

## **PROJECT TITLE: PENAL COLONY**

### **A. About The Participants (Forum Lenteng – 69 Performance Club)**

Forum Lenteng was established by students (communication/journalism), art workers, researchers and cultural analysts in 2003—to become a means to study various cultural problems in society, to support and enhance the opportunity for empowering social and cultural studies in Indonesia.

69 Performance Club ([www.69performance.club](http://www.69performance.club)) is one of the platforms in Forum Lenteng, which was initiated by young artists in Jakarta to study the sociocultural phenomenon through Performance Art, performativity research, and documentation. 69 Performance Club initiates and becomes a space to discuss performance art and conceptual art in general, from its aesthetics and form, archiving, and the history of art in Indonesia as well as in the world. The study of performance art includes various art interrelations with various socio-political aspects that become inseparable in social life.

This performance club was founded by Hafiz Rancajale, Otty Widasari, Abi Rama, Hanif Alghifary, Rachmadi, and Muhammad Fauzan on January 2016. For a year, 69 Performance Club has organized lectures about the history of performance art every once in a week which are taught by artists, scholars, and curators in the field of performance art. Besides, there is a performance every month in order to train the members to produce works and sharpen their aesthetic ability in performance art. This monthly performance is also the means of knowledge dissemination for public.

## **B. About The Project**

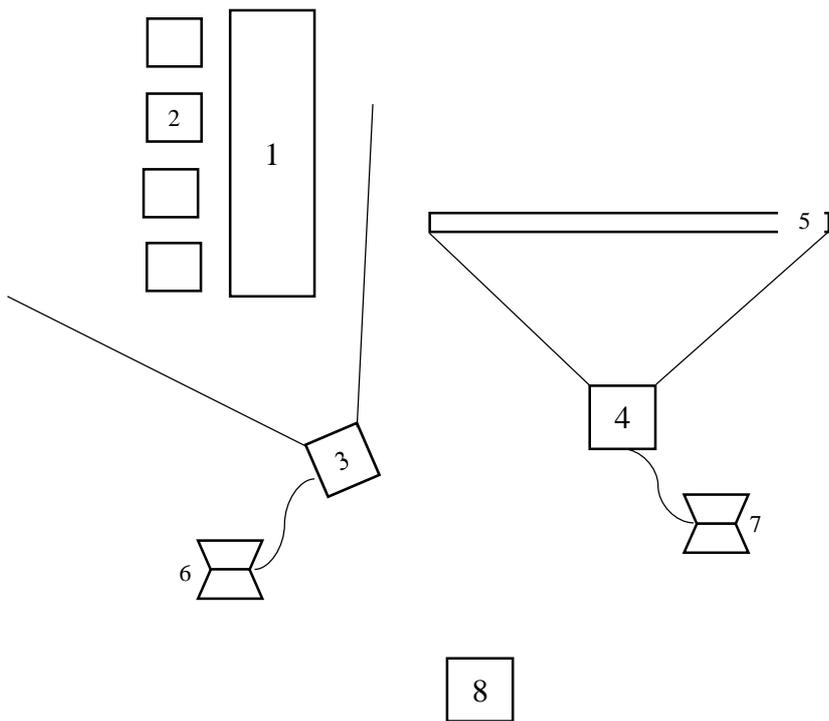
Inspired by Kafka's work "In The Penal Colony", Forum Lenteng tries to interpret the notion of penal colony in the context of contemporary society. For a year, we have studied and developed that idea which was finally presented on August 2017 through ARKIPEL – Documentary and Experimental Film Festival by assigning "Penal Colony" as the festival's theme.

To continue that study and development, 69 Performance Club will frame "Penal Colony" in the form of performance art. "Penal Colony" refers to the prison system by means of exile where its impalpable control system brings compliance to the inmates through the unseen panopticon which exercises the function of surveillance.

Digital technology today, one of which is media, makes the surveillance possible when people deliberately post everything to internet. This means that people deliberately give their personal data to the big bank. This makes the users become the subjects who are being observed and supervised. Some people are aware of this condition, and some are not. Although they are aware of this, the need of existence is bigger. They need to tell what their friends say, where they are, what they are wearing, which coffee shop is trending. We don't need to know those persons personally, we just need to open a social media and we are suddenly with them in their most private space. In this stage, they don't know whether their personal data is used for certain surveillance, and they don't have the power to prevent it happens. Power imposes control to society centrally through the means of sanctifying the power that makes society become asylum to a form of model which has been internalized by the values of power to generate compliance.

However, interactivity embedded in the nature of this technology also allows the control to be at stake. Creative works which are done continuously to build the culture will lead to the enhancement of people's literacy. Through the social media, by remaining to be updated but ignoring the desired way to exist, we rebel to the supervisor of the big bank. Reflecting Kafka's work into performance art by using technology and social media is challenging. This is how we are trying to outsmart the owner of the data. This decision is a key gesture to offer a way to react towards the current situation. The body speculates in an absurd way to activate themselves to deactivate the central power by taking the risk celebrating those power through small narrations which deconstruct the mainstream narration.

Generally, we will perform using technology, such as a webcam, a projector, a big screen, YouTube Live Streaming, and high speed internet network. We will quote one of the sentences of Franz Kafka's "In The Penal Colony". We will say it out loud and repeat it continuously while the webcam, which is directly connected to the YouTube Live software, is recording us. The other laptop is connected to the screen, opening 69 Performance Club YouTube channel. Because there is a 13-minute delay from the reality to the YouTube Live Streaming, our voice will be distorted and the output sound will be deafening. We will perform this performance in Ghent, Belgium, Prague, Czech Republic, and other places. The performance will be different in each place, depends on the sociocultural context of the related place.



1. Long table
2. Four chairs
3. Webcam – connected to laptop No. 6
4. Projector – connected to laptop No. 7
5. Big screen
6. Laptop – in which is installed a YouTube Live Streaming software
7. Laptop – opening 69 Performance Club YouTube channel, projected to the screen
8. Camera – for documentation



## C. Previous Performances

#1

7 January 2016

Artists: Abi Rama, Hanif Alghifary, Muhammad Fauzan, Rambo Rachmadi

Venue: Forum Lenteng



Through this exhibition, the four artists will try to present their art works based on their reflection on daily activities. For them, such trivial things as forgetting to bathe, gossiping and keeping secrets, clean houses, or the excitement of trying the latest apps on smartphones, are an opportunity to apply the basics of performance art ideas and practices. Their ideas try to see the possibility of materials or objects outside the body, in some way, have the potential to attract the body itself as an art medium.

In terms of the actual function and the shape of each artist in their experiments are interrelated between the object and the object, we can sort it into two categories. Included in the first category, Abi Rama and Muhammad Fauzan more emphasize the functional form of communication related objects: Abi will experiment with using the number of devices to process his own sound and imagery, while Muhammad Fauzan will experiment with water and buckets to see the effects of diversion from the communication itself. In the second category, Hanif Alghifary and Rambo focus more on body articles (in actual context): Hanif Alghifary will play with clothes and an iron to offer a suspension, while Rambo will offer a mapping style of daily activity using as a 'static object'. The performance art work of this artist release,

thus, is a small effort to overcome the relationship of the subject (body) and the object (object) in how to open the path of critical limitation on how to communicate and narrate.

### ***Menelisik Tubuh/Probing The Body***

9 February 2016

Artists: Muhammad Fauzan, Reza 'Asung' Afisina, Hanif Alghifary, Abi Rama, Hauritsa, Rambo Rachmadi

Venue: Forum Lenteng



In this performance, there will be presented a possible search in the performer's body. This search follows what is directly attached to the daily activities of the human body, whether related to intimate, domestic, and daily matters, but also tries to find its relevance to issues of socio-political issues. The performers are invited to read the structure of the human body as a system that cannot be separated from how it relates to other humans. Body movements and anything that is always attached to the body, intentionally or not always have an integral relationship with how social structures are formed in a society. Through examining the body, it is expected the performers can present the critical things about social phenomena through the potential of the body itself.

*Transmitted Delusion*

6 March 2016

Artists: Abi Rama, Hanif Alghifary, Muhammad Fauzan, Ragil Dwi Putra, Rambo Rachmadi, Reza 'Asung' Afisina

Venue: Forum Lenteng



Constructing 'hyper reality' from our collages of the captured reality. The body is becoming a tool/transmitting real 'capture' into something out of its social history, its culture, and its custom. The results of that transmission can be distinct from anything we know in our daily lives. However, if referred backward, it has red string with the subject's habitus.

## *Framing Objects*

9 April 2016

Artists: Abi Rama, Hanif Alghifary, Rambo Rachmadi, Ragil Dwi Putra, Prashasti Wilujeng Putri, Reza 'Asung' Afisina, Muhammad Fauzan

Venue: Ruangrupa Gallery



Ten objects with different form, character, and function. The history behind each object is certainly diverse; social, mechanical, space and city, intimacy, domestic, childish, gender, and so forth. In this 4th edition of 69 Performance Club, each performer is asked to frame those 10 objects to their own history, following the performer's "preference" to infuse content and contemporary context. This challenge goes along with how the performer is able to frame that series of object into aesthetic event, not empty, and also not filled with messages.

*Cahaya yang Berdenyut / Pulsing Light*

6 May 2016

Artists: Abi Rama, Hanif Alghifary, Rambo Rachmadi, Ragil Dwi Putra, Prashasti Wilujeng Putri, Muhammad Fauzan

Venue: Gudang Sarinah Ekosistem



On the 5th edition of 69 Performance Club invites performers to be the centre of energy of the circular audience's eyes. Fire is a natural source of energy. It lites and pulls magical charm within human's rites since ancient times. Body can be meaningless when fire or light presents in a performance. Yet, body can transform into a message or political entity which naturally is attached to both mediums.

## *Painting Those Stories*

9 June 2016

Artists: Abi Rama, Hanif Alghifary, Hauritsa, Muhammad Fauzan, Prashasti Wilujeng Putri, Rambo Rachmadi, Ragil Dwi Putra

Venue: Forum Lenteng



Three sources of inspiration and interpretation for the Sixth Edition of 69 Performance Club: 'Las Meninas' by Diego Velazquez, 'Di Depan Kelambu Terbuka' by S. Sudjojono, and the paintings of Francis Bacon. These three inspirations are the foundation in looking at 'the paintings' with social history and individual space in it. Social history thus can be an interstice for the performers to break them down as something new. Matter related to social history is complicated, it requires awareness on the reference of social truth in it. It can be eased by looking at the subjective space that is always attached in modern paintings until now. Subjective space is an independent multi interpretation space. In this edition, performers are invited to dissect such subjective spaces through form/aesthetic proposed by the aforementioned references. However, the complexity embodied by the performers in this issue is very important, as it has to align between aesthetic and logic behind social history in contemporaneity context.

## *Notes on Drawing*

6 August 2016

Artists: Abi Rama, Agung Natanael, Hanif Alghifary, Otty Widasari, Ragil Dwi Putra,

Venue: Gudang Sarinah Ekosistem



In this edition, 69 Performance Club invites performers to interpret the lines and capture reality through visual frame. The action of interpretation can be done with the 'draw' or record it in photography. The image of the line can be something very performative, if placed as an act full of intensity against the possibility of a line forming motion, space, fields and forms of the unexpected.

## *Video Performance*

9 October 2016

Artists: Abi Rama, Hanif Alghifary, Hauritsa, Prashasti Wilujeng Putri, Ragil Dwi Putra, Rambo Rachmadi, Reza 'Asung' Afisina, Soemantri Gelar

Venue: Gudang Sarinah Ekosistem



To present something performative in performance is a must and inevitable. In video art, similar thing happens, to present a 'representative' thing in the medium of video thus is necessity to the medium itself. But then how those two things can present simultaneously? A video work that is performative or a performance work that is 'representative'. Both mediums of art depart from similar background, which is criticism, where both target the status quo of the established medium of art prior to them and socio-political issues as their spirits. In this Edition VII of 69 Performance Club, participants are invited to do experiment on both mediums to create videoperformance works in which the medium cannot be separated from one another.

## *Occurrence*

16 December 2016

Artists: Abi Rama, Hanif Alghifary, Hauritsa, Muhammad Fauzan, Rambo Rachmadi, Ragil Dwi Putra, Reza 'Asung' Afisina

Venue: Gudang Sarinah Ekosistem



In this Edition X, 69 Performance Club will showcase possibilities of form in presenting performative event. It can be done by the usage of materials around us, color, or any other thing

“dramatized” by the artist. Most of the works that will be presented is reflection of the works that had been showcased by 69 Performance Club throughout 2016.

### *Stage on Body and Shape*

9 February 2017

Artists: Abi Rama, Hanif Alghifary, Hauritsa, Otty Widasari, Prashasti Wilujeng Putri, PingkanP olla, Ragil Dwi Putra, Rachmadi Rambo, Reza ‘Asung’ Afisina

Venue: Gudang Sarinah Ekosistem



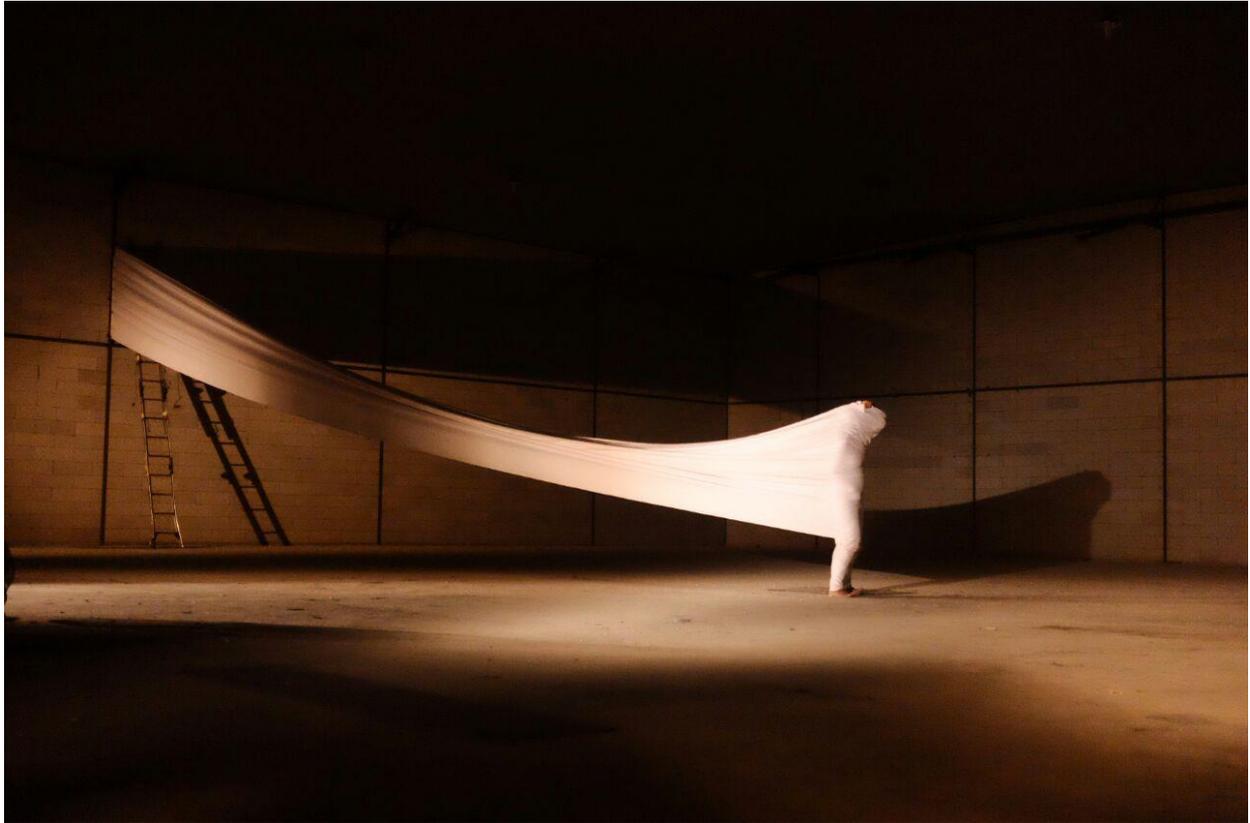
In this tenth edition, 69 Performance Club will present some performances responding to sphere and cube provided in the exhibition space. In the same manner as a show on the stage, the space is equipped with lightings, sound and opacity. All of participants are asked to address the space of “stage” through their interpretation of those objects: both the cube and the sphere, as well as the exhibition space and the presence of the audience. Such objects are the main elements in this performance. It presents the cube and the sphere (ball) not merely as a spatial composition but also as a matter of how the body subliming the formal shapes (of the representation of modernity) can be seen as an effort to find a new speculation of the aesthetic of the body and material, as well as to look for the possibility to contextualize this performance on the socio-political criticism of contemporary society.

*Of Horizon Landscape*

6 Maret 2017

Artists: Hanif Alghifary, Hauritsa, Otty Widasari, Prashasti Wilujeng Putri, Pingkan Polla, Ragil Dwi Putra, Reza 'Asung' Afisina

Venue: Gudang Sarinah Ekosistem



Landscape that we know as a “situational” depiction of sites framed by our vista, which unconsciously is often seen as horizontal line formed by its anthropological pulse. In this edition IX of 69 Performance Club, an empty space is given to the performers in order to response artistic possibility that associated with new landscapes, history, socio-anthropological of human being, political matter, or an identity which forms that imaginative space.