

**reflection on the last IDEAL PARADISE jakarta by claudia bosse
riyadhus shalihin**

the practice in the show *the last IDEAL PARADISE* gave me some experiences that i found interesting, because they could be developed individually. first of all, i gained experience in composing dramaturgy: the first arrangement in the issue of ideas, how claudia spread her conceptual universe that started from how she concocted various kinds of problems that are happening lately in various parts of the world, namely: terrorism, racism, disaster (natural and social) and the problem of colonialism - some of these problems are not side by side in a linear fashion, but rather are oriented randomly and fragmented, the expanse is broad and complex.

the idea is based on the panorama of post 9/11 violence in america, the influx of immigrants from conflict areas in the middle east to europe, then met with other regions, namely the historical area of indonesia, which was made visible through staging it at the PFN building (national film company). the influences reach further back than the building of the indonesian nation with many traces - from buildings with state-of-the-art facilities in southeast asia, to the making of countless films within the PFN building. this meeting is risky and claudia's strategy to bridge it, through the viewing archives of the viewing of 10 performers in indonesia, and the biographical matters outside the narrative (nation). claudia applies the history of the people (represented by the voice of the masses) and the history of the self - in the structure of her tour, claudia takes a broad dimension (the history of the nation, social and political) before finally pursing one by one into a personal dimension.

the show, which began with an installation that combined a collection of ethnographic collections from the vienna museum - claudia took interest in how the body which was usually represented by europe, reacted towards the archive artefact and the contact with other materials such as: carpet, globe, manikin, feather, cotton which is arranged in grotesque ways, and is crossed with several film posters that have been produced at PFN. the combination is filled by the body of the performers, which blends into one part of the installation. the audience then merged into the room with this performative exhibition situation, where they could choose and determine which parts of the exhibition they were going to target or watch. then the performance relocated into a large room, where indonesian performers would stare at the audience accompanied by screen films about astronauts, and the lives of indigenous inuit. a world in the middle of nowhere ambush - with smoke floating between the steps of the performers who entered forward and backward.

before finally being solved by the beat of the steps of the performers who split the standing steps of the audience. from here then the clear boundary between the performer and the audience merges, which is then followed by the procession where the letters 'ideal paradise' are carried, while words from the bible, about the day of resurrection spoken in part 'apocalypsus john' accompany the walk around the PFN ruins. Returning to the main hall, all those involved were confined - in a construction called the 'cage room' where a video was played about immigrants entering europe followed by texts about 'borders' 'material trails' until finally the room was brightly lit and all people awkwardly find themselves staring at each other, and a performer tries to measure the distance / boundary between the body of the performer themself and the audience with the assertion 'for politics the body must appear', until finally the viewing situation is then hacked again by a stretch of plastic textile material which is stretched, rolled up, aligned on the floor. before finally the room was opened up again, so that the vast space reemerged.

the performers then began to play what is called measuring the room with the body, choosing one limb to relate to the architectural angle, knees, ankles, arms or fingers. this relationship is carried out as effectively as possible and does not provide opportunities for dramatization or body decoration. the body is treated like a field / line that actively communicates with the room. then, each of the performers make body-contact, which gives a division of who hears and who speaks. a moving body is a body that speaks, and a body that rests on / strengthens the body that is speaking, functions to listen. body contact, which is initially carried out in pairs, then moves into one solid, becomes an odd body mass. before finally it becomes a choir that reads the text from sukarno's speech he held when opening the 1955 asian-african conference. then slowly one by one the indonesian performers murmured with a variety of voices - excerpts of dialogue or voices that faintly came from their memories when they watching films from PFN productions, some who watched 'serangan fajar', 'unyil' and 'g3os' - united with sukarno's speech. this voice then moves

towards the front, along with the body which is also together going forward. before then finally one by one the body hummed a deep throat with the letters a, o, u, a, e, which ended with a squeaky 'i' that felt like hanging between the top of the head and the ceiling of the room. the performers then stand at their point and begin to become what is called the 'living archive', which meant that we talked about some story that is important in our lives. i for example talked about the incident of stealing money from a grandmother's wallet that was kept in a closet, to buy the first four music cassettes I owned.

karlina supelli in the artist talk session mentioned that what is referred to as 'living archive' in claudia bosse's term, as 'underside of history' or history under history - which i can interpret in the drama structure of *the last IDEAL PARADISE* took place in the final scene which extracts the great histories that are ranked first: what can be interpreted as history outside the body (nation, social politics) which ultimately leads to the stories that are in the body itself, or the body's own history, in the mother language karlina supelli is: 'transcending individual mode'. another practice that is interesting to me - besides its installation which is indeed a kind of representation of the archival situation regarding terrorism or colonialism - is the use of the body medium as an artistic method, its statement about the body precisely as a political medium - which does not state anything outside the body, the political body which does not tell about something, 'dance its not about refugees' but the body itself. claudia's language is 'performance as a particular encounter of body in space' that the body becomes a practice of sharing, where 'everybody is situated', and what she calls a radical meeting is 'we are in here, as our body'. another technique for example is by measuring the body with the room, that the body medium is also a composition that can be integrated with architectural / room dimensions.

dramaturgy ideas and dramaturgy forms

my ideas of dramaturgy that i conducted concerning the directing from claudia gave me ways to map ideas, from the large / broad nature, related to conflict or world history, which appeared to be crossed and out of harmony, into one body of ideas which are not parallel, but can work as an odd offer. claudia compiled the idea of war and conflict in a photo and video file archive which was arranged in the installation room, photos of the massacre as well as many political coups around the world, and side by side with materials made of carpets and plastics, which were bound like abductees are transported into cars.

i also experienced these strange body shapes with fellow performers, to avoid the construction of beautiful dance, but to put my body with other bodies as much as possible, in one body choreography - which restores basic functions such as: leaning, holding weights, relaxing the body, strengthening the shoulders - with the aim of forming a body that is not aimed at form patterns, but a body that was clear from the start - a body that aims to exchange positions with other bodies, i experience what is called a social body through sharing bodies.