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FUCKTORY - PROJECTORY

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Performance Performance Factory Performance Fucktory Fucktory Fuck You!!

Introduction:

Kami dipertemukan oleh hingar-bingar beat music electronic yang berdentum bersama rave gitar dan vibrasi suara wave, dari sinilah kami berawal dan dengan semangat ini pula kami berkumpul.

Juni 1998, kebetulan kami satu panggung dengan grup band masing-masing: waktu itu Jompet (AG, Kus Widananto/programmer /guitar/vocal) bersama Ari Wulu (Ishari Sahida/bass/vocal), dalam satu grup yang mereka beri nama SKM, naik ke panggung setelah Marzuki bersama grupnya. Musik Industrial yang kencang mengalir diselingi teriakan mereka dengan suara berat: "Taman Bunga, Bunung dan Darah!!" berulang kali.

Konser selesai, kemudian kami (Marzuki, Jompet, Ari Wulu dan Ugo) berkumpul, saling memberi selamat, ngobrol, memuji, malu-malu, kemudian terdiam capek. Beberapa saat kemudian terloncat dari mulut Marzuki yang mengajak untuk membikin semacam performance bersama-sama dengan memberi judul dan berbasik atas teriakan Ari dan Jompet: "Taman Bunga, Bunung dan Darah!!".

Performance itu sendiri akhirnya dipertajam bulan november 1998 sebagai rangkaian dari "Holla-Hop" yang dibikin Marzuki pada bulan november 1997 (lebih jelas tentang "Holla-Hop" dapat anda baca pada Projectory di halaman selanjutnya). Di sinilah kami lahir dan berkumpul.

Karya: sesuatu yang busuk dan kami telah lelah berbohong

"Kerja seni" adalah susah payah untuk "berbohong". "Karya seni" adalah "berbohong". Semua orang punya pendapat yang lain. Semua orang punya alasan masing-masing. Itu yang tidak pernah kami punya; alasan. Jadi, kenapa kami harus menyikapi kerja kreatif (atau bahkan tidak kreatif sama sekali) sebagai sesuatu

Introduction:

We were brought together by the noisy-tumult of electronic music's beat, booming together with the vibrations of sound waves and rave guitar. This was the starting point, our origin and spirit.

June 1998, it was pure coincidence that we were together on one stage with our respective bands. At the time, Jompet (AG, Kus Widananto/programmer/guitar/vocals), Ari Wulu (Ishari Sahida/bass/vocals) under their group, SKM, took the stage after Marzuki and his group performed. Their tight industrial music was interspersed with simultaneous heavy cries of "Garden of Flowers, Birds and Blood!!!". (Taman Bunga, Burung dan Darah!!!).

The concert is over, then we (Marzuki, Jompet, Ari Wulu and Ugo) got together, introduced ourselves, talked, slapped each others' backs, got embarrassed and, exhausted, grew quiet. Then from Marzuki's mouth came an idea that got us going again: to make an "art-performance-kind-a-like" together, naming and basing our performance on the scream of Ari and Jompet's "Garden of Flowers, Birds and Blood!!!"

That performance finally came together in November 1998. It was tied in with the continuation of the "Holla Hop" put on by Marzuki in November 1997. (For more on "Holla Hop", see Projectory). That was time of our birth and togetherness.

Works: Something's rotten and we're sick of lying

"Art works" is a hard effort of "lying". "Art" is a "lie". Everyone has their own opinion. Everyone has their own reason. That is something we don't have: a reason. So, why we have to treat

yang terpenting? Kami lebih suka menyebut kerja kami sebagai hobby. Karena kami hanya berkumpul dan bermain sebagaimana anak-anak bermain pada usianya: berusaha untuk jujur dan penuh ekspresivitas yang lepas. Dan pasti kami tidak akan ambil pusing dengan identifikasi atau berusaha memberikan nama atas bentuk seni yang kami bikin. Ini membuang energi. Karena apa yang kami lakukan mungkin bukan seni. Dan kami tidak perlu berpikir tentang mengapa dan untuk apa kami bermain. Karena siapapun sulit untuk menikmati permainan jika ia berpikir hakekat permainan di saat permainan itu sedang berlangsung. Ia harus menyediakan waktu sebelum, atau sesudah permainan, jika ia hendak memikirkannya (tentang hakekat itu). Sayangnya kami nggak pernah punya waktu untuk itu.

Tapi lama-kelamaan kami menyikapi permainan itu terlalu berlebihan (meskipun tidak pernah ada yang salah di sini, semua hal adalah relatif). Kami terjebak dalam bahaya dan lupa waktu. Hingga kami menyikapi permainan ini sebagai sesuatu yang 'real', atau lebih tepatnya kami berkeinginan menampilkan sesuatu yang 'real' di atas stage. Tidak ada acting di sini. Kami mengawalnya dengan tubuh Marzuki yang dalam lirik 100volt oleh Jompet dalam "I'm sorry, I'm so Fucking Sorry". Hingga batas antara realitas dan stage yang sering manipulasi itu, menjadi kabur. Mungkin kami sedang menjadi para hobbies yang terlalu serius. Paling tidak menurut kami ini lebih 'funky'. Maaf kalau kami terdengar terlalu ideologis. Funky?

Kelompok: sesuatu yang terdiri dari individu dan sebuah sejarah tentang nama

Cukup lama kami berlingkar tentang konsep kelompok sebagai entitas. Bagaimana sebuah kelompok itu harus dibentuk agar menjadi solid. Jawaban yang kami temukan adalah membeaskan setiap individu yang terlibat di dalamnya untuk bermain (karena kami adalah kelompok bermain). Kami tetap main musik dengan grup masing-masing, atau bahkan performance dengan nama masing-masing. Ada sejuta nama jika kami berniat membikinnya, tapi kami hanya punya: The Brutness (Ari Wulu), Garden of the Blind (Jompet), Melancholic Bitch (Yosi dan Ugo), dan The Fucktory.

Bahkan sekarang Jompet mendirikan 'Gerbang Electrocraft', sebuah institusi yang bertujuan membantu artists yang ingin membikin karya seni dengan bahan elektronik dan interaktivitas. Sayangnya dia masih perlu banyak belajar untuk menjadi perfectionist. Ugo sedang giat berpikir tentang pameran video interactive. Sayangnya nggak pernah terwujud. Yossi sedang menganggap indie perdananya. Sayangnya proyeknya terseledak-sedat karena dia sibuk pacaran. Zuki tengah merasa bahwa desain grafisnya belum seberapa. Sayangnya selalu ada orang yang mau membayarnya dengan harga mahal. Ari, bagi kami, dia adalah yang paling berbakat. Sayangnya, dia harus menanggung konsekuensi logis sebagai anak seorang seniman.

the creative (or not creative) works as the most important thing? We prefer to call our works as a hobby. We only came together as if we were children playing on their ages; we tried to be honest and filled with free expression. And it's clear we won't get bogged down in identification or the attempt to put a name to the kind of art we make. That wastes too much energy. And we don't need to think about why and for what we play. You should understand that there's no getting into a game if you think about its essence while it's going down. You must put time aside before or after the game if you want to think about the essence shit. Unfortunately, we don't have time for that.

Somehow, after a while, we took to the game excessively (although there's nothing wrong with that; everything's relative, after all). We were sucked into danger and becoming time-annexist. Then we saw the game as something real or, more precisely, we wanted to show something real on stage. There's no acting here. We started with Marzuki's body - taking 100 volts of electricity administered by Jompet in "I'm sorry, I'm so Fucking Sorry". So the line between reality and the stage, which is so often manipulated, became blurred. Perhaps we are being too serious hobbies. At least, we think, this is more 'funky'. We are really sorry, if these sound so ideological. Funky, huh?

The Group: Born of individuals and the story of the name

For a time we grappled with the concept of the group as an entity. How must a group be formed so that it becomes solid? The answer we came up with was to free each individual to play (because we are a play group). We continued to play with our respective groups and to put on performances under various other names. There's a million names out there if we intended to create one, but we only have: The Brutness (Ari Wulu), Garden of the Blind (Jompet), Melancholic Bitch (Yosi and Ugo), and The Fucktory.

In fact, now Jompet has Gerbang Electrocraft, an institution whose goal is to help artists who want to put on electronic-technological-interactive works. Too bad, that he still has to learn to be a perfectionist. Ugo is actively thinking of making up a works of interactive video. Too bad, that he, beside keep thinking, not yet come up with one. Yossi is working on his first indie label album. Too bad, that his works is slow in progress because of his dating habit. Zuki still thinking that his graphic design is not that good. Too bad, there are many people willingly pay him a lot. Ari, we think that he is the most talented compare to the rest of us. Too bad, that he is carried on burdens of being a son of an artist.

Okay! Performance Fucktory bukanlah rumah di mana seseorang bisa tinggal di dalamnya. Sebagai sebuah nama Performance Fucktory tidak perlu kami bela. Ia hanyalah ruang yang sempat maya tempat kami bertemu, ngobrol, menghitung kebutuhan untuk kemudian huting duit atau minta bantuan dalam bentuk lain. Semuanya bisa saja terjadi di sini.

Performance, Performance Factory, Performance Fucktory, Fucktory, adalah nertelan permainan kata yang kami hasilkan dari pertemuan kami selama dua tahun. Itu menandakan betapa lebih penting individu di dalamnya untuk lebih berkembang dari pada kelompok itu sendiri. Jelas secara publisitas hal ini tidak menguntungkan jika terlalu sering ganti nama. Tapi akhirnya nama-nama itu mempunyai fungsi juga. Anda bisa mendapatkan T-shirt Fucktory Clothing sebagai merchandise dari Performance Fucktory misalnya. Tapi Fucktory Clothing bisa juga menjadi merchandise bagi grup music Melancholic Bitch (Ugo dan Yosi) atau yang lainnya. Jadi, jika anda ingin mengundang kami untuk pentas performance, anda bisa memilih nama dari Performance Factory sampai Fucktory.

Fucktory-Projectory

Biasanya orang memakai kata discography untuk menyebut berapa album musik yang sudah ia hasilkan. Katalog ini kami terbitkan dengan nama Fucktory Projectory sebagai sebuah media presentasi bagi publik terhadap beberapa proyek performance, musik, dan lain-lain yang telah kami lakukan dalam dua tahun ini. Tentu saja kami berharap masih bisa menerbitkan katalog ini pada volume selanjutnya. Atau kami tidak akan menerbitkan lagi karena kami sudah bosan dengan kerja kami. Semuanya bisa saja terjadi di sini. Karena "art is boring and the artist is a liar".

Sebuah kalimat terakhir yang akan menutup introduction ini adalah ucapan terima kasih buat teman-teman dari GeberModus0 (sebuah kelompok performance multimedia dari Yogyakarta) yang telah bersedia menjadi teman kami untuk belajar bersama.

Okay-dekey! Performance Fucktory is not a house where a person can live. As a name, Performance Fucktory doesn't need a stand on. It's an illusionary place where we meet, talk, take stock of our needs and then lend some money, and ask others for their help. Anything at all can happen here.

Performance, Performance Factory, Performance Fucktory, Fucktory... came about through our play on words over the last two years. They are all us. They all show the importance of the development of the individual beyond the development of the group itself. Clearly, when it comes to publicity, it's not always best to keep changing names. But, in the end, this too has a function: you can get Fucktory Clothing T-shirts as Performance Fucktory merchandise, for example. Also, Fucktory Clothing can be merchandised by the musical group Melancholic Bitch (Ugo and Yosi) or others. So, if you want to get us in for a performance, you can choose a name from Performance Factory to Fucktory.

Fucktory Projectory

Usually, people use the term 'discography' as a heading for listing their previous albums and/or recordings. This 'Fucktory Projectory' has been created to present to the public our performance projects, music and other stuff we've done over the last two years. Of course, we hope to keep the projectory current and to publish more volumes later. Or maybe we won't because we're bored with it all. Anything at all can happen here. Because "art is boring and the artist is a liar".

A last sentence to close this introduction: we offer thanks to our friends from GeberModus0 (a multimedia performance group from Yogyakarta) who have offered us friendship as we learn together.



Performance Fucktory

Yogyakarta - Indonesia

Performance Factory didirikan pada 10 November 1998. Berawal dari proyek seni pribadi Muhammad Marzuki, yang kemudian dibuat beberapa teman dekatnya: AG. Kus Widananto, Ishari Sahida, dan Ugoran Prasad. Sesuai dengan namanya, Performance Factory adalah sebuah kelompok yang memproduksi ide-ide kreatif (atau bahkan tidak kreatif sama sekali) seni pertunjukan. Kelompok ini tidak pernah membatasi wilayah jelajah keseniannya dalam satu bidang seni pertunjukan: performance art, musik, teater, video art, seni rupa publik dan multi-media atau yang lainnya.

Individu yang terlibat di dalamnya adalah sekelompok anak muda yang merasa tiba-tiba terbangun di keentahan lokalitas, dan kegamangan dunia modern yang global. Peradaban sudah berlangsung sedemikian semrawut, dan memaksa mereka melakukan proses identifikasi diri entah kultural, struktural, atau peranian, dengan tersendat-sendat. Segala sesuatu berada dalam lalu-lintas yang padat: perkembangan teknologi, hiruk-pikuk informasi, teks-teks, wacana-wacana, trend, siaran berita, koran-koran, mail-mal, dengan percepatan yang tinggi dan tentu saja, pertumbuhan yang hebat. Untuk kemudian, mereka melihat tempat mereka berpijak; di suatu keremangan negara dunia ketiga, yang setiap saat semakin menyadari betapa dirinya semakin bertambah miskin. Pun mereka tak bisa menolak tradisi-kultural yang mengendap di ingatan mereka, yang mereka peroleh sejak kanak-kanak. Segera kemudian, mereka tercabut dari akar kulturalnya begitu mereka menginjak bangku-bangku sekolah. Lama mereka menyadari bahwa mereka sedang berhadapan dengan suatu konsekuensi dari post-kolonialisme.

Lalu terbentuklah suatu kelompok dengan sifatnya yang hybrid, instan, dan cerut-marut.

Hal diatas mempengaruhi ide-ide kreatif (atau bahkan tidak kreatif sama sekali) yang dipresentasikan oleh kelompok ini. Mereka sering menciptakan gagasan-gagasan radikal, seperti: mengeksplorasi monotonitas, kebosanan, kebusukan, teror, menjadi sebuah target estetik.

Performance Fucktory was established on November 10, 1998. It began with the personal art projects of Muhammad Marzuki, who was then joined by AG. Kus Widananto (Jompert), Ishari Sahida (Ari Wulu), Ugoran Prasad and Joseph Herman Susilo (Yosi). Performance Factory is a group with creative (or not creative) ideas producing performance art. This group acknowledges no definite border to art, which has allowed it to expand into a series of performance art styles; stage performances, digital-analog music, video art, public art, multimedia, etc.

The individuals who make up this group are those who have been awakened to local ambiguity and the uncertainty of the modern world. Civilization works in such hectic ways, forcing people to identify themselves - culturally, structurally, functionally - in ambivalent ways. Everything melts into the hectic traffic - discourses, trends, current news, papers, malls, acceleration, speed - and big ideals clash. The individuals in this group see up from where they stand to a place below their footsteps, to a cloudy third world, realising how every second they are all becoming poorer, and poorer. They had been uprooted but have unwittingly taken root in the classrooms, in the labyrinthine system of education. Eventually they have become aware that they are now facing one consequence of post-colonialism.

A group was then formed whose character is hybrid, instant, and crossover.

The situation above gave birth to their creative (or not creative) ideas, which they eagerly presented to the public. They explored radical landscapes; monotony, boredom, terror, and depravity became aesthetic targets.





proJectory



*"...Don't be surprised
if you don't find perfume
in heaven, in heaven it's
all perfumed. A thing can only
be sensed as fairly-fumed
if there's something
rotten-stink beside it."*



HOLLA-HOP!

The Birth of the Group

Performance ini adalah embrio lahirnya grup Performance Fucktory. Pada waktu itu umur Marzuki 21 tahun, berarti teman-temannya yang lain lebih muda lagi. Makin visual yang hadir di arena pertunjukan adalah set instalasi, musik keras dan bau (baik itu wangi atau busuk). Salah satu kalimat yang paling fundamental bagi perkembangan estetika Performance Fucktory ini adalah: "... jangan Anger jika tidak kamu teruskan parfum di surga, sebab di surga wangi semua. Karena sesuatu bisa disebut haram jika ada bau busuk disampingnya."

Performance ini dipentaskan di Purna Budaya Yogyakarta, sebuah galeri pameran yang terlalu sempit jika digunakan untuk pentas seni pertunjukan. Ditonton oleh kurang lebih 100 hingga 150 orang, sesuai dengan kapasitas gedung. Kata Holla-Hop! Sendiri diambil dari mainan hollahop, berbentuk lingkaran yang terbuat dari rotan yang dimainkan dengan cara menggoyangkan pegguk. Pada Holla-Hop! Marzuki sebelum menggunakan konstruksi dari berbagai macam bahan yang bisa diputer. Lebih dari itu, dengan mengambil kata dari permainan hollahop, Marzuki ingin lebih menekankan erotisme seni dari pada hermeneutika; arti atau simbol maupun pesan yang ingin disampaikan.

This performance was the embryo out of which the Performance Fucktory group was born. At the time, Marzuki was 21 years old, meaning the others were even younger. The performance arena was filled with sets and installations, loud music and smells both fair and foul. One of the most fundamental guiding thoughts in the development of Performance Fucktory's aesthetics has been: "... Don't be surprised if you don't find perfume in heaven, in heaven it's all perfumed. A thing can only be sensed as fairly-fumed if there's something rotten-stink beside it."

This performance was held at the Purna Budaya Yogyakarta, an exhibition gallery too narrow to use for art performances. Anywhere between 100 and 150 people watched, depending on how many could squeeze in. "Holla Hop!" was taken from the Indonesian version of the "holla hop" - made of rotan but still used by swiveling the hips. In Holla Hop, Marzuki used all kinds of constructions and many types of materials which could swirl around. The visual sensation was also infused with Marzuki's desire to impress upon viewers the eroticism of art rather than its hermeneutics; meaning transcended symbols and the messages they send.

HOLLA-HOP! # 1

"Menikam dalam Gelap" *Bentara Budaya Yogyakarta, november 1997*

20 boneka bersayap digantung di langit-langit ruangan. Di tengah ruang, tempat arena pertunjukan, dibangun set instalasi terdiri dari sebuah bangsal seperti meja bulat yang bisa diarak oleh seorang pemain dan bisa diputar oleh dua orang pemain lainnya. Di sekeliling arena ada pita plastik kuning yang membentuk "Hegemoni Complex - Hegemoni Complex". Juga banyak bunga warna-warni yang diklat di lantai mengelilingi arena tersebut. Sebuah kompor minyak di sudut arena dengan penggorengan yang membakar ikan-ikan busuk.

Twenty winged effigies were hung from descending surfaces of the space. In the middle, the performance space was built as an installation with a construction that looked like a round table that could be mounted by the performer and turned by two other performers. Around the arena hung yellow plastic tape reading "Hegemoni Complex - Hegemoni Complex". Many multi-colored flowers were also scattered across the floor. A gas burner stood in the corner where rotten fish fried.

Pertunjukan di mulai, meja bulat yang di atasnya terdapat seorang pemain yang terikat itu diputar oleh dua pemain lainnya. Berawal dari putaran yang sangat lambat hingga pemain kehabisan tenaga. Bau busuk semakin lama semakin terasa. Musik 'grunge' semakin lama semakin keras dan cepat. Bising, busuk, monoton dan membosankan. Tapi penonton tidak bisa menghindar, karena pintu ruangan telah dikunci. Ah, itu hanya 20 menit.

When the performance started, a performer tied to the construction was rotated by two others, first slowly and then faster, until the rotators lost all energy. As it went on, the rotten smell became more and more pungent. The 'grunge' music grew louder and louder, faster and faster. Suzzing, rotten, watching, boring. But the audience could not escape - the door had already been locked. Ah, but only for 20 minutes.



Credit:

Concept/Director: Muhammad Marzuki Performers: Roselinawati, Sunardi, Cinthia Gunawan Set Constructor: Sunardi, M. Ikhsan, Zulkarnaen Musik Illustration: Bungsu (drum), Casper (bass), Marzuki (Guitar) Costume & Property: Black Sugiharto, Enthyryna Baskorwati Lighting: Sony

HOLLA-HOP! # 2

"Taman Bunga, Burung dan Darah",

Bentara Budaya Yogyakarta, November 1998

Berdiri jeruji-jeruji yang terbangun dari bambu membentuk persegi dan belah ketupat hingga lengat-lengat ruangan. Di dalamnya dibangun kolam 300cm persegi dengan tinggi 50cm, sebuah kincir air (water wheel) yang diprakarakan oleh tenaga manusia, yang juga berfungsi sebagai pengungkit untuk menggerakkan pukuk besi panjang di luar kotak kerangkang. Di bawah pukuk besi telah siap sebuah TV yang sedang menyala. Di depan TV seorang bocah umur 10 tahun sedang asyik menonton.

Pertunjukan dimulai, dua orang berpakaian hitam-hitam dan dipengkapannya mengenakan caping berjalan mengelilingi kerangkang dengan sandal telok kayu panjang yang dinakhi oleh kedua orang tersebut, tangannya membunyikan lengkat bambu yang bisa dipukul petani untuk mengukir burung. "Tak!! Tak!! Tak!!" begitu bunyinya. Seorang cewek dengan pakaian "angel" (malikat) menyemprotkan 10 botol pengusir hama. Seorang pemain lagi berdiri di kolam dan memutar kincir air, pukuk besi mulai menghancurkan TV. si bocah tetap asyik menonton TV.

Bau wangi sudah kelewat. Pukiran kincir semakin kencang. TV mulai pecah. Dua pemain yang sedang awal berputar-putar mengelilingi arena kini berpisah dan memotong jeruji-jeruji bambu, meloncat kesana kemari dan sisi ke sisi. Musik "industrial" yang dimainkan oleh grup musik underground "SKM" bertambah keras. Vokalis berteriak "Taman Bunga, Burung dan Darah!". Sangat bising. Dan penonton tetap tidak bisa menghindar dalam 30 menit karena pintu arena pertunjukan dikunci.

A compartmentalised trellis made of bamboo was constructed reaching from the floor to the ceiling of the space. Inside, a 300cm square pool, 50 cm depth, was built with a water wheel turned by hand which also functioned to move a long iron bar fixed to penetrate the cage. Beneath the iron bar, a TV shed its light. Before the TV, a 10 year old child sat transfixed.

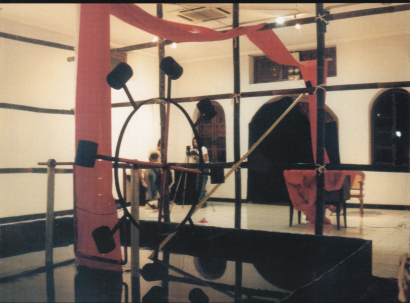
The performance started: two people decked out in black with wide bamboo hats walked around the cage in wooden and leather sandals. In their hands they held the long bamboo poles used by peasants for capturing birds. "Tak!! Tak!! Tak!!" they sounded out as they struck. A woman dressed as an angel sprayed 10 bottles of scent around the space. One performer stood in the pool, turning the water wheel. As the beating of the iron bar began to destroy the TV, the child still sat transfixed by its glow.

The smell of the scent began to penetrate. The water wheel turned faster. The TV began to break apart. The two performers circling the cage and the arena split apart and began to climb the bamboo trellis, leaping all over it, from one side to another. The "industrial" music played by the underground group "SKM" grew louder and louder. The vocalist cried out "Garden of Flowers, Birds and Blood!" ("Taman Bunga, Burung dan Darah!") The noise was incredible. And the audience could not avoid it all for 30 minutes because the door to the space had been locked.

Credit:

Ideja/director: Muhammad Marzuki **Performer:** Ugras Prasadi, Sis Gedyaryati, Janat, Cindhi Gurawan, Tabah Set
Constructor: Suardi, M. Ikhsan Zubaidan **Music illustration by SKM:** Jonper (gitar&programer) Ari Wulu (bass & vokal)
Ira (vokal), Marzuki (vokal) **Costum & Property:** Black Supharito, Erithrya Baskarawati **Lighting:** Clink Sugianto









Freshed By Trance

a Collaboration with GeberModusO (Video Installation) and Diary Of The Lost (Sound Installation)

Unfinished Stadium, Universitas Negeri Yogyakarta, June 1999

Ini sebuah puisi tentang "escape mechanism". Ketika solusi untuk menjawab persoalan-persoalan hidup seolah tidak mendapatkan titik temu. Jiwa dan pikir membutuhkan sebuah mekanisme untuk sejat keluar (menghindar) dari rutinitas dan beban hidup yang selalu menghimpit: escape mechanism.

Performance ini digelar di arena pra stadion (stadion belum jadi) milik Universitas Negeri Yogyakarta. Sungguh sebuah arsitektur super dekonstruktif yang tercipta tanpa sengaja. Mirip seperti stone age, ruin, atau sebuah puing-puing dari peradaban modern.

Materi yang tersaji dalam performance ini adalah video instalasi yang ditampilkan dengan layar lebar, sound instalasi dengan system surround mengelilingi lingkaran stadion tersebut. performance live terdiri dari orang tua dengan jubah kumal memegang cambuk yang memaknai dua orang cewek yang bertinju di dalam metal ring. 12 penari Ndolalak, sebuah tarian trance tradisional, yang memari sepanjang pertunjukan diseperti metal ring. Pertunjukan berlangsung satu jam dan ditonton oleh sekitar 4000 orang.

This is a poem about an "escape mechanism". When it's as if the solutions to life's problems have no meeting point. The spirit and the mind need a momentary way out from routine and from the pressing burdens of life: an escape mechanism.

This performance was staged at a construction site for a stadium belonging to the Yogyakarta State University (Universitas Negeri Yogyakarta). This was truly super-deconstructive architecture created without guile or thought to the performance which took place within. It resembled the stone age, ruins, or the debris of modern civilization.

The materials laid out for this performance were a video installation set with a large screen, a sound system enveloping the entire space of the pre-stadium, and a live performance in which two people in shabby robes thrashes whips to force two women to box inside a metal ring. Twelve dancers of the famous Ndolalak (a traditional trance-dance) swayed around the metal ring. The performance lasted one hour and was viewed by around 4,000 people.

Credit:

Performance Director: Muhammad Marzuki **Director of Video Installation:** Bintang Hanggono **Director of Sound Installation:** Jompel **Performer:** Dewi Mauludiah, Shinta, Kusen & Ndolalak Dance Group **Samigaluh Stage Manager:** Ali Wulu **Costum & Make Up Designer:** Enok, Erthyryna Siskorowati **Stage & Sound Engineering:** Felix (Blas Group) **Lighting:** Clink Sugilarjo **Supporting Organizations:** FMF & SAV/BIAS UGM **Producer:** Performance Factory, Yogyakarta Arts Festival 1999, BLASS Group







BENIK

(Kancing Baju/Button)

Centre Culturel Français de Yogyakarta, October 1999

Centre Culturel Français de Bandung, October 1999

Saat itu aku berada dalam sebuah gerbong kereta api yang akan berangkat dari kota Yogyakarta ke kota Jakarta. Kebosanan di perjalanan adalah hal yang akan aku dapat, demikian pikirku waktu itu. Tapi aku telah berada di dalamnya, harus berangkat, aku harus siap untuk menjalani kebosanan ini dengan ketulusan dan penuh kesadaran. Kereta mulai bergerak berangkat... bunyi beang... orang-orang yang berlalu-lalang di gang gerbong... penjual asongan... pengamen... kondektur... pengemis... Waktu itu sungguh kebetulan aku membawa handycam dan tape recorder. Tibalah saja ada keinginan mendokumentasikan semua rutinitas yang busuk ini dengan kedua alat tersebut. Handycam dipasang statis di ujung gerbong dan dibarengi merekam semua kejadian sepanjang perjalanan 12 jam tersebut. Tape recorder juga melakukan hal yang sama. Demikianlah semua bermula...

Dan performance ini adalah semacam catatan tentang penulisan, tentang kejenuhan, tentang rutinitas yang membosankan; namun pada saat yang sama, seperti semacam kepasatan, selalu saja tak memberi ruang untuk menghindar. Ada disana, kita, dan mesti menjalani semuanya dengan patuh.

Performance berlangsung: dipanggung batako bertebaran, seorang laki-laki terbaring. Proyektor memutar gambar suasana dalam kereta. Seluruh ruangan dipenuhi suara kereta api. Lalu orang itu terbangun, dan mulai bergerak; ia pelan-pelan menyusun batako satu persatu. Terus begitu, setiap batu batako, diletakkannya dengan hati-hati, penuh kesabaran, pelan, tenang. Gambar di layar dan bunyi beang kereta api beserta kegiatan didalamnya; para penjual makanan, pengamen, pengemis, terus berlangsung memenuhi ruangan. Laki-laki itu tak sedikitpun mengurangi intensitasnya, ia terus menyusun batu-batako itu.

Pelan-pelan susunan batu-batako itu membentuk sebagian bangunan kubus yang besar, melewati setengah tinggi badannya, lalu seluruh badannya. Ruangan masih dipenuhi kebasangan yang sama. Lalu seluruh batu-batako telah habis diusunginya. Dan ia ada di dalam bangunan yang dibentuknya. Ruangan tiba-tiba gelap dan sepi. Habis. 1 jam yang membosankan.

At the time I was on a train leaving Yogyakarta from Jakarta. The boredom of the trip would be unavoidable, I thought. But I was already inside the carriage, I had to go, I had to prepare to see it openly and with full consciousness. The train began to move... the noise... the people passing through the carriages... food sellers... buskers... conductors... beggars... Just then I thought about the handycam and tape recorder I happened to bring with me. I suddenly wanted to document the rotten routine with these two things. The handycam I hung at the end of the carriage and let run over the 12 hours of the trip. The tape recorder was also stuck. That's how it all began...

And the performance which resulted was like a note on repetition, on dullness, documenting all-consuming fed-upness and boring routine. But at the same time, like any fixed thing, there would be no way to escape, no space to run and hide. There it was, we, us, with the only choice to submit to it.

The performance began: on the stage massive concrete bricks were spread around and a man lay, stretched out. A projector began to roll the film of the journey inside the train. The space was filled with the sounds of the train. Then the man began to get up, to move: he slowly moved the bricks around one by one. On and on, each brick placed carefully, with full consciousness of the process, slowly, calmly. The vision on the screen and the loud noises of the train and the activities inside it - all the food sellers, buskers, beggars - continued to fill the space. The man did not back down in his intensity one bit. The bricks continued to be assembled.

Slowly, the assembled bricks took the form of a large cubical, first concealing half of the man's body and then all of it. The space was still filled with the same loud sounds. Finally, the supply of bricks exhausted, the structure took its complete form. The space suddenly went black and still. Finish. One boring hour.

Credit:

Idea/Director: Muhammed Marzuki Sound Design: Ari Wulu & Yosep Herman
Susilo Performer: Jemek Supardi Video Engineering: Bayu (Geni Video) Sound
Engineering: Felix (Blass Group) Lighting: Clink Sugianto Construction: Sunardi
Producer: Performance Factory & CCF de Yogyakarta



100 volts I'm sorry I'm so fucking sorry

Centre Culturel Français de Yogyakarta, Desember, 1999

Suatu dokumentasi rasa sakit yang subjektif. Suatu kebutuhan untuk mengenang selap kepedihan yang dirasakan. Suatu cara untuk mengingat.

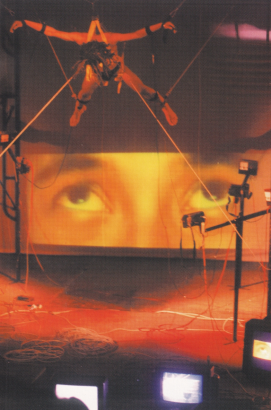
Penonton memasuki ruangan. Lalu terdengar lagu My Way, pertama dalam versi Sex Pistols, lalu kemudian versi Frank Sinatra, dan lampu panggung menyala. Seseorang digantung dan dikaitkan pada konstruksi scaffolding, pada kedua tangan dan kakinya dikaitkan kabel yang dapat mengantarkan aliran listrik. Di layar, proyektor memutar gambar mata yang pedih. Lalu ada 2 buah tv 20 inch, memutar gambar mata, dan 4 tv 14 inch, memutar gambar 4 voltmeter.

Lalu orang yang digantung mulai menjerit. 4 buah voltmeter di 4 televisi itu berubah sesuai ke angka 100 volt. Listrik dialirkan ke empat kabel yang terhubung di kedua tangan dan kaki orang itu, terus menerus. Suara jeritannya tidak merendah dengan suara Frank Sinatra yang mengalir lembut. Lalu proyektor, yang diletakkan dibelakang layar bergerak horizontal, dan setiap kali bergerak menimbulkan bunyi gesekan roda-roda dengan rel tempat proyektor diletakkan yang memekik telinga. Orang yang digantung mengerit semakin keras, dan bergerak serampangan sebisanya, membuat konstruksi scaffolding yang mengantulkannya bergoyangan. Lalu pecahan api dari kabel-kabel listrik itu menyambar ke tubuh mesiu dan membakarnya, menimbulkan asap dan bau yang khas ke seluruh ruangan.

A documentation of subjective feeling of pain. A need to calm every poignant thing felt. A way to remember.

The audience entered the space. 'My Way' - the version by Sid Vicious of the Sex Pistols and then the version by Frank Sinatra - played and a lamp shone. A person was hung and tied to a scaffolding construction. On his hands and feet, cables were attached to administer electricity. On a huge screen, an anguished eye shone. Two 20 inch TVs showed the eye and four 14 inch TVs showed the four voltmeters.

Then the person strapped-in began to scream. The four voltmeters on the four TVs showed the needle reach 100 volts. Electricity flowed through the four cables attached to the hands and feet. The screams interweave with the rhythmically smooth tones of Frank Sinatra. The projector, placed behind the screen, began to move horizontally, and every movement brought forth the sound of friction - of the wheels and the rails on which it was mounted - which pierced the ears. The person screamed louder and louder, twisting as far as the bindings would allow, making the whole construction sway. The sparks from the cables struck gun powder and burned, filling the entire space with smoke and smell.



Ruangan menjadi semakin pengap. Orang yang digantung itu masih berlelekan, tapi tak lagi bergerak keras, tenaganya semakin habis. Tapi tubuhnya masih terus diolok listrik. Sampai pelan-pelan, lampu meredup, orang itu sekali lagi menjerit. Lalu gelap, tinggal suara dari lagu My Way yang masih diputar. 45 menit yang menekan.

The space became claustrophobic. The hung person screamed on, but did not move as forcefully, his energy draining. His body still took the electricity. Going slower then, the lamp clouded over, and the man screamed once more. Then it grew dark, with just the voice of 'My Way' rolling on. 45 depressive minutes.

Credit:

Idea: Jompot Performer: Marzuki Sound Engineer: Ari Wulu Video Engineering: Bayu (Gens) Construction: Sunardi, Bagong Lighting: Banjar Producer: Performance Factory & CCF Yogyakarta



I'm Sorry, I'm So Fucking Sorry (interactive version)

Pasar Seni '00, Institute Teknologi Bandung, July, 2000

Suatu performance dengan semangat yang sama, namun dengan ruang untuk berbagi dengan publik yang diberi tempat khusus dan terbuka. Performance mengambil tempat di panggung kontemporer Pasar Seni ITB '00. Ada tiga buah panggung terpisah yang membentuk segitiga. Di panggung paling depan, seseorang berdiri di tengah panggung, setengah telanjang, matanya tertutup dan kedua kaki dan tangannya dibelit. Tiga orang memegang tali yang mengikatnya. Empat buah kabel dilepaskan, dihubungkan pula ke kedua tangan dan kakinya, lalu kabel itu bermuara ke meja kontrol algo yang berdiri di depan panggung. Di panggung kedua dan ketiga diletakkan masing-masing satu orang pemain musik. Di antara panggung kedua dan ketiga, dipasang TV wall yang memutar gambar mata yang pedih.

This performance was almost the same spirit but broken into two sessions.

The performance took place on the contemporary stage of the 'Pasar Seni' '00 (Art Market) at the Bandung Institute of Technology. There were three separate triangular stages. On the front stage, a man stood in the centre, half naked, eyes covered and hands and feet bound, with three people holding the bindings. Four cables attached to his hands and feet were prepared and fed into a mixing desk set up in front of the stage. On the second and third stages, stood two musicians. Between the stages stood a TV wall showing the anguished eye.

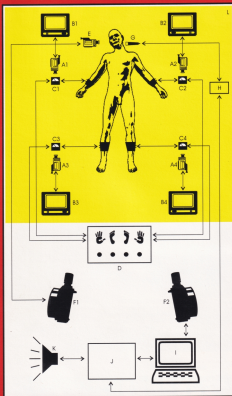
Ada dua sesi dalam performance ini. Sesi pertama, berlangsung 15 menit, adalah performance tertutup yang secara esensial serupa dengan performance di Yogyakarta. Perbedaannya ada pada performer yang tidak tergantung di rangka skyjacking, melainkan terikat dan kakannya diendekkan oleh 3 orang di sudut-sudut yang berbeda. Musik yang dimainkan pada performance ini adalah satu komposisi musik elektro yang berjudul "www.shock-mylife.com".

Pada sesi kedua, sesi interaktif, penonton diajak untuk terlibat langsung dengan performance ini untuk bertindak sebagai algoja, yang menekan tombol yang mengalirkan listrik ke tubuh performer. Sesi ini berlangsung sangat bersemangat, beberapa penonton yang ambil bagian, bahkan menyatu dengan performer dan menjadi bagian yang utuh dengan keseluruhan performance. Silih berganti, masing-masing menampilkan ekspresi yang berbeda-beda, ada yang pelan dan berhati-hati, ada yang marah dan menekan tombol-tombol dengan seluruh kekuatannya, tapi ada juga yang melakukannya dengan santai, terpol, persis seperti bermain-main dengan tombol video game. Sesi interaktif ini berlangsung selama 35 menit, diringi 3 komposisi musik yang berbeda.

There were two sessions to this performance. The first session, 15 minutes long, was a closed performance essentially the same as that held in Yogyakarta. The difference was that the performer was not hung from scaffolding but tied and held by three people at the corners of the triangular stage. During this performance, an electro-music composition called "www.shock-mylife.com" played.

In the second session, the interactive session, the audience was invited to be directly involved in the performance and act as the administrator of the electricity, twisting the nob which fed the electricity into the body of the performer. The session went on and the audience got into it, with several people taking their part, becoming one with the performer and the entire performance. As they took turns, different expressions crossed their faces, some slow and careful, others twisting the nob with all their might and others still who were calm, rhythmically, as if they were playing with the stuff of video games. This session went on for 35 minutes, three different compositions played.





Technicals & Equipments Description:

A1 - A4: Handycam Camera

B1 - B2: TV Color 21"

C1 - C4: Voltmeter 150 volts

D: Electric & Buttons Box; 100 volts/DC.

E: Camcorder for mimics of performer.

F1: Projector for mimics of performer

F2: Projector for Graphics Animation

G: Microphone

H: Vocal sound effect

I: Computer Music & Graphics Animation

J: Sound Mixer

K: Sound Out

L: Background Screen

Credit:

Idea: Jompel Interactivity & director:

Marzuki Performer: Marzuki, Ugo, Yosi

Musik: Ugoran Prasad & Yosep Herman

Suato Construction: Mami, Jenggut,

Bagong Producer: Performance Factory

& CCF de Yogyakarta

"Mencari Harmoni" was established in May, 1999 and now we were called "Parkinsound"

Acara ini adalah acara festival musik elektronik pertama yang diadakan di Indonesia. Konsepnya adalah penggabungan antara musik, show dan multimedia performance. Di produksi atas kerjasama antara Performance Factory, Forum Musik Fkipol UGM, Lembaga Indonesia Perancis

Yogyakarta dan Bliss Group. Kami merancang acara ini sebagai acara tahunan. Juga mencoba berkolaborasi dengan grup-grup dan komunitas musik elektronik dari luar negeri, salah satu realisasinya adalah mengundang grup-grup musik dari luar negeri dan mengadakan workshop tentang music electronic maupun DJ.

Pada tahun pertama kami belum mampu untuk mengundang grup-grup dari luar negeri, tapi sebagai sebuah batu loncatan untuk tahun-tahun berikutnya acara ini cukuplah berhasil. Ditandai dengan dipedatinya pengunjung pada pertas music di auditorium Lembaga Indonesia Perancis Yogyakarta dan antusias-nya publik mengikuti workshop music electronic di Fkipol UGM.

Bliss pada tahun kedua, Juli 2000, kami mulai berhasil mengundang grup musik electronic dari perancis "Digital Bleed", dengan sponsor AAFA dan CCF Yogyakarta. Selain show mereka juga bersedia memberikan workshop DJ di Yogy Duf's School secara cuma-cuma. Bahkan DJ Show dari Digital Bleed rela bermain untuk dua hari. Dan kita sedang mempersiapkan untuk tahun ke tiga pada bulan Juli 2001.

Kenapa Parkinsound?

Karena Parkinsound kita dapat mengartikanya dengan: **Park In Sound**, sebuah taman abstrak dalam keruhan suara. **Parkin Sound**, sebuah tempat dimana seluruh suara bisa di parkir. Secara fonetik, anda mendapatkan bunyi: Parkinson, suatu keadaan dimana terjadi kerusakan pada jaringan syaraf tubuh.

This event was the first electronic music festival scene of its kind ever held in Indonesia. The concept centered on joining multimedia performance with music shows. It was produced through a collaborative effort by Performance

Factory, CCF Yogyakarta, the Bliss Group and the Forum Music Fkipol (Social and Political Science Department) Gadjah Mada

University. We planned to stage it as an annual event and attempt to bring in electronic music groups and experts from abroad. One of the ways we realized this plan was through bringing in overseas groups and holding workshops on electronic music and DJ-ing.

In the first year, we were not yet ready to bring in outsiders but we had already begun to plan that extension of the program. That first event was successful-as gauged by the density of the crowds which watched the performances in the CCF's auditorium and the enthusiasm of the public who joined in the workshops at Gadjah Mada University.

In the second year, July 2000, we were successful at bringing from France "Digital Bleed", sponsored by AAFA and CCF Yogyakarta. Besides the shows, they also sponsored free workshops at Yogyakarta's DJ school. DJ Show from Digital

Bleed volunteered to play for two days. We are now preparing for the third year, set for July 2001.

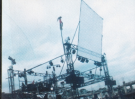
Why parkinsound?

Literary, it can be understood as: Park in Sound, an imaginary park overwhelmed with sounds, Parkin Sound, a place where all kinds of sounds can be parked, or phonetically: Parkinson, a symptom of disfunctioned nerves-tissues.



YOGYAKARTA ELECTRONIC MUSIC MOVEMENT

parkinsound # 3



Scene music kami yang lain kami beri nama Selamat Pagi Indonesia. Dielenggarakan setiap tahun pada tanggal 7 Juni, yang berpelatan dengan pembukaan Festival Kesenian Yogyakarta.

Our other music scene we have named 'Selamat Pagi Indonesia' (Good Morning Indonesia). Held every year, the performance on June 7, 1999, opened the Yogyakarta Arts Festival.

"Selamat Pagi Indonesia I":

Untuk tahun pertama, Juni 1999, mengambil tempat dipinggir jalan Malioboro, diatas atap sebuah gedung peninggalan belanda yang sekarang dijadikan sebagai tempat penitipan anak di pasar Beringharjo. Acara ini adalah bagian dari prosesi pembukaan FKY 1999. Dimulai pukul 21.00 hingga 02.00 dini hari dan menyulap jalan Malioboro menjadi macet oleh penonton manusia.



In the first year our performance took place on Jalan Malioboro, Yogyakarta's main thoroughfare. More exactly, it was staged from the top of the Beringharjo market, a relic of the Dutch colonial era which is now a bustling market right in the center of town. This performance took place as part of the opening of the festival, from 21.00 to 2.00. Jalan Malioboro was utterly clogged with the crush of humanity who turned out to witness.

selamat

"Selamat Pagi Indonesia II":

Sebagaimana "Selamat Pagi Indonesia I", acara ini diadakan sebagai bagian dari acara pembukaan Festival Kesenian Yogyakarta 2000. Perbedaannya, "Selamat Pagi Indonesia II" mengambil tempat di Tugu Yogyakarta, sebuah situs penting dan bersejarah bagi kelatan dan masyarakat Yogyakarta.

Acara ini merupakan kerjasama antara Festival Kesenian Yogyakarta 2000, Performance Factory, Blass Group dan Forum Musik Fisipol UGM.



As in the first "Selamat Pagi Indonesia", this performance was held as part of the opening of the the Yogyakarta Arts Festival 2000. The difference was this time it was held at Yogyakarta's 'Tugu' monument, an important historical site for Sultan's Palace and Yogyakarta society.

This performance came about through the collaboration of Yogyakarta Arts Festival 1999-2000 organisers, Performance Factory, the Blass Group and the Forum Musik Fisipol UGM.

pagi indonesia

music performance festival **Good Morning Indonesia** established June, 1999



zaki



jampet



ari wulu



ugo



yosi



Muhammad Marzuki

Born in Prambanan on February 21, 1975 (but on his identity card it's 1975). He is a performance multimedia artist & electronic musician. He has worked as a scenographer for independent video movies and a set designer for theater. But he makes his money by working as a graphic designer for publishing, advertising and web sites. In January 1999 he established a graphics company named Kebon Binatang (the zoo) Art Support. These days he also works as creative director for Latitudes cultural magazine.

Ag. Kus Widananto

Well known as Jempet. Born in Yogyakarta December 16, 1978. He is a performance artist. Started as a musician, for bands, theater groups, amateur movies and performances. He has also produced two independent "electro-magnifico" discographies. His latest music project is called "Garden Of The Blind". In the year 2000, he established "Gerbang Electrocraft" to support artists working with electronic-mechanic installations and interactivity. His last performance work was in november, 2000, The Kingdom of Broken Heart.

Ishari Sahida

Or, Ari Wulu, as people call him, was born in Yogyakarta on June 7, 1979. He is a student of English Literature at Sanata Dharma University and is an electronic musician. His latest project is a digital hardcore scene, called The Brittiness. He is also a music director for Serboe Djendels theater group, Sanata Dharma University.

Ugoran Prasad

Born in Bandar Lampung on October 6, 1978. Ugo majors in Sociology at Gajah Mada University. He is a writer and founder of an underground literature group. He is also an electronic musician (Melancholic Bitch-with Yosi), and an independent movie maker. He makes money by working as a freelance translator.

Joseph Herman Susilo

Born in Sragen on November 10, 1976. Yosi is an advertising student at Gajah Mada University. He is an electronic musician. He also makes music through performances. His current program is producing his group's first discography (Melancholic Bitch-with Ugo).





The Kingdom of Brokenheart Performed by Jampet, CCF Yogyakarta, November 2000



Disfunctions
Performed by Marzuki
at Malaboro Street, Yogyakarta,
July 1999



Music Performance at
Yogyakarta Gamelan Festival
Purna Budaya Yogyakarta, July 2000

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Bentara Budaya Yogyakarta, November, 1997 (pre-Performance Factory)

Performance **Holla Hop 2: Taman Bunga, Burung dan Darah**,
Bentara Budaya Yogyakarta, November, 1998 (*The Birth of Performance Factory*)

Yogyakarta Electronic Music Movement: Mencari Harmoni I,
Center Culturel Français de Yogyakarta, May, 1999.

Electronic Music Performance, **Selamat Pagi Indonesia**,
Beringharjo Market, Malioboro Street, Yogyakarta, June, 1999.

Performance **Freshed By Trance**, a Collaboration with **GeberModusO** (video installation)
and **Diary for The Lost** (audio installation),
Unfinished Stadium, Universitas Negeri Yogyakarta, June, 1999.

Performance **Benik**, Center Culturel Français de Yogyakarta, September, 1999.

Performance **Benik**, Center Culturel Français de Bandung, October, 1999.

Performance **I'm Sorry, I'm So Fucking Sorry**,
Center Culturel Français de Yogyakarta, December, 1999.

Transmeeting, Urban Sound Music and Circus Performance,
a collaboration with **"Fire Warriors"** (Marseille), Kua Etnika Studio, Yogyakarta,
February, 2000.

Music Performance at **"Gamelan Gaul Festival"**, Yogyakarta, March, 2000.

Yogyakarta Electronic Music Movement **Mencari Harmoni2** Yogyakarta, June, 2000.

Music Performance at **"Yogyakarta International Gamelan Festival"**, July, 2000.

Performance **I'm Sorry, I'm So Fucking Sorry (interactive version)**,
at Pasar Seni '00 ITB, Bandung, July, 2000.

Generations 2000 at La Ferme du Boisson, Paris.

Produced by Glassbox Gallery Paris, AAFA and CCF Bandung, November-December, 2000.

november 1998 - november 2000



Performance Fucktory would like to thanks to:
 All our friends from Teater Kanvas, Teater Garasi, Yudi
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 Cindhi Maryanto, Erythrina Baskorowati, Jamal El Triepot,
 Hanung Bramantyo and his family, Wwid, Tabah, Nur Rini
 Widi Astuti, Kebon Binatang Art Support, Bentara Budaya
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 and Committee of Yogyakarta Arts Festival 1999-2000, all
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 Bandung, Hendro Suseno, Yayasan Satu Jejek, Komunitas
 Mbak Sri, Mas Sigit Djalmiko, Bintang-Sigit-Antak-
 GebelModusO, Eloise Djohana, Brituress, This is My
 Lullaby, Diary of The Lost, Six is Nothing, GIR, Playaz, G-
 Tribe, Six Sick Seek, Mock Me Not, Garden of The Blind,
 Teknoshit, Soul Triger, Vanda, Yogya DJ School, Rino,
 Geronimo FM, Melancholic Bitch, UGD, Kurusetra,
 Depanler, Rodi-Couty-Dr.Zack, Julian Fransacq, Glassbox
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 Sujud, Ra Bener, Amin Capa, Pasar Seni ITB '00, Trolley,
 Rama Surya, Lyndal D. McMeehan, Leslie Dwyer.... our
 parents, ...and, ...emm, Oh shit!! we are so fucking sorry, we
 lost a lot of memories. So, thanks to all people in the world.









Performance  **Fucktory**