

claudia bosse / theatercombinat
the last IDEAL PARADISE jakarta
presseauswahl

ART & CULTURE

‘the last IDEAL PARADISE’: An immersive performance-installation with a chilling subject



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Gazing: ‘the last IDEAL PARADISE’ is the last chapter of choreographer Claudia Bosse’s ‘IDEAL PARADISE’ series. (Goethe-Institut Indonesien/-)

German choreographer Claudia Bosse’s performance art-installation hybrid *the last IDEAL PARADISE* immerses the audience in a narrative that relishes in being uncomfortable to experience.

Performed on Feb. 26, 28 and 29 at the State Film Production Company’s (PFN) studio in East Jakarta, the Asian premiere of *the last IDEAL PARADISE* is a site-specific work, being completely tailored around the old studio and surrounding buildings in the complex.

Visitors first enter the exhibition space through the door of a building that does not, at all, indicate that it is the host of an art exhibition.

A far cry from the sleek and glossy surfaces of typical art galleries, the old PFN building was not altered in any way to mask its age and grittiness. Lighting was dim in some parts, while air conditioning units were only available in a few rooms, making it rather uncomfortable to experience on a humid afternoon.

But more uncomfortable were the installations themselves, with old medical photos and decapitated mannequin heads showcased alongside narrations describing beheadings in a terrorism context.

A few performers dotted the exhibition space, unmoving yet at times making brief eye contact with the audience, which contributed to the eerie feeling of the space.

Beyond the exhibition space was the studio itself, where performers stood in the relative darkness. While viewers do get to stand in the dim light, the soundtrack played was a constant



Dividing: The two-and-a-half hour performance involves audience participation, or rather the audience is made part of the work. (Goethe-Institut Indonesien/-)

A break in the performance saw the performers walk outside the studio, which elicited applause from the audience, who believed it to be over. However, the performance went on, taking the audience on a walk through the complex between abandoned buildings, while a woman spoke of gruesome imagery like beheadings and the like.

The second part of the performance saw performers and the audience return to the studio, with the former further encroaching on the latter's space by spreading out tarps on the floor that forced the audience to move constantly so as to avoid stepping on the fabric.

Toward the end, the performers went into a frenzy, kicking the tarp wildly and thrashing about, with the piece finally brought to a close with a solemn speech on issues like capitalism and racism.

Bosse noted that she wanted the audience to experience an artistic way of understanding the spatial and political constellations they are a part of.



Splayed: The work, which is site-specific, explores political constellations and issues of terrorism. (Goethe-Institut Indonesien/-)

the last IDEAL PARADISE is actually one part of the *IDEAL PARADISE* series, which itself is the last chapter of the long-term (*katastrophen 11/15*) *ideal paradise* project that started in 2013 and ended in 2017.

The first stage of the *IDEAL PARADISE* series itself was built upon Bosse's long-term project with sound artist Günther Auer, *some democratic fictions*. The work – which began in 2011 and ended in 2015 – took the form of interviews with artists, activists and lawyers from 10 cities including New York, Cairo, Tel Aviv and Brussels on the political situations of the time.

Before making its way to Jakarta, *the last IDEAL PARADISE* had been performed several times since its world premiere at Forum Freies Theater (FFT) Düsseldorf in 2016, including three performances at the Tanzplattform 2018 in Essen, Germany.

Bosse, the artistic director of the Vienna-based company theatercombinat, said that the work itself did not travel or tour per se, but rather she worked with the space to provide more context “I find it quite interesting with the film studio, because I feel a lot of the national narrative was produced here and also a lot of political propaganda,” she said, adding that the studio had a lot to do with the production of the Indonesian imagination.

According to Bosse, the format of the work made it so that the audience experienced the installation beforehand to get a certain understanding of the material, but the viewers' independence also allowed them to be responsible for what they saw.

“With the performance over, you can visit the installation again, but I think the order made sense because I wouldn't work [give the performance] and then tell them to look at the installation, because I think you'd be too excited to look at being situated with other bodies because you cannot concentrate.”

Bosse said she felt the location in which an artwork was displayed or performed contained certain contexts that could influence the work. In an art gallery, she continued, the context was “safe”, but elements in the space were inscriptions of history, and could transpose with objects and sound, in which case the audience could see both.

“You should make visible the context, which is a partner of a work.”



Dancers in 'The Last Ideal Paradise' rehearsing at PFN in Jakarta on Wednesday. (Photo courtesy of Goethe-Institut Indonesien)

'The Last Ideal Paradise': Radical Take on Idealization of Democracy

BY : NUR YASMIN
FEBRUARY 27, 2020

Jakarta. 'The Last Ideal Paradise' by German artist and choreographer Claudia Bosse is now playing at the old Perum Produksi Film Negara building in Kampung Melayu, Jakarta, on Wednesday, Friday and Saturday.

The artwork, made up of installations and a dance performance, is a radical commentary on social constellation and political thinking on territory and terrorism.

Each night, the audience becomes part of the performance, giving them the freedom to interpret the work as they please.

"I want the audience to have an artistic way to understand spatial and political constellations that we are all a part of," Bosse said in Jakarta on Wednesday.

The two and a half-hour performance reflects social and political upheavals from 2011 to the present, accompanied by footages of refugees and asylum seekers trying to reach Europe from their war-torn countries.

Bosse critically examines how Europe is seen as a promised land with an ideal democratic system.

"There's this idealization of democracy. We tend to forget who is this 'paradise' for, and who is excluded from it. Democracy could only exist at the expense of others, why is it still seen as the most valuable system for many people?" Bosse said.

"What happens when the space in Europe becomes the only safe space to go, while at the same time, radical nationalists try to push people out and create an anti-immigrant narrative?" she said.


The German artist's emphasis on space and body constellation allows the audience to feel what it's like being in a communal journey and also the sense of being infiltrated with no barrier between them and the performers.

"When in a certain territory, there are lines of demarcation. People often feel their rights are pressed, and when it's not possible to negotiate their rights, they feel unable to act at all. So this performance is a space where we can realize that relationship. I want the audience to think about possibilities of how they can act and not just be a passive consumer of circumstances," Bosse said.

For this work, Bosse observed and interviewed locals and immigrants in New York, Alexandria, Beirut, Tel Aviv, Jerusalem, Zagreb and Athens. She also interviewed artists and activists involved in the 2011 Arab Spring uprising in Cairo.

"I was interested in the ways of the political organization there and their new belief of democratic movement after experiencing 37 years of dictatorship," Bosse said.

The Last Ideal Paradise is part of a series of artworks called "Ideal Paradise" that started life in 2015 as an installation featuring more interviews with the people of Cairo and Athens.

 Installation in Jakarta was premiered in Düsseldorf in 2016. It was also performed at the Tanzplattform 2018 in Essen as one of the thirteen German productions.

<https://portalteater.com/surga-ideal-dalam-museum-kekerasan/>
translated with GoogleTranslate

Ideal Paradise in the Museum of Violence

28 Februari 2020 // Daniel Deha



Portal Theater – The interaction space between the show and the audience actually happened outside when the show's choreographer Claudia Bosse greeted and invited the audience to enter the installation rooms.

She chose the audience randomly by pointing, without knowing the identity, or the name of the audience. There were more than 50 viewers who attended, not only local viewers, but also some international viewers. Four-five selected spectators were directed towards a door that was still locked. Behind the door was a black cloak that was used to block the spectator's observation directly into the installation room.

Like a teacher who is patient and faithfully accompanies her students, this method is a new thing while I watch shows in Jakarta.

Bosse in her site-specific works wants to invite her audience into a personal experience about the show. Bringing the viewer into the auric moment to experience what she is presenting. Some spectators who were still waiting outside, including me, cautioned, as well as curious to immediately see what she prepared in her installation room. From the outside visible, light was reflected on dull glass in the East Jakarta State Film Production Building (PFN).

People couldn't wait to be appointed to enter the real arena of play. All are chosen at random. Without differentiating. Local and foreign audiences are sometimes chosen together. Because no names were mentioned, some viewers were confused when being pointed at (and spoken to in English). Not all viewers were immediately appointed. But ultimately everyone was asked if they wanted to enter or not.

Because all who gathered there wanted to enter, the offer was never rejected. The clock showed around 17:30 WIB when one by one the audience began to be asked. Half an hour is spent with this part of the 'performance'.

Museum of Violence

When entering the room, the audience was greeted with a creepy voice from a speaker who hung overhead near the entrance. Mystical sounds, like one was thrown into a supernatural space. There are eight rooms that are used to showcase the installation. Some are very small and narrow, some are wider. The small rooms were usually scarier.

In addition to the bright lights, the sound that is played from the hidden small speakers is very creepy. The rooms are filled with bones, skulls, X-rayed organs in humans, female hair, mannequins, preserved birds, photographs of naked women, burlap sacks, wood, stones, and many others. The bones were scattered on the floor, or stored in a cupboard. Ancient birds and reptiles and mannequin dolls were generally hung on a stand, which allowed various points of view, or they were attached to the wall.

The dull colors of the floor of the old Studio PFN building seemed to add to the aura of fear. There is a cold that blows from the artifacts. Not many viewers stared at each object for a long time. Certainly no one dares to stare at these objects alone. One would want to run, or not enter the installation room at all. Dark shadows from objects seemed to grab the audience's body.



The audience stood in front of the entrance to the show installation room while waiting to be called by Claudia Bosse. -Dock. portalteater.com

Bosse makes these eight installation rooms like a museum, similar to the concept of theater as a museum in Bambang Prihadi's performance (2019). This Museum holds historical archives. It forms a historical continuity between the archives with the audience in their present.

Bosse does not present human history archives that are full of peace or happiness, but all of them are in the form of violence, terror, or arguably cannibalism, which was carried out by humans at one time, which had a great impact on humans today. Bones, skulls, wrapped carpets, preserved birds, haunted women's hair, and video demonstrations, are symbols of how civilization has been damaged by anarchism or terrorism.

One of the most fundamental causes of all forms of violence or chaos in the world order is the system that regulates the human life cycle, namely democracy.

For Bosse, democracy, born in the West, has plunged the entire human race into a structurally anarchist cage. Democracy allows chaos, terrorism, disappearance, domination, hegemony and capitalism. Referring to the ancient civilization in Greece, as one of the best systems of the worst, democracy leaves a long history of pain. Women, slaves and foreigners were excluded from the fully political social world. The losers in politics are not only eliminated, but also lost their lives. In all cultures and nations, women have always been victims of democracy. Constitutional restrictions that cut women's political rights, sexual harassment, discrimination and domestication of work, are a series of violent practices due to a democratic system that perpetuates men's power over women.

The voices of rebellion against democracy were loudly vocalized by Bosse in this installation from various angles of space. Rows of mannequins with blond, black, and long hair are symbols that women have been conquered by the democratic power system.

Taking the closest distance, these objects seem to reflect a memory into the audience's awareness of the whining, bitterness and darkness of the female world. The memory might die like a cold museum, but actually when it is exhibited in a specific space drama, it is as if the archives want to talk to the audience about the context of the problem itself.

Some photos, audio recordings, and videos convey the audience in one particular space that what they see is a reflection of the political life of their own people. That violence against women continues to hit our nation. Likewise with terrorism, which results in the destruction of as many innocent people as possible. Women and children were promised heaven even though they had to go far away to a land they did not recognize.

In this installation, Bosse wants to challenge the audience on their awareness as well as the unconsciousness of the political and cultural identity that underlies it.

Along with the installation of the object, there are six performers who fill the spaces, among which are known, there are Riyadhus Shalihin, Yola Yulfianti, Akbar Yumni, John Heryanto, and Alfiah Rahdini. Except for John Heryanto who lay down, the other actors stood staring at something in front of them. When viewers enter the installation room to look at objects, the performers sometimes stare blankly at the audience.

If only for an hour they were silent and tried to talk to the public in silence. After that, they walked slowly towards a larger room next to it. The room is a hall.

The hall is currently no longer in use and may have been used as a museum because the government no longer treats it. Whereas in the past, all national film productions, including the G30S / PKI films, were conceived in this building.

The room is actually not a totally empty room. There are already five performers who have been standing still. From a glass diorama, viewers can look at them. They are Rita Matu Mona, Ayu Permata Sari, Ideb Surgana Yuga, Liswati, and Laksmi Notokusumo. All from Indonesia.

Like the six performers in the installation room that the crowd surrounded, they are also the body of the exhibition that helped shape the public image of the whole narration presented.



Performers perform body choreography in a "The Last Ideal Paradise" rehearsal by Claudia Bosse. -Dock. Goethe-Institut Indonesien.

Ideal Paradise

Compared to the mainstream view of the world religions, Bosse in her 2.5-hour show presents a historical narrative about an ideal paradise differently. For a long time she studied the Scriptures and finally discovered that heaven was described as a particular legal system.

She then compared heaven to the workings of democracy in Europe. That is about the ways the state regulates space, territory, responding to knowledge, prohibitions and exclusion. Bosse sees heaven as a scourge when humans want to get rid of their fellow humans in order to achieve what they want. Or he, who wants to enjoy the promise of seven virgins in heaven at the expense of the lives of innocent fellow.

Through this work, she wants to pass down the specter and try to put the audience into its level, to see how the audience challenges her.

A small, old woman came into the game arena. She towed an iron container filled with stones and a piece of aluminum pipe. Before entering the arena, she unties a rope that differentiates the audience and performer space.

In the arena, previously there were four performers from theatercombinant who performed body choreography movements to express the emptiness of consciousness. They are wearing silver clothes.

They entered one by one, preceded by a slim bodied performer. The sound of the sound following the choreography of the body it formed. While the ten Indonesian performers stand at the far end of the arena.

Myths about the existence of supernatural powers are still quite obvious in this layer. Bosse presents a puff of smoke when the performers crawl into the arena.

In it the performers are no longer present as actors. They act as well as the audience watching the audience again. Two-bodies merge into one.

Going forward with perfect choreography techniques, they are as suspicious, afraid and avoid the audience even though occasionally a performer wants to crash, run around, back and forth, like looking for something.

When the old woman let go of the rope, the audience who had previously crowded in a narrow space could finally breathe air because it could enter the arena to form its own dramaturgy.

The fourteen performers stormed the audience together, with a look of suspicion but did not know where the point of the gaze was. The audience scattered. There were laughter, fear and avoidance. One or two spectators ignored it, remaining still.

The performers melted into the audience, approaching, staring, but not making a sound. Viewers who do not understand, confused then fumbled as if they wanted to know the next scene. Sort of waiting for a surprise.

Immediately the audience scattered into the whole space when the performers do a choreography with their feet on the floor. They not only form a gathering point, but also spread and rub against the audience. A choreography of how the body reacts to violent practices and bursts of anxiety, bitterness, and chaos. Increasingly faster, rhythmically, then they start shouting satisfied.

Basically, humans want to find happiness, or in religious terms: heaven. Then after reaching the peak of satisfaction, the performers parade the words "IDEAL PARADISE" which each letter is put on a pole.

The audience also followed the procession like a cross tablo in the tradition of the Catholic Church. Perhaps Bosse in this performance wanted to present the message that religion can bring people to heaven. If you do not follow the path of religion, then this trip is a search for the identity of the 'ideal paradise' offered by Bosse. She wants every humanbeing to find their own way to reach what they want to achieve to be perfect.

Throughout this, the performers recite key words from their life biographies. Some of the audience laughed, confused, and spoke to their friends during the procession. The symbol that heaven also does not need to be sought for them. There are only celebrating at this time.

After circling the PFN complex, which was a mess, in one round, the performers and spectators reentered the room where they performed before, but it has meanwhile been reduced to a narrower place.

If previously spacious and spaced out, in this new room, the performers and the audience seemed to have melted. For those viewers who didn't know the performers, it was almost difficult to spot them in the crowd.

Chaos returned. The ideal paradise is never obtained. Humans are now faced with a new problem, namely the problem of territorial protectionism. As is happening today when America and China fought only because they claimed the boundaries of political and economic territory, not just spacial territory.

A theatercombinat performer then demonstrates how the human body is affected by the territorial and political boundaries created by humans. The three other performers spread colorful tarps. Above them they roll, kick, react to language cues that are heard from each earphone attached to their ear.

Pat Toh and Mun Wai Lee from Singapore, the two Chinese ethnic performers in the performance, recited Chinese words and were followed by the two theatercombinat performers. There is no difficulty for them to understand other languages.

Then collapse the territorial protectionism made by democratic leaders today. The world has changed into a 'global village' which allows people from all over the world to talk in one language.



Performers performed a rehearsal for the show "the last Ideal Paradise" by Clausia Bosse at the PFN Studio in East Jakarta. -Dock. Goethe-Institut Indonesien.

Sound Dramaturgy

The ten Indonesian performers pushed the wheeled walls which limited the performance space to the corner of the room so that it is now as big as it was before. The spatial drama is now moving to sound drama.

After opening a new room, the performers remained silent. They seemed to want to spy on the audience. Or want to reflect themselves on the audience, while the audience was confused as to what kind of position they should choose. Finally some sat and others remained standing. There are also those who approach the performers to try to enter their emotions.

Silent room crept for a moment. Then the actors form a line and sound a harmonious sound. Male actors voice bass, while female actors voice soprano. Moving away from the drama of sound, the actors are now moving and looking for their own space while still voicing the tone.

Then the tenth pairs of performers (except foreign performers) swipe each other and kidnap the body, overlap, support, hold, as if not wanting to knock each other down.

The costumes they wear have the same composition lines. Some are wearing shorts, some are wearing long pants, both male and female actors. Their clothes are generally sleeveless and thin. What is different is that all Indonesian female actors do not wear shoes, while male actors wear sneakers.

At first they choreographed in twos, then shifted into threes and eventually formed a flock of bodies in a vortex. Still pressing, swiping and touching, they show how one body depends on the other. To exhale the most basic philosophy of human life, that it is always social; nothing is alone in this world.

Long choreographing the body, the performers then move on and sound their traumatic biography to the public, or what is referred to as the living archive. Some are traumatized by the political system, religion, sexuality, race and culture among other themes.

This traumatic biography is intended as a therapeutic medium for actors to pick up their people's awareness and live as actual humans. At its peak, to show harmony among humans, performers gathered to one corner to form a line.

As they progressed, they sounded words, sounds and songs to show how the body's artistic response to the social and political constellation and political thought that is alive and developing today.

Like in Europe, the Middle East, Africa, or the US, how are we in Indonesia? Where is our next step? And where should we place ourselves in the existing socio-political structure? How do we shape our body image?

The performance in the form of installation, choreography and performance was presented for three days by theatercombinant in collaboration with 10 Indonesian artists, on 26, 28 and 29 February 2020 at PFN Studio in East Jakarta.

*This performance was supported by the Goethe-Institut Indonesien. Indonesia became the first country where works made since 2015 were aired in Asia. **



<https://majalah.tempo.co/read/seni/159798/teater-malam-di-gedung-tua-pfn>

PERFECT SPACE IN PFN OLD BUILDING

The Last Ideal Paradise chose an unusual place, the State Film Production Building, Jakarta. Titled by a German director, this theater raised the issue of political, cultural and terrorism in Indonesia.

Isma Savitri // 29th February 2020

THIS is like the night-wing in a camping activity. It was none other than us watching the theater of *The Last Ideal Paradise* being herded down the aisles of the state-owned company building Film Film Negara (PFN) on Jalan Otista, East Jakarta, Wednesday evening February 26. There were spectators who just grinned, others expressed their horrors verbally because they had to pass through the old PFN building which was partly built during the Dutch colonial era. Most of the outer walls of the building looked dull and peeled, mingled with tall bushes. The building was last renovated in the 1980s, along with the construction of a studio and film laboratory.

Dozens of spectators followed the performers in action while walking slowly and taking short steps. Occasionally dozens of performers directed by German director, Claudia Bosse, softly say a little narration that makes the hair on the back of the skin crawl. "People who don't die in this disaster, they still worship evil spirits. They do not repent of murder, magic, or theft that has been done", said a male performer. The look on his face is serious.

Around the PFN office area is only a small part of *The Last Ideal Paradise* stage. Claudia Bosse said she was the one who chose the PFN building as its performance space. That's after she researched the history of politics and Indonesian cinema and felt comfortable with the anatomy of the building as well as the aisles in this region. "Here many national historical narratives, as well as political propaganda, are produced. In addition, this office has many interesting buildings and spaces that we can use. It fits with the concept that we raised, especially the dialogue about space and body", she said when met after the stage.

The Last Ideal Paradise went on stage three times in Jakarta, on 26, 28 and 29 February 2020. Since 2018, Bosse has visited Indonesia several times. She met a number of artists from various regions, who then collaborated on the Goethe-Institut project. They include dancers Ayu Permata Sari; sculpture artist Alfiah Rahdini; director Ibed Surgana Yuga; choreographer Yola Yulfianti; member of the Lenteng Forum Community, Akbar Yumni; and Karlina Supelli.

Bosse has been known as a choreographer who is close to the work that smells of space and body. *The Last Ideal Paradise* first appeared in 2015 at the Weltmuseum Vienna, Austria, the country where Bosse lives. The beginning was the installation that she was working on from her research in Cairo and Athens, about the political situation and social change in Egypt and Greece. After that, Bosse worked with performers and choirs, presenting a collection of ethnographic, objects and videos.

The stage in Jakarta, she said, was one level above previous performances, including those that had been held in Düsseldorf, Germany. "I make use of the material available here and the knowledge of the viewer that is influenced by history and personal experience", she said. Indonesia's demographics, which are predominantly Muslim, also influenced Bosse in composing texts, in addition to the history of 1965 and terrorism. "Interesting because in Indonesia there is Islam and there is radical Islam."

The Last Ideal Paradise lasts more than two and a half hours. Before the show, Bosse said, she wanted the show to lure the audience to react and choose their point of view. She does this by freeing us choose the order of the room to be visited. In each of those dimly lit rooms, we encounter installations that are scary to look at. There are headless dolls, statues with heads in the form of roentgen photos, intestines scattered, plastic skulls, pieces of human bodies similar to mutilation victims, game animals, as well as PFN movie posters, such as *The Last Train* (aired in 1981).

Not only the visuals are terrifying, the sounds that are played in various rooms also make the impression of a haunted room. From the faint sound of people whispering, snippets of interviews about the 1965 tragedy, also the creaking of a door like a part of a horror movie scene.

After the spectators finished passing through the rooms, the performers (Ayu Permata Sari and friends) walked one by one to the hall which everyday functioned as a PFN studio. Spectators flocked to them. In the hall, the performers - called Ghost Team by Bosse - moved to play with the space and the image of the audience. It is as if they

formed a partition, passed through it, dismantled it, and closed it again. The transposition refers to violence and submission that grow and last in different places.

With the audience, the viewers also open interactions. Besides Ghost Team, four other people appeared wearing some kind of silver *long john* with a partially covered face in latex. They make a commotion by surging into the audience, past the sitting, nudging the standing, disrupt the order that was originally calm. Their intimidation is not only through motion, but also the look in the terrorizing eyes. "Ghost Team refers to many things. Not just tragedy, but also body positions for individuals and the public," Bosse said.

Before the chaos had subsided, the viewers then escorted the audience out of the building. Walk through the streets between buildings, before returning to the hall and struggling with territorial games. Bosse initiated it by asking the player to again disturb the audience standing in the hall. The performers held tarps that forced the audience to step aside. However, if the audience stays in place, the performer does not have the courage to force. "A lot of conflicts have been sparked by territorial matters, and I think the way to react is by collectivity," Bosse said.

PFN Director General of Housing, Judith J. Dipodiputro, said that *The Last Ideal Paradise* was permitted to show its commitment to appreciate art forms other than films. The initiative to open the PFN office complex to the non-film public is related to the company's collaboration with PT Wika Realty. In the 2 hectare land, four film production studios and *creative hubs* will be built, including a cinema and a mall, which is planned to be completed in 2023.

According to the company secretary, Ade, the construction costing hundreds of billions of rupiah is planned to begin in the middle of this year. "If many people consider PFN to have a long sleep, we actually have prepared many concepts to rise," he said. After *The Last Ideal Paradise*, PFN hasn't stopped. Their building will also be the location of the JakArt theater stage titled *Beautiful Water* in mid-March 2020.

<https://manual.co.id/article/the-last-ideal-paradise/>



Photograph by Liandro N. I. Siringoringo

the last IDEAL PARADISE

By Hana Oktavia A.
27th February 2020

Ongoing from 26 to 29 February 2020 in Perum PFN, the last IDEAL PARADISE by Claudia Bosse of theatercombinat espouses socio-political commentaries through a multi-platform art show that breaks boundaries between space and its spectators.

In the **last IDEAL PARADISE**, a daring multidisciplinary exhibition presented by Goethe Institut and Produksi Film Negara, German artistic director **Claudia Bosse** and media artist **Günther Auer** collaborate with local artists from different backgrounds to explore the changes following Indonesia's past cultural, political and religious upheavals as a way to contemplate the current.

Established in 2015 by the Vienna-based **theatercombinat**, The Ideal Paradise series was previously held in its hometown and Düsseldorf (2018) before Claudia focused her lens on Indonesia for the third and final installment of the series.

Embracing catastrophe as its theme, spectators are presented with installations and choreographic performance on social and political constellations which link to the present state of Jakarta and its society. "I have to say I have a positive notion on *catastrophe*. I find the word tricky because it ruins an order, and you can see that the destroyed narrative structure is still there, but then it gives room for something new," Claudia commented on her approach.

Taking place at Perum PFN (Produksi Film Negara) in Kampung Melayu, the last chapter of **The Ideal Paradise** utilises the historic building where past Indonesian educational movies and even notorious propaganda features were once produced. "I found this urban texture extremely interesting. How it seems interconnected, and it feels that every spot [in the building] gets an appreciation of re-use, that people can survive," she continued.

The 2.5 hours exhibition, which took Claudia two years to produce and research with the help of activists, such as **Akbar Yumni** (journalist of **Forum Lenteng**), is divided into two separate excursions: an exploration through installations and performance, both executed in collaboration with local artists of different ventures, including performers dubbed as the **Ghost Team** to enact a space-exploration performance that weighs in on power abuse, matters of territory to colonised and decolonised Indonesia.

For the exhibition of **the last IDEAL PARADISE**, Claudia Bosse redesigned rooms in the timeworn construction into open set-ups with objects and visuals that trace back to decades, such as colonial-era ethnographic photographs, archives from the 1984 propaganda feature film *Pengkhianatan G30/SPKI* to photoworks and spoken words about the practice of beheading.

Covering elements of history, controversy and violence, many works found in **the last IDEAL PARADISE** are derived from materials of daily use, namely foams, feather duster and clothes. Here, one is welcomed to roam around the space as narrative texts, thematic sound works and visual objects abound. "I learned step by step and saw the film *An Act of Killing* (2012), and then I was surprised by how this culture goes together with such extreme brutality of a political murderer and the history of the younger nation," Claudia expressed.

In this Jakarta-adaptation of the exhibition, everyone is welcome to wander and engage with the performing artists. Come as you mingle with works that confront functions of time, space and the nation's socio-political traces that led the city (and its dwellers) to where it is now.

the last IDEAL PARADISE is held at Perum PFN (Produksi Film Negara), Jl. Otto Iskandardinata Raya 125-127, East Jakarta until 29 February (show starts at 5pm). For more information on the exhibition, click [here](#).



<https://koran.tempo.co/read/seni/450640/teror-dari-gedung-tua>
translated with GoogleTranslate

Terror of the Old Building

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

ISSUE, MARCH 3, 2020

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**

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