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additionally, the version of windows that is installed on this system may not receive security or quality updates or technical support from microsoft. microsoft may provide updates and/or support for windows 7, windows 8 and windows 8.1 before providing support for windows 10. however, if you must continue to use windows 7, you must first apply any available updates from windows 7 before installing this version of windows. after installation, this version of windows will receive all future updates and security patches. in addition, this version of windows requires that you accept the terms of windows 10. making the film was very different from making the act of killing, and i believe it is the difference that many viewers see, and say that they can't see the film's coherence. so i would like to say that i have no regrets about the difference in styles. the look of silence is the film i always wanted to make. to have made the act of killing is to have made a film that i am proud of. my only regret is that the story i wanted to tell could not be told together with the one i had already begun. but the film of the look of silence is better because it is a film that i have always wanted to make. it is the film i always wanted to make. i am glad that it has come out at this time in indonesia, because the country needs a film like this, and because i owe an enormous debt of gratitude to the country. many people tell me how they went to the look of silence and were horrified to hear the voices of the survivors. i understand that. i will always be grateful to the survivors for giving me the courage to make the film i have made. i will never forget the last scene, the last moments of the film, because it is the most traumatic scene i have ever shot. i think it is this scene that made audiences afraid, because it is so powerful, and so painful.

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i am a film-maker, and this is what i do. i am interested in intimate stories about ordinary people, and the extraordinary effect political violence has on those who escape it. i particularly like the kinds of stories that challenge assumptions, and aim to change the way we think. and i believe that if we are to have meaningful, sustainable change, it will have to be on a personal level. it will require that we embrace our biases, our imperfections, and our potential for resistance. it will require that we work with others with whom we disagree, and to persuade others through our stories. it requires films, and the hope that in its making we might be changed. and certainly films are powerful social tools, even in this digital age. a lot has changed since the 1950s, and it's much easier to be cruel. in a world where we communicate freely, there is no barrier to our acts of fear and violence. in fact, video footage of u.s. soldiers torturing prisoners and civilians has been kept under lock and key by the pentagon. i hope that what the look of silence represents will be an example to others. this story is a part of my ongoing work. the look of silence is an examination of the long-term consequences of violent acts. it gives face to the survivors of these acts and it seeks to take the perpetrators by surprise, to acknowledge the power of films and the significance of the small act of looking. but what was happening away from the battlefield? hundreds of thousands of people, including many civilians, died under the cover of nighttime executions in houses and hospitals, in forests and on roads. and then there was the deliberate starvation of prisoners in the camps, and the disappearance of the bodies of those killed. in the look of silence, these small moments of betrayal and deceit inform the large scale events. unlike the act of killing, the look of silence is not a work of objective history. it's about personal stories. and the stories i tell in this film reveal the immense weight of an act from the past. they are stories of authenticity, of an individual's own experiences, of personal testimony. this is my personal promise. 5ec8ef588b

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