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Terror of the Old Building

German artist Claudia Bosse presents a show and exhibition of installations that reflect both history and hope.

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President Sukarno's speech at the Asia-Africa Conference became a narrative spoken by all performers before the performance of *The Last Ideal Paradise* was closed. The words gave encouragement, aroused the courage of conference participants to become an independent nation and free from oppression. The speech was quite touching, although it might not be understood by the audience. "That was Claudia Bosse's choice from the results of her research," Karlina Supelli, who was involved in preparing for the show, told *Tempo*.

Claudia Bosse, director of Theater Combinat from Germany, did the research and chose the speech because it was considered appropriate for the show that took place at the State Film Corporation (PFN), East Jakarta, on 26, 28, 29 February 29, then. She prepared the event which involved 15 performers from inside and outside the country for almost two years. She researched many things about the history and political movements in Indonesia from several museums and other places.

The event organized by the Goethe Institute combines past and present politics with rituals and myths, questioning regimes that exist today, and the possibility of

coexistence. Performing and installation art invites the audience to question the "ideals" or ideal paradise according to them in life. The audience is invited to enjoy the results of research and archive of social and ethnographic upheaval.

The program began by sorting the audience in small groups of five people. One by one the group stepped into the building. Once inside, the audience was greeted by a kind of sinister screaming male voice. The audience is free to see room after room terrorizing with the sounds and the installation of dolls that are strange, spooky, and dark. The atmosphere is so terrorizing. In three cramped rooms seen some old film posters from the 1980-1990s were placed not far from the installation.

From there, the audience was invited into the room with a large glass and a glass table. In front of each glass there is a chair. Seated viewers will see their own shadows and other viewers, as well as audio installations and some scary photo archives. One of them is a photo of the victim being beheaded. According to the voice echoed by the speakers, this beheaded sentence is a legacy from an overseas kingdom, but now it is a phenomenon associated with ideology and religion.

In the next room, the audience found a brightly colored installation cheerful. But there was a terror of thud behind the door. Near the installation of the statue with a dangling cloth there are several segments of bone pieces. There are also imitations of birds or like preserved black birds. Inside the glass room, the audience will see a strange human statue, a naked mannequin with dangling hair, and some have incomplete limbs. The atmosphere was like spraying horror and violence.

Finally, the audience is invited into a spacious studio room. It was there that the show was presented. The stage involved five main performers from abroad and 10 performers from Indonesia. They make slow movements, then tuck in the audience. The viewer then invited the audience out of the building, along the old, abandoned area of the PFN building to the back of the slum and creepy.

The audience was invited to walk between the muddy and dark buildings, then return to the original studio which was insulated and became narrow. There they explored with tarpaulins stretched and made the audience blocked by the space created. The audience was treated to issues about terrorism, territory, space, cultural and political unconsciousness, fragments of Indonesian history such as the 1965 incident, to racial issues.

The audience is also related to the past or personal experience of each viewer. One of them is the experience of Ilse Urbanek, 84 years. In her childhood, Urbanek grew on the borders of Czechoslovakia and Austria. Every week, she sat listening to her mother playing the piano in the church. She moved to Vienna and had experienced hunger during World War II.

Claudia explained, the show discussed global political and historical issues about space and others. "Until when this will be discussed, from a dark history. Heaven as what they want," she said. Claudia chose PFN as the location to express her artistic ideas because the place had a long history, was in the past closely linked to propaganda and now abandoned. **DIAN YULIASTUTI**