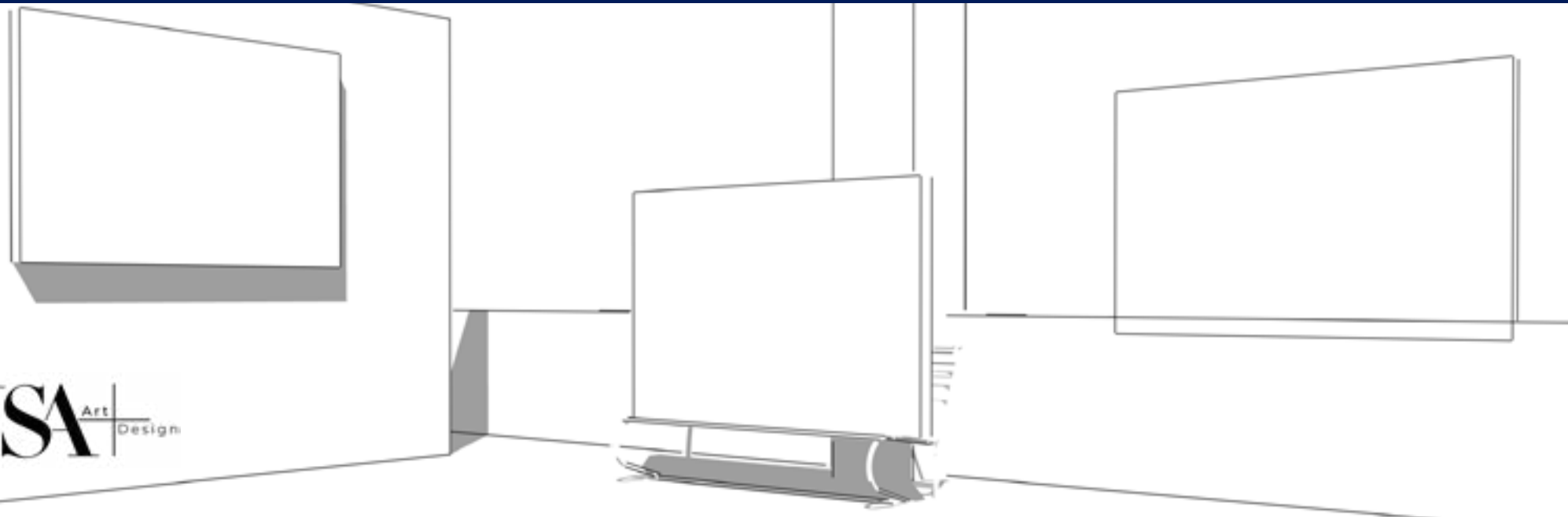


CORPOREAL / MATERIAL

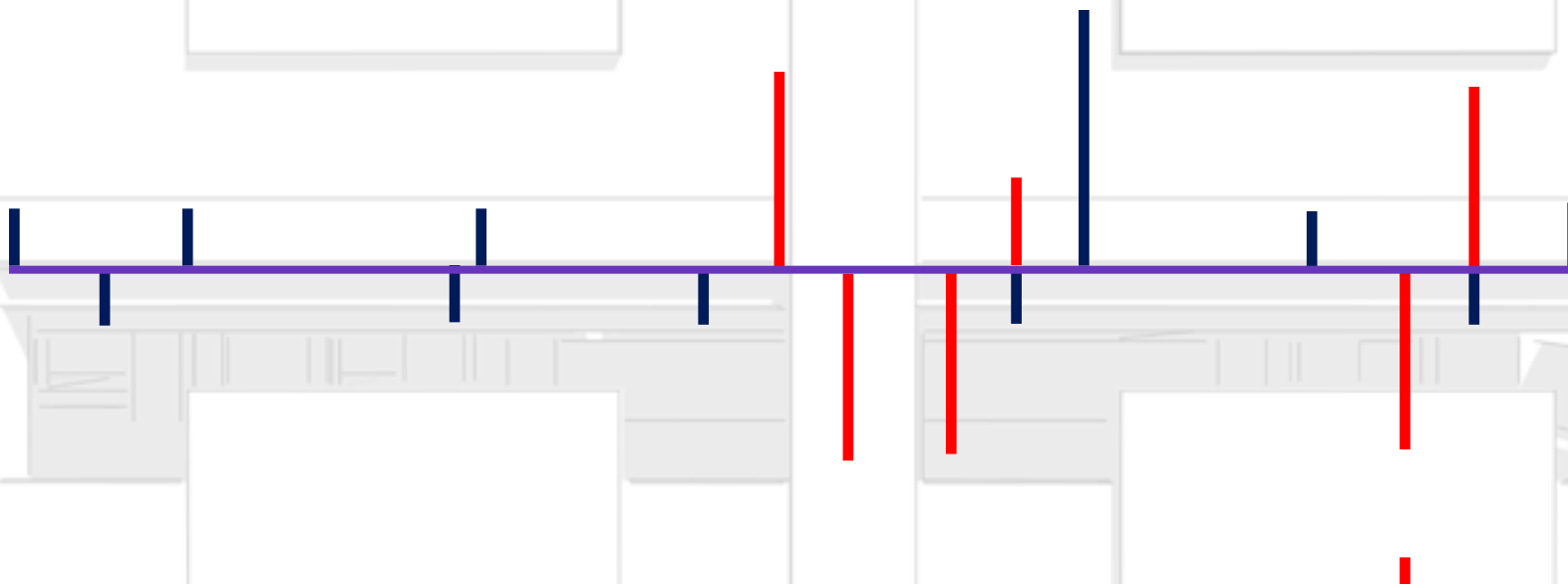
AN EXHIBITION OF PERFORMANCE ART AND PHOTOGRAPHY

ISA Art Design



ARTWORKS BY TIMELINE

Photography Archive of Performance —
Performance Photography —



FOREWORD

ISA Art & Design

is honoured to present an online art exhibition titled **Corporeal/Material: On Performance Art and Photography** curated by performance art curator **Riyadhus Shalihin** in an endeavour to introduce the depth of performance art, performance photography, and performance archiving to the market and wider public.

We aim for our exhibition program to be educational, not focusing only on the commercial side of art but also remembering that art is the founding block of culture and humanity. While being the home-base for many Southeast Asia's most important performance artists, the archiving practice of performance in Indonesia is still very much under-supported. This is why we fill the pressing necessity to present performance art in other ways than just space-activation or as an addition to an exhibition opening ceremony.

Corporeal/Material: On Performance Art and Photography is an online art exhibition that features the works and archives of 14 artists: Agung Eko Sutrisno, Alfiah Rahdini, Aliansyah Caniago, Angga Wedhaswara, Arahmaiani, Dea Widya, FX Harsono, Jason Lim, Jim Allen Abel, Redha Sorana & Slamet Riyadhi, Semsar Siahaan, Wimo Ambala Bayang, and Subashri Sankarasubramanian

This exhibition focuses on the two main categories where performance interplays with photography: as an archive that constructs its historical nuance and as an independent piece of art. The photographs featured in this exhibition range from archives to performance photography pieces, created as far back as 1977 and as recent as 2020. The wide generational range that this exhibition includes invites us to look deeper into how performance art has changed in the past 50 years, and how does the concept of presentness and audience-ship change with the advancement and increasing involvement of photography technology in performance art.

Corporeal/Material: On Performance Art and Photography would be part of our online exhibition lineup. As an online-offline gallery, we strive to present online shows that are equally curated to our on-site ones,

CORPOREAL / MATERIAL

Everything that we acknowledge as a mode of self-presentation in social practice and everyday communication, be it fashion, hairstyle, choice of perfume, shoes, walking gait, as well as speaking manner, are considered as a performative decision. Erving Goffman states in his book titled '[The Presentation of Self in Everyday Life](#)' (1959) that all decisions regarding 'Self-Presentation' before others require roleplaying and understanding/manipulating their social identity within the community at large. What they want to be seen as, through what means, who would they be remembered as; all depends on their everyday gestures.

This matter is crucial for us to grasp the way of reading— In a '[performative](#)' framework— that is required for looking at Southern France and Northern Spain 'cave art'. For Richard Schechner:

"I looked into pre-written history, drawn to the Paleolithic 'cave art' of southwestern France and Northern Spain. I studied similar phenomena from Africa, the Americas, and Asia. I soon saw this was not illustrative art: that the cave was not galleries for the exhibition of visual arts but theatres, sites of ritual enactments. I believed that these sites could only be understood performatively."

This standpoint becomes the basis to look at those 'images' not as a visual art history but as a relic of performativity, it is an archive of action—a mark left by a gesture; a recording of a corporeal practice that leads us to an imagination that there was a ritualistic event—one which we were not present when it happened— but which marks we inherited.

Above condition is important when we enter the crossing between two verbs which are (creating) performance art and archiving performance art which we could see through instances where performative activity happen both as a corporeal and event-archiving practice in the works of Yves Klein 'Anthropometry of The Blue Period' (1960). Rather than being categorized as 'Action Painting', this artwork instead becomes a celebration of body improvisation, in the sense that without the existence of the bodies, there will be no chest or thigh marks on Yves's canvas—just as there will be no hand-marks in Paleolithic caves without the bodily rites of the cave inhabitants. That means that the corporeality of the performer becomes the compass, and those dances become impastos of the created body prints on canvas.

ARCHIVING THE EPHEMERAL

This exhibition, Corporeal/Material, presents a viewpoint that corporeal or bodily practice as a medium; both at the point when it is embodied in a performance, and at another point when it is disembodied, converted into another material – in this case, photography, as having paralleling nature –

As a background, Agung Hujatnika, in his book 'Kurasi dan Kuasa' (Curation and Control) writes on the history of 'Museion' as a model of display room with collections ranging from antiques, minerals, fossils placed in a 'Cabinet of Curiosities'; that in the future becomes the starting point of museum history canon and art history writing, that departs from the tradition of logos/writing. Performance on the other hand –as stated by Richards Schechner in his book 'Performance Theory', is different from other art histories as it departs not from writing tradition and inheritance of logos, but rather through/as forms of corporeal practice repertoires. This nature of performance is described by Rebecca Schneider in her book 'Performing Remains' as an art that is singular, immediate, and vanishing, therefore distinctive from the typologist nature of art history and museum history that are based on collections of still and relatively permanent objects. Because of its vanishing nature, performance art refers to the ontology of its ephemerality temporality. Referring to Schneider's saying that time in performance is syncopated; it is never the same and refers to immediate simultaneity. Rebecca Schneider stresses historical knowledge of performance ontology as something highly specific, singular-unique, immediate, temporal and vanishing; she formalizes that performance theoretically is 'art in a syncopated time unit' because of its 'unpredictable rhythm technique' and 'disruption in rhythm with irregular accents', and defines that performance is an art that is immediate and immediately evaporating.—

The aforementioned standpoints state the ontological difference between the temporality of corporeal or body repertoires versus the one we will be discussing and presenting in this exhibition, which are after-the-fact presences of performances.

When the temporal is re-materialized as an artistic phenomenon, especially after the invention of the camera, it does not intend to replace, make obsolete or negate the essence, meaning and territory of performance art as a memory of bodily repertoire and as an alternative of written dissemination/inheritance of knowledge. For example, a student of Balinese dance ties her limbs to his/her teacher's limbs, there happens a knowledge succession/inheritance process of movement, from one body to another body, a specific and vernacular way of teaching and learning. This corporeality (as an alternative from logos inheritance) could also be imagined as an encounter between corporeal and primordial body, defined by Helly Minarti as a 'corporeal transformation' after observing the environment of artistic dance experimentation at TIM (Taman Ismail Marzuki, Jakarta) between 1968-1971. Then, Sardono who came from the background of Javanese classical dance, Hoerijah Adam from Minang, Farida Oetoyo who was trained in Russian Ballet, I Wayan Diya from Bali whom just recently back from India, realized that they do not only represent themselves but the region and training they came from; but alas they prioritize corporeal exchanges, learning techniques from each other without having to understand fully the context behind those movements.

This exhibition firstly believes the essence of ephemerality and immediateness of performance art, as stated by Richard Schechner and Peggy Phelan as 'Remembering a body that is quickly vanishing', but this exhibition also reaches to other forms of trace and inheritance that made us understand an imagination of a body in time and event, even when we did not witness or experience it; that form is what we call archives. In Helly Minarti's book 'Mengingat Tubuh: Tubuh Tari Sebagai Arsip' (Remembering Body: Dancing Bodies as Archive), she writes how at the beginning of 20th century, modernization in the art-making process, especially photography, made the immortalization of dance pieces possible. This practice was rejected by choreographer Isadora Duncan and Sergei Diaghilev, so their dances were only 'archived' in the description of critics at the time and other text sources such as biographies of other dancers and audiences. Dance historian Millicent Hodson managed to rigorously reconstruct Vaslav Nijinsky's (1890 - 1950) choreography 'Le Sacre Du Printemps' (Rites of Spring) after many years of looking at multiple 'still' archives such as sheet music, sketches of stage design and costumes. Helly views that Nijinsky's research would be much more certain if there was an audio-visual archive that one could use to re-imagine the ephemeral, something that will never happen again the same way.

THE EPHEMERAL AS MATERIAL

We could see that the ephemerality that is ingrained in performance art ontology came from Cartesian's way of deciphering logos. This critique is evident in the thoughts of performance philosophers such as Jose Esteban Munoz, writer of 'Ephemera as Evidence' (1996), that deduced ephemera as being distinctly 'material'. Diana Taylor in 2003 with her book 'The Archive and The Repertoire' continued the discourse in this alternative direction; that performance is no longer only about its 'disappearance'. For Schneider excluding performance from being a legitimate 'material' because of its ephemerality is perpetuating the habit of white patriarchal culture. Derrida has warned against the euro-centric logic of archive in his book 'Archive Fever'. He traced the origin of the word 'Archive' as coming from the word 'Archon' a Greek word that means "ruler", frequently used as the title of a specific public office. This etymological background implies that there are fundamentally authoritarian nature in the process and western understanding of archiving; in the sense that only certain people have the authority of speech. As a critique based on sentiments against the 'white patriarchal logic hegemony', Schneider frames performance not according to the western binary logic that excludes the 'ephemeral' from the 'material'. According to Schneider, this resistance could be expanded into the practice of art history writing and museum curation, where performance is always placed at a different position from art objects. Here, performance contest against the belief that for something to be 'material' or 'materialized', and thus archived, it has to be stable and authentic. In the context of fine art as a whole, performance challenges the ocular hegemony, the hierarchy of perception; that viewpoint often made us overlook other ways of seeing performance art outside of the perspective of ephemerality.

We could see in the paragraph above that the concept of materiality in performance is inherently political. Similarly, the way of seeing and seeing performance art has become biased as a result of colonialization. The colonial framework endorses permanent objects

and artifacts as legitimate archives and inheritable source of knowledge, while at the same time sidelining ephemeral and corporeal practices as a history of rituals. Schneider criticizes the western domination and hegemony of knowledge inheriting and dissemination process, she proposes that we could acknowledge oral history, and gestural inheritance and rites as a way of archiving, recording and remembering that are just as legitimate.

THE PERFORMATIVE BODY

We could not 'read' The Body without looking at its values. According to Judith Butler, the body always exist between multiple domains of power. In 'Bodies That Matter', Butler views [gender as a performative construct](#), as it is the result of multiple political structures it carries within. This is what creates the duality of the body. On one side it is biological but on the other hand, it is [political](#); tied to history, race, gender, sex, and all connotation and undertone etched upon it since birth. Butler further elaborates that the 'sexuality' within us is a discursive and material practice. Since the start, sex and its relation to the body have always related to the moral, but it is never stable. Body, in Butler's understanding, is always in the middle of a process, it could re-articulate power that forces the body. The same statement about the body is stated by Brigitta Isabella in her editorial note in the book 'Unjuk Rasa: Seni, Performativitas, Aktivisme' (Protest: Art, Performativity, Activism). The body possesses the performative power as resistance against and to overthrow the oppressing shackles of class, gender, and race.

Therefore, this exhibition, Corporeal/Material is also a moment for us to once again celebrate the body and the archives of bodies; photography as an exposition of the body's social identity.

PHOTOGRAPHY OF PERFORMANCE

Mark/Trace becomes important when we view it through time, (one of the) frameworks that are used in Performance practice. Performance art itself is determined by 'the duration of happening' and 'the constrain of time'. 'Duration of happening' defines the time it takes to carry out and finish an activity without a time limit, on the other hand 'constrain of time' are defined by a starting point and an end mark, creating a specific duration regardless of completion of the action — that creates a contest between action and duration.

Schechner exemplifies how a [happening](#) titled 'fluids' by Allan Kaprow (1967) is governed by the two aforementioned frameworks of time. The score/script of the performance states: 'a single event done in a three-day period' and 'it consists simply building huge

blank, rectangular ice structures' that ends with 'meaningless blank structures which have been left to melt'. The above statement implies that there is an objective or action that has to be completed which is 'melted pile of ice' no matter the time it takes. As Kaprow himself said, 'fluids in a state of continuous fluidity and there's literally nothing left but a puddle of water — and that evaporates'

The question is then, where is the 'art' (when does 'art' happen) in the 'Fluids' happening—from the standpoint of the audience. Could photo archives of that performance be regarded as art? Could we call 'archive of performance art' an artwork?

This matter is very important to be discussed. 'The Power of the Image from Performance Photography' (2014) essay by Daniela Beltrani raises the oddity of categorizing performance as a medium given its ephemerality as opposed to the (relative) permanence of sculptures, paintings, and ceramics.

"It might at first sound odd to posit performance as a medium, given that we normally think of it as resolutely ephemeral. But thinking about performance in relation to media has always been part of how critics and scholars have dealt with its forms, even and especially when making the strongest cases for its inevitable evanescence."

We could investigate this matter by looking at another comparison made by John Berger in his 'Way of Seeing' book between documentation photograph of a painting and the painting itself. Berger views this development as a shifting force that changes the nature of spectating;

"At the same time, it enters a million other houses and, in each of them, is seen in a different context. Because of the camera, the painting now travels to the spectator rather than a spectator to the painting. In its travels, its meaning is diversified."

Both statements become pivotal as a context for us to emancipate 'audience' from the traditional meaning of 'presence'. In the case of 'performance', Daniela wrote that —the presence of an event could be duplicated prolonged especially for audiences that were not present when the performance happened. In the case of painting as stated by Berger, now someone from Jakarta could view a painting in the Netherlands through photographs.

The camera itself has no inherent intention to continue a visual tradition or to act as an extension for a painting because photography was born as an effect of the sociopolitical situation during the European Industrial Revolution era. Photography was born out of the need to record or copy the world into a physical, permanent, accurate, and objective archive. In the essay 'The Work of Art in the Age of Mechanical Reproduction', Walter Benjamin saw that 60 years after Daguerre invented the first image-reproducing machine in 1837, photography and film have transformed the way we perceive the world. Events that in the past could only be experienced directly by a few people now could be recorded in similar nature to the actual happening.

Of course, we are not in a haste to analyze the meaning of authenticity and originality, although Berger remarks that 'One might argue that all reproductions more or less distort and that therefore the original painting is still in a sense unique'. How does the phrase 'in a sense unique' works in the case of performance art? Does photo documentation of performance decrease or worse, dismiss the uniqueness of performance?

Peggy Phelan believes that a performance that is recorded (in this case, photo documentation of a performance), is actually a totally separate reality because for her the presentation of performance has a very clear limitation: it only (exists) during its happening. Phelan argued that documentation of performances is only a 'retrospective gesture' from something that has passed, not more than that. The essence of performance is instead in its ephemerality.

In 1993 Peggy Phelan wrote that-

"Performance's only life is in the present"; that it 'cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so it becomes something other than performance'. For Phelan, a work of performance art only exists as long as the exact duration of its staging. Phelan draws this ontological line, for her, the value of performance lies in its disappearance: 'Without a copy, live performance plunges into visibility – in a maniacally charged present – and disappears into memory, into the realm of invisibility and the unconscious where it eludes regulation and control and to escape the power of mastering narratives"

We could see this phenomenon through an event in Indonesian art history when Harry Suliztiarto caused a ruckus by climbing the planetarium dome at Taman Ismail Marzuki (1975). If we look at this event through the perspective previously provided by Phelan, — Performance's only life is in the present'; will only stir movement (become significant) to and through those who were present on-site back in 1975. But what happens is that this work becomes a relevant discourse that stands the test of time, as it also appears in this very essay, because there are proofs that convince us of the happening of this event, even when we didn't witness it first-hand. We could hypothesize that the photo documentation is what builds the historical sense/atmosphere of this performance/happening.

INDONESIAN HAPPENINGS 1970-1999

An important turning point in Indonesian performance art history was between 1970 - 1999 where many performances and 'happenings' occur independently, experimentally, aggregated in multiple public spaces without the need for curated festivals as the mediating instrument. These events took the format somewhat akin to 'happenings', with a heavy inclination towards corporeality, starting from; 'Kanvas Kosong' (Empty Canvas) by Danarto in 1973, Harry Suliztiarto climbing the roof of TIM Planetarium, Jakarta in

1979, 'Kesenian Unit Desa' (Village-scaled Art Initiative) by Moelyono in 1985, 'Gerakan Seni Rupa Baru' (Indonesia New Art Movement) in 1975, 'PIPA/Kepribadian Apa' (PIPA/ What Personality) in 1977, 'Kecelakaan I' (Accident I) by Arahmaiani in 1980, 'Oleh-Oleh Dari Desa II' (Souvenir from the Village) by [Semsar Siahaan in 1981](#), 'Jeprut' in 1982, KELOMPOK SUMBER WARAS in 1988, 'Binal Eksperimen Arts' (Savage Experimental Arts) by Heri Dono in 1992, 'Korban I/ Yang Mati Terbakar' (Burnt Victim) by FX. Harsono in 1998. This trend ends in conjunction with the inception of performance art festivals such as JIPAF/Jakarta International Performance Art Festival in 2000.

We feature some archives from this era in the **Corporeal/Material** exhibition, one of which is the photography of ['Korban 1/ Yang Mati dan Yang Terbakar' \(Burn Victim\) 1999 by FX Harsono](#). This artwork shows us the power (agency) of the body to pose questions against racist political event against the bodies of Indonesian Chinese that were 'othered', raped and burnt. Harsono did what Judith Butler coins as 'performativity'; firstly he exposes the idea of physical violence against the body, secondly he deconstruct the mechanism of erasing traces of violence, lastly he showed that violence is an act that is massive and structured,—all of which through his own abused and 'othered' body, that was forced to be un-named and then renamed. Harsono exposes the performance of power and re-narrated the forgotten bodies, the bodies of Chinese Indonesians that were burnt and raped. What Harsono was doing, according to Susan Seymour, is an 'opposition by a subordinate individual or group of individuals against a superior individual or set of individuals'. His action becomes even more significant considering Harsono himself is of Chinese descent; his body exists as an agent that directly experience, confront, and reject the oppression over his body

I mention the term 'historical atmosphere' to cast light at the nature of (referencing? Argumentation?) in art history—as a slippery area, especially in performance art that is ephemeral and limited in nature. The believability/ verification of its existence relies on witnesses, from the audience, and through documentation; and the construction of its atmosphere/nuance/aura is built by a number of art critiques, journalists, or curators. However, photo documentation surges up in the order of importance because of its indexical contribution that mitigates the problem of (one's) absence in performance art. We of course remember one performance artwork that is instead constructed through its photograph archive; Yves Klein 'Leap into the Void' (1962). Adrian Henri in his book 'Total Art: Environments, Happenings, and Performance' record this happening as follows:

"Perhaps the most startling image: a suburban street of any European town, quiet, leafy, a lone cyclist going out of a picture. A man is poised, frozen, in the act of leaping from a building. It is nice, 1962, the man is Yves Klein, a completely radical innovator. In the picture he is shown making one of his 'Saut Dans Le Vide' a physical exploration of space, 'The Void' at the risk of injury even death."

This artwork utilizes many different layers and combines impeccably two starkly different mediums, manipulating, and developing extensively its materiality. We could clearly see the irreversible fatality of the corporeal act of leaping freely in this photograph; but there is one limit that we couldn't cross, which is the rectangular border of the photograph, and the moment in time (the frame) it was shot. It is a compact image where we could not know what happens after that frame. There is a collage technique applied in this picture because the crowds that are preparing to catch Klein on the ground floor was cut out from the image. Furthermore, for Phillip

Auslander, the documentation/photograph is the one that birthed the performance 'that never actually happened', because in this case Klein never really leaped into the void freely (with a risk of impact against the ground).

"Yves Klein's famously confabulated photograph, Leap into the Void (1960), this black-and-white image captures Klein in full-body profile and in the middle-distance (from the standpoint of the camera) as he takes a swan dive from a two-story building, frozen at the height of his arc before the impending plummet to the sidewalk below. When it was staged, a group of people on the street were waiting with a net to catch him. In the final collaged image that circulates as Leap into the Void, however, this practical precaution has been carefully excised, 'The image we see thus records an event that never took place except in the photograph itself'. He argues Leap is no less performance for never having happened. In Auslander's view, the photograph makes the performance – not only ratifying it but typifying it and calling it into being as an action intended for consideration by an audience."

Consideration of future audience —this is also the aspect that is apparent in Chris Burden's 'Shoot' (1971), a seminal performance that is validated to actually happen (Chris did get shot). Through the camera, a post-factum (archive) of the event was recorded faithfully for audiences in the future. Phillip Auslander stated that:

"The photographs conspire to amplify the ephemerality, presenting it again & again to new audiences"

The matter of 'future audience' becomes important if we relate it with **'Ikhtiyar No.1' and 'Ikhtiyar No.2' by Angga Wedhaswara**. His work reached two forms of audience-ship which are: 1) unintentional audience (unconscious audience) and 2) intentional audience (conscious audience). The first kinds of audiences are spectators in the public space that are unaware of the event of Wedhaswara's performance. The second audiences are those who were aware of Wedhaswara's performance practice or random publics that understood that something peculiar is happening.

This is especially unique because Wedhaswara's artwork is a performance within a performance. His artwork guerrillas and embeds itself into a public-orchestrated performance, **a protest** in public space. This demonstration is not just any demonstration, it is the 212 Reunion event. The infiltration was done by Wedhaswara because he wants to borrow the symbolic apparatus from the visual element existing abundantly within that protest event, which are the stylized Tauhid flags. However, the flag that Wedhaswara himself brought does not contain the same political meaning as the flags carried by the protesters, on the contrary, it is quite the opposite. At glance, the flag that Wedhaswara bore resembles the ones that ISIS appropriated, but for those who read Arabic, the writing on his flag says 'Muslim Dzimmi' **مسلم ذي ممي**, a made-up term by Wedhaswara that means a Muslim that lives peacefully and freely in a non-Muslim nation. The term Dzimmi itself refers to non-Muslims living in an Islamic state with legal protection during the Caliphate and Ottoman era. This term is then appropriated by Wedhaswara, that is a Dzimmi Muslim within the crowd of Muslims that wanted to change the Indonesian law system into the Syariah system.

His performance poses risks on several different layers. According to Rachmi Diyah Larasati in her writing 'Gerakan Sosial: Performativitas dan Kontestasi Tubuh di Ruang Publik' (that also borrows from Judith Butler's thoughts on performativity), performativity is an assembly of bodies in **public space**, that directly challenge against the design of the space and architecture surrounding it. Those bodies that participated in social movements contain elements of precarity and agency that we can see as a way of community proclaiming its territory of critique in the public space using their bodies. In this performance, Wedhaswara's body joins the mass assembly of the protesters' body. His position fulfills the criteria of 'precarity' because he was different from the mass he infiltrates in, and his body also fulfills the criteria of becoming an 'agent' because of the different symbols it carries which declare his stance.

We can view and appreciate Wedhaswara's subliminal and guerrilla artwork only because there were photographs of that event. Daniela Beltrani writes that performance art is born in a fleeting cycle, materializing and vanishing in the very next moment. When it vanishes, it evaporates into a memory, becomes an image inside one's mind and a shadow. Photography immortalize the presence and prolong the memory of the event in the minds of others.

"Actual authentic essence behind the photographic image; an act of remembrance, of calling to present mind awareness from the past; an act of re-apprehension of memory concerning a state of being, an action, a fraction of the performance".

Photography of performance then pushes the event beyond the limitation of time and space, opening itself to countless numbers of publics. In one's minds, or even in the practice of photo documentation for the performance itself, the function of photo archive is divided into two: to tie/preserve the memory for audiences that were present during the time of performance (spatial memory), and for future audiences, the archive acts as an object memory that is imaginative in nature—from where they draw connections between text, story, and photo of the event.

PERFORMANCE PHOTORGAPHY

On the other hand, some performances intend for its audiences to appear post-factum from the event. Video art 'What' (2001) from Reza "Asung" Afisina that becomes the collection of Guggenheim Museum, that since the beginning intends for its speciation to happen when the video is completed. Its present-ness is one that is 'remote and in the future' not 'here and now'. Hendro Wiyanto views this work as a terror in a private space, gruelingly Asung tortures his face while reading gospel verses from Luke 12:3-11 about punishment and absolution from God. This is the second tendency of how performance art could interplay with photography, which is to make photography as the formal medium (while still incorporating elements of performance in it) rather than as an archive. Instead of just recording an event of performance, this mode makes its photograph sessions measured through the standpoint of Photography, spatiality, lighting, color, exposure, angle, temperature, plane— abiding into meticulous formalism, following technical

rules in its materiality. Andre Bazin states that 'All art is based on human presence, only photography vantage from the absence of humans.'— this is a specific characteristic of photography, especially analog photography that has to go through the darkroom and chemical process. Its authorship is never completely on the creator's side because instead of a person controlling the camera, first and foremost the human user has to abide and understand basic laws of light and photography before getting remotely close to experimenting or manipulating it. For Bazin, in the context of analog photography, while paintings are created from the human hands, photographs manifest from a mechanical process, independent (with less dependence) from human meddling.

Agung Eko Sutrisno's performance photography titled 'A Tiger Who Stares At The Sunset' (2019) does not seem to fit Bazin's framework. In Sutrisno's case, the photographer no longer archives an empty landscape in which the scene is free from human influence and elements. Before capturing the picture, the performer already imagines in his head, how the landscape would look like with his body included in the frame in a process called pre-image. The performance photography pre-image process differs from the live performance pre-image process. Instead of considering elements such as audience, the performer's own body, and the performance space; in performance photography works, the performer has to consider photographic elements such as the space that his body would fill within the camera frame, and throughout how many shots.

I imagine the creation process of that artwork, whether the artist by himself uses a timer for his camera or with the help of a friend, he must have gone through the process as described by John Berger as situating oneself —'When we see a landscape, we situate ourselves in it, we would situate ourselves in the history'. In that series we see different units of landscapes, hilltop landscapes with sharp rocks surrounding it, arid hillside landscapes with dry leafless trees, gently sloping landscapes on the edge of a cliff; each one was selected by Sutrisno to create situation-ness of the body, transplanting his body in said spaces. Such pose, of a human body against vast nature, could also be seen in Caspar David Friedrich's painting 'Wanderer Above The Sea Of Fog' (1818). The point of view in this painting was taken from the audience's side as if the audience is the subject inside the painting.

However, we should not forcefully find similarities between Friedrich's painting and Sutrisno's photographs beyond the configuration and compositional aspect, because according to Roland Barthes in ST. Sunardi's book 'Semiotika Negativa', it is important for photography to separate itself ontologically from painting. For him, photography is a representation of a slice of a moment that will never happen twice or 'animula' —which in Barthes' words, (that representation) is resurrected from its defeat and death against time and history. Photograph changes something 'that-has-been' into something 'that-is-there', no longer in its 'defeat' against time, but becomes a distanced moment, solitary, and silent.

Sutrisno's Performance photography is a sequential narration, its setting and location constantly move within the series. The sole figure clad in red symbolizes Prabu Siliwangi, whom in the West Java oral tradition, often depicted as existing in sequence; sometimes appearing in a valley, at the mountain peak, all of a sudden appearing at the edge of a cliff, or even in a no man's land. There is an animalistic spirit in the above spaces, where Sutrisno chooses to re-personate Siliwangi's character. But there are also spaces where

Sutrisno's covered and abstracted body becomes alien. At roadsides with big trucks passing by, a bustling street filled with the brim with motorcycles, or at the front of a local crafts-store. The tiger costume accentuates the difference between the performer's body and the everyday mundane body of the people surrounding him.

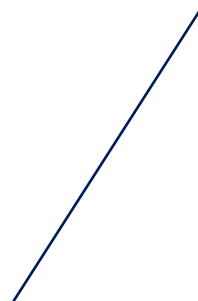
This story-oriented research is also addressed by ST. Sunardi who sees the need for a different way of reading in photographic artwork that is in a series; each photo as an element, a sequential unit of the full story. Something also important in looking at Sutrisno's artwork is what Barthes called 'fissure' or gaps in observation between object and established point of view; existing in between the tiger costume, the landscape, and the business of the street, that make the artwork capable of 'standing alone' from the rest of the series or from its narrative background. ST. Sunardi characterized this way of reading as an 'imaginative creation' where the value of the artwork is not the syntactical proof of the tiger, landscape, or the city vehicles, but in the play of its signifiers that invites the onlooker to frolic with the elements in the moments of 'mythoclasism' (the destruction of myth) and 'semioclasism' (the destruction of sign system).

Lastly, regarding the difference between photography of performance versus performance photography, Daniela Beltrani theorize that—

"The photographs taken during the entire performance are typically and rightfully classified as documentation, a stream of factual images that are meant to capture the actions in perhaps significant moments from beginning to end with no intrinsic or uncovered artistic quality or purpose"

But specifically, in performance photography, the formal quality of the photograph becomes a determining factor of the final quality of the artwork.

'The aspect of photography from performance art involves an artistic quality, which in turn gives the photograph itself the autonomous status of artwork.'



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GLOSSARY

PERFORMATIVITY

The concept of performative language was first described by the philosopher John L. Austin who posited that there was a difference between constative language, which describes the world and can be evaluated as true or false, and performative language, which does something in the world.

is the **power of language** to effect change in the world: language does not simply describe the world but may instead (or also) function as a form of social action

PERFORMATIVITY

IN EVERYDAY PRACTICE

In Erving Goffman's book titled 'The Presentation of Self in Everyday Life' (1959), 'self-presentation' is every individual's decision on how to appear in front of the public that requires role playing that will create one's perceived identity within the society.

in this context is **every action** that one intended as a way to present themselves before the others. This form of performativity could also be referred to as one's 'daily presentation'.

PERFORMATIVITY

AS A POLITICAL ACT

Judith Butler deduced that performativity becomes loaded with political meaning when it forms an embodied resistance against the compartmentalisation and forced placement of subjects within the overriding construct of class, gender, and race.

is a form of embodied criticism against prevailing orders in public spaces such as, accepted norm and moral code, and the law.

PROTEST

It is an “aesthetic-politic practice of the many embodied speech methods that activate collective political sensibilities and instrumentality to think critically, showing empirical reality, taking up roles in social organization and transformation.”

- Unjuk Rasa, Seni, Performativitas, Aktivisme; published by Yayasan Kelola

people (members of a locale/subject of a government) displaying themselves performatively to the ruling power so that their act could be seen and their voices could be heard.

PERFORMATIVITY

IN PUBLIC SPACES

Those bodies that participated in social movements, from the perspective of performativity by Butler, contains dialectics of precarity and agency that we can see as a way of community proclaiming its territory of critique in the public space using their bodies, for example ladies from Kendeng wrap their legs with cement, as a protest against the domination of land developers over their villages.

an **assembly of bodies** in public space, that directly challenge against the design of the space and architecture surrounding it.

- Rachmi Diyah Larasati in her writing 'Gerakan Sosial: Performativitas dan Kontestasi Tubuh di Ruang Publik'

PERFORMATIVITY *OF GENDER*

This act is the way a person walks, talks, dresses, and behaves.

She calls this acting “gender performativity.” What society regards as a person’s gender is just a performance made to please social expectations and not a true expression of the person’s ‘gender identity’.

gender performativity is a term first used by the feminist philosopher Judith Butler in her 1990 book *Gender Trouble*. She argues that being born male or female does not determine behavior. Instead, people learn to behave in particular ways to fit into society. The idea of gender is an act, or performance

PERFORMANCE

RELICS

Through his 'Performance Theory' book, Richard Schechner exemplifies some essential natures of Performance Relics/ Objects which are: 1) time specificity 2) Special value assigned to the object within a performance. Upon its usage in a performance, the object's value and meaning will increase from its intended/ everyday functional value and meanings. An object such as a stone or a knife, because it has become a symbol and focus of a certain performance or ritual, could gain such an intense mystic aura. Its function is no longer utilitarian but rather, symbolic.

are objects that originate from everyday life and environment, that are displaced and re-contextualized specifically in a duration of performance. This object then becomes the symbol of the activity of performance that has passed.

PERFORMANCE *PHOTOGRAPHY*

Performance photography is a way of presenting oneself, displaying a corporeal event (Performance) that does not exist in its regular category of 'Here and Now' or 'ephemeral' for it is intended, since the start, to be an artwork addressed for audience that is not present during the limited, immediate, and ephemeral timeframe of said event, but rather future audiences that exist in an extended timeframe, following the set (relatively permanent) nature of photography.

is a practice of **displaying** an event of performance art within the framework, convention, and formal rules of photography medium.

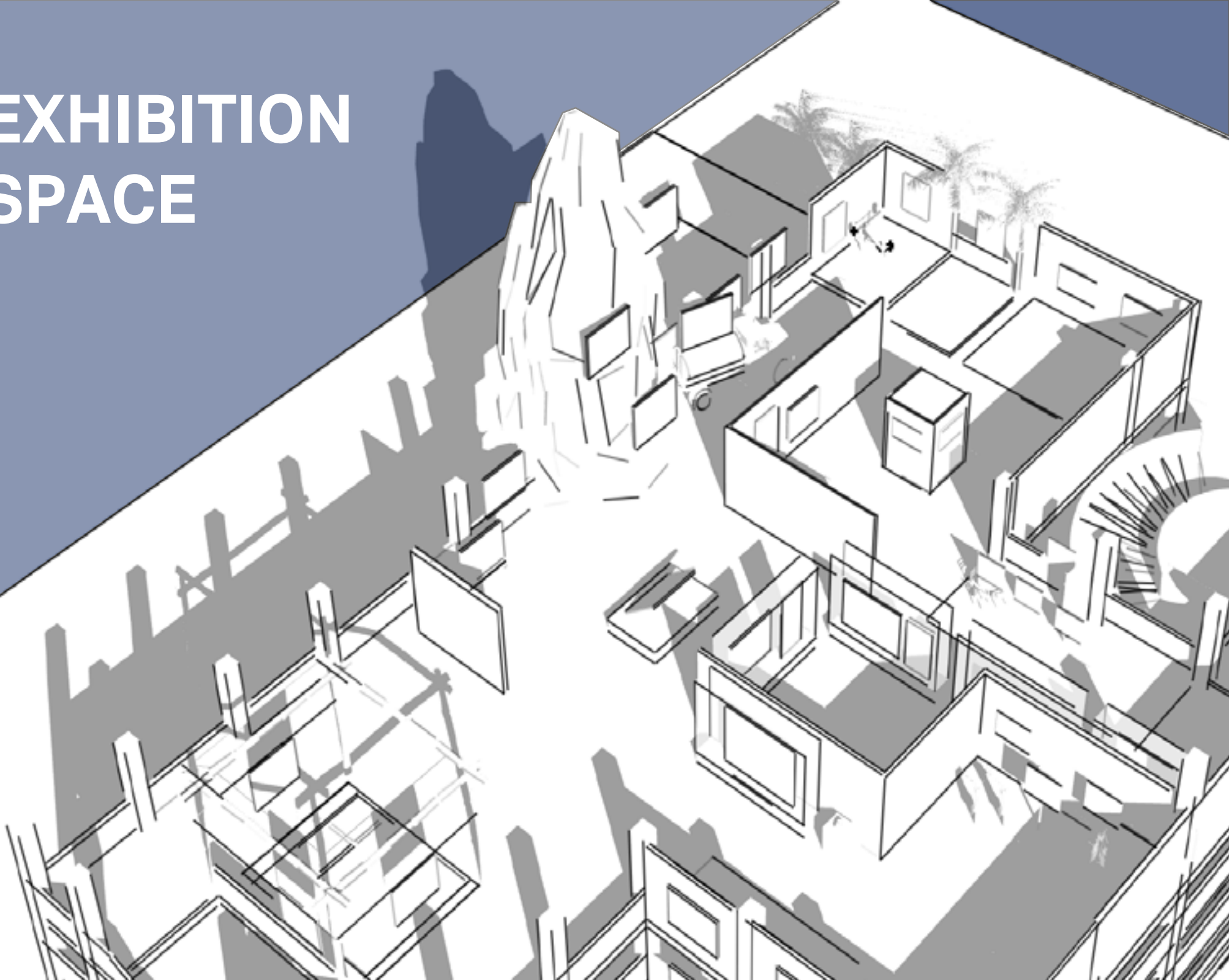
Researchers such as Rebecca Schneider, Phillip Auslenderm and Diana Taylor states that performance (or rather performativity) is not only immediate and ephemeral but could also be mediated. But not to be confused, performance photography is still different from performance art that is inherently live, and requires it to be ephemeral.

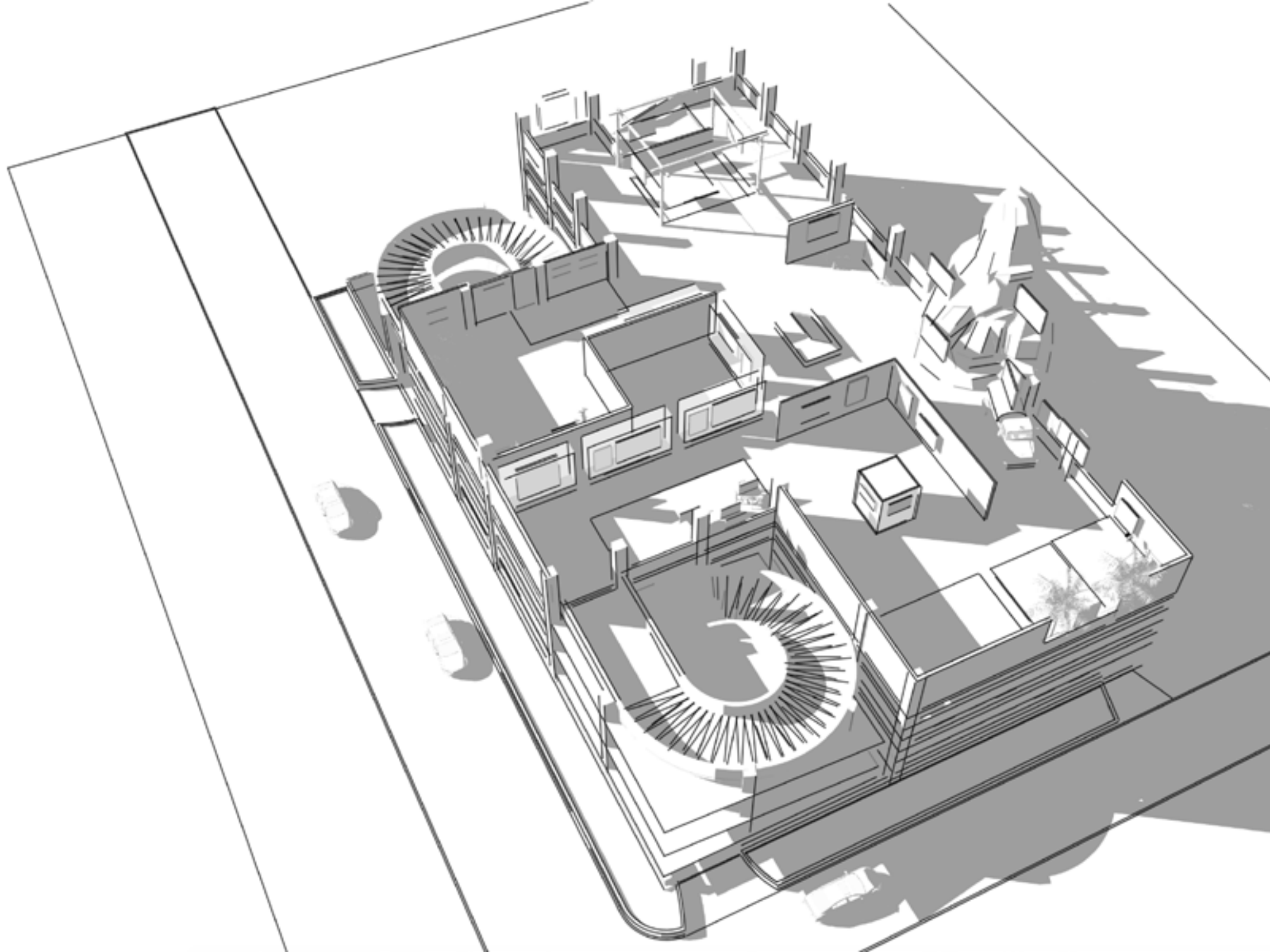
HAPPENING

Adrian Henri in his book 'Total Art: Environments, Happenings, and Performance' explains about these 'peculiar' events, such as a naked female on a trolley in 1964, Edinburgh. According to Henri, the keywords for Happenings are 'Formless, Accidental, and Improvisation'.

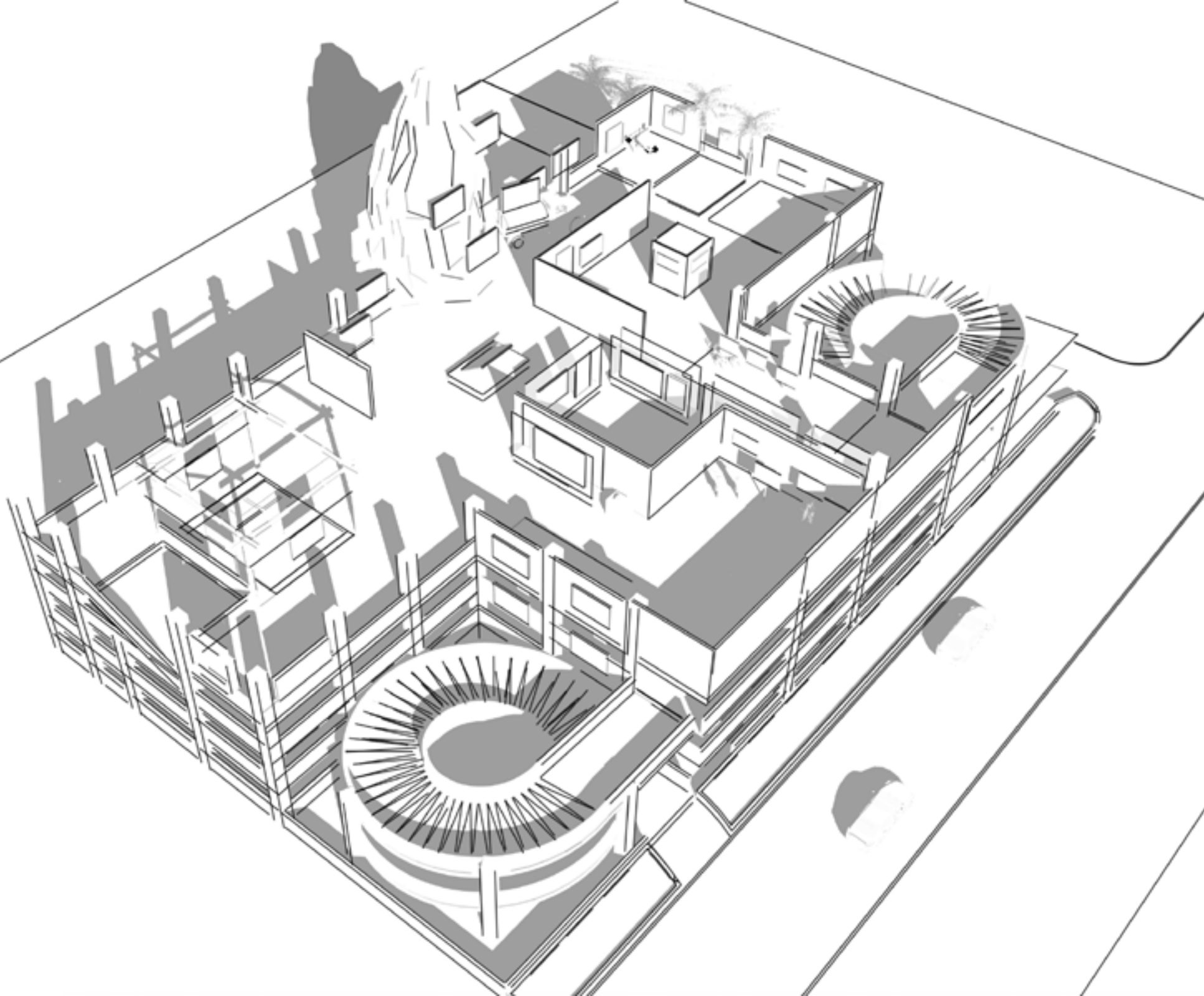
We could observe this **movement** happening approximately since the end of surrealist era and was spurred by the encounter between performing art and visual artist during the late 1960's, between sculptors and dancers, painter and theatre actors, composer and poet that results in collaborative works of art that often manifests in an event at a specific location.

EXHIBITION SPACE















Redha Sorana & Slamet Riyadhi
Suatu Kali di STSRI "ASRI" Yogyakarta, 1977





Redha Sorana & Slamet Riyadhi

Suatu Kali di STSRI "ASRI" Yogyakarta, 1977



Suatu kali di STRSI "ASRI" Yogyakarta, karya Slamet Riyadi dan Redha Sorana

Redha Sorana & Slamet Riyadhi

Suatu Kali di STSRI "ASRI" Yogyakarta, 1977





Suatu Kali di STSRI “ASRI” Yogyakarta, 1977

Suatu Kali di STSRI “ASRI”

Suatu kali di STSRI “ASRI” was an act conducted by Redha Sorana and Slamet Riyadhi which archive was included in Jim Supangkat’s book “Gerakan Seni Rupa Baru”. The two artist conducted a public wrapping of STSRI “ASRI” Director’s statue. This act stresses the shift in importance in art-making process, from outcome to action. This act happened before the term performance art was widely used in Indonesian art scene, believed to be one of the first local steps towards contemporary performance art, alongside other origins such as protest art, theatre, traditional arts, and jeprut.

The happening was carried out not long after the Black December 1974 statement by GSRB (Indonesia New Art Movement) which Redha Sorana and Slamet Riyadhi was also part of.





Semsar Siahaan

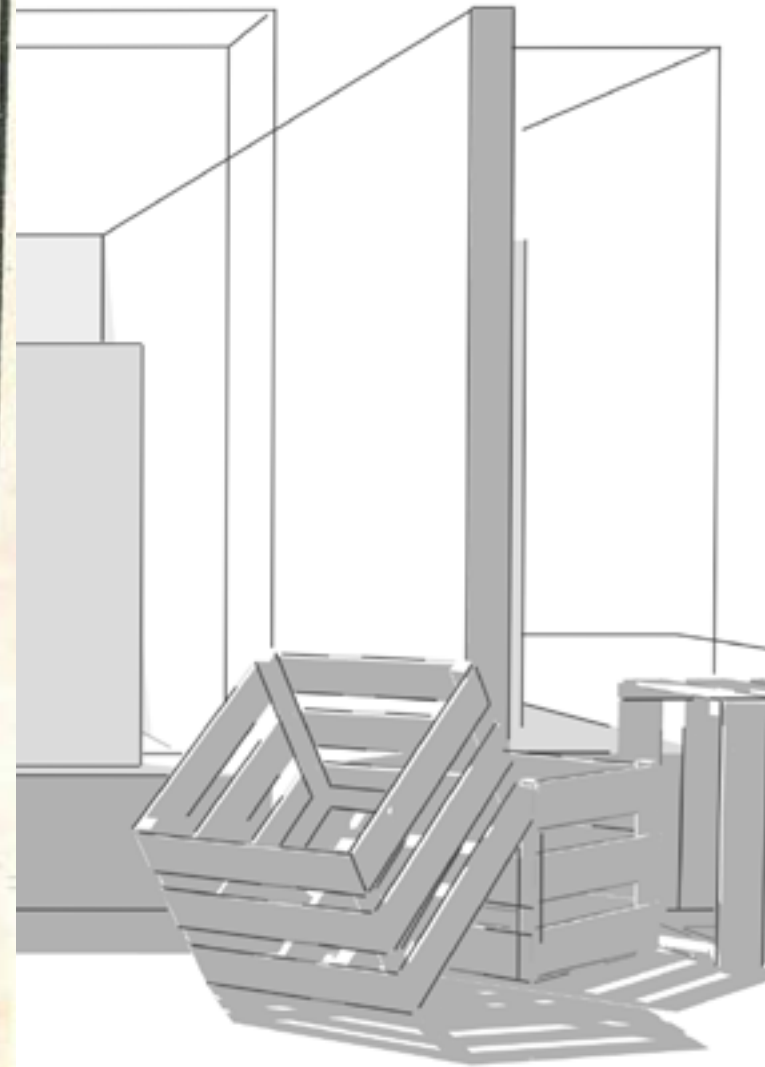
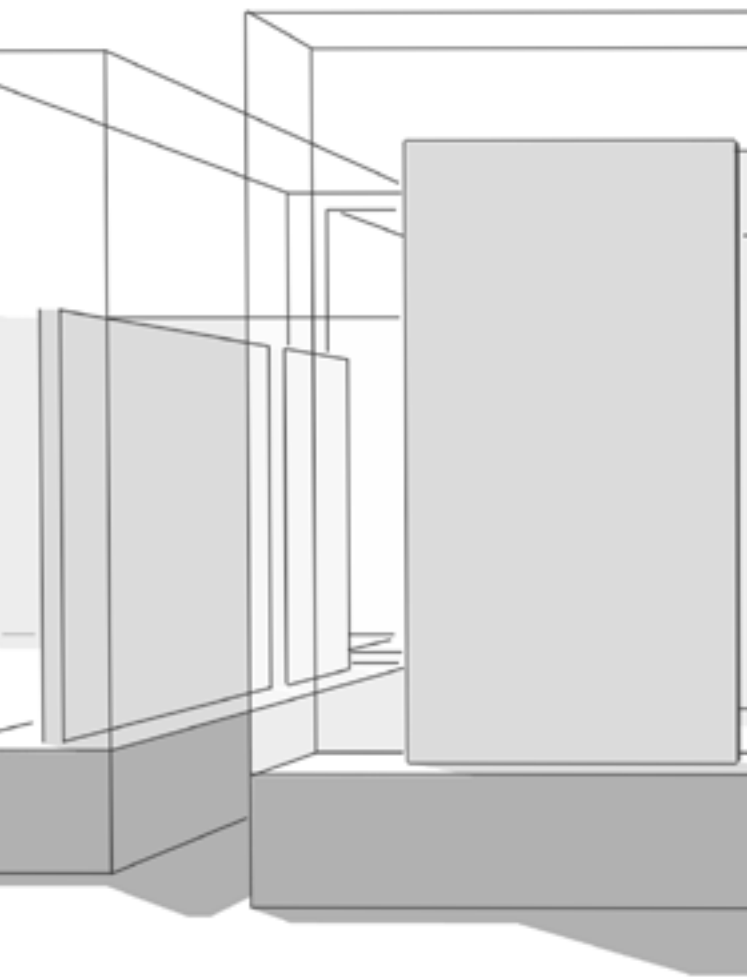
Eksperimen Patung Hidup, 1979





Sunaryo

Citra Irian Dalam Torso, 1980~



Semsar Siahaan

Archive of Oleh - Oleh dari Desa II, 1981, Burnt
Remains of Sunaryo Sculpture

Oleh - Oleh dari Desa II & Eksperimen Patung Hidup

Eksperimen Patung Hidup and Oleh-Oleh dari Desa II were acts of happenings conducted by Semsar Siahaan. In both happenings, Siahaan found the necessity to embody his artwork, either through completing the sculpture with his own body, or to act performatively, making it the detrimental value of the artworks.

Enrolled in the sculpture major, Semsar made himself part of his sculpture experiment titled 'Eksperimen Patung Hidup' work by covering his body in clay slip.

Oleh - Oleh dari Desa II was Semsar's form of protest against his lecturer, Sunaryo's appropriation of Papuan Asmat carving receiving the global praise and attention while the Papuan people themselves suffer. He proceeded to steal the sculpture, still in its crate, from Fukuoka, burn and reconfigured it. Finally Semsar covered the burnt sculpture with banana leaves, frankincense, and bamboo. This became an act that he couldn't take back and led to his suspension from ITB.





FX Harsono

Destruction 1, 1997,
Print on Photo Paper, 40 cm x 60 cm (Series of 3)

Destruction

Destruction (1997) was performed as part of Cemeti Art House's Slot In The Box art exhibition. The exhibition was held in the designated 'quiet week' leading up to the general election, where no assemblies numbering more than 5 people were allowed, in a bid to quell demonstrations and other potentially disruptive political activities. By 1997, discontent with the Soeharto regime was palpable, and many saw the election for what it was - a farce.

Harsono's performance placed him at personal risk of arrest. this performance saw harsono assuming the role of the uncontrollably powerful demon king ravana, prime antagonist of the epic sanskrit poem the ramayana. dressed in a business suit, harsono set fire to three wayang masks on chairs, which represented the only three political parties suharto allowed to contest the elections: his own Golkar party, the islamist united development party (PPP), and the democratic party of indonesia (PDI). using a chainsaw too powerful for its task, harsono destroyed the burnt chairs, as a metaphor for suharto's brutal exercise of power over the electoral process. the mangled remains of the chairs and masks serve as an installation alongside a video of the performance; reminders that power should always be kept in check.





FX Harsono

Korban 1 / Yang Mati dan Yang Terbakar, 1998
Print on Photo Paper, 40 cm x 60 cm (Series of 4)



FX Harsono

Korban 1 / Yang Mati dan Yang Terbakar, 1998
Print on Photo Paper, 40 cm x 60 cm (Series of 4)



FX Harsono

Korban 1 / Yang Mati dan Yang Terbakar, 1998
Print on Photo Paper, 40 cm x 60 cm (Series of 4)



FX Harsono

Korban 1 / Yang Mati dan Yang Terbakar, 1998

Print on Photo Paper, 40 cm x 60 cm (Series of 4)

Korban 1/ yang Mati dan yang Terbakar [Burn Victim]

Burned Victims commemorated the deaths of hundreds of innocent people in the artist's hometown in Jakarta. These victims were locked in a mall that was set on fire during the riots that protested Suharto's dictatorship, just days before the president stepped down. They were burned alive.

In the installation, scorched wooden logs resembling torsos are strung in metal armatures, while charred shoes placed at the base of each sculpture brought home the horror of the situation. A video captured Harsono's public performance in 1998 in which he lit the logs later used in the installation on fire as a proclamation of the government's wrongdoing. This act of fury, unfolded in an urban setting, was the artist's means to convey the urgency of his beliefs to the general public. Harsono—as well as his compatriots who incorporated political dissension into their practices—saw art as a vehicle to mobilize passive observers.





Arahmaiani

Flag Project, Singapore, 2009



Arahmaiani

Flag Project, Sydney, 2007



Arahmaiani

Flag Project, Merapi, 2010

Flag Project

Since 2006, the flag project is an ongoing series of performances and exhibitions that are comprised of texts stitched onto a series of colorful flags as a medium to engage with local communities.

During the performance, the artist acts as the facilitator and mediator of an 'open art system'. The flags would then be waved around in a parade with a traditional orchestrated sound playing in the background. Based on democratic tools, this allows the communities to organically express their thoughts in the form of collective, collaborative and individual works. The system creates a sustainable network of communities to identify creative solutions that are considered relevant or crucial within their surroundings. Initially started with the Amumarta Pesantren [Islamic boarding school] after a major earthquake hit Yogyakarta in 2006, the project has gone through several implementations in various communities in Indonesia, Australia, Malaysia, Singapore, Thailand, Philippines, Japan, China, Tibet, Germany and Belgium.





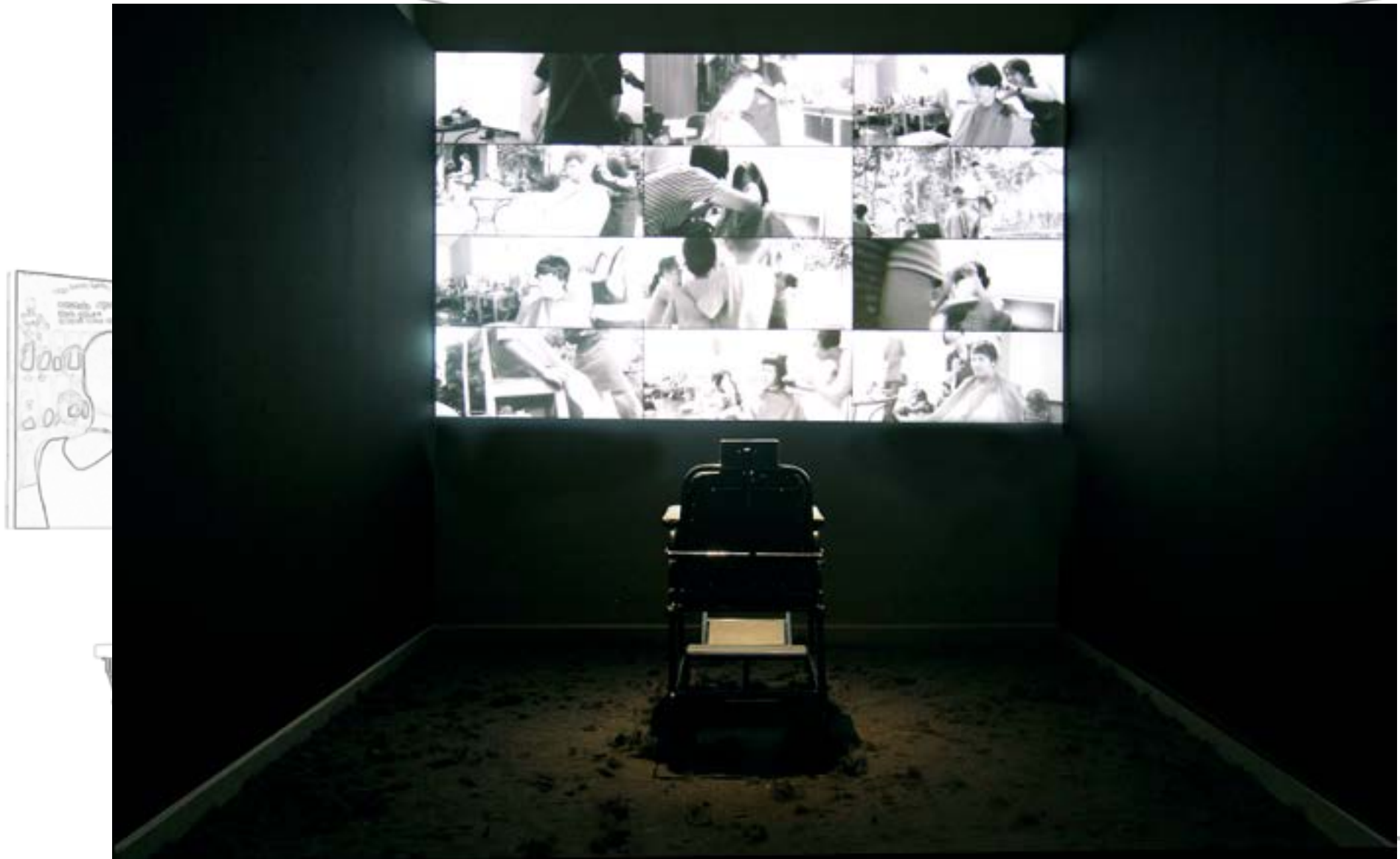
Alfiah Rahdini

Alfi's Hair Carving at Teater Garasi 1, 2014
Print on Hahnemuhle Paper, 21cm x 29.7cm



Alfiah Rahdini

Alfi's Hair Carving at Teater Garasi 2, 2014
Print on Hahnemuhle Paper, 21cm x 29.7cm



Alfiah Rahdini

Alfi's Hair Carving (Installation 1), 2009

Print on Hahnemuhle Paper, 42 cm x 59.4 cm

Alfi's Hair Carving

Trained as a sculptor, Alfiah Rahdini, or more commonly known as Alfi, offered the possibilities of expanding the principles found in the sculpture discipline into a social practice. As a fundamental technique in three-dimensional art, carving involves using tools to shape something by cutting or reducing solid raw materials such as stone, wood, ivory or bone. According to Alfi, carving technique does not only requires concentration and calmness, but also the articulation of every decision in a dialogue with the existing parts and distances due to differences in character in each part of a material.

Bidding on this new concept of sculpture as a mode of presentation and producing events in Alfi's Hair Carving, Alfi seeks to expand carving techniques from material problems in object to mental, psychological and possibly spiritual problem in human's hair. In addition to the two subjects met, the other material was a way of thinking, feeling, understanding, speaking and listening to each other within the public and private distance of the hair cutting activity which she calls as hair carving.





Jason Lim

Duet with Light II (Venice) 2012

Giclee Print on Photo Cotton Rag, 30 in x 45 in (3+1AP)

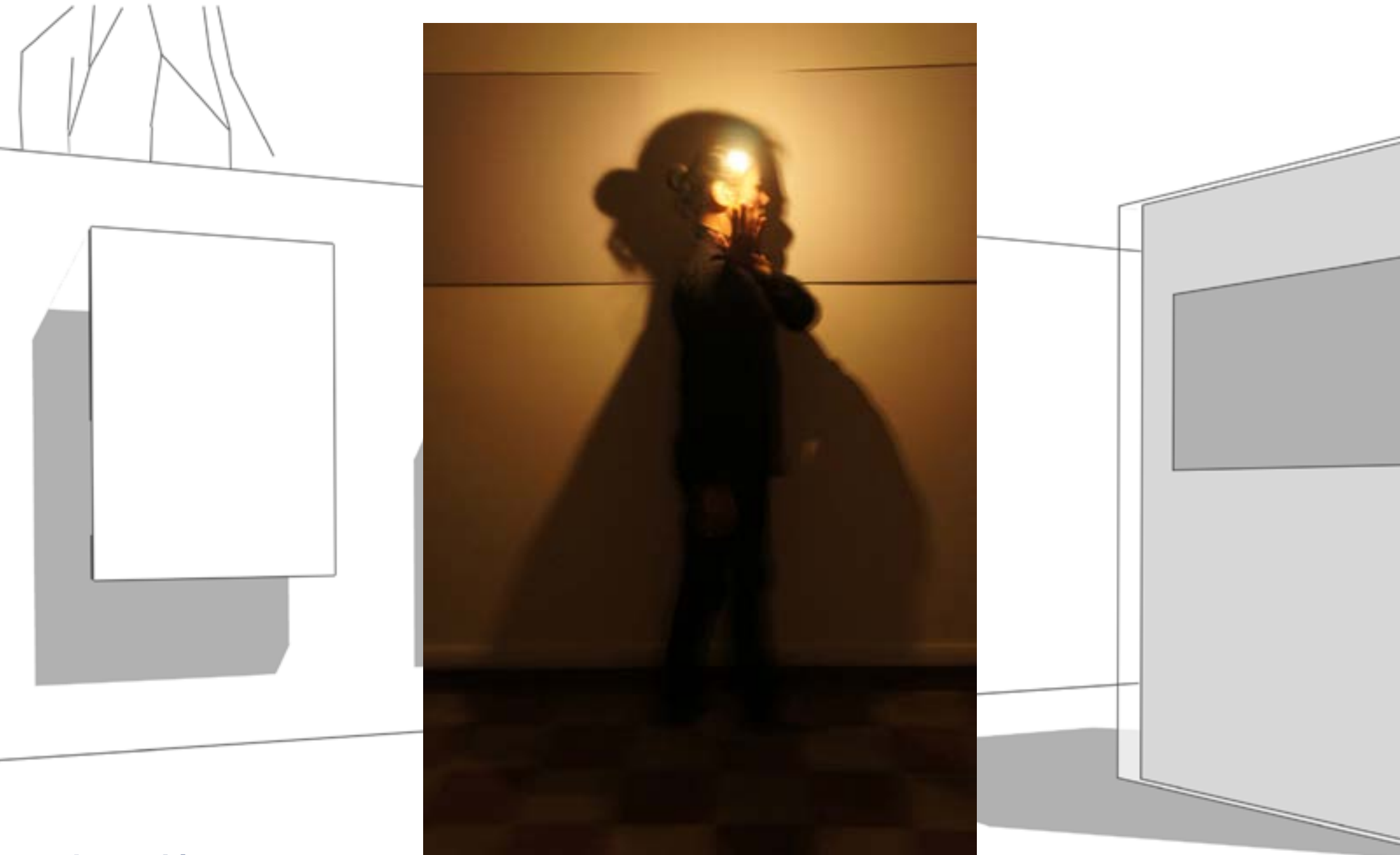


Jason Lim

Duet with Light III (Venice) 2012

Giclee Print on Photo Cotton Rag, 30 in x 45 in (3+1AP)





Jason Lim

Duet with Light I (Venice) 2012

Giclee Print on Photo Cotton Rag, 30 in x 45 in (3+1AP)



Jason Lim

Duet with Light IV (Venice) 2012

Giclee Print on Photo Cotton Rag, 30 in x 45 in (3+1AP)

Duet with Light

The status of fire as a component of life can be found in the philosophy in ancient cultures in Asia. Fire has a symbolic function in religious belief and is used in celebration as well as mourning. Fire's dual nature is associated with its purification process and also as an element that needs to be extinguished. For some, fire is seen as life giving, whilst others, fire is connected with destruction.

Duet with Light series is situated in the realm of poetic experience. In the duration, the audience will experience the work as ever changing, evolving and dynamic. Images of a face and a hand in the flickering candles are the Chiaroscuro quality which I seek to achieve in the performance. This effect yields subjective impression and atmospheric effects at the expense of narrative concern. Exploring and examining the human body with a basal element of fire, I venture to slow down time, to better register minute changes in the structure and properties of matter and to enforce silent contemplation. A silent meditation.





Aliansyah Caniago

CUT'ere, walking Straight in the City, Cut the Kraton (King's Palace), 2016

C-print on Paper, 50 cm x 70 cm



Aliansyah Caniago

CUT'ere, walking Straight in the City, Cut the Kraton (King's Palace), 2016

C-print on Paper, 50 cm x 70 cm



Aliansyah Caniago

CUT'ere, walking Straight in the City, Cut the Kraton (King's Palace), 2016

C-print on Paper, 50 cm x 70 cm



Aliansyah Caniago

TOPO PEPE, Standing under the sun, silence. In front of King's Palace (Alun Alun Utara), 2016
C-print on Paper, 50 cm x 70 cm

TOPO PEPE

Topo Pepe is an act of demonstration by standing up to wait for the king or the sultan to come out after the citizens protested in silence in front of the castle. While the citizens embody the public space as a political arena and display themselves performatively so that their voices could be heard.

The importance of this artwork is how Caniago's corporeal practice has made a mark in the history of performance art in Indonesia which originated from performative practice in a sacred-ritual space in rural landscapes, in cosmogonic celebration and fertility ceremony, to a protest held by citizens through a performative display much like what the citizens of Topo Pepe do. Much inspired by the act of Topo Pepe, the artist chiseled a wooden totem which reads 'spiritual-capital', taking us to retrace the landscape of Yogyakarta which has become hotter due to global warming, a tug of war between cultural exoticism and touristic hotels displacing a lot of public spaces.

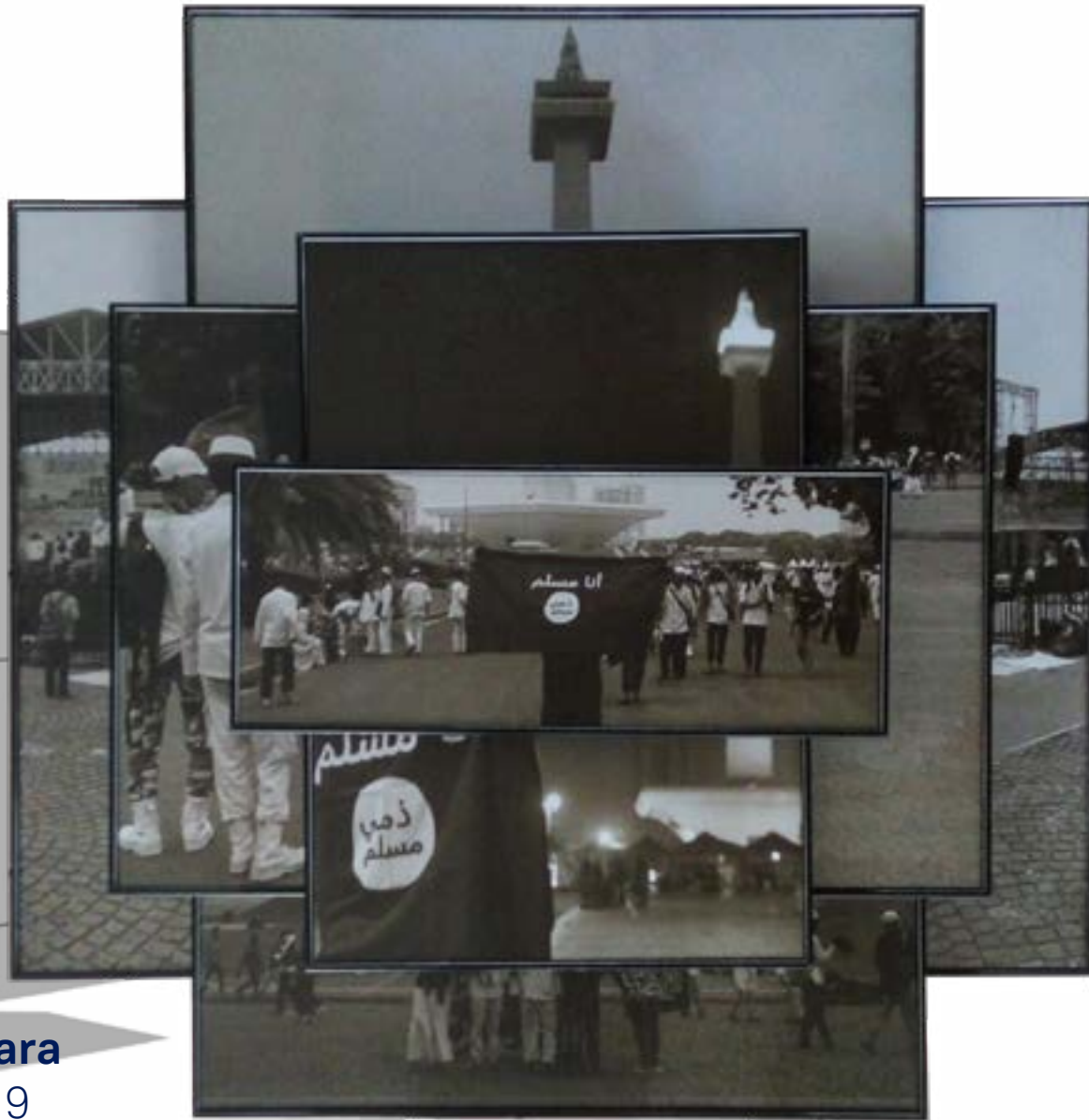


CUT'ere

CUT'ere by Aliansyah Caniago concerns about how bodies are functioned to interject, to rip off the normality of time and surviving all the way through or as Alesandro Falassi used to say, “to experience time out of time.” This approach both expresses vulnerability and danger. As we know, the streets of Indonesia have never been the safest place for everyone. Long before the streets were seen with various thefts and robbery, they were used as a contestation of dominance.

During the end of 1990, suppressed political voices emerged after being forced to be silent for 32 years. Caniago's body in Jogjakarta had to rip off many visible layers of politics (citizen, police, security, prejudice, and theft) while crossing the streets which poses as a territory of historical violence. His body lied between experiencing and submerging, between being estranged but also acted as a social gesture.





Angga Wedhaswara

Ikhtiyar No. II, 2019

Luster Paper on Board, 71 cm x 71 cm x 25 cm



Angga Wedhaswara

Ikhtiyar No. I, 2019

Luster Paper on Board, 91 cm x 34 cm

I'm Muslim: Ikhtiyar

Being a Muslim in Indonesia today is not an easy matter. Angga Wedhaswara explores the idea of a Muslim living in a nonIslamic state such as Indonesia. When discussing 'Kafir', Islam states for both Kafir Dzimmi and Kafir Harbi. Kafir Dzimmi is a Kafir who lives in peace within an Islamic state or 'Daulah'. Whereas Kafir Harbi is a Kafir who openly rebels against the Daulah which includes refusing to pay taxes or 'Jizyah'.

The artist challenges the status quo in which Muslims have to live in a nonIslamic state: Indonesia. What if there could be Muslim Harbi and Muslim Dzimmi as well? As a Muslim who is unable to enforce Shari'a in Indonesia, we could implement the idea of living as a Muslim Dzimmi which is to live in peace as a Muslim in a nonIslamic state. The concept of Muslim Dzimmi may be a middle ground for any underlying propositions of Shari'a enforcement in Indonesia.





Wimo Ambala Bayang

Belanda Sudah Dekat: Angkatan Keenam, 2008

Digital C-print Mounted on Aluminium, 120 cm x 120 cm



Wimo Ambala Bayang

Belanda Sudah Dekat: Angkatan Kesembilan, 2008

Digital C-print Mounted on Aluminium, 120 cm x 120 cm



Wimo Ambala Bayang

Belanda Sudah Dekat: Angkatan Keduabelas, 2008

Digital C-print Mounted on Aluminium, 120 cm x 120 cm

Belanda Sudah Dekat



This project was made in 2008 during the Wimo Ambala Bayang's residency at Cemeti Art House for their 'Landing Soon' program. He started by reflecting on the title, 'Landing Soon' and questioned himself: who will be landing?

As an artist who is based in Jogjakarta, it was a challenge for Wimo to see his own city where he lives and works every day without having to go through any distance to get there. He tried to imagine himself as if he were a tourist paying a visit to his city.

Who will be landing? Wimo's imagination reminded him of the quote, "The eagle has landed!" of the Apollo 11 while carrying Neil Armstrong and Buzz Aldrin, the first two people ever landed on the moon. 'Landing Soon' ignited the question, will humans ever come back again to the moon? If we were to visit the moon again, what should we do? As Indonesians, we could relate these questions back to the colonial era. Will the Dutch ever come back here again?

From this idea, the artist brought up the common remark "Belanda masih jauh" which now quips as a local joke well known especially in the island of Java. For example, when you are in a hurry or panic, people would say, "relax, calm down, the Dutch are still far away." It takes us back to the colonial era when local soldiers were finding time to rest, they would assure themselves by saying, "it's OK, the Dutch are still far away."

Wimo then came up with the idea to reverse the quip into, "Belanda Sudah Dekat!" which translates to, "The Dutch are Near!" The artist worked with different communities in Jogjakarta and asked them to pose while carrying water guns. Most of them were very interested and willing to pose for his camera. Some even gave more ideas and offered to wear uniforms from their community while posing. This project intended to rethink our lives as a post-colonial country and finding ways to de-colonize from the current situations in a comical way.





FX Harsono

Rewriting the Erased, 2009

Print on Photo Paper, 40 cm x 65 cm, (Series of 2)






FX Harsono

Rewriting the Erased, 2009

Print on Photo Paper, 40 cm x 65 cm, (Series of 2)

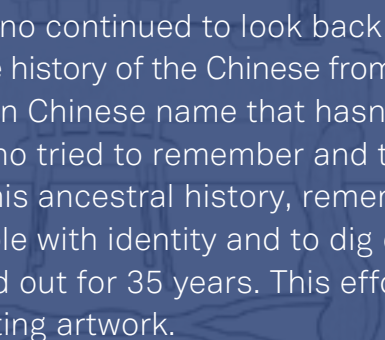


Rewriting the Erased



Harsono's 18 year old self was subject to the new regulation that mandates Chinese Indonesians to adopt a more Indonesian-sounding name. He was then named Franciscus Harsono. Franciscus was his baptized Catholic name, which was given by his mother. Harsono was a name that he found for himself.

Since the fall of that government, reformations occurred in all aspects of life, especially in politics. In 2002, the then president Abdurrahman Wahid oversaw significant changes.



Ever since then Harsono continued to look back at his own history, his family's history and the history of the Chinese from his birth town, Blitar. The memory of his own Chinese name that hasn't been used since 1967 returned. Harsono tried to remember and to scroll this name down. Remembering his ancestral history, remembering his own name was an effort to grapple with identity and to dig deep for cultural roots that have been yanked out for 35 years. This effort was the source of his inspiration in creating artwork.





Jim Allen Abel

Uniform Series: Gada Pratama, 2011

C-print paper on dibond & plexiglass, 120 cm x 80 cm



Jim Allen Abel

Uniform Series: Andhika Bayangkara, 2011

C-print paper on dibond & plexiglass, 120 cm x 80 cm



Jim Allen Abel

Uniform Series: Jalesveva Jayamahe, 2011

C-print paper on dibond & plexiglass, 120 cm x 80 cm

Uniform Series

The work of Jim Allen Abel in Indonesian Uniform examines the connotations of power associated with these uniforms through a series of self-portraits in which his face is masked. This “erasure” is necessary because Abel noticed that a person’s identity becomes irrelevant once he or she dons a uniform—even when the uniform symbolizes dominance.

“When we see a cop, even though we see his name on the uniform, we tend to call him Pak Polisi (Mr. Policeman), as though the person has ceased to exist,” adds Abel. It is as though the power of the uniform has subsumed the person’s very source of identity.

The choice of the “mask” is related to his perceptions of the people who wear these uniforms. In Taekwondo, for instance, he pokes fun at the practitioners’ obsession with their belt colour as a symbol of expertise by masking out his face with these belts. In Pramuka, he juxtaposes the classic scout uniform with shiny ornaments that seem out-of-place. Like other Mes 56 photographers, Abel is partly driven by playfulness and boredom.





FX Harsono

Writing in the Rain, 2012

Print on Photo Paper, 40 cm x 65 cm (Series of 4)





FX Harsono

Writing in the Rain, 2012

Print on Photo Paper, 40 cm x 65 cm (Series of 4)





FX Harsono

Writing in the Rain, 2012

Print on Photo Paper, 40 cm x 65 cm (Series of 4)



FX Harsono

Writing in the Rain, 2012

Print on Photo Paper, 40 cm x 65 cm (Series of 4)

Writing in the Rain

Writing in the Rain is an examination of Harsono's complex cultural identity and how he fits into a larger Indonesian society. In the video, Harsono can be seen repeatedly writing his name in Chinese characters on a clear wall. Eventually it begins to pour rain on Harsono and the letters are washed off the wall. Harsono continues to write despite the water making it impossible for the letters to remain. The piece highlights the complexity and delicate nature of identity amid an ever-changing word.

Since 1967, based on the "Presidential Cabinet Decision No 127/U/Kep/12/1966" I was made to give a testimony of my own will towards changing my Tionghoa name to an Indonesian one. According to this letter of mandate, every Indonesian citizen of Tionghoa descent is 'advised' (read: forced) to change their original names to the names that an 'authentic' Indonesian person should have.





Arahmaiani

Shadow of the Past: Tibet Version II, 2018

Print on Paper, 80 cm x 120 cm



Arahmaiani

Shadow of the Past: Tibet Version I, 2018

Print on Paper, 80 cm x 120 cm

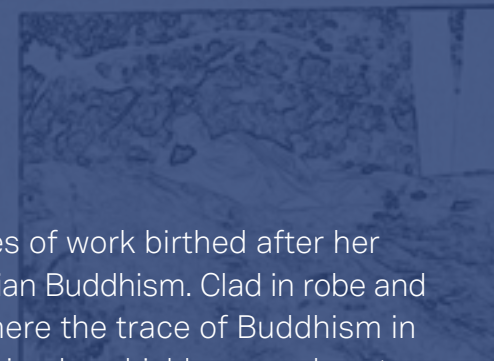
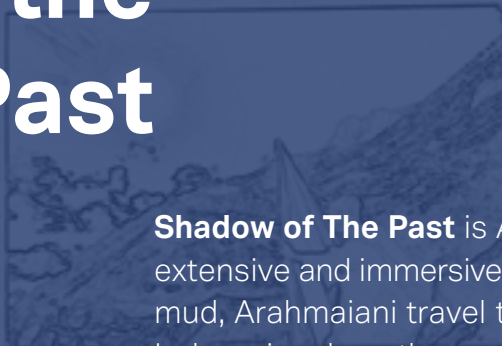


Arahmaiani

Shadow of the Past: Gotheberg, 2018

Print on Paper, 90 cm x 120 cm

Shadow of the Past



Shadow of The Past is Arahmaiani's series of work birthed after her extensive and immersive research on Tibetan Buddhism. Clad in robe and mud, Arahmaiani travel through places where the trace of Buddhism in Indonesia, where there once stood a great kingdom, highly revered centre for spiritual learning. Grey represents the long years Buddhist cultural marking in Indonesia was buried underground, at the same time it is also the colour of meditative state of calm.

This series of artworks explore themes of spirituality (particularly informed by Tibetan Buddhism), cultural syncretism, humanity's interconnectedness with nature, and the place of the feminine in religious traditions and in spiritual life in general. Arahmaiani is fascinated by the buried past of her native Java, its rich Hindu-Buddhist cultural heritage – which is now often under-recognized – and the monumental temples that were overgrown for centuries until their rediscovery in more recent times.





Dea Widya

Unhomely: The Door and The Double, 2018

Video Stills (Frameless Hahnemuhle Canvas Print), 59.5 cm x 33.6 cm



Dea Widya

Unhomely: This Used to Be Silence, 2018

Video Stills (Frameless hahnemuhle canvas print), 59.5 cm x 33.6 cm



Dea Widya

Unhomely: Their Body has Become Dust, 2018

Video Stills (Frameless Hahnemuhle Canvas Print), 59.5 cm x 33.6 cm

Unhomely: Rumah Merapi Series

These photos are part of a performance scene of 'Rumah Merapi'. This is a durational performance inside the abandoned house of Merapi. The house was left by the owner due to the eruptions. The performances interrogated the idea of memory, ghost, and superstition in architecture. The dust acted as a token which was collected during the performances to be relocated into other site-specific performances.

The series of 'Rumah Merapi' contains the video of dust collecting intertwined with scenes of the performers occupying the space. Moreover, after these performances, the collected dust will be moved to another house to recreate the dust installation in a form of an ephemeral memory of its house origins. The installation also consisted of durational performance by retracing the floor tile pattern with the collected dust.

A Fragment of Scene from Site specific performance 'Unhomely: Merapi House'

Their Body has Become Dust

Scene 1:

During the eruption of Merapi, the rescue team found a body which has turned into dust in the kitchen area. They accessed the roof to rescue the remains. The founded body were scooped into a corpse bag. They had to take turns in digging the remains due to lack of oxygen and the heat. What's left in the present time could have been the dust of the remains in the kitchen area.

The Door and The Double

Scene 2:

The abandoned house in Merapi hills was left with an empty façade. The door is without a den, the window no glasses. Their faces are staring bluntly into the absence of the inhabitants. The double doors and windows gracefully greet the lava entering through the entrance. Both the doors and windows have become a transitional space to embrace the unknown and the outsiders.

This Used to be Silence

Scene 3:

The inhabitants were forced to leave their house quickly when the mountain was about to erupt. Their belongings were left behind, so did their memory. The clouds of dust and heat entered their living room, as the cattle was still sitting in the back of this space. The belongings stayed silent. The cattle moaned to greet their humans on the other side. The memory stays, leaving traces on every floor, wall cracks, and the fading of the woods. These survivors remained silent.





Agung Eko Sutrisno

A Tiger Who Stares at The Sunset III, 2019

Paper on Mounted Aluminium Dibond, 100 cm x 150 cm



Agung Eko Sutrisno

A Tiger Who Stares at The Sunset IV, 2019

Paper on Mounted Aluminium Dibond, 100 cm x 150 cm



Agung Eko Sutrisno

A Tiger Who Stares at The Sunset II, 2019

Paper on Mounted Aluminium Dibond, 100 cm x 150 cm



Agung Eko Sutrisno

A Tiger Who Stares at The Sunset I, 2019

Paper on Mounted Aluminium Dibond, 100 cm x 150 cm



Agung Eko Sutrisno

A Tiger Who Stares at The Sunset V, 2019

Paper on Mounted Aluminium Dibond, 100 cm x 150 cm

A Tiger Who Stares at The Sunset

This artwork was created from the artists's research on the ecological changes that occurred within the Citatah karst hills, West Bandung Regency, West Java, Indonesia. The changes happened with the karst hills ecology was due to the limestone mining industry changing the culture of Citatah local community. Initially the community earns their livelihood through farming but has now shifted into limestone mining. Other than destroying 40% of Citatah's natural land, mining has also affected the increase of landslides. In this project, the artist tried to collect the remnants of costume from a traditional folk art that was lost due to changing ecology and made it into a monument in the form of a costume that he uses. He is trying to bring back the remnants of lost culture in damaged mining sites as a monument in an attempt to give memories of lost cultures to speak to the public if they ever existed.





Subashri Sankarasubramanian

Qu'ils mangent de la brioche II, 2020

Limited edition giclee print, 29.7 cm x 42 cm



Subashri Sankarasubramanian

Qu'ils mangent de la brioche III, 2020

Limited edition giclee print, 29.7 cm x 42 cm



Subashri Sankarasubramanian

Qu'ils mangent de la brioche I, 2020

Limited edition giclee print, 29.7 cm x 42 cm



Subashri Sankarasubramanian

Qu'ils mangent de la brioche IV, 2020

Limited edition giclee print, 29.7 cm x 42 cm



Qu'ils Mangent de la Brioche

This collection of eight photographs presented as a part of an installation, examines accessibility and the perceived autonomy of people over their consumption habits. The photographs are of a site-specific installation created in the artist's own kitchen, and expose to one of the most intimate spaces of modern homes. This near-voyeuristic documentation showcases several layers of ideas within a humble HDB kitchen covered with dough. It acts as a display of the veiled reluctance that is shown by the artist's family in their forced interaction with the dough-covered floor, as is apparent in the way the footprints are seen in the photographs. It suggests the possibility of a complete process, i.e., a loaf of bread made with fresh kneaded dough, while in actuality, the dough is used as a metaphor for the lack of accessibility, despite the ever-increasing access to ingredients from around the world. The immense quantities of fresh dough spread upon the floor mocks the audience, referencing a line from the famous poem by Samuel T Coleridge, "The Rime of the Ancient Mariner", which goes thus, "Water, water, everywhere, Nor any drop to drink", questioning the notions of scarcity and availability.

BIOGRAPHY

RIYADHUS SHALIHIN

Riyadhus Shalihin is a dramaturgist, playwright, theater maker, video and performance artist, who has been involved in many contemporary art festivals, such as the Art Camp Asian Performing Arts Forum, Tokyo Japan (2018), Curators Academy Theaterworks Singapore (2018), and Asean Theater-Central Cultural Center Phillipines, Manila (2013).

He is the founder and artistic director of the Bandung Performing Arts Forum (B.P.A.F.). In 2019, he became a director in an international collaboration project with the MUIBO Theater from Tokyo in the work “The Fallen Boat” performed in Bandung and Tokyo in 2019-2020.

For him, the archive is a narrative diorama. He uses the archive to create social imagination in creating his work.



AGUNG EKO SUTRISNO

Agung Eko Sutrisno (b.1994) is a new media artist who utilizes performance art in his practice; whilst living and working in the city of Bandung. He undertook the sculpture study program at ISBI Bandung. He also established 'prfrmnc.rar' which is a performance art collective concentrated on laboratories, performance archiving, and performance art discourse in Bandung. Eko is also a Bandung Performing Arts Forum (BPAF) member, acting as a scenographer as well as a member of the Collective Visual Art Klub Remaja. As an artist, Agung Eko Sutrisno is interested in archival values and the preservation of collective memory and uses it as his creative impulse.

In expanding his creative repertoire, Eko took part in a performance art workshop with Seiji Shimoda at ASBESTOS Art Space Bandung in 2015 and another workshop together with Melati Suryodarmo at the Jakarta Biennale 2017. He has also taken part in a video art workshop with Krisna Murti at the media arts week in Bandung 2016. In 2019 Eko became the semifinalist of Bandung Contemporary Art Awards (BACAA 6).



ALFIAH RAHDINI

Alfiah Rahdini (b. 1990) is an Indonesian artist based in Bandung. Alfiah completed her Bachelor's Degree in Sculpture, Faculty of Art and Design at the Institute of Technology, Bandung. Her works explore the idea of how art encounters the acculturation, gender, and democratic discourse in society, especially in Indonesia. With its relation to the global context. Alfiah uses the discipline of sculpture as her art-making process and often expands it into installation, site-specific, and performance forms.

Alfiah has exhibited his works in several galleries and museums, such as at the Resipro(vo)kasi exhibition at the National Gallery in 2017, Art Jakarta 2019, Decent Rights to Life in the Jakarta National Library and Omah Munir Malang, and Re-Mitologization at the Basoeki Museum Abdullah Jakarta in 2019.



ALIANSYAH CANIAGO

Aliansyah Caniago (b.1987, Tangerang) completed his fine arts study, majoring in painting from the Institute of Technology, Bandung in 2011. Alin broadens his art practice beyond his painting studio by making site-specific and public intervention artworks as an attempt to be involved in everyday social issues. Through his art practice, he thrives to raise questions on identity, environment, memory, tension between tradition and modernity. In 2015, he became the winner of the Bandung Contemporary Art Award with his 'Titik Balik' artwork.

He has participated in many performance art workshops, one of which was with Boris Nieslony (Germany), Waldemar Tatatchuk, and Janusz Baldyga (Poland), Lee Wen (Singapore), Seiji Shimoda (Japan), and Aor Nopawan (Thailand). He is now one of the disciples of Melati Suryodarmo in her performance art practice space in Solo, Indonesia



ANGGA WEDHASWARA

Angga Wedhaswara (b.1983, Bandung) is a performance artist whose artworks revolve around the political, social, environmental, and religious issues. All of which are rooted in small narratives in his life. Having taken a hiatus from 2010 to 2016, this artist has been actively creating performance art starting 2003 utilizes many mediums in presenting his ideas, but everything boils down to one distinctive medium, which is performance art. Performance art is a medium that Angga felt to be able to express all aspirations and creativity that he wants to communicate. He believes that performance art is a language that is not only able to be enjoyed visually but also creates events that could be interpreted broadly.

Graduated in Agronomy from Faculty of Agriculture, Padjadjaran University, Angga held his first solo exhibition entitled HIS/STORY in 2016, at the Beta Test Programme #10, Ruang Gerilya, Bandung. In 2019 he held his second solo exhibition titled "I'M MUSLIM,..." at Rubanah Underground Hub Jakarta.



ARAHMAIANI

Arahmaiani Feisal (b.1961, Bandung) is one of Indonesia's most seminal and respected contemporary artists. Arahmaiani has long been internationally recognized for her powerful and provocative commentaries on social, political, and cultural issues. She had established herself in the 1980s as a pioneer in the field of performance art in Southeast Asia, although her practice also incorporates a wide variety of media.

A major survey of her work was presented at Museum Macan in Jakarta, Indonesia, from November 17 – March 10, 2019. Entitled *The Past Has Not Passed* (Masa Lalu Belumah Berlalu), it featured over 70 works from the 1980s until today, including paintings, installations, and re-enactments of iconic performances presented alongside some of her most recent projects. For the past eight years, a particular focus of her work has been environmental issues in the Tibetan plateau region, where she has been actively collaborating on-site with Buddhist monks and villagers to foster greater environmental consciousness through an array of ongoing community projects. One of his video works was listed as a Finalist of the 2007 Jakarta International Film Festival for the Script Development, Documentary Class. Outside of Indonesia, he has also exhibited his works in Malaysia, Singapore, Japan, and Australia.



DEA WIDYA

Dea Widya (b.1987, Blora) is an artist based in Bandung, Indonesia. While studying architecture in the Institute of Technology Bandung (ITB), she often adopted organic forms to experiment with building designs that have relations to nature and humans, including experimental forms of biomimicry. After working for an architectural consultant, she decided to take on a Masters Degree in Fine Arts from ITB, in exploring the concept of space towards installation art. Her works revolve around many issues of art and design, especially architecture and installation art. In many of her artworks, she explores the intangible side of architecture through the lens of history, spatial production, memory, and narrative, seen from inter-disciplinary approaches.

Her works have been exhibited in several exhibitions such as in 'Power and Other Things', Europalia Art Festival, 2017, Jakarta Biennale 2015, Artjog 2015, South East Asia Triennale 2016, Music Hack Lab 'Nusasonic' 2018. She was also a site-specific installation collaborator for 'The Last Ideal Paradise', site-specific theatre by Theatrecombinat, Germany, 2020. She will be the creator of the Indonesia Pavilion in London Design Biennale 2021. Currently, in addition to making artworks, she also lectures in private universities in Bandung.



FX

HARSONO

FX Harsono (b.1949, Blitar) is a seminal figure in the Indonesian contemporary art scene with a career spanning four decades. He co-founded Indonesia's Gerakan Seni Rupa Baru (New Art Movement) in 1975, with a group of young artists who believed in engaging with social and political issues, through an emphasis on experimental and conceptual approaches that incorporates everyday materials. Since his student days, he has been an active critic of Indonesian politics, society, and culture, consistently refining his artistic language to the contemporary social and cultural contexts. Harsono's own biography and family history are often the basis of his art, pointing at the disconcerting situation of minorities, the socially underprivileged against the backdrop of Indonesia's own history and political development. This intersection of the personal and the political is particularly evident in his most recent works.

His artwork 'Writing in the Rain' was displayed at the New York Times Square, 2018 as part of their 'Midnight Moments' program. In 2015, Harsono received the first Joseph Balestier Award for the Freedom of Art, awarded by the United States Embassy in Singapore and Art Stage Singapore, following his 2014 Prince Claus Fund Laureate Award. In recognition of his commitment to the freedom of art and expression, citing the artist's "critical installation and performance work that spanned pro-democracy dissent to explorations of the experiences of ethnic minorities." In addition to teaching, Harsono regularly writes about social questions and the development of contemporary art in Indonesia and Southeast Asia.



JASON LIM

Jason Lim (b.1966, Singapore), regarded as Singapore's next master ceramist, Jason Lim's artistic growth over the past decade has been remarkable. As a performance artist, Jason combines skilled craftsmanship in sculpting with influences from performance art. The result is ceramic pieces that go beyond being mere objects of beauty, to subjects that provoke thought and interaction with the viewer. Jason's ceramics transcend the tradition of functionality. Almost sculptural instead, his works take on strikingly organic forms – an asymmetrical plate, a sealed vessel, or a perforated bottle. Deliciously earthy yet fragile, the duality in his works prompts one to ponder over the creation process, while their asymmetry provokes a rethinking of balance and symmetry. Unpretentious in nature, Jason's ceramics exude a beautiful stark rawness that reflects the artist's skill and energy.

Jason's first show was in Canterbury, England in 1992. He has since exhibited across the globe in Australia, Germany, India, Japan, Poland, Singapore, The Philippines, Thailand, and the Netherlands. Jason Lim was also part of the Singapore Pavilion at the Venice Biennale in 2007. Jason's artistic projects, residencies, and travels have been recognized, supported, and awarded with numerous grants and awards from the National Arts Council since 1994.



JIM ALLEN ABEL

Jim Allen Abel (b.1975 Makassar, Indonesia) aka Jimbo completed a Bachelor of Arts in Photography at Indonesian Art Institute in 2005. After graduating he went on to work as a commercial photographer for some of Indonesia's top music bands touring extensively throughout the archipelago.

Since leaving commercial photography work, Jimbo has gone on to present his work at places such as the Korean International Art Fair, Photography Biennale Musee du Quay Paris France, CP Biennale Jakarta, Art Stage Singapore, Art Dubai, Art | Jog, Cryptic Festival Glasgow Scotland, Bazaar Art Jakarta, Centre for Contemporary Photography Melbourne, Ricoh Ring Cube Tokyo, White Cube Gallery Kuala Lumpur, Element Art Space Singapore, Bangkok Cultural Art Centre, SongEun Seoul, Oz Fest Adelaide, Cemeti Art House, and D Galeri Jakarta.

Based in Yogyakarta, Indonesia, Jimbo is an active member of MES56, an artist collective focused on the critical exploration of contemporary photographic practices, since its inception in 2002. Jimbo's works primarily respond to and comment on the ways historical events are interpreted through the prism of power politics, investigating hierarchical power structures and their effects on social and interpersonal relationships.



WIMO AMBALA BAYANG

Wimo Ambala Bayang (b.1976, Magelang) studied in the Interior Design Program at the Modern School of Design and the Photography Department at the Indonesian Institute of the Arts in Yogyakarta.

He works with photography and video. His works reflect unique perspectives on the culture that are not made under the pretense to criticize, but to make us rethink the habits that seem 'to have always been there'. History and facts, minor and major, are important aspects that must always be considered in his creative process. Wimo is always interested in finding a unique and hidden perspective from our everyday life, to encourage the audience to rethink and to question all the small things that happen in our life.

In 2002, Wimo founded Video Battle and Ruang MES 56 with friends from ISI with the same interest in visual art. Ruang MES 56 is a non-profit institution that is active in the field of photography, emphasized in the exploratory approach of contemporary photography, both in theory and practice, conceptually and contextually. Until now it has developed the discourse of the contemporary photography sphere in Indonesia through its exhibitions and projects.



SUBASHRI SANKARASUBRAMANIAN

Subashri Sankarasubramanian (b. 1998) is an Indian artist, presently based in Singapore. She completed her Diploma in Fine Art with a distinction, at the Nanyang Academy of Fine Arts (NAFA) and recently finished her Degree in Fine Art Practice with First Class Honours. She was awarded the Cheong Kam Hee Art Prize and the Dean's list award in 2019 and NAFA Scholarship for Diploma in 2018. Prior to this, she trained at Kalakshetra Foundation in Classical Dance, Music, and Painting. She has exhibited across Singapore in spaces such as The Substation, Stamford Arts Centre, etc. and has also worked on several community-based art initiatives. She also worked on a commissioned sculpture for the SG200 Bicentennial for the Lee Kong Chian Natural History Museum at the National University of Singapore. She specializes in using food as a medium in her art.



ISA Art & Design believes in empowering female artists through giving space, ex-posure, and market support. With our thorough understanding of the art market, we are determined to change the stigma against collecting artworks by young female artists.

Actively representing interdisciplinary and new media artworks, we contribute to the creation of a thriving art market for non-traditional mediums. We are doing so because art-ists should not have to limit their medium of creation or compromise the integrity of their artworks over bread-and-butter concerns.

We advocate for Personalized Collection. In our definition, to collect is to express yourself, what you believe in, and what you stand for; that it is just as much a creative ac-tivity than it is an investment. We stand by the act of collecting as a form of support based on personal resonance between artists and their audiences. For the reasons above, we also believe in presenting and diligently supporting the secondary market. Secondary market artworks, being collected previously, is a pre-curat-ed selection of the best of its era, tested through time. The secondary market also contains artworks from specific times in history, encompassing the zeitgeist of its contemporary.

In representing both the first and secondary market, we are providing a form of lon-ger-lasting support for artists. ISA Art & Design aims to provide variation and flexibility in the art scene, through our activity in public art projects and curated exhibitions, connect-ing artists, art audience, and the public at large.

