



AMBANGAN

13 - 21 MARCH 2020



Colophon

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Preface
Ambangan Art Project

Manshur Zikri
Artistic Manager at Cemeti- Institut untuk Seni dan Masyarakat

THE DIALECTICS OF SYSTEMS AND DISCOURSES do not stop within dichotomous divisions (e.g. "central vs. peripheral"), because everything that is lying — or mediating — between the two different types of zone, presumably, invites speculation about knowledge, noetic, or other mental activities that have not been — or even they seem almost impossible to be — formulated through frameworks that so far relied on the rationality and logic typical of modern knowledge. This kind of criticism shifts our focus to things that are rarely, not yet, or may not be seen. These things seem to be in the "intermediate" area or some kind of "crossing zone" —like a doorway that intersects two spaces. In other words: threshold zone. Things that in this context we call "ambangan" ("threshold-ness").

Despite its "noetic" characteristic, if we can successfully comprehend them, "ambangan" have the potential to not only stimulate new possibilities but may also be able to mutate the human knowledge system as a whole. However, instead of being understood definitively and articulately, "the ambangan things" seem to be something far more meaningful if we experience them. Even in the context of attempting to find their presence (or experiencing their presence)

in pedagogical processes, the non-empirical experiences often become the basis of arguments about the validity of their existence. In the face of art, how do we treat them as a metaphor concerning aesthetic initiatives? What kind of methodical speculation can be offered to at least map out the intricacies of such ambangan which is still difficult to formulate?

Since 2003, Forum Lenteng has been running alternative education spaces to produce knowledge and develop skills in the arts, media and film. Open to activists and enthusiasts with any background, especially to those who are from the working-age category. Forum Lenteng continues to develop its alternative education spaces until now, then they are manifested into several platforms, one of them is the MILISI-FILEM Collective (first initiated in 2017). In addition to being rigorous in the study of art history but also very flexible towards experimentation, the MILISI-FILEM Collective platform emphasizes the concept of "shared experience" as a foundation in the practice and learning (which is also the subjects' process of creation in the platform) to build a multidirectional model of the knowledge production, to create a mutual understanding with an equal frequency between the participants. The learning methods — or style of production — based on the "shared experience" developed by this platform constitutes a modification of the models of work that we have known using a community-based approach, mutual-cooperation principles, and ideas—even the ideology—of collectivism; the models that are often considered synonymous with social norms, traditions, customs, and conventions in the context of the lives of Southeast Asian people.

By presenting many simulations of art events in their learning processes, the participants of MILISIFILEM Collective build a critical communication to the real art world. While those processes are still being done to train their self-discipline toward visual or mediums of work, the realization of such activities in the platform are applied through a highly organic and flexible working relationship mechanism among them. Such organic flexibility can trigger speculation and various tactics in dealing with structural constraints and rigidity that often hinder artistic progression in the works of an art collective. By consciously mutating established systems and concepts, the knowledge of art produced and distributed by the MILISIFILEM Collective actually plays a role like a portal or a threshold which, once passed, enables the transformation of experiential insights, provoke a new way of thinking and open perspective, and the discovery of any other relevant contexts.

In this "Ambangan" project, MILSIFILEM Collective tries to sort out and critique several aspects of the art field through a small simulation which, this time, is framed into 72-hour performance art. Citing the routine activities of the artist-participants (members of the MILISIFILEM Collective) as the main element and factor of their performance content, the "Ambangan" project is experimenting with a threshold of endurance between common and uncommon time; with a threshold of understanding between the realm of production and the realm of the exhibition; and with a threshold of experience between presentational zone and representational zone. This project explores the intricacies of the complex relationship between the nature of the audience and the position of the artists (both their role as the performers and

their meaning as the body of the subjects framed in the performance itself), but at the same time offers a deconstructive approach to the system of the social field of the arts by maximizing the flexibility of their medium of work, which thus represents another aim of the project: approaching the threshold of possibilities of performance art experiments.










AMBANGAN









ANDRA
DAS/14



Suatu tidur bukan oleh Pinkan dan Anto, mirip dengan kegiatan pertama.

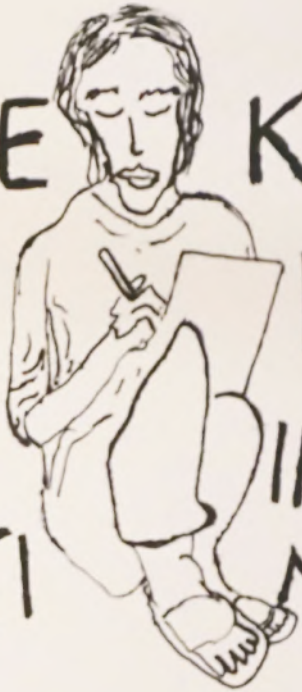
Hari sudah siang. Sepertinya orang-orang sudah mulai beraktivitas, tapi udaranya sudah tidak sepanas jam 11 an tadi meskipun semakin gerah. Rara memakai bandananya, yang ada telinga kucingnya, untuk menyingkirkan rambut berponinya yang berantakan. Jam segini enaknya tidur siang. Kemarin Asti bilang padaku bahwa ia tidak bisa tidur siang, padahal saat ini siang, dan saat ini juga ia sedang tidur. Di kantor sehari-harinya, ia punya kebiasaan tidur siang selama 20 menit. Ia memang bisa tidur di mana saja. Bahkan sehabis makan siang di kafe, ia bisa tidur begitu saja di atas meja. Sehabis makan siang, Anggra menyelipkan kertas berisi catatan untuk performans ini, ia menyelipkannya dalam kotak obat yang mirip parcel lebaran. Aku merasa seperti berada dalam acara Big Brother. Di sisi lain, menakjubkan juga, karena performans ini sedang berjalan, namun kita masih bisa berbincang di dalam performans tersebut. Aku teringat cara-cara memperbaiki performans tersebut. Aku teringat salah satu konsep yang diusulkan Pinkan saat pertama merdiskusikan dengan Anggra, yakni work-in progress, berhubungan dengan karya sebelumnya, "LIVE", yang berhubungan dengan Pinkan dan masih merangkum medium Instagram Live dan adanya berbincang dengan orang antara realita dengan dunia maya.

DINI-DAY1



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13/04/2020
PINAKAN PO









PEMIJAT YG BERSENDAWA ADALAH CONTOH TUBUH KOLEKTIF





Retracing The Journey, Interweaving Possibilities

Curatorial essay for Ambangan's Project

Prashasti W. Putri & Anggraeni Widhiasih
Curator

ENCOUNTERS BETWEEN VARIOUS LIVING SYSTEMS, including the system of knowledge, often do not merely result in a dichotomy. Perpetual interactions between these systems that make life possible have developed a dialogue so that the process of negotiation becomes a necessity. There are times when such things lead us to a situation of in-between, similar to how a doorstep threshold adjoins one room with another, an indefinite zone that leaves the door open to opportunities for possible transformation.

This situation is present in our everyday lives. In a society that lives through the very idea of communality, personal and organic relationships, between humans or between human and their environment, are inherited patterns that continue to emerge in various aspects of our lives. It applies in the system of knowledge, way of sharing, the system of exchange (economy), supported by many concepts and traditions in the community that bind the relations between people in a circle of closeness, almost like a kinship. Regulation arrangements are set according to the pattern of life that builds the basis of

sustainability through the idea of togetherness.

Interestingly, this pattern works together with the modern system, which tends to require corridors of rules and boundaries. They adopt each other and give birth to modified forms in various aspects of the life that we know. Sometimes, the encounter between these two patterns results in tension because of their different nature. Sometimes, these encounters and mutual adoptions can even bind this organic space of play. However, sometimes a bargain was struck, producing opportunities regarding the system design that bridges the clashes of legacies from the encounters that had happened, from the past to the present.

In the context of the art scene, a similar situation is taking place. Collective lifestyle becomes a method to overcome the obstacle of system and infrastructure. An existing pattern in our daily life is contextualized in a system in our art scene – initially, as an attempt to overcome the problem of education and access. Together, the results of the individual pursuit of knowledge are exchanged and practised in a collective. The space for developing knowledge is expanded by involving more individuals. Making friends, learning, and making art together are the first steps to build a collective-based method of working. The quality of communication in exchang-



ing knowledge and experience becomes essential to accelerate the shared knowledge in a collective body, especially to accelerate the lack of criticism in our society. The lack of critical articulation is also the impact of the long-term, structural wedges that have taken root while we raced to chase modernity.

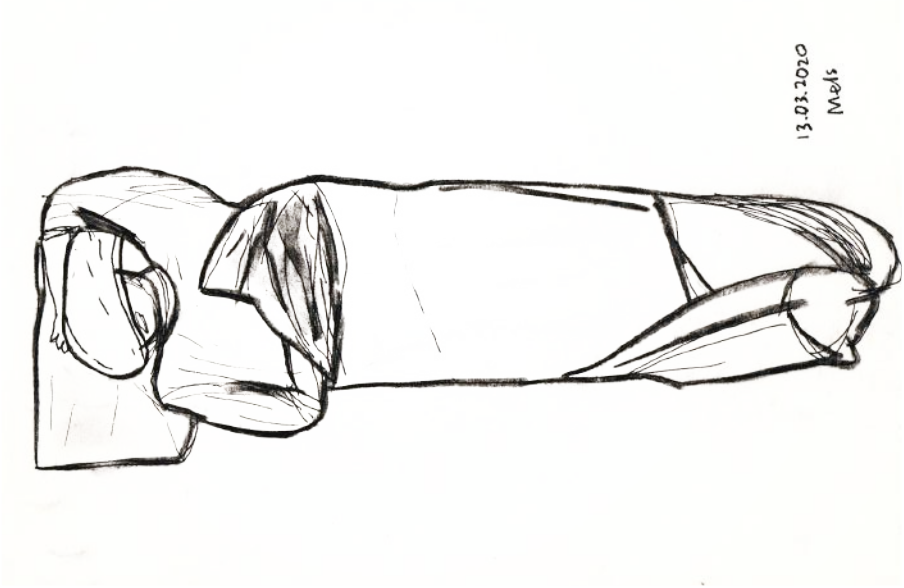
On a small scale, Forum Lenteng has opened an alternative education space since it was founded in 2003. The practice continued until it was manifested in the learning platforms that it initiated – Milisifilem and 69 Performance Club among them. The foundation of collective work: making friends, learning, and making art together becomes more connected to specific practices, which are artistic practices or art education in general. Bodily experiences and knowledge of art are communicated to the young learners through simulations of events that usually happen in the art scene. The personal act of artmaking, mutual criticism, and mutual curating becomes a mode of learning. It allows the exchange of perception to take place horizontally, with multiple layers of interpretation, when everyone is learning to articulate their criticism. It is a simulation of the practices in the art scene that has been modified by a method of collective work.

These small simulations will be brought into the Ambangan project. They will be summarized into a performance in the form of 72-hour simulation (three days), presented as an amalgamation of ideas such as the performativity of daily life, artistic practice (sketching), residency, gallery, and exhibition. In this simulation, the seven artists involved in it will perform activities in a scheduled pattern, inside of a gallery.

72 hours is the icon of the target set to frame the duration of the performance. This idea is stimulated by Andi Rahmatullah's work (2006), "Hypomania". This work is part of "JEDA" photography exhibition held at the Galeri Cipta III (August 22-28, 2006) and Cemeti Institut (September 24 - October 3, 2006). Through his work, Andi tried to expose a myth of himself, related to one of the symptoms of hypomania that he had been experiencing. The exposition was done through the search of his bodily threshold, by withholding sleep for 72 hours while taking a photograph of himself every hour while jotting down personal visual notes about the conditions he experienced. 72 hours became Andi's target to determine the threshold of his body, as well as the number of pause moments that he had to select to represent his entire work process.

72 hours also refers to the general agreement on "weekends", which in this performance is framed as the duration for simulating a collective-based art scene. Instead of letting it flow as our daily life in the art collective, time in this performance becomes an encounter of various conventions in the form of activity schedules. These activities would not be just about the daily routine, but the performance also includes sketching as an artistic practice. In this case, we attempt to borrow one weekend to reconcile the measured time with the momentum when it exists in the frame of intense practice of sketching each other.

The artistic process of sketching in this performance is not merely a recording process, but rather to build proximity with the visuals recorded. The process of getting acquainted will be accelerated



through the intensity of activities, the limited space, and the extensive time spent. It will also become a study of each artist involved in this performance – a way of getting acquainted more closely to them, departing from what meets the eyes, all to the subtle invisible details. When this process is done continuously, the captured reality begins to meet the maker's personal imagination, allowing visual speculation to take place.

Rather than doing the artistic practice separately from the exhibition space, where the work is usually met with public and officially becomes a part of the discourse debate in the art scene, this performance would instead put the artistic process in the same space as the exhibition space. The gallery would be treated like how one would treat a space for artistic practice, residency, exhibition, and daily living using the icons of the activities that occur in the lives and work process of an artist. Therefore, the entire simulation presented in this representation space

also functions as a presentation that cites a jumble of events that shows how a collective-based art scene system works. It is a position, an offer, or part of reality — selected and reorganized in such a way to discuss a greater constellation on a global scale. It is a means to talk about the mutations in the system design we live in, which is always in an equivocal condition to be able to question many versions of its truth and to continue to exist in the threshold zone.


ANDRA NGOYO
(PAKE KOYO)
RARAS
TENGAH MA
PERGANTIAN KE TG
M MARET (ASPTI)

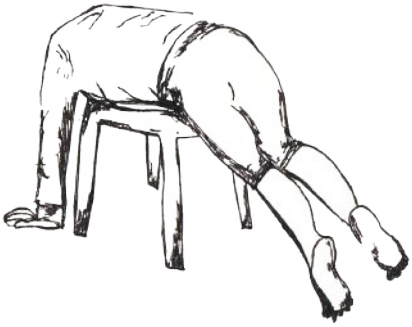

AWP
13.03.2020

Meja makan, sebagai pusat kumpul dalam keluarga konvensional, adalah tempat terjadinya perbincangan hangat di sela-sela mengunyah, tak jarang pula menjadi titik konfrontasi berbagai drama keluarga. Semua anggotanya hadir, saling bertatapan, duduk bersama, setidaknya begitulah idealisasinya. Hal yang sama dalam performans kami: meja makan adalah waktu bersama yang seharusnya sebuah konfrontasi yang agen diam. la menga na han yang seharus nya ti dak

Seharusnya di luar, tapi memang ada pengecualian karena ia tak boleh bersuara. Namun dari pertanyaan itu muncullah pertanyaan-pertanyaan lainnya yang cukup penting untuk performans kami. Awalnya, kesadaran performans dipertanyakan. Lalu kembali lagi: apa sih sebenarnya yg kami studi? Apa yang membuat suatu tindakan menjadi performatif, apa yg membeda-kan yang kita lalu kan sehari-hari dengan yg kita lakukan di Goethe, misal-nya? Durasi, Endurance, spontanei, atau kesadaran inheren akan performance tersebut? terjadi pembongkaran ulang akan apa yg kita lakukan selama tiga hari tersebut, pas di tengah berlangsungnya performans tersebut. Ini benar-benar work in progress. kami bicara banyak hal, membahas tentang kolektif itu sendiri, sampai hingga tidak seharusnya terjadi. kami juga bicara konsep waktu yang lentur dalam kehidupan berkolektif. konsep jam sentral dlm performens kmi sama sekali tidak cocok dengan itu: waktu adalah negosiasi terus-menerus, disesuaikan dgn kepentingan masing2 individu, desentral: semua berhak ikut andil. Menederetkan jam weker berbunyi. padahal sedang asik-asiknya berdiskusi. Namun kami semua mengabaikan jam tersebut karena masih banyak yang bisa digali. toh pada akhirnya ini adalah sebuah STUDI, dan menurutku studi ini FENOMENOLOGIS, berbasis medium ~~PENGAE~~/TUBUH, datanya berupa PENGALAMAN. Sementara proyek seni Ambangan baru sebatas proposal penelitian. justru ini menambah kuat poin bahwa kami menolak diatur oleh yang sentral!

GLITCH IN THE SYSTEM






WE ARE THE....
HUMAN
ZOO
RARAS
14.03.20

Aktivitas



































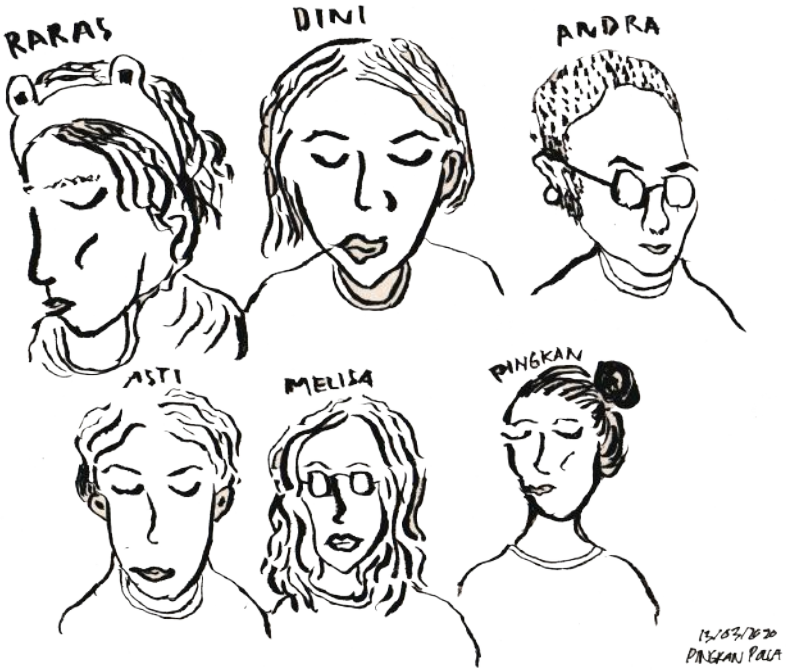
Diskusi Tertutup











ALIFAH MELISA

(b. 1993) a Chinese Studies of Universitas Indonesia graduate. Have worked for Chinese company, but then chose to be a freelance translator and is a media relations and manager for ARKIPEL Film Festival and Milisifilem Collective (Forum Lenteng). She is now studying German language.

ANGGRAENI DWI WIDHIASIH

(b. 1993) is a curator, writer, artist who lives in Jakarta. After completing her studies in International Relations at Paramadina University, she became an active member of Forum Lenteng and was involved in the Milisifilem Collective (a group study of film production through the practice of visual experiments). As an audiovisual product, for Anggra, film has

a close connection with the existing system in society, media technology, knowledge production, and spectatorship aspect. These matters also often appear in her artistic work, both in the form of curatorial, writings and visual works. Aside from being active in the art and film scene, she is also involved in the experimental economy platform named Purusha Research Cooperative and Prakerti Collective Intelligence.

DINI ADANURANI

(b. 1998) is currently studying in Department of Philosophy, University of Indonesia. She is a writer, filmmaker, and freelance translator. She has been the festival director of UI Film Festival 2019, and is studying and playing with visual arts in Milisifilem Collective. Visit her blog at jesuismager.wordpress.com.

MARIA CHRISTINA SILALAHI

(b. 1993) graduated from Criminology, University of Indonesia in 2018. She studies the experimental visual at Milisifilem Collective since then. She is now one of members of Forum Lenteng, in charge of AKUMASSA program. Visit her blog in https://milisimaria.wordpress.com/

MARIA DEANDRA

(b. 2000) is a student majoring in Film and Television at the Jakarta Institute of Arts. She currently active as an artist on the Milisifilem platform and 69 Performance Club, initiated by Forum Lenteng. Her latest performances; HELLO RED (2019), TYPING (2019), and UNKNOWN NUMBER (2019) were performed in GoetheHaus Jakarta.

NISKALA H. UTAMI

(b. 1998) is currently studying film in Universitas Multimedia Nusantara, is an artist, filmmaker, and writer. Participated in Milisifilem since 2018, she is active in the arts and film communities, having volunteered as a Liaison Officer, Usher, and Reporter.

PINGKAN POLLA

(b. 1993) is an artist who focuses on performance art and fine arts. Member of Forum Lenteng as an artist and researcher in Milisifilem and 69

Performance Club. She began her artistic practice since joining the AKUMASSA-Diorama art project by conducting visual observations of the dioramas in the National Museum. That knowledge has been growing into performance art since she joined the 69 Performance Club platform. Her performance works focus on studies of body and work, social media, and studies of performance in the private sphere to the public sphere. In 2019, she had a residency in Bangsal Menggawe in Pemenang, North Lombok, and conducted research on the intersection between performing and performance art. In addition, she has also participated in a residency in Bulukumba, in the context of the 2019 Makassar Biennale.

PRASHASTI WILUJENG PUTRI

(b. 1991) is a performance artist and art manager. She graduated in Criminology at the University of Indonesia in 2014. Dancer of Radha Sarisha dance community and Central Java Pavilion Taman Mini Indonesia Indah. She started her own artistic process since she joined 69 Performance Club in 2016. She participated in Silek Art Festival in Solok, West Sumatra in 2018, doing research about silek (silat) in the life of contemporary bodies. The result of the residency was a video, and was continued with a performance art that was performed in Ilmin Museum of Art, Seoul, South Korea. Her other works focus on the body that is defined and formed by society, and how performance art can reconstruct it.

RARAS UMARATIH

(b. 1999) is a visual artist. Taking her degree in fine arts in Weißensee Kunsthochschule, Berlin, Germany. In 2018 she joined MILISIFILEM Collective.



Kurator

Anggraeni Dwi Widhiasih and Prashasti Wilujeng Putri are two members of the Forum Lenteng. They are actively working in the realm of art, film and alternative media, both individually and collaborating as artists, writers, researchers, or art managers, and generally in terms of platforms or projects initiated by Forum Lenteng. Anggraeni completed her education at the Department of International Relations, Paramadina University, while Prashasti graduated from the Department of Criminology, University of Indonesia. Both of them are now actively working as programmers or curators for the two platforms initiated by the Forum Lenteng, namely the **MILISIFILEM Collective** (film production learning groups through visual experimentation practices) and 69 Performance Clubs (a study group for performance art and performativity).



MILISIFILEM
COLLECTIVE

Platform yang dibentuk Forum Lenteng pada September 2017 yang secara khusus mendalami praktik-praktik produksi visual, baik secara teknis maupun konteks yang terkait dengan persoalan sosial budaya terkini. Secara reguler, MILISIFILEM Collective menyelenggarakan pelatihan tentang dasar dasar visual secara lintas disiplin, menggunakan pendekatan yang partisipatoris dan kolaboratif. Para partisipan menjelajahi berbagai kemungkinan eksperimentasi visual, serta membangun kedisiplinan kolektif dalam memproduksi karya-karya visual. MILISIFILEM Collective secara khusus melibatkan partisipan untuk mendalami aktivisme seni dan budaya dalam rangka menghadapi tantangan perubahan zaman.