



The Globalisation Tapes

Production Companies:

Independent Plantation Workers' Union of Sumatra,
International Union of Food and Agricultural
Workers, Vision Machine Film Project
Indonesia-UK 2003
70 mins
Digital

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EXPERIMENTA: ANDREA LUKA ZIMMERMAN

The Globalisation Tapes

+ intro by Vision Machine project member Andrea Luka Zimmerman

The Globalisation Tapes: a collaboration between the Independent Plantation Workers' Union of Sumatra (Indonesia), the International Union of Food and Agricultural Workers (IUF) and Vision Machine Film Project.

Sharman Sinaga's granddaughter looks bored as her grandfather demonstrates for the camera his favoured technique of market liberalisation: holding union activists upside down in flooded fields. He mimics their gargles as they choke in the mud. He could hold down two or three at a time he boasts; he seems faintly nostalgic in the dim light and the smoke; his only regret, that his arms and knees aren't what they used to be. The orders to hold people upside-down came from the top, he tells us, from Surhato; they came also with support from high on Capitol Hill.

The Globalisation Tapes were made in collaboration with those a little further down the pile, closer to the mud (and the rubber and the oil), closer to the memories of the massacre that cleared the way for Indonesia's 'modernisation'.

Using their own forbidden history as a case study, the Indonesian filmmakers trace the development of contemporary globalisation from its roots in colonialism to the present. Through chilling first-hand accounts, hilarious improvised interventions, collective debate and archival collage, *The Globalisation Tapes* exposes the devastating role of militarism and repression in building the 'global economy', and explores the relationships between trade, third-world debt, and international institutions like the IMF and the World Trade Organisation. The film is a densely lyrical and incisive account of how these institutions shape and enforce the corporate world order (and its 'systems of chaos').

lux.org.uk

Vision Machine Film Project, a filmmaking collective, was founded by Christine Cynn, Joshua Oppenheimer, Michael Uwemedimo and Andrea Luka Zimmerman.

Vision Machine's people are now spread into different parts of the world.

'To articulate history does not mean to represent it "the way it really was". It means to grab hold of a memory as it flares up at a moment of danger. Therefore, to fan the spark of hope in the past, one must first recognise that even the dead are not safe if the enemy wins. And this enemy has not ceased to be victorious.' – Walter Benjamin

Imagine yourself as Lee Raymond, the Chief Executive Officer of Exxon-Mobil, the world's oil company, as he reviews the production reports from the Acehese gas fields protected by the Indonesian Army and paramilitary death squads. Imagine yourself as Ronald Reagan, rehearsing the grave and serious gestures which attend his March 4 1987 admission about the Iran-Contra scandal: 'One thing still upsetting me, however, is that no one kept proper records of meetings or decisions. This led to my failure to recollect whether I approved an arms shipment before or after the fact. I did approve it; I just can't say specifically when. Well, rest assured, there's plenty of recordkeeping now going on at 1600 Pennsylvania Avenue.'

EXPERIMENTA: ANDREA LUKA ZIMMERMAN

Taskafa, Stories of the Streets + intro by Andrea Luka Zimmerman + **Omnibus: Parting Shots with Animals**

Sat 7 Dec 14:50

Wayfaring Stranger + Q&A with Andrea Luka Zimmerman

Sat 7 Dec 18:00

The Globalisation Tapes + intro by Vision Machine project member Andrea Luka Zimmerman

Wed 11 Dec 20:40

Art Class + discussion with Andrea Luka Zimmerman and filmmaker Penny Woolcock

Fri 13 Dec 18:30

REGULAR PROGRAMME

Woman with a Movie Camera: The Widow

Mimangin

Wed 11 Dec 18:20 + intro; Mon 23 Dec 18:15;

Sat 28 Dec 20:30

Film Wallahs: Tere Mere Sapne + intro by Vibhu

Vaibhav Anand

Thu 12 Dec 18:30

Projecting the Archive: The Brighton Strangler

+ extended intro by curator Ehsan Khoshbakht

Mon 16 Dec 18:35

Seniors' Free Matinee: Seniors' Free Matinee:

Cry, the Beloved Country + intro and Q&A with

Marcus Powell, speaker, film historian

Mon 6 Jan 14:00

Projecting the Archive: Nightbeat (aka Night

Beat) + intro by Josephine Botting, BFI Curator

Wed 8 Jan 18:15

African Odysseys Soundtrack to a Coup D'Etat

+ intro and Q&A (guests tbc)

Sat 11 Jan 14:00

Experimenta: Black British and South Asian

Workshop Film Collectives: **Street Warriors**, a film

restoration-in-progress **Street Warriors** +

discussion

Thu 16 Jan 18:15

Silent Cinema: Gösta Berling's Saga + intro by

writer Paul Joyce

Sun 19 Jan 14:20

Relaxed Screening: The Annihilation of Fish

+ discussion

Mon 20 Jan 18:10

Filmmaking for Artists:

Beginners Filmmaking Workshop

Sun 26 Jan 10:30-17:00

Restored: The Annihilation of Fish

Tue 28 Jan 18:15

Imagine what Ronnie or Lee must have dreamt at night, while death squads hunt, kill and terrorise nameless, numberless people at their behest, safeguarding their interests, on their payrolls. What is the source of this will to murder, to disappear-neutralise-erase – not only individuals, but whole communities, movements, entire ways of thinking? What does it feel like to be the agent of such a will? What smile bears witness to the wheels of such terrible machines in motion? Perhaps to understand this is to also imagine a way to break this will to annihilate, to give substance to a new vision of the possible.

Founded in 2001, Vision Machine Film Project became a not-for-profit filmmakers' collective with the aim to research, analyse and respond to the conditions and mechanisms of economic, political and military power.

The early days of this collective saw the production of several films and essays, among them *Saltfish: A Soap Opera* and *The Globalisation Tapes* (2003).

Saltfish: A Soap Opera grew out of an impulse to remake 'popular' televisual forms (the soap opera, the reality TV show, etc.) into 'community' forms that subverted the grammars of exclusion and domination that structured the 'popular' and rewrote them as inclusive and interventionary. We set up an open access community film workshop in the East End of London, running free weekly film workshops for between 10 to 30 people. In a sense, we were a mini film school, teaching technical skills and watching and analysing films together.

As part of the workshops we screened Jean Rouch and Edgar Morin's *Chronicle of a Summer* (1960), and discussed the chiasmic exchanges of 'reality' and 'cinema', the braiding of participation and intervention, as well as the development of a reflexive film form. Through discussions of films such as this and Mohsen Makhmalbaf's *Moment of Innocence* (1996) we began to develop together a working process in which the production methods and film forms of fiction could be combined with the techniques and engagements of a documentary practice and put in the service of activist agendas.

Through this engagement, our collage experiments developed from the cutting up and cutting together of different orders of footage to the cutting together of different orders of *performance* staged according to the imperatives of different genres and in different types of space. We began experimenting with role-play, provocations in public space and re-enactment. There is an emblematic scene in *Saltfish: A Soap Opera* in which Clive Edwards, a Trinidadian born ostrich farmer and minicab driver, takes to the soapbox at Speakers' Corner. Having been groomed to play the role of an oil magnate by the CEO of an oil company whose acquaintance he made on the street while posing as a researcher for a reality TV show in development, *RatRace*, he addresses the gathered crowd and vigorously outlines the oil industries' hopes for a conflagration in the middle east. We would later infiltrate this scene into a collage of 'oil operas' – *Dynasty*, *Dallas* – a playful and bizarre encounter of narrative disruption in which entertainment fantasies become literal 'guides to success'.

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