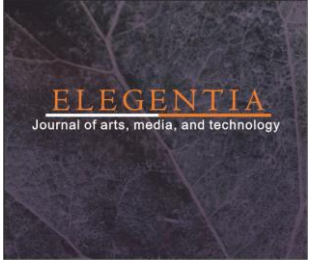
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RESEARCH ARTICLE

Exhibition "Manusia dan Ruang": Reflection of Aceh Conflict Era Stories in the Creation of the Short Film "Aneuk Beude"

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Abstract: This research examines the reflection of Aceh's conflict era in the creation of the short film “Aneuk Beude,” which was screened exclusively for the exhibition “Man and Space.” This research aims to explore the process of making the short film “Aneuk Beude”. This research uses the autoethnographic method. “Aneuk Beude” in Indonesian can be interpreted as ammunition or bullet casings. This movie originated from the interpretation of the grim experience in Aceh during the Military Operation Area (DOM). The production process of the short film “Aneuk Beude” was carried out in 2021, but the editing and post-production process has not yet been completed. The “Human and Space” exhibition became the goal to complete the film “Aneuk Beude, and the filmmakers decided to raise the stories during the Aceh conflict and reflect for the ‘Human and Space’ exhibition. Through the “Manusia dan Ruang” exhibition, the researcher was invited to convey the messages hidden in the collective memory of the people of Aceh and select works that are able to evoke deep reflection on the journey of history and local identity. Thus, this research presents a visual story and opens a window into the complexity and depth of human experience in the midst of conflict and social change.

Keywords: *Exhibition, Manusia dan Ruang, Reflection, Aceh Conflict Era Story, Aneuk Beude Film*

Abstrak: *Penelitian ini mengkaji refleksi era konflik Aceh dalam penciptaan film pendek “Aneuk Beude,” yang ditayangkan secara eksklusif untuk pameran “Manusia dan Ruang.” Penelitian ini bertujuan untuk mendalami proses pembuatan film pendek “Aneuk Beude”. Penelitian ini menggunakan metode autoetnografi. “Aneuk Beude” dalam bahasa Indonesia dapat diartikan sebagai amunisi atau selongsong peluru. Film ini berawal dari penafsiran atas pengalaman suram di Aceh pada masa Daerah Operasi Militer (DOM). Proses produksi pembuatan film pendek “Aneuk Beude” dilakukan pada tahun 2021, namun proses editing dan pascaproduksi belum selesai. Pameran “Manusia dan Ruang” menjadi tujuan untuk menyelesaikan film "Aneuk Beude, dan pembuat film memutuskan untuk mengangkat kisah-kisah pada masa konflik Aceh dan merefleksikan untuk pameran “Manusia dan Ruang”. Melalui pameran “Manusia dan Ruang”, peneliti diajak untuk menyampaikan pesan-pesan yang tersembunyi dalam memori kolektif masyarakat Aceh dan memilih karya yang mampu menggugah refleksi mendalam tentang perjalanan sejarah dan identitas lokal. Dengan demikian, penelitian ini menghadirkan cerita visual dan membuka jendela ke dalam kompleksitas dan kedalaman pengalaman manusia di tengah konflik dan perubahan sosial.*

Kata kunci: *Pameran, Manusia dan Ruang, Refleksi, Cerita Masa Konflik Aceh, Film Aneuk Beude*

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1. Introduction

The "Manusia dan Ruang" exhibition is a media art exhibition by graduate students of the art program focusing on photography and videography creation, class of 2022. This exhibition showcases both photographic and film works. Three artists, Akhmad Zona S.Sn, Deval Megarosta S.Sn, and Ardhi Fikri Kariri S.Sn, present photographic works, while six artists, Alvindra Surya Wardana S.Tr. Anim, Diyah Verakhandi S.Sn, M. Ihsanul Fikri S.Sn, Wahyuddin Hasani Widodo S.Sn, and Muhammad Hendri S.Sn present film works. The curatorial notes for this exhibition were written by a graduate student of Art Studies, Amalia Latifah Putri S. Ds. The "Man and Space" exhibition is conducted as part of the final assignment for the Creation 2 course, supervised by Dr. Retno Mustikawati, S.Sn., M.F.A., and Dr. Edial Rusli, Se., M.Sn.

The "Manusia dan Ruang" exhibition is one of the final objectives in the course of Art Creation 2 in the Photography and Videography Creation graduate program at the Indonesian Institute of the Arts Yogyakarta. Throughout the course, students are encouraged to participate in discussions with their supervising professors to comprehend art, develop ideas and concepts for their artwork, conduct research for designing their thesis works, and reference artworks for their upcoming theses. Students also explore creating artworks, which are later presented in class and collectively evaluated. As a culmination of the semester, the art exhibition is the final stage of this learning process, providing students with an opportunity to showcase their works to the public.

The "Manusia dan Ruang" exhibition results from an exploration process of artworks and discussions in the classroom alongside the supervising professors. The determination of the exhibition's theme did not occur spontaneously but rather through a series of processes that commenced at the beginning of the course. In the early to mid-stage of the semester, students were required to explore creating artwork, which was then presented at each scheduled class meeting. Although the form of artwork exploration was left open, it was bound within a single theme, namely "Manusia dan Ruang." This theme became the main focus of the media art exhibition over three days at the Graduate Gallery of the Indonesian Institute of the Arts Yogyakarta from May 9 to May 11, 2023. The exhibited artworks resulted from students' exploration processes in developing ideas and concepts within the context of the established theme. With 76 visitors, this exhibition reflects students' dedication to producing high-quality artwork that attracts public interest.

The theme "Manusia dan Ruang" in the creation of the short film "Aneuk Beude" serves not only as an interpretation of the theme itself within the context of the final assignment for the creation of artworks during the course for exhibition purposes but also as a reflection on life, past experiences, and the narrative of the Aceh conflict era within the short film "Aneuk Beude." Boyd and Fales (as cited in Antoro, Satriyo, and Woelandhary 2022) suggest that reflection is a process of clarifying the meaning of an experience, whether it occurred in the present or the past, related to oneself or about the world in which the individual exists. Similarly, Boud, Keogh, and Walker (as cited in Jatmiko and Putra 2022) state that reflection is a process where individuals can sense, imagine, and narrate their experiences. Furthermore, it is explained that reflection can be interpreted as a cognitive process in which individuals seek to increase their awareness of personal experiences and enhance their ability to understand those experiences (Anseel, Lievens, and Schollaert, 2009). This intention aligns with the statement by (Garipova 2024) that reflection is a process occurring in specific brain functions that symbolize an individual's awareness of their surrounding world.

An individual's mental process regarding the experiences they have experienced or learned about is called reflection. The process of reflection assists individuals in approaching, feeling, and understanding experiences more deeply, which in turn will generate meaning based on the individual's understanding. Through reflection, individuals can retrieve their experiences, interpret their meanings, and interpret them based on their knowledge and thoughts. Overall, individual reflection aims to understand experiences more deeply, which can then guide individuals in taking action influenced by the thoughts and knowledge gained through those experiences.

This research aims to re-examine the creation process of the short film "Aneuk Beude," which explores the narrative of the conflict period in Aceh, particularly during the Military Operations Area (DOM) era. This study utilizes the autoethnography method, which means the researcher is directly involved in the experiences that are the subject of the research. Through this approach, the researchers can deeply immerse themselves in the grim experiences in Aceh during the DOM era, which are then reflected through the medium of the short film. This research aims to revisit the narrative of the conflict period in Aceh through the short film "Aneuk Beude" and present it in the "Man and Space" exhibition as a reflection of the community. This research also aims to uncover hidden messages within the collective memory of Aceh society, which overall broadens insights into the complexity and depth of human experiences amidst conflict and social change.

2. Literature review

2.1 Exhibition

The exhibition fulfills humans' natural needs, such as the desire to witness, know, observe, delve into, understand, or appreciate something (Noorika Retno Widuri 2004). In a narrower sense, an exhibition involves the arrangement, organization, and presentation of objects in such a way as to create specific impressions and understandings for its viewers (Any Noor 2013). Exhibitions encompass providing and delivering information across various intentional and active activities through visualization or demonstration, whether static or dynamic. Its main objective is to arouse attention, interest, desire, decision-making, and action or response from the targeted audience (Santoso 2022). Art exhibitions have become a significant means in the world of visual arts, providing a platform for artists to express their works and introduce them to the public. In art literature, exhibitions are often regarded as a visual communication that physically presents artworks, allowing viewers to interact directly with the works (Rahardjo and Rolitasari, 2023). The crucial role of exhibitions in shaping viewers' perceptions and understanding of art emphasizes that exhibitions are places to showcase artworks and spaces to create deep narratives and contexts around each artwork, providing a more profound and memorable experience (Purba and Adhitama 2021).

Literature on exhibitions indicates that exhibitions have a broader role than merely serving as spaces for appreciating art; they also function as tools for education and knowledge dissemination (Lastri, Junaidi, and Siska 2021). Pameran memiliki potensi untuk menjadi wadah pembelajaran formal dan informal, sebagaimana yang diilustrasikan dalam studi oleh Exhibitions have the potential to serve as platforms for both formal and informal learning, as illustrated in a study by Herdiansyah (2005). This study demonstrates that well-designed exhibitions can create interactive and engaging learning experiences by integrating visual, audio, and textual elements. Therefore, Qalby (2019) asserts that this literature highlights the importance of exhibitions in

shaping visual culture and educating the public, ultimately stimulating thought and providing profound artistic experiences.

2.2 Reflection

Reflection in films has become an essential aspect of art studies. Films serve as mere entertainment and a medium capable of creating a space for self-reflection and exploring life's meaning. Often, film characters face internal conflicts that stimulate viewers to contemplate moral values, dilemmas, and existential questions. Research by Salsabila, A. S., Baharuddin, N., & Dadan (2023) reveals that reflective films often present complex and profound narratives, allowing viewers to engage in personal processes and moral introspection.

Furthermore, some literature underscores the role of cinematography, camera placement, and other visual elements in shaping a film's reflective experience. Film's visual and auditory aspects can play a crucial role in triggering emotional and cognitive responses from viewers, facilitating profound reflection (Supiarza 2022). Film analysis such as "Abrakadabra" by director Aryo Danusiri illustrates societal unrest that has been overlooked, as television framing focuses more on statements from politicians and military officials. When the peace agreement was signed in Geneva, Switzerland, on December 9, 2002, many civilians in Aceh hoped for the arrival of peace. However, those hopes vanished as the situation heated up in the Mecca Veranda region, followed by the arrival of thousands of TNI (Indonesian National Armed Forces) troops. The community was once again struck by fear. Films have become a subject of research reflecting how visuals and narratives can serve as catalysts for deep personal reflection. Thus, films are not merely a form of entertainment but also a medium for delving into inner depths and providing reflective experiences that can imbue viewers with profound meaning and values.

2.3 Short film

The film has a unique artistic value as it results from work by creative professionals. As an art form, film should be assessed artistically rather than rationally. The study of film is considered a relatively new field of study and needs to match the pace of its technological advancements (Ardianto and Riyanto, 2020). The presence of film is not only a response to the discovery of leisure time outside of work hours but also to the need to enjoy cultural elements previously enjoyed by those above them (Mudjiono 2011). The filmmaking process with the title "Aneuk Beude" was done in a short film format, from forming a group and selecting a short story as the object of screen adaptation to scriptwriting and film production (Fakhrurozi and Adrian 2021). The production of the short film was carried out through several stages, namely pre-production, production, and post-production. Pre-production activities include selecting the crew and editing production, casting actors, searching for locations, scheduling, and creating production designs (Fakhrurozi, J., & Adrian 2020).

The film is a form of mass communication media that significantly influences society. It is perceived as a complex message comprising signs and symbols (Syarifuddin and Riyadi 2021), forming a system of meaning that individuals can interpret in various ways. The film "Aneuk Beude," in particular, addresses the theme of the Aceh conflict and interpretations of the conflict. Film scenes serve as objects to observe how conflict is reflected in the film's narrative, particularly regarding the story of military operations in Aceh (Haqqu and Pramonojati, 2022).). One of the roles of film is as an influence in the human learning process. Films have an advantage over other

media because they incorporate audio and visual elements that viewers can enjoy (Setyawan and Arumsari 2019). This makes films easier to understand and convey specific meanings. Films come in various genres, such as horror, romance, comedy, and everyday life issues that depict a region's culture, customs, or traditions (Pembayun and Purwaningtyas, 2022).

3. Method

This research employs an autoethnographic approach to understand and analyze the short film "Aneuk Beude" creation. This approach was chosen to explore and reflect on the researcher's personal experiences creating the film and investigate how these experiences are connected to broader socio-cultural contexts. Ellis (in Siregar, 2018) states that the autoethnographic approach positions the researcher to write about their experiences and the narratives that emerge from their emotional engagement while researching the subject within socio-cultural contexts. Meanwhile, Kathy Roulston (in Dewi, Piliang, and Irfansyah, 2019), a researcher from the University of Georgia, explains that autoethnography is a research method that situates the researcher amid the culture being analyzed. This approach serves as a method that allows the researcher to delve into their personal experiences in creating the film "Aneuk Beude" and to relate them to broader socio-cultural contexts.

According to Ellis and Bochner (in Siregar, 2018), autoethnography is a research approach that focuses on the researcher as the main subject. In autoethnography, the researcher becomes the subject and the object of the research, where the researcher's personal experiences become the primary focus of data collection. Buzard (2003) and Jackson (2008) (in Siregar, 2018) also express similar views, describing autoethnography as an alternative approach in research and writing aimed at systematically describing and analyzing personal experiences (auto-) to understand cultural experiences (ethno-).

In the data collection process, the researcher delves into personal experiences in creating the short film "Aneuk Beude." Data is obtained through reflection on direct experiences during the film production, including planning, pre-production, production, and post-production stages. The autoethnographic approach provides a deep understanding of how the researcher's personal experiences are integrated into the filmmaking process and how socio-cultural contexts influence this process. The researcher utilizes various sources such as journals, books, recordings, archival studies, and related artifacts, with the short film "Aneuk Beude" as the primary artifact in the research. Through this process, the researcher can explore more profound experiences regarding the relationship between personal experiences in filmmaking and the broader socio-cultural context.

Data analysis uses descriptive, interpretive, and self-critical approaches (reflection and self-evaluation). This approach enables the researcher to understand how personal experiences in the filmmaking process are reflected in the outcome of the film "Aneuk Beude" and how these experiences are connected to the socio-cultural context. The descriptive, interpretive, and self-critical approaches allow the researcher to delve into integrating personal experiences in filmmaking with the broader socio-cultural context. Thus, data analysis plays a crucial role in understanding how the significant role of the researcher's personal experiences is reflected in the film's outcome and how these experiences contribute to understanding the broader socio-cultural context.

The primary data source used in this research is the short film "Aneuk Beude," created by Muhammad Hendri S.Sn. This film is the focal point of the research as it represents the primary outcome of the creative process under investigation. "Aneuk Beude" is the end product of the scrutinized creative process and contains various

elements that the researcher can analyze and explore. In analyzing the film, the researcher also incorporates insights from various other sources, including relevant literature, discussions with relevant parties, and the researcher's understanding of the socio-cultural context in Aceh during the conflict period.

4. Result

Creating the short film "Aneuk Beude" for the "Manusia dan Ruang" exhibition involves several stages: planning, pre-production, production, and post-production. These stages are crucial to ensure the quality and success of the film to be presented in the exhibition and that the film meets the expected standards. Initially, the film was produced in 2021 but had yet to reach the post-production stage, indicating that there was still an editing process. In 2023, the filmmakers decided to complete the post-production process as part of the final assignment for the art creation course 2. The commitment to completing the creation process of the short film "Aneuk Beude" in the academic and art exhibition context demonstrates the importance of the filmmakers' dedication and commitment to the work created. This also emphasizes that the film creation is an integral part of academic and artistic experience, requiring serious attention and effort.

Before reflecting on the story of the conflict in the short film "Aneuk Beude" and relating it to the theme of the "Manusia dan Ruang" exhibition, it is essential to understand the stages of creating the film. Understanding these stages will help capture the context and complexity involved in filmmaking and provide a strong foundation for further reflection. The stages of the "Aneuk Beude" film creation process include planning, pre-production, production, and post-production. Each stage is crucial in ensuring the film can be developed effectively and accurately presented in the exhibition. By understanding these stages, we can appreciate more deeply the process of creating the film "Aneuk Beude" and how the story of the Aceh conflict is reflected through this medium. These stages also illustrate the filmmakers' commitment to their work and the importance of the creative process in creating meaningful artwork.

1. Planning:

a. Ideas and Concepts:

The first stage in creating the film "Aneuk Beude" is planning, which involves forming ideas and concepts for the film. It is essential to understand how the ideas and concepts for this film emerged, as well as who was involved in shaping them. Muhammad Hendri was involved in this stage as the director and producer of the film at CV Reprolog Production. In 2021, amidst the COVID-19 pandemic, the production of the film "Aneuk Beude" began in September when the pandemic situation started to improve. The idea to produce a short film emerged from a desire to create something amid the transition to an endemic state. Muhammad Hendri received the film script from the screenwriter Azhari, the founder of Aceh Documentary when expressing his desire to make the film. As a producer, Muhammad Hendri decided to produce the script. In the idea and concept stage, Muhammad Hendri and his team did not undergo a lengthy process as the film script was already available. The decision to produce the film was made by Muhammad Hendri, the producer, marking the beginning of the creation process of the film "Aneuk Beude."

2. Pre-Production:

The second stage in creating the film "Aneuk Beude" is pre-production, where Muhammad Hendri and Muhajir prepare everything before starting the production. Pre-production involves forming the production team, budget planning, location scouting, and other technical and artistic preparations. Muhammad Hendri and Muhajir, as producers,

gathered a production team of five people, including themselves. They prepared a budget of 5 million Indonesian Rupiah for the production of this film. The chosen location was a rural house owned by a family. The characters in the film are non-actors who are relatives considered suitable for their roles. The directing method was carried out by building trust with the characters, explaining the story simply, and directing expressions without explaining the story's motivation in detail. With a friendship and collaboration approach, the production team meticulously prepared for pre-production, ensuring that everything related to the production of the film "Aneuk Beude" was well organized before starting the shooting process. This pre-production stage is essential to ensure the smoothness and overall quality of the film production.



Gambar 1 Karakter Ibu dan Paman dalam film “Aneuk Beude”

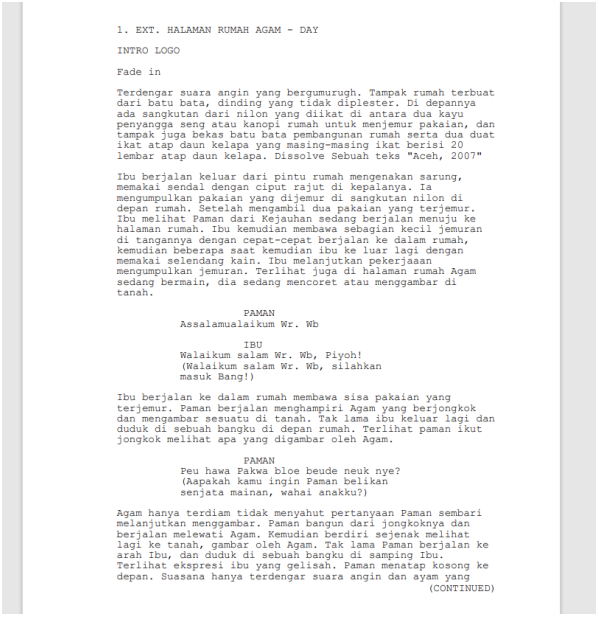
The characters depicted in Figure 1 are family members of the film director. The character of the mother is the director's aunt, while the character of the uncle is the director's uncle. These two characters are not professional actors and were chosen to portray these roles due to their emotional connection and familial relationship with the director. On the one hand, this allows for immediate chemistry and more accessible direction of scenes, even though the director's aunt and uncle have never experienced acting in a film before. The involvement of the director's family members as actors in the film adds depth to the character relationships within the story. It creates a more substantial emotional dimension that can influence the audience's experience.



Gambar 2 Karakter Agam (anak) dalam film “Aneuk Beude”

Character Agam, seen in Figure 2 in the film "Aneuk Beude," is the neighbor of the film director's aunt. The film production was planned to be completed in just one day with a screenplay consisting of only two pages. Agam's involvement as a character in the film was chosen due to his relationship with the director's aunt. The film production was completed in just one day, and the short screenplay demonstrates an efficient approach to making this short film. The involvement of the character Agam in "Aneuk Beude" as the

neighbor of the director's aunt illustrates how the film production could be organized in a short time frame with a focus on the personal relationship between the characters and the director. This highlights the ability to create emotional connections in the film through the personal relationships between its characters.



1. EXT. HALAMAN RUMAH AGAM - DAY

INTRO LOGO

Fade in

Terdengar suara angin yang bergumurugh. Tampak rumah terbuat dari batu bata, dinding yang tidak diplester. Di depannya ada sangkutan dari nilon yang diikat di antara dua kayu penyangga seng atau kanopi rumah untuk menjemur pakaian, dan tampak juga bekas batu bata pembangunan rumah serta dua duat ikat atap daun kelapa yang masing-masing ikat berisi 20 lembar atap daun kelapa. Dissolve Sebuah teks "Aceh, 2007"

Ibu berjalan keluar dari pintu rumah mengenakan sarung, memakai sendal dengan ciput rajut di kepalanya. Ia mengumpulkan pakaian yang dijemur di sangkutan nilon di depan rumah. Setelah mengambil dua pakaian yang terjemur. Ibu melihat Paman dari Kejauhan sedang berjalan menuju ke halaman rumah. Ibu kemudian membawa sebagian kecil jemuran di tangannya dengan cepat-cepat berjalan ke dalam rumah, kemudian beberapa saat kemudian ibu ke luar lagi dengan memakai selendang kain. Ibu melanjutkan pekerjaaan mengumpulkan jemuran. Terlihat juga di halaman rumah Agam sedang bermain, dia sedang mencoret atau menggambar di tanah.

PAMAN
Assalamualaikum Wr. Wb

IBU
Walaikum salam Wr. Wb, Piyoh!
(Walaikum salam Wr. Wb, silahkan masuk Bang!)

Ibu berjalan ke dalam rumah membawa sisa pakaian yang terjemur. Paman berjalan menghampiri Agam yang berjongkok dan mengambar sesuatu di tanah. Tak lama ibu keluar lagi dan duduk di sebuah bangku di depan rumah. Terlihat paman ikut jongkok melihat apa yang digambar oleh Agam.

PAMAN
Peu hawa Pakwa bloe beude neuk nye?
(Aapakah kamu ingin Paman belikan senjata mainan, wahai anakku?)

Agam hanya terdiam tidak menyahut pertanyaan Paman sembari melanjutkan menggambar. Paman bangun dari jongkoknya dan berjalan melewati Agam. Kemudian berdiri sejenak melihat lagi ke tanah, gambar oleh Agam. Tak lama Paman berjalan ke arah Ibu, dan duduk di sebuah bangku di samping Ibu. Terlihat ekspresi ibu yang gelisah. Paman menatap kosong ke depan. Suasana hanya terdengar suara angin dan ayam yang

(CONTINUED)

Gambar 3 Screencapture skenario halaman 1

The third figure above is a screenshot of the film "Aneuk Beude" screenplay depicting the everyday atmosphere of 2007 in Aceh, Indonesia. The focus on dialogue and situations close to daily life after the two-year peace in Aceh indicates the film's objective to convey the unresolved trauma felt by the children affected by the Aceh conflict. The story features a child who lost his father during the Aceh conflict. The scenes and dialogues reflect the everyday life two years after the peace agreement between Aceh and Indonesia, emphasizing the film's focus on highlighting the psychological impact of the conflict. Through authentic scenes and dialogue from post-peace life, "Aneuk Beude" seeks to convey a message about the lingering trauma felt by children affected by the Aceh conflict. This demonstrates the film's effort to depict solid personal experiences within the context of history and social change in Aceh.



CONTINUED: 2.

berjalan di antara mereka. Agam melihat Ibunya. Saat ibunya melihat ke arahnya ia berpaling melanjutkan menggambar.

IBU
Neuk pajoh bu ile, entek meen lom!
(Wahai anakku, makan dulu, nanti lanjut main lagi)

Tak beberapa lama, setelah mengambar, Agam berjalan melewati Paman dan Ibu, masuk ke dalam rumah. Terlihat Ibu dan Paman dengan tatapan kosong ke depan. Terlihat hasil gambar Agam di tanah. Tampak gambar seorang bertopi baja bersepatu laras sedang memegang senjata menembak seseorang.

PAMAN
Kajeut! Bek le wueh, ka oh nan
qadha, Jinoe neupeutimang si Agam
beujeut keu aneuk yang jroh
(Cukup sudah! Jangan bersedih lagi.
Sudah begitu takdirnya. Sekarang,
fokus kepada si "Agam" supaya
menjadi anak berbudi luhur)

Dissolve judul "Aneuk Beude"

Fade Out

Tamat.

Gambar 4 Screencapture skenario halaman 2

The fourth figure is a screenshot of the screenplay for the film "Aneuk Beude," indicating the completeness of a story intended to imply that there is still unresolved trauma due to the period of Military Operations Area (DOM) in Aceh. The image drawn on the ground by the character Agam becomes the focal point for reflecting the story of the Aceh conflict era. This message's delivery underscores the film's central theme, which aims to highlight the traumatic impacts of that conflict period. Muhammad Hendri, as the director and producer of the film, will provide further explanation about the reflection on "Aneuk Beude" after narrating the creation process from start to finish, including the post-production stage. Determining the shooting location and permits did not require a lengthy process because the house used as the story set belonged to the director's family, allowing permits to be resolved with a familial approach. Through the image drawn on the ground and the director's explanations, the film "Aneuk Beude" aims to reflect on and convey a message about the unresolved trauma caused by the DOM period in Aceh. The familial approach in the production process emphasizes the close relationship between the story in the film and the screenwriter's personal experiences translated by the director and the familiarity with the filming environment.

3. Production:

The film was produced as an expression of the spirit to create and produce films after a year of not undergoing production processes due to the pandemic. The costume and makeup design were not discussed in detail; instead, the actors were asked to portray themselves as they do in real life, with adjustments to fit the context of the "Aneuk Beude" film story. This was done to maintain the natural and authentic atmosphere and characters in the film, making it more engaging and capable of providing a profound experience for the audience.

In making this film, the characters used their costumes tailored to the story. The preparation of equipment and technical crew was not the main focus of this film, as it was produced using a personal Canon 800D DSLR camera. This personal camera facilitated the production process without requiring complicated technicalities or expensive additional equipment. Additionally, in the making of this film, there was no use of complex camera movements; all scenes were recorded in still shots, including shot types such as Very Long Shot, Long Shot, Point Of View Shot, and Medium Shot.

Five million was used to rent the Sigma Art Canon 24mm F1.4 lens, which was chosen to meet the needs for wide-angle shots. This wide-angle lens is crucial for capturing a broader perspective, aligning with the desired visual aesthetics of the film. Specifically, this lens was selected because it is compatible with the Canon 800D camera, which uses an APS-C sensor. Additionally, for medium shots and point-of-view (POV) shots, the Canon EF 50mm F1.2 lens was utilized, deemed adequate to fulfill the visual requirements for medium shots in the film "Aneuk Beude." Overall, the selection of equipment and lenses underscores a simple yet effective approach to producing this film. The film was recorded in Full HD (High Definition), a 1920 x 1080 pixels resolution video format. This format is also known as 1080p, referring to the number of horizontal lines (1920) and vertical lines (1080) on the video display.

In producing the film "Aneuk Beude," filmmakers or artists consider that the chosen film format, namely Full HD, is generally compatible with various playback devices such as televisions, computer monitors, projectors, and streaming platforms. The decision to use the Full HD format is deemed adequate in meeting film production standards.

The total number of shots captured and used in assembling scenes in this film is 11 shots. Among the shots used are Very Long Shot (master scene), Long shot/full shot, Close Up, Medium Shot, and POV (Point Of View) Shot. Using various shots allows the

film to capture various visual and narrative aspects of the story. For example, using the master scene provides an overview of the location or space where the scene occurs, while the close-up highlights essential details.

Overall, the use of various types of shots enriches the visual experience of the audience and assists in conveying the messages intended by the film "Aneuk Beude." Thus, the choice of format and types of shots in the production of this film is based on considerations to meet production standards and achieve the desired visual and narrative effects by the filmmakers.

During the film production stage, the collaboration between the director, the characters in the film, and the production crew generally went smoothly. Production commenced at 9 a.m. and concluded at 4 p.m. However, challenges arose, particularly with the mother's character, who experienced difficulty adapting and made mistakes during close-up shots to express emotions. The mother character was not accustomed to acting in front of the camera, requiring more guidance and encouragement from the director to achieve the desired performance. This process underscores the importance of building trust and comfort for the mother character in portraying her role and displaying the required expressions confidently. Nonetheless, collaborative efforts between the director, characters, and production crew ensured that the production proceeded well and yielded satisfactory results.

During the character direction process throughout production, the director utilized simple and familiar language, including the local dialect (Acehnese), to ensure a good understanding from non-actor or amateur actors regarding the instructions provided. For instance, in a scene emphasizing expression, the mother character in the film "Aneuk Beude" struggles to convey the desired emotions. The scene involved the mother gazing at the uncle from a distance, where emotional expressions needed to be accurately portrayed. Despite the scene being repeated several times due to difficulties in performance, the director found a solution by demonstrating directly the desired expressions to the mother character. By providing time for practice and acknowledging the progress shown by the mother character, the director aided in building confidence and acting skills for the character.

In addition to providing direct examples, the director also involved the cinematographer in resolving the issue. The cinematographer was instructed discreetly to record the mother character's rehearsals without her knowledge. This way, the desired scene envisioned by the director could be achieved without causing additional difficulty or discomfort to the mother character. This approach demonstrates effective collaboration between the director, characters, and production crew members in overcoming challenges during the filmmaking process.

The film production proceeded smoothly and enthusiastically, characterized by the desire to have fun and create with friends. However, after the production phase, the film was not continued to the post-production stage. This was due to a lack of pressure or encouragement to complete the film to the next stage. In this context, there was no obligation or urgent interest to continue the filmmaking process to the post-production stage. As a result, the film ended after the production stage without proceeding to the following process.

4. Post-production:

In this stage, the film "Aneuk Beude" begins the editing process due to the requirement for the final project of the Art Creation 2 course, which will be presented at the "Man and Space" exhibition in 2023. The thematic connection between the exhibition

and the film makes film editing essential. The film's director, Muhammad Hendri S.Sn, carries out the film editing process. In editing the film, no complicated editing techniques are involved; only the cut-to-cut technique is used. Special visual effects or specific transitions such as match cuts or dissolves are also not used. Thus, film editing is done with a focus on technical simplicity to achieve the desired storytelling goals. The cut-to-cut technique is the most basic and common editing technique in film editing. In this technique, scenes or image segments are directly cut from one image to the next without visual transitions or special effects in between. This means the transition between two image segments occurs within one frame or a sharp and sudden image segment transition.

The cut-to-cut technique provides a swift and direct transition between scenes or image segments, creating sharp changes in visual composition and narrative flow. This is useful for depicting smooth continuity of time, rapid changes in location, or sudden shifts in action or focus within a scene. The technique is widely used in the film "Aneuk Beude," creating an impression of fast and direct transitions between image segments. The story must unfold without interruption, maintaining a smooth and dynamic narrative flow. The film successfully achieves a linear and cohesive storyline using the cut-to-cut technique.

The editing approach in this film is linear editing, where scenes or image segments are arranged sequentially according to the chronological order of events in the story. This helps maintain the story's chronology and makes the narrative flow more accessible for the audience. During editing, the editor arranges the image segments in the desired chronological order, ensuring that the storyline develops logically from one scene to the next. With a linear editing approach, the film "Aneuk Beude" successfully presents the story chronologically and systematically, aiming to enable the audience to follow the story's progression effectively.

The editing pacing in this film is slow, aimed at slowing down the passage of time within the story and inviting the audience to linger longer and become more intimate with the characters. This allows the audience to feel and understand each moment in the story more deeply. Slow pacing creates an introspective or mysterious atmosphere, emphasizing the mood or specific themes the film seeks to highlight in the scenes or sequences. By employing a slow editing pacing, the film "Aneuk Beude" successfully creates a profound and captivating atmosphere, providing a powerful and memorable experience for the audience.

The total duration of the film "Aneuk Beude" screened at the "Manusia dan Ruang" exhibition is 4 minutes and 30 seconds, while the screenplay consists of only two pages. Although the standard convention states that one page of a screenplay equals one minute of film duration, in the context of the film "Aneuk Beude," the total duration of the film does not always match the total number of screenplay pages. This is because the actual duration of one page of a film screenplay can vary depending on factors such as dialogue tempo, action scenes, and visual settings. The 4-minute and 30-second duration of the film "Aneuk Beude" indicates that the film has a much shorter duration than estimated based on the number of screenplay pages. This suggests that factors such as slow dialogue tempo, few action scenes, and simple visual settings influence the actual duration of the film. In the context of the film "Aneuk Beude," the primary influence on the film's duration is not only determined by the number of screenplay pages but also influenced by factors such as slow pacing and the complexity of visual settings. Therefore, the actual duration of the film may differ from rough estimates based on the number of screenplay pages.

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5. Discussion

Reflection on the Aceh Conflict Era Story in the film "Aneuk Beude"



Gambar 5 Sceencapture lukisan di tanah oleh karakter anak dalam film “Aneuk Beude”

Figure 5 depicts a painting drawn on the ground by the character Agam (the child) in the film "Aneuk Beude," serving as the visual ending of the film, portraying the story of the conflict in Aceh. The ground painting emerges due to Azhari's personal experience; the screenplay writer of this film, known as a documentary filmmaker, has experienced the conflict period in Aceh. The film's narrative reflects personal experiences, friends' experiences, and readings related to that conflict period. The visual ending of the film "Aneuk Beude" presents a ground painting drawn by the child character, Agam. This painting serves as a symbol of resistance. It depicts a scene of conflict, with the perpetrator of the shooting being an Indonesian soldier and the victim being the father of the child character in the film. Figure 5, along with the text "Aneuk Beude," appearing as the title, plays a crucial role in conveying the message and content of the film. The painting serves as a culmination that depicts a strong impression of the story of the conflict period in Aceh and serves as a reminder of the unhealed wounds and unresolved conflicts. The film's setting is in Aceh in 2007. That year marks two years after the Indonesian government and the Free Aceh Movement (GAM) signed the Helsinki Agreement, ending the armed conflict that lasted for decades in Aceh, Indonesia. This agreement is known as the "Aceh Peace Agreement."

The artist or filmmaker of "Aneuk Beude" was born on August 8, 1998, in Aceh, precisely one day after the announcement of the revocation of the Military Operations Area (DOM) by ABRI Commander General TNI Wiranto on August 7, 1998, which marked the fall of the New Order regime. The birth date coinciding with this historical event provides a strong context for the artist to explore and reflect on the story of the conflict in Aceh. The process of making the film "Aneuk Beude" serves as a means for the filmmaker to gain a deeper understanding of the background and history of the conflict between Aceh and Indonesia. The connection between the birth date and this historical event creates profound personal awareness in the filmmaker. It also provides additional motivation for the filmmaker to delve deeper into the roots of the conflict and immerse oneself in personal and collective experiences involving the birthplace region. The process of making the film "Aneuk Beude" is an artistic project and a reflective journey for the filmmaker to explore and further understand the history and background of the conflict that affected the birthplace region. The connection between the birth date and this historical event adds a strong emotional and personal dimension to the creation of this film.

The book "ACEH BERSIMBAH DARAH: Revealing the Implementation of the Military Operations Area (DOM) Status in Aceh 1989-1999" by Al Chaidar et al., published in 1999, depicts Aceh as a region filled with turmoil and violence as a result of the long history experienced by the agrarian society in the northern tip of the Sumatra Island (Al-Chaidar, Sayed Mudhahar Ahmad 1999). The turmoil and violence in Aceh are understood as the consequences of a series of lengthy historical processes that directly affected the people's lives in the region. This book highlights the importance of understanding the historical background to comprehend the context of the conflict and events that occurred in Aceh during that period.

According to Kuntowijoyo (in Al-Chaidar, Sayed Mudhahar Ahmad 1999), social memory or the concept of social memory refers to the process by which individuals and groups remember and interpret their past. Kuntowijoyo explains that social memory not only reflects objectively past events but also results from the social construction formed through society's interpretation and collective experiences. Kuntowijoyo emphasizes that through this process, communities can provide insights and interpretations of their history and connect the past with the present to form narratives about their identity and relationship with the surrounding environment. Understanding the concept of social memory by Kuntowijoyo provides profound insights into how societies respond to and shape their history. By considering the influence of social memory, we can better understand how narratives about the past are constructed and preserved within a culture and how it influences the perception and interaction of society with the world around them.

According to Rakhmad Fadli Zain (in Jayanti 2018), the conflict between Aceh and Indonesia began in the early 1970s with the establishment of the Free Aceh Movement (GAM) in 1976, aiming to achieve Aceh's independence. The conflict was triggered by the dissatisfaction of some Acehnese people with the Indonesian government, which was perceived as unfair and detrimental to Aceh. Additionally, substantial cultural and historical identity factors and Aceh's natural resources, such as oil and gas, deepened tensions between the two sides. Acts of violence and human rights violations were reported on both sides during the early period of the conflict, which lasted for several decades and resulted in significant loss of life and extensive damage in the Aceh region. In the context of making the film "Aneuk Beude," the conflict between Aceh and Indonesia became the central discourse that inspired filmmakers to reflect on the film creation process and explore its meanings. This reflection provides an opportunity for artists or filmmakers to deepen their understanding of the identity and significance of the theme in the social and political realm and continue to develop themselves through learning from those experiences.

From the process of creating the film "Aneuk Beude," the filmmakers reflected and approached the story of the conflict period in Aceh. This reflection involved critical thinking and deep introspection into experiences and relevant readings. Here are some aspects that became objects of reflection in the context of the story of the conflict period in Aceh after outlining the process of creating the film "Aneuk Beude":

1. Personal Experience:

Recalling personal experiences related to matters concerning the conflict period, although not directly experiencing the atmosphere of darkness or violence during that time, the stories and through the process of creating the film "Aneuk Beude" provide understanding or narratives of their own to the filmmaker in understanding the history of Aceh. It leads the filmmaker to delve into and read stories, novels, essays, or articles related to the conflict period in Aceh. Understanding and comprehending the stories of the conflict period in Aceh, such as human loss, traumatic experiences, violence, and crimes

violating Human Rights (HR). Additionally, this reflection can involve a deeper understanding of the emotional and psychological impacts of these experiences and changes in attitudes or perspectives on life after the conflict ended.

2. Ethics and Morality:

I examine the ethical and moral values that emerged during the conflict from the process of making the film "Aneuk Beude." This review involves reflection on the actions and decisions taken by individuals or groups in the context of the conflict in Aceh. I evaluated whether the actions and decisions in making this film aligned with ethical and moral principles.

3. Peace and Reconciliation:

Through the process of making the film "Aneuk Beude," I understand that Aceh's post-conflict peace and reconciliation process is still incomplete. The prolonged conflict in Aceh has affected people's lives and interpersonal relationships in Aceh. Therefore, critical thinking is needed to evaluate the goals of peace and reconciliation between Aceh and Indonesia and find common ground based on the agreement signed in the Helsinki MOU.

4. Learning and Change:

I identify lessons that can be learned from the story of the conflict in Aceh by considering what I have learned personally and collectively during the conflict. Reflections on the process of making the film "Aneuk Beude" provide experience and understanding of the conflict in Aceh. Reflection also involves thinking about individual and collective contributions to building peace and lessons for dealing with future conflict. It provides essential experiences in understanding one's history and offers new story insights to explore in future filmmaking.

The film "Aneuk Beude" serves as a requirement for the final project of the Art Creation course, supervised by two lecturers, namely Dr. Retno Mustikawati, S.Sn., M.F.A. (Videography Creation) and Dr. Edial Rusli, Se., M.Sn. (Photography Creation), which was exhibited at the media art exhibition "Man and Space" at the Graduate Gallery of ISI Yogyakarta. The exhibition's theme is relevant to the story in the film "Aneuk Beude." Here are several elements that the filmmaker can associate and justify between the exhibition theme and the story in the film "Aneuk Beude":

1. Physical environment: It relates to the physical environment or physical space in Aceh, including the geographic landscape and rural and urban areas, which are crucial in influencing the dynamics of humans and space. The setting in the film addresses the connection with the theme of the final project exhibition, "Manusia dan Ruang."

2. Identity and space: Aceh has a strong cultural identity with a rich historical heritage and traditions. As a reflection, the story of the Aceh conflict provides filmmakers with an understanding of how conflict can influence human interactions with their cultural space. The dark history and events during the conflict in Aceh have indirectly influenced the filmmaker in translating his experiences into the film "Aneuk Beude."

3. Recovery and Space Transformation: After the conflict ended, on August 15, 2005, the Aceh peace agreement was mediated by the government of Finland and involved negotiations between the Indonesian government and GAM. The story's setting in 2007 in the film "Aneuk Beude" also depicts how the recovery and transformation of space occurred after two years of the Helsinki MOU agreement.



Gambar 6 screencapture setting cerita dalam film "Aneuk Beude"

The setting depicted in image 6 illustrates the transformation of space in Aceh. Within the context of the theme "Human and Space," reflection on the narrative of the conflict in Aceh in the creation of the film "Aneuk Beude" can provide an understanding of how the story in the film opens up broader discourse regarding how humans interact with physical and cultural spaces, and how these spaces can shape human experiences and identities. This can also serve as a call for reflection on the exhibition theme and its relevance to the completion of the film "Aneuk Beude" and the reflection of the narrative of conflict in Aceh on the filmmaker's journey, understanding the significance of recovery, reconciliation, and spatial transformation as part of efforts to build peace and sustainable development in Aceh.

The "Manusia dan Ruang" exhibition provides a learning experience for the personal reflection of the filmmaker in determining the film to be presented in the media art exhibition for the final assignment of the Creation of Arts 2 course at the Graduate School of the Indonesian Institute of the Arts (ISI) Yogyakarta. It encourages introspection and critical thinking when selecting which work to exhibit in the showcase. The filmmaker is aware that the film to be presented serves as a representation of their identity. Besides serving as a requirement for the final assignment and the "Human and Space" exhibition, the film "Aneuk Beude" also serves as a means to convey views, beliefs, values, or social issues deemed necessary. The film embodies the filmmaker's identity. This creative process ultimately leads the filmmaker to reflect on the conflict narrative in Aceh.

6. Conclusion

This study focuses on creating the short film "Aneuk Beude," which is presented explicitly for the "Human and Space" exhibition. The creation of this film aims to reflect on the bitter experiences that occurred in Aceh during the conflict period, primarily when the Military Operations Area (DOM) was enforced. The chosen research method is autoethnography, enabling the researcher to delve into personal experiences within a broader cultural and social framework. The "Human and Space" exhibition is considered significant because it focuses on the narratives of the Aceh conflict period, which is an essential part of society's collective memory. The researcher can convey hidden messages within this collective memory through carefully selected artworks and deeply reflect on history and local identity. This research asserts that art plays a vital role as a medium of reflection, not only expanding understanding of historical events and social changes but also stimulating profound reflections on identity and the historical journey of a society.

This research examines the autoethnographic approach of the filmmaker in revisiting the stages and processes of creating the film "Aneuk Beude" in the context of determining

and presenting works for the "Human and Space" exhibition at the Graduate Gallery of the Indonesian Institute of the Arts Yogyakarta (ISI Yogyakarta). As a researcher, the filmmaker strives to link the exhibition's theme with the presented film, mainly reflecting on the Aceh conflict narrative in "Aneuk Beude." In the context of the exhibition theme, the filmmaker regards the importance of reflecting on the Aceh conflict narrative to understand human interaction with physical and cultural spaces and how this interaction shapes human experiences and identities. The "Manusia dan Ruang" exhibition at the Graduate Gallery of ISI Yogyakarta on May 9 to 11, 2023, became an important venue for the filmmaker to showcase their work. Through the autoethnographic approach, the filmmaker attempts to elucidate how the Aceh conflict narrative in their film can contribute to understanding human interaction with physical and cultural spaces. Thus, the autoethnographic approach in this research not only enriches understanding of the film creation process but also opens up new insights into how the Aceh conflict narrative can be linked to the theme of the "Human and Space" exhibition to understand human interaction with physical and cultural spaces, as well as the formation of human experiences and identities.

The reflection on the Aceh conflict narrative in the making of the film "Aneuk Beude" provides an opportunity for the filmmaker to contemplate and take a critical stance on the narrative and reasons underlying the filmmaker's decision to present the work in the final project exhibition of art creation 2, titled "Manusia dan Ruang." The importance of considering the limitations of this study lies in its narrow perspective, which only encompasses the filmmaker's viewpoint without incorporating the audience's perspectives or critical responses to the film. This results in limitations in gaining a broader understanding of how the audience receives and interprets the film. While the filmmaker as a researcher can deepen their understanding of themselves and their identity through the process of creating the film, this may restrict a broader understanding of the audience's responses to the work. Therefore, it is essential to recognize that the interpretation and reception of this film are influenced by factors beyond the filmmaker's control and the methodological limitations of this study, including technical constraints and time limitations that affect the depth of analysis in the filmmaking process.

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