketika film menjadi medium rekam keseharian, menjadi seperti sebuah diari untuk merekam peristiwa sehari-hari yang penulisnya secara aktif dan sadar memilih setiap rekam peristiwanya, bisa saja seputar rutinitas berangkat kerja, dari menyiapkan bekal sampai berdesak-desakan di dalam kereta, seputar liburan ke rumah kerabat yang jauh dari hiruk pikuk perkotaan, atau tentang apa saja. Bagaimana setiap individu memposisikan, menangkap dan menentukan perspektifnya masing-masing dalam ruang gerak privat dan sosial mereka. Ketika berbentuk tulisan, kita semua mungkin pernah melakukannya, baik kemudian untuk dijadikan refleksi personal atau dibagikan dalam kanal pilihan untuk dibaca bersama, tapi ketika berbentuk sebuah film mungkin masih asing bagi kebanyakan orang. Banyak pertanyaan yang bisa muncul, misalnya, bagaimana sebuah rekaman gambar gerak bisa menjadi catatan peristiwa keseharian dan film sekaligus, bagaimana menentukan gambar dan peristiwa yang akan direkam, bagaimana memposisikan diri dalam karya seperti ini, apakah ini sebuah karya fiksi atau dokumenter, dan banyak pertanyaan lainnya.

Dalam rangkaian program ini kami akan berusaha mengupas pertanyaan-pertanyaan tadi bersama Ute Aurand, seorang filmmaker asal Berlin yang sepanjang karirnya aktif membuat film dengan pendekatan potret dan diari menggunakan medium seluloid besaran 16mm, bersama kita akan menonton dan berdiskusi.

*Films, whether fiction films or documentaries, often stand for straight and fixed narratives. However, when a film becomes a medium for daily recording, it becomes a diary in which the author actively and consciously chooses which event to record. It can be about the routine of working life, about the preparations for lunch, or the jostling on the train, about a holiday in the house of a relative far away from the hustle and bustle of the city, just like anything else. It's about how a person positions herself, captures and determines her perspectives in her private and social spaces. This practice is known to us as writing: Many people know how to record everyday events of themselves, for personal reflection or for publication in a suitable place. But most people are unfamiliar with a cinematic diary practice. Many questions arise: How can shots of daily events be a film at the same time? How can you determine the images and events you want to capture? How do you position yourself in this work? Is it a fictional or documentary work?*

*With Film is Her Notebook we explore the posed questions together with Berlin-based experimental filmmaker Ute Aurand, who throughout her career has been making films with a portrait approach and diary using the medium of 16mm celluloid film. Together we will watch films, discuss, and work with analogue film material.*

About Ute Aurand:

Ute Aurand, born in Frankfurt/Main, West Germany in 1957 and raised in Berlin, studied at the German Film and Television Academy Berlin (DFFB) from 1979 to 1985. Alongside her own film work she has been curating film programs since 1990 – the monthly “Filmarbeiterinnen-Abend” (1990-1996) and the series “Sie zum Beispiel” (1995–96). She is co-founder of the group “Filmsamstag” (1997–2007) as well as of the series “Großes Kino, kleines Kino,” experimental films for children, Arsenal. She has taught at the Universities of the Arts in Hamburg and Bremen as well as at the HGKZ in Zurich. In 2015 she initiated a Bolex workshop. Her films have been seen at international film festivals.

Tentang Ute Aurand:

Ute Aurand, lahir di Frankfurt/Main, Jerman Barat pada tahun 1957 dan dibesarkan di Berlin. Ia belajar di Akademi Film dan Televisi Berlin (DFFB) antara tahun 1979 sampai 1985. Selain membuat karya film ia juga menjadi kurator program film sejak tahun 1990 - program bulanan “Filmarbeiterinnen-Abend” (1990-1996) dan seri “Sie zum Beispiel” (1995–96). Ia adalah salah satu pendiri kelompok “Filmsamstag” (1997–2007) dan serial “Großes Kino, kleines Kino” yang merupakan program film eksperimental untuk anak di bioskop Arsenal. Ia mengajar di universitas seni di Hamburg dan Bremen juga di HGKZ, Zurich (Swiss). Pada tahun 2015 ia memulai Bolex workshop. Film-filmnya secara rutin berkeliling ke berbagai festival internasional.

About Lisabona Rahman:

Lisabona Rahman worked as film programmer since 2006. She took up a specialization in film preservation and curatorial studies from the University of Amsterdam (the Netherlands) in 2013, as well as film restoration technique from the L'immagine Ritrovata laboratory in Bologna, Italy. Lisabona currently is based in Jakarta and works as a freelance consultant on film restoration and archival film programming.

Tentang Lisabona Rahman:

Lisabona Rahman bekerja sebagai programmer film sejak tahun 2006. Ia memilih spesialisasi di bidang pelestarian film dan studi kuratorial di Universitas Amsterdam (Belanda) pada tahun 2013, dan kemudian belajar teknik restorasi film dari laboratorium L'immagine Ritrovata di Bologna, Italia. Saat ini ia tinggal di Jakarta dan bekerja sebagai konsultan lepas untuk restorasi film dan program film koleksi arsip.



KINOSAURUS

**RUBANAH**  
underground hut

The program "Film is Her Notebook" was conceived by Lisabona Rahman and Ute Aurand and is presented by Lab Labalaba and Goethe-Institut, supported by Rubanah Underground Hub, Kinosaurus and the Arsenal Institute for Film and Video Art (Berlin).