

COME TOGETHER

UK-Indonesia Stories





BRITISH COUNCIL UK/ID SEASON 2016-18

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It's never easy to step outside your comfort zone. It means embracing your weaknesses and exposing your vulnerabilities, focusing as much on what you don't know as what you do.

Yet for an artist or a creative organisation, stepping outside their comfort zone by working with new international partners is an essential part of their growth and development. It might expose their vulnerabilities: but it also exposes them to new ideas, new approaches, new creative practices, and new markets too – new audiences for their work. Best of all, it allows them to make new friends and form international relationships that can blossom into lifelong partnerships, and evolve in unexpected directions.

Come Together tells a series of stories about artists and creative organisations who have done just that. The UK and Indonesia are both fantastically creative and diverse countries, but they have had little history of real cultural exchange. Since early 2016, a new generation of creative practitioners have set about

changing that, forming a new generation of partnerships: fuelled by creativity, technology and diversity, and channeling the youthful spirit of both countries.

Already that new generation of creative partnerships is starting to yield a rich harvest of fresh artistic ideas, stories that show what the people of the UK and Indonesia can achieve when they come together, none of which could have been achieved by either country on its own.

And this is just the start. As word gets around, as more artists and audiences make connections, as the network grows from hundreds into thousands, there's unlimited potential for the people of our two friendly island nations to step outside their comfort zones: to learn from one another, to share stories and to exchange imaginations.



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A MEETING OF ART AND TECHNOLOGY

Despite being separated by thousands of miles, Indonesia and the UK have many similarities. Not only because both of them are surrounded by water, but also how in both countries, art and technology can enable change.

This was the backdrop for the Water—Connections programme: a rendezvous of art and technology bringing together artists from Indonesia and the UK.

For six weeks, five Indonesian artists and one curator took part in a research-based residency at the new media art centre, the Foundation for Art and Creative Technology (FACT), in Liverpool, UK. The residency, in May – June 2017, provided a way for them to explore different perspectives and discourses surrounding water, both in Indonesia and in the UK. They delved deeper into the economic, historical, political, environmental, and cultural issues about water, and observed how those issues affect the water management practices in both countries.

They began their research by exploring places in Liverpool where water and land meet. They also tried to figure out the dynamics of the relationship between water and humans, both in the present and in the past. The close relationship with water was not the only thing they observed: all artists agreed that they saw how people were trying to help each other through art.

Water—Connections brought a unique opportunity for the Indonesian visitors to learn directly from the community in Liverpool and dive deeper into their lives, while building friendships to create a mutual understanding of water and life.

“All the artists involved have strived to understand Liverpool by talking and building relationships with people in the city. Through this residency, the FACT team also learned a lot about Indonesia and how Indonesian artists work,” said Water—Connections curator, Irma Chantily.



Artists and Curators from Water—Connections exhibition, from left-to-right: Andreas Siagian, Muhammad Rais (Bombo), Irma Chantily, Ndaru Wicaksono, Tanti Sofyan, Muhammad Reza (Bombo). © FACT

“All the artists involved have strived to understand Liverpool by talking and building relationships with people in the city. Through this residency, the FACT team also learned a lot about Indonesia and how Indonesian artists work”

Water—Connections, Irma Chantily

All the artists-in-residence also took part in LightNight 2017, a one-night arts and culture festival that took place across multiple museums, galleries and heritage sites in Liverpool, on the 19th of May 2017. Light Night became a place for Indonesian artists to introduce their artistic practices and initial findings to the general public in Liverpool.

Take Rais and Reza, for example. The duo, known as *Bombo*, held an audiovisual tour for Liverpool citizens, to spark a discussion about things that can be done with old abandoned buildings in Liverpool in order to produce something useful through creativity.

Tanti Sofyan ran a workshop for young people who are interested in interactive electronics, teaching the audiences how to build circuits and use energy to make music out of fruits.

Programmer and coder Ndaru showed the audiences three screens, each playing a video of himself exploring areas where water meets the land. Ndaru also built a cymascope to enable visitors to “see” the sound of water waves, invited audiences to feel the energy possessed by the water, and explore the role of the lighthouse in the past and present.

Cross-disciplinary artist Andreas Siagian taught visitors how to make a rope from a used plastic bottle, to show how it can be used for something more useful than clogging up the city’s rivers and lakes.

All the works shared a common idea: how to make a positive impact on the surrounding environment. In addition, these works also showed visitors how art and technology can be used as a catalyst for change.

“Light Night surprised us and opened our eyes about the creative process of artists-in-residence. And how much these artists could learn in just three weeks,” said Fay Ryan of British Council UK.

After Light Night, the artists also showed their in-progress work at the Water—Connections exhibition that ran at FACT for two weeks, including installation, videos and interactive works produced by the artists after a month living in the midst of the Liverpool community; they also held several workshops, open labs and jamming sessions using DIY synthesizers, to involve the Liverpool public. All the artists then re-developed their work in Indonesia and exhibited it at the UK/ ID Festival in October 2017, showing that the residency did not stop when they returned home to Indonesia.



Top - Andreas Siagian initiated a DIY workshop at Light Night, Liverpool. © Fay Ryan

Bottom - Installation of Ndaru's work for Light Night, showcasing his collaboration work with Jack Lowe ©Fay Ryan

AUGMENTED REALITY ON THE STREETS OF SEMARANG



Liam Smyth interacts with the locals in Semarang during his residency in Indonesia, when doing a collaboration project with Hysteria to create an Augmented Reality installation. © Liam Smyth & Hysteria

A residency can enable an artist to enrich their insights by observing an environment that's different from their own — a difference in social realities that not only opens the mind and the heart, but also contributes to the creative process of the artist. This was the experience of Liam Smyth, an artist from the Black Country—a group of small towns near Birmingham, England—when he undertook his residency in Semarang, Central Java.

As one of eight British artists selected through an open call for a 2017 residency in Indonesia, Smyth felt an admiration for the interaction between community members in Semarang, compared with the community in his country.

“In the UK, the community is not very close-knit. It's very hard to communicate ideas to a small group of people. The neighbours won't talk to each other. So the idea of spreading knowledge and stories between these people is very hard to do. Whereas in Indonesia, you can walk down most streets at most times of the day and communicate with a vast group of people, spreading stories from individual to individual. The sense of community, the friendliness, and openness have been phenomenal and really an eye-opening experience.”

As an artist-in-residence, Smyth used technology and *augmented reality* (AR) to explore the neighbourhood and interact with the community in Semarang. He also shared his view on arts and AR with his host, Gerobak Hysteria, an art collective in Semarang exploring issues of the city, the youth, and the community. During his stay in Semarang, Smyth tried to introduce digital technology to the community; something that he's also been actively doing in UK.

“Arts and societies, in general, need to be comfortable in working with digital technologies and future technologies”, he argues. “I'm intrigued to understand whether different cultures and communities in Indonesia will respond to the same software that has become quite freely available in the UK, and the different ideas that could emerge from working with people who are very fresh to this sort of new approach.”

In the UK, Smyth is actively involved in Creative Black Country, a three-year campaign which aims to make the most of the creative talent in the Black Country. As the Creative Producer, he devises, produces and manages the creative programme, also working with individuals, groups and organisations to promote and enrich arts activity in the Black Country.

Smyth chose AR because to him, this technology allows an artist to behave non-invasively in their approach to working with the community, but is also very visually appealing to make people interact with the artwork. People can choose how, when and where they want to interact with the artwork. According to him, it really opens up new opportunities to place an artist in a wider context.

It wasn't only people in Semarang and Hysteria members who learned from Smyth during the residency, but also vice versa: he learned a lot about the social problems that the community faced, and how Hysteria works with people to find solutions in a creative and effective way. In his eyes, Hysteria is an inspiring organization to work with, and Smyth identified a lot of crossover with how Hysteria and Creative Black Country are focused, although there are obviously different social issues that the two organisations are trying to combat.

“That sort of collaborative approach, melding arts and digital is something that I hope can be further explored by people at Hysteria and Semarang.”

Liam Smyth



Photos and screen shots of augmented reality created by Liam Smyth in collaboration with Grobak Hysteria, the host of Liam's residency. They are documenting important and historical sites around Semarang into an AR that is accessible for wider audience.
© Liam Smyth & Hysteria

Smyth also learned that it's really important to keep an open mind when first approaching a new community and a new culture, and tried to be as responsive as possible to the community. He mentioned that these methods were what artists or arts producers have to do when they're hoping to create something that has sustainability and longevity in the local area.

He hopes that his residency would be an important step for many people in Semarang to understand that arts, and particularly digital arts, can be for everyone. From his perspective, the more people understand how the technology works, and the more they experiment with digital arts and its tools, the less daunting it would become.

“That sort of collaborative approach, melding arts and digital is something that I hope can be further explored by people at Hysteria and Semarang.”



WHAT MAKES YOU

WHO YOU ARE ●●



Caglar Kimyoncu's workshop and collaboration process with some local artists from Yogyakarta. © Caglar Kimyoncu & PSBK

Identity has always been an interesting subject to be explored in many fields, including arts. It even seems like a futile effort to try to separate arts from the topic, considering that the exploration of ideas and creative expression are bound so tightly to concepts around identity.

Caglar Kimyoncu is a London-based digital and video artist as well as curator and arts consultant, who spent a month with Padepokan Seni Bagong Kussudiardja (PSBK) in September–October 2017, to discuss identity with a wide range of people, fuelled by a single main question: what makes you who you are?

A JOURNEY TO EXPLAIN THE MEANING OF IDENTITY

What makes us who we are—and what does that mean in our immediate environment; work, culture, relationship, country, family, region?

Before Kimyoncu flew to Yogyakarta, he had this thought of how he will be seen by people he'd meet. "This is an unusual concern for me, as I am a Turkish born, disabled person living in London," he wrote on his website. "But of course, my identity is constantly shifting, depending on my surroundings or the company I am in. I am defined 'in the eye of the beholder'. I would like to explore this line of thinking further—does 'who we are' tend to be in cohesion with our environment, culture and surroundings, or is it pushing boundaries? If I ask questions around this in English, will the answers be different from questions in Indonesian? (How) will this subject translate?"

Kimyoncu then saw that asking the above question would form the basis for three parallel artistic journeys: the conversations initiated by it; improvisations with actors and performers exploring people's answers; and a group of local artists that will respond to their conversations and improvisations, creating a mirror to how he exists in that culture/environment.

"I would like to speak to and pose this question to many different people, and I am particularly interested in speaking to disabled people, displaced people—such as migrants or refugees, vulnerable people, campaigners and activists," he continued.

The residency took a number of different forms, with Kimyoncu facilitating an interactive workshop and providing a master class for local resident artists regarding self-development and developing one's artistic career. He also gave an artist-talk presentation for a general audience to provide an insight into his practice-process-choices based on his most significant piece of work.

For PSBK, the residency programme allowed them to integrate Kimyoncu's experience with digital technology as a unique engaging tool for the arts. PSBK is not a new player in Indonesia art scene: built and founded in 1978 by the late Yogyakarta artist Bagong Kussudiardja, PSBK is still continuing its founding spirit as an art centre that aims to contribute to the cultural enrichment of Indonesian society by shaping arts practice as an important learning resource.

PSBK has become an important cultural landmark for its contribution to the development of artists, the art works, and the social community in Indonesia, serving as a creative laboratory, gathering place, performance and exhibition space for artists from different disciplines. Furthermore, PSBK presents works of emerging artists, facilitates artistic investigation and professional development, and devises programmes that increase community engagement and networking with the arts.

Caglar Kimyoncu was the Artistic Director of the London Disability Film Festival from 1999 to 2006; and his own projects have ranged from experimental art films to large scale installations, screenings/ projections and photography. His work is often informed by a concern with the pressure to conform to 'norms', which continue to prevail even in apparently liberal and tolerant societies — even when it's no longer quite clear what 'norm' even is.

LISTENING TO THE EARTH



“Carry little, travel far, leave no trace,” was a line that’s recalled over and over by Invisible Flock, an interactive arts organization based in Leeds, England, on the last day of their journey with Digital Nativ, their collaborative partner from Indonesia.

For eight days, they explored locations across Java and Flores to observe, record and collect materials for Earth Tones (Nada Bumi), their latest collaboration.

Exhibited at the Digital Design Weekend–Bandung Remix, in November, 2017, Earth Tones is an interactive sensory environment, where the audience can touch and explore the installation to affect the sound or light emerging.

Uncovering a natural hidden phenomenon, the electrical energy that plants generate or the seismic patterns left in a lava flow, the work attempts to capture and highlight the fragility of these ecosystems at the forefront of climate change and challenge our relationship to them.

These data and sound recordings were then assembled into an interactive installation. Visitors were invited to touch the leaves and listen to the “sounds” that appear, united with the sound recording of the landscape of a region; or touch the rocks of the Bromo mountain crater and see how their colours change, and show the sand grains from the volcanic crater; or even see the colorful beauty of Lake Kelimutu and experience the warm water of hot springs that they find there.



*The preparation of a collaboration work called Nada Bumi at Digital Nativ's workshop on the outskirts of Jakarta.
© Doc. British Council*

“Perhaps [it’s] a good rule for life in general: Carry little, travel far, leave no trace. I think of this often in a practice that is focused on creating things — how do we bring new ideas, objects and art into the world and leave as little a trace as possible.”

Invisible Flock

To capture the nuances of nature needed for *Earth Tones*, they recorded dripping stalactite water using contact microphones and ambient spatial sound recording. They also sonified the bio-electric currents generated in plant life in several places.

This collaboration was not the first time for Invisible Flock and Digital Nativ. Last year, Invisible Flock remixed an existing work, *Someone Come Find Me*, with the help of Miebi Sikoki from Digital Nativ to Lagoon Beach, Ancol – which Sikoki then responded to in the form of a tube TV installation and live stream from Ancol to Hysteria Café in Kota Tua, Jakarta.

The audience was invited to send a virtual message in a bottle via SMS to a buoy off the coast of Jakarta: a private thought, a cry for help, a postcard for someone far away, all of which were translated into morse code by the buoy and flashed out to sea, fleetingly visible for miles around.

“Perhaps [it’s] a good rule for life in general: Carry little, travel far, leave no trace. I think of this often in a practice that is focused on creating things – how do we bring new ideas, objects and art into the world and leave as little a trace as possible,” wrote Invisible Flock on the publication of *Earth Tones* that summarized their journey. Although hoping that the beauty of the nature will remain the same, Invisible Flock and Digital Nativ saw this collaboration as an effort for them to “freeze” some pieces of beauty in time and give them some sort of voice.

“We are not scientists, we are trying to find the stories we can tell, to bring us both solace and determination. There is so much beauty still out there.”



From left to right: Ben Eaton (Invisible Flock), Victoria Pratt (Invisible Flock) and Miebi Sikoki (Digital Nativ) at Digital Nativ's workshop.
© Doc. British Council

COVE PARK NATURE EXPLORATION WITH UNCLE TWIS

Surabaya artist Tuwis Yasinta—also known as Uncle Twis – is known for his works that focus on analogue and simple technology systems, often involving the deconstruction and reconstruction of the objects he finds.

So when Twis underwent a residency in March 2017 in Cove Park, Scotland, with art house Cryptic as the host, he collected objects he found and later used them to produce an interactive meditative instrument made of stone and wood: *Kalpataru*, or *Tree of Life*.

“During the residency, I felt the creative process was growing organically becoming a form of communication and interaction with the environment. The concept of local cultural wisdom – that I carry as idealism – was combined with the environment and the availability of materials from nature at Cove Park. So that erupted into an idea about the tree of life, explained Twis.

“For example, in this residency program, I was inspired by nature. I combined it with the concept of the cult of the tree of life that is practised by some cultures in the world, and narrowed it into my point of view as a Javanese artist from Indonesia. I also included elements of trust, symbols, and local culture into the theme of the work. Then I presented it back into the common culture with simple interaction.”



The process of selecting objects was based on personal and emotional attraction. For Twis, every object has its own energy and life, as well as its purpose and character. So he began to pick up every object that he encountered, and began to understand the uniqueness of its character to be processed as a part of his work. The serenity at Cove Park fitted perfectly with his creative process: he went through many meditative practices while creating *Kalpataru*.



Cove Park, Skotlandia, dimana Uncle Twis menghabiskan waktu selama sebulan untuk program residensi. © Uncle Twis

During his residency in Scotland, Tuwis also took time to meet other artists from different countries and share many things, from their work and creative process to the way they socialize. He was even invited to perform with Glasgow-based artist Robbie Thomson — who had first met Twis while performing in Surabaya in 2016 — at the Hypoallergenic event in Glasgow, with Thomson playing an analogue synthesizer composition by Twis, who came away raving about the sound system and the pleasant gig atmosphere.

Cove Park and its rain-soaked environment, coupled with its peaceful silence and natural landscape, created a soothing and inspiring atmosphere for Twis’s creative process: its ecology was a new experience for a young man who lives in the tropics. The character of his environment made him curious about the uniqueness in every element of Cove Park’s nature, so he decided to proceed by exploring natural elements.

After the residency, Twis’ work was showcased at *First Dates*, where Indonesians could see the transformation of accidentally found objects into works of art. In the future, Twis hopes to build Mobile Labs and visit islands in Indonesia: to learn, share knowledge, create

workshops, explore possible collaborations with locals, document them and disseminate information, to remind everyone that Indonesia is rich in cultural diversity.

“And, that’s what always makes me grateful to be an Indonesian artist who lives in Indonesia, especially when I was living in Cove Park,” he recalled. “The warmth of the Indonesian sun made me long to go back home, no matter how far I go.”

FIRST DATES: AN ENCOUNTER OF TWO COUNTRIES THROUGH ARTS

What happens when artists from two countries meet and discover new ideas on the other side of the world? First Dates, an exhibition held on 17-22 October 2017 at The Establishment, Jakarta, tried to answer that question.

From late 2016 to late 2017 more than 30 artists, curators and arts organisations took part in the UK/ID residencies in either Indonesia or the UK. They explored different themes but always worked with fellow artists, curators and the surrounding community, using various media from sculptures to video and audio installations, incorporating new technologies and experimenting whenever they can.

So the First Dates exhibition captured the differences and difficulties, but also the surprising things that people find they have in common, even when they come from places 7,000 miles apart.

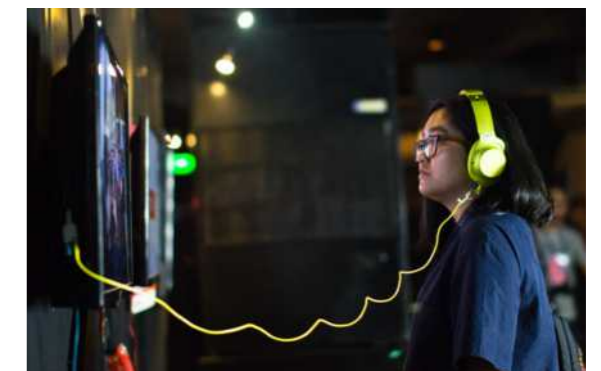
Visitors to the exhibition could see – and sometimes play with – works that came out of residency programmes.

For instance, Kalpataru—The Tree of Life is an interactive musical work by Indonesian artist and experimental musician Uncle Twis, who is interested in myth and local wisdom. Inspired by the beautiful scenery he encountered during his stay in rural Western Scotland, the artist from Surabaya created his work from the objects he found there.

Overreality: Transmitted Transaction was created by Abi Rama in collaboration with Blast Theory from UK, posing the question: Are you watching the media, or are they watching you?

Curator Emily Gray from Scotland collaborated with young artists from Bandung through her host organisation, PLATFORM3. A New Day Came told the story of the city's history through projection mapping, literally: a video was projected onto a map of Bandung discussing issues of political separation based on race and ethnicity, and contemplating the consequences.

The exhibition also featured On Coping from Auto Italia (UK) x Cemeti - Institute for Arts and Society (ID); What Makes You Who You Are? by Caglar Kimyoncu (UK) x Padepokan Seni Bagong Kussudiharjo (ID); Residency documentation of Dani Carragher and She Makes War (UK) x Kunokini (ID); Natural Forces and Emotional Measurements by Josette Chiang (UK) x PLATFORM3 (ID); Augmented Reality Heritage Trail by Liam Smyth (UK) x Grobak Hysteria (ID); Residency documentation of Heather Lander (UK) at Tanah Indie (ID); Joint work by OK.Video (ID) x Cooking Sections (UK) Water – Connections from various Indonesian artists x FACT (UK) and a film documenting the residency of three members of Yogyakarta artist collective Lifepatch at Birmingham Open Media, which is set to become a long-term creative technology partnership that explores women and gender themes, bringing women from very different cities together to address the issues that unite them.



First Dates exhibition during UK/ID Festival 2017 at The Establishment, Jakarta. © Doc. British Council

CANDODANCE: AN EQUAL CHANCE TO DANCE



CANdoDANCE performance during An Inclusive Dance Gala at Teater Jakarta, Taman Ismail Marzuki. ©Ballet.id

It's 23 September 2017, and a company of dancers are basking in the rapturous applause and receiving their floral bouquets at Indonesia's leading performance space, the 1,200-seat Teater Jakarta. Only many of the audience aren't clapping, they're waving: that's how to applaud in Sign Language, and about half the dancers are deaf. But what's really extraordinary is that three months ago, those deaf dancers had barely danced before.

Rewind a year to September 2016, and Mariska Febriyani and Belinda Oh are on their way to Glasgow for 'Unlimited'. Mariska and Belinda are two key members of Ballet.ID, an organisation that aims to develop dance arts in Indonesia; and Unlimited is a festival of extraordinary work by disabled artists. It turns out to be a transformational moment.

It inspires new ideas, of course: as Belinda says, "what parts of this could be brought to Indonesia?". It provokes introductions and conversations: one of those is with Candoco, one of the UK's leading dance companies, and one that comprises both disabled and non-disabled dancers. And it gives confidence: Mariska was initially hesitant to run a disability dance project. But after attending Unlimited, she became inspired.

"I had doubts, not only whether it is or isn't relevant to the Indonesian audience; but also because what in the UK might be basic provision, like good accessibility for the artists and their work, might not be available in Indonesia," she explained. "But I realised that human limitation is not caused by our physical limitation, but rather by our own fearful thoughts."

Since the Inclusive Dance Event, CANDoDANCE have gone on to perform at numerous other events in Jakarta, including for the Australian Embassy, UNESCO and the World Health Organisation. They will continue their development, with ongoing support from Candoco Dance Company, in 2018.

So in July 2017, Mirjam Gutner and Tanja Erhart come to Jakarta for a week. Gutner is non-disabled, while Erhart is a disabled artist – her left leg was amputated at the age of 6 – and both are professional dancers and choreographers with Candoco. They run an audition to select deaf and hearing dancers, 14 in all, and then work with the group to explore movement ideas. Some of those movements start as ideas from Indonesian Sign Language: after all, it's a 'movement vocabulary' in which half of the group are already fluent. Gradually a new company starts to evolve: CANDoDANCE is born.

Two months of hard work later, Candoco return to run final workshops and perform at the Teater Jakarta. The occasion is Ballet.ID's second dance gala: this time, inspired by Unlimited, it's an Inclusive Dance Event. Candoco are joined by Australian, French and Indonesian companies, all of whom integrate disabled performers; and by CANDoDANCE, who three months earlier didn't exist.



CANdoDANCE performance during An Inclusive Dance Gala at Teater Jakarta, Taman Ismail Marzuki. ©Ballet.id

TRANSLATING AND TRANSFORMING FILM

George Clark & Hanyaterra collaboration process just before the Live Scoring Performance at UK/ID Festival 2017. © Doc.British Council

On Wednesday, October 18, 2017, audiences in Jakarta had the opportunity to experience two consecutive live score shows – music performed live by an orchestra or group to accompany a silent movie that’s screened simultaneously.

The first was Alfred Hitchcock’s 1927 silent masterpiece, *The Lodger: A Story of the London Fog*, accompanied by a live orchestra from the Sjaman School of Music; while the second was *A Distant Echo*, the new film by British filmmaker, writer and curator George Clark, accompanied by Hanyaterra, the famous ceramic music collective based at Jatiwangi Art Factory (JAF).

JAF had wanted to know more about George’s work and practices before they got paired with him. “My curiosity was based on how film creators deal with specific contexts and audiences. We wanted to know how we can work with specific spectators; we wanted to experiment,” explained Bunga Siagian from JAF. For some time, JAF had the intention of doing activities that can connect with their neighbours in the village, where they can get involved and enjoy the collective’s art. It’s important for this art collective to be inclusive and be connected with other artists and collectives, and to collaborate.

“Collaborating with people from other cultures and countries is very important and interesting. When George Clark came to our village, we were able to see our village through his eyes,” said member of JAF Teddy Nurmanto.



“I think it’s fundamental to be involved in collaboration in the arts. You can’t work in isolation; it’s kind of absurd”

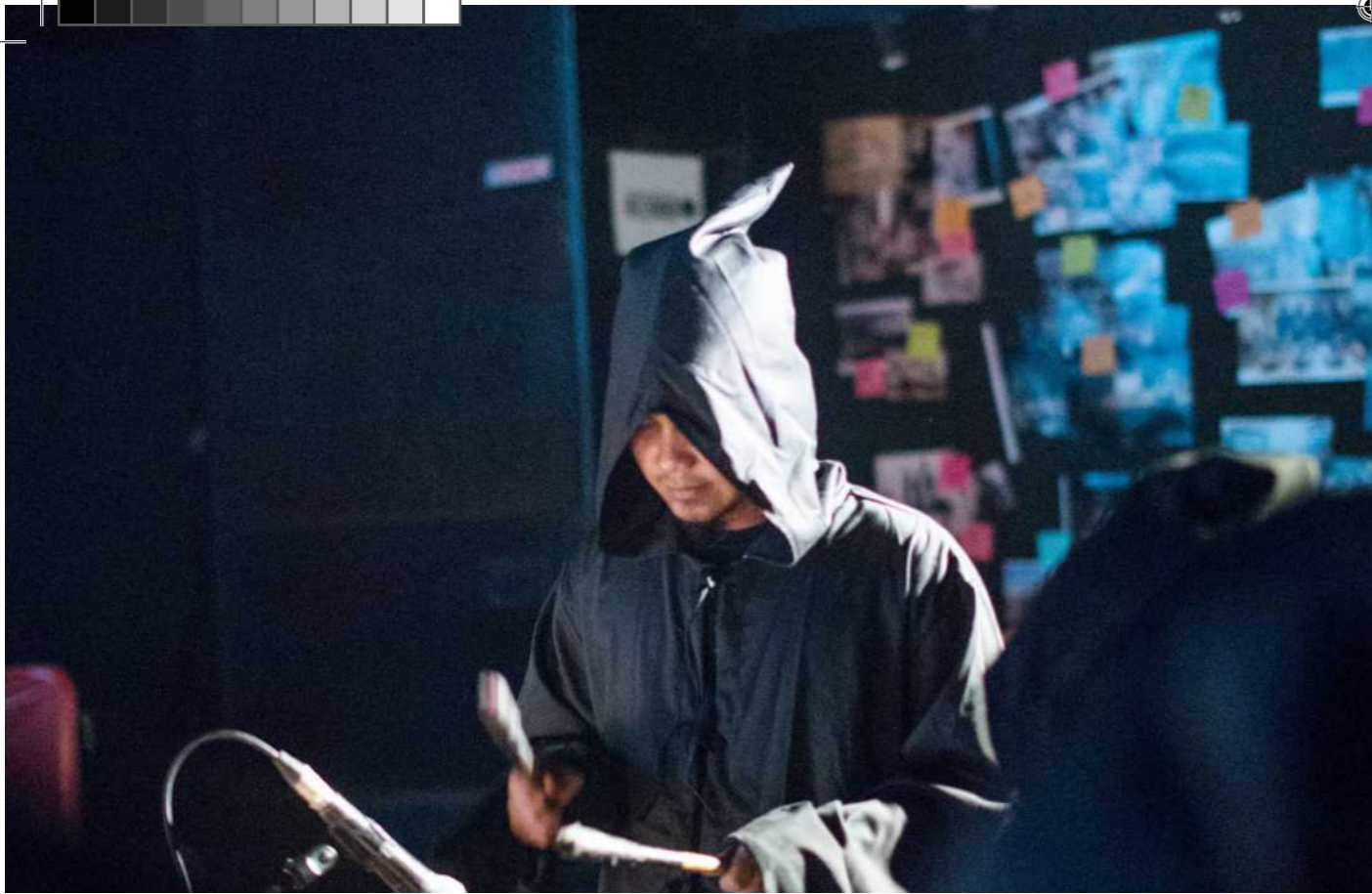
George Clark

Collaboration is not a new thing for George. In the past, he has collaborated with various artists including Luke Fowler on *The Poor Stockinger*, *The Luddite Cropper* and the *Deluded Followers of Joanna Southcott* in 2013, and he co-wrote the script for *The Future’s Getting Old Like the Rest of Us* with Beatrice Gibson in 2010.

“I think it’s fundamental to be involved in collaboration in the arts. You can’t work in isolation; it’s kind of absurd,” said George. “I think big problems of art history, of film history, in part are the product of isolation - sometimes naïve, sometimes wilful. There is no excuse for working ignorant of other cultural discourses, and the exchange and mobility around the way that culture exists. I think it’s a very rare opportunity here in Indonesia to have the live scoring experience, so it’s really nice.”

For George, the residency and collaboration with JAF was inspiring. During his stay, he saw that JAF was not just a huge, ambitious, prolific, productive and complex arts organization, but also a family space that gave an incredibly warm context in which to make work.

“It’s been very inspiring, particularly for me. I grew up in Marsden in West Yorkshire, a small village and former industrial town. Jatiwangi used to be the centre for production of roof tiles, but this industry has collapsed, so the landscape is dotted with abandoned factories and feels very familiar,” explained Clark.



Hanyaterra and George Clark during their collaborative performance at UK/ID Festival 2017. © Doc.British Council



Movie screening at Jatiwangi Sinematek, presented by George Clark during his residency in Jatiwangi. © Jatiwangi Art Factory

REMAKE THROUGH SONIC DIALOGUE

Clark's feature film *A Distant Echo* was premiered in the official selection at the 20th Jihlava International Documentary Film Festival. Shot on 35mm film in various Californian deserts, the film explores themes of identity, culture and the construction of history, in collaboration with musician Tom Challenger. Clark himself felt that *A Distant Echo* was very open to a remake in a different context, to be translated and re-performed.

"I don't really like the idea of 'soundtracking', because in a way it separates the music from the film. This was much more of a remake through sonic dialogue in collaboration with Hanyaterra," he said about the process of collaboration, explaining that for the live score, Hanyaterra and he remixed the original ambient sound from the film, the dialogue and the original score live.

"I've been very interested in, very engaged with, what it means to make films and also what it means to show films, and how these two activities are interconnected," said Clark, the former assistant curator of film at Tate Modern from 2013-2015. During the residency he and JAF also discussed the act of watching a film; where it's watched, how it's watched, which films are shown together.

"They're all parts of a creative act."



Viewing party at Jatiwangi Sinematek. © Jatiwangi Art Factory

BAND TOGETHER IN HARMONY: A MUSIC RESIDENCY STORY

In a shopping mall at Cilandak, south of Jakarta, there's a regular event called the "Musik Bagus Day". Featuring popular Indonesian singer Glenn Fredly, it gives musicians a platform and brings culture to the people in the mall: and on 13 July 2017, it included a performance and music workshop from Laura Kidd, also known as She Makes War, a Bristol based multi-instrumentalist and visual artist.

Kidd wasn't the only one who performed that night. Indonesia's ethnic-experimental band, Kunokini, the host and collaborative partner during her Indonesia residency, also performed and talked about their music. The residency also brought another UK musician and song writer, Danielle Carragher a.k.a Dani, whose sound is inspired by the Irish traditional melodies she was raised with. Together, all of them enlivened the experience of cultural exchange through stories and melody.

"It is amazing to be living in such a beautiful space with open-hearted people who are rich in culture, tradition and stories, and it is such a joy to listen and share," said Carragher who showcased new material from her experiences in Indonesia on her tour back in Ireland, later in 2017.

The first workshop of the programme saw Kidd and Carragher join Kunokini at Rumah Kahanan, an arts centre in Depok, West Java founded in 1994 by percussionist Inisisri, who went on to achieve great fame for his fusion of traditional techniques with cutting edge production.

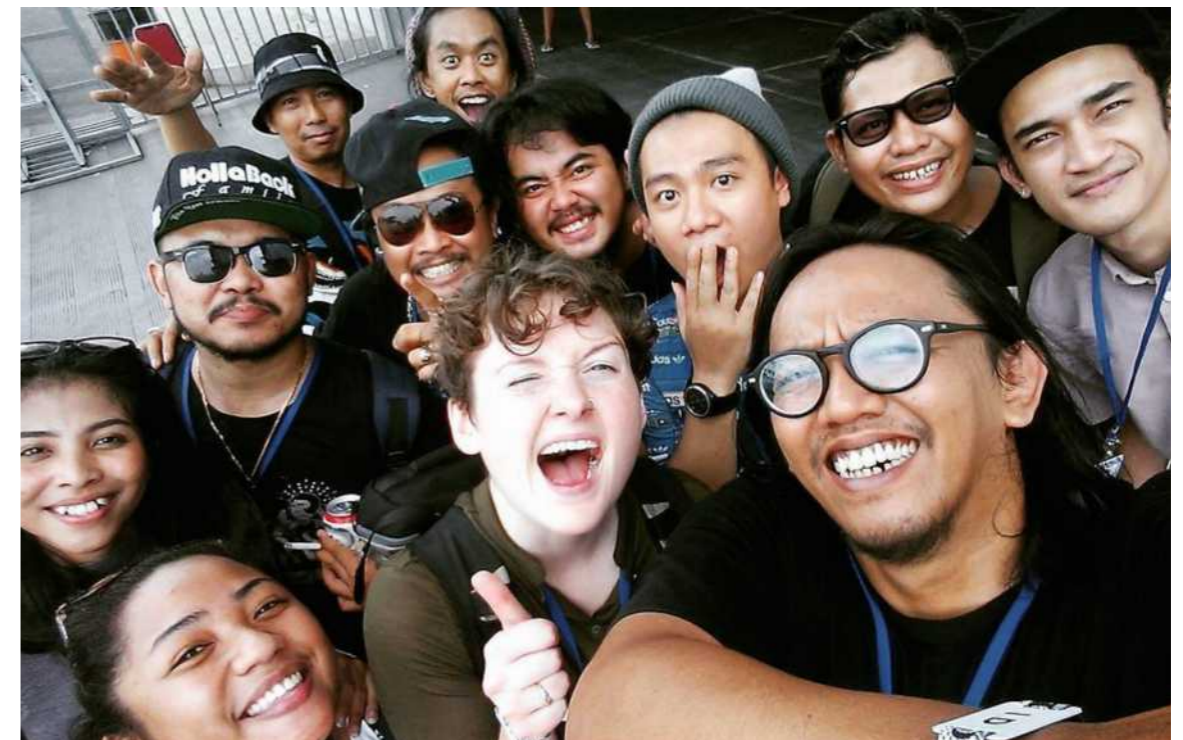
After watching a performance from Svara Samsara, Kidd and Carragher were invited to play some of the instruments.

The residency also featured performances: at Grand Mall Indonesia, where they also collaborated with Andre Dinuth, a songwriter who works as a guitarist for Glen Fedly; and on the stage of We The Fest, one of Jakarta's biggest music festivals.

As it turned out, Dani and She Makes War weren't the only ones who felt musically enriched by the collaboration: it also provoked other UK musicians to get interested in Indonesia, and the possibility of collaborating with Indonesian counterparts.

One of them was Joshua Burnside, Dani's fellow musician from Northern Ireland, who heard her experience during the residency – including her collaboration as well as Kunokini's and Svara Samsara's music. The unique music that Joshua had never heard before before made him stir.

"I felt like I have to go to Indonesia and work directly with them!" Joshua said. He contacted various organizations in Indonesia, including Svara Samsara, who opened their doors for him to have a residency and collaboration. Who knows where that might lead?



Laura Kidd (She Makes War) and Dani and Kunokini during moments of their residency. © Laura Kidd



MAGIC IN THE METAL

In September 2017, Indonesian musician and artist Ikbal Simamora Lubys from the band Sangkakala had the opportunity to visit England to build a site-responsive musical instrument at AND Festival in Castleton, in the Peak District National Park. The festival was initiated by Abandon Normal Devices (AND), an organization that aims to be a catalyst for new approaches to art-making and digital invention, commissioning innovative projects that challenge the definition of art and moving images.

For four days, the festival explored the layers of the earth, the theme of verticality and deep time (the concept of estimating age of earth and its time frame from a geological perspective) through a series of prophetic, provocative, and unconventional reflections on the earth.

The 2017 AND festival transformed Castleton village into a site for the symbolic and touching the subconscious, where artists become future archaeologists who unearth rare voices, simulated environments, and technological ruins.

For AND Festival, Lubys presented an interactive instrument called The Hive. It was intended as a collection of buzzing resonant sounds that sustains the tone through the gamelan's metal. The sound was triggered by the vibrations generated by people when they interact with the instrument by scratching, hitting, or shaking the object, and the resonance of the buzz was captured inside a large rotating resonator.

Lubys is a musician, guitar explorer, and sound artist from Yogyakarta. In addition to his academic study of classical music and classical guitar, he is also active in several arts and experimental music communities: he's the guitarist of heavy metal band Sangkakala, and also one half of experimental unit Potro Joyo with Senyawa's Wukir Suryadi.

"We invited visitors to Peak Cavern to play with 'kotekan' or 'klotheakan' or 'tetabuhan'. This means playing rhythmic patterns freely, or improvising by listening to each other and responding to other players, resulting in a musical composition. We hope that people will adopt these different modes when playing The Hive," explained Ikbal when he talked to AND.

The inspiration to create The Hive emerged when Lubys – alongside collaborator Tony Maryana—came to Peak Cavern for the first time. He saw a honeybee hanging in the mouth of the cave. The shape of the nest and its relation to the humming sound gave birth to the idea of creating a new musical instrument. In short, The Hive represents Ikbal and Tony's response to the Peak Cavern.

The Hive's characteristics were also influenced by the acoustic of the cave where the instrument was placed. "In my opinion, the sound of the metallic objects meeting produces a beautiful sonic spectrum. At the same time, this sound has depth that can sometimes be very dark, mysterious, or it can be very bright. Quite a magical experience," said Maryana.

The Hive; an instrument created by Ikbal Simamora Lubys to be exhibited at the AND Festival 2017, Peak District National Park, Castleton. ©AND Festival

A COLOURFUL AND DREAMY PERFORMANCE

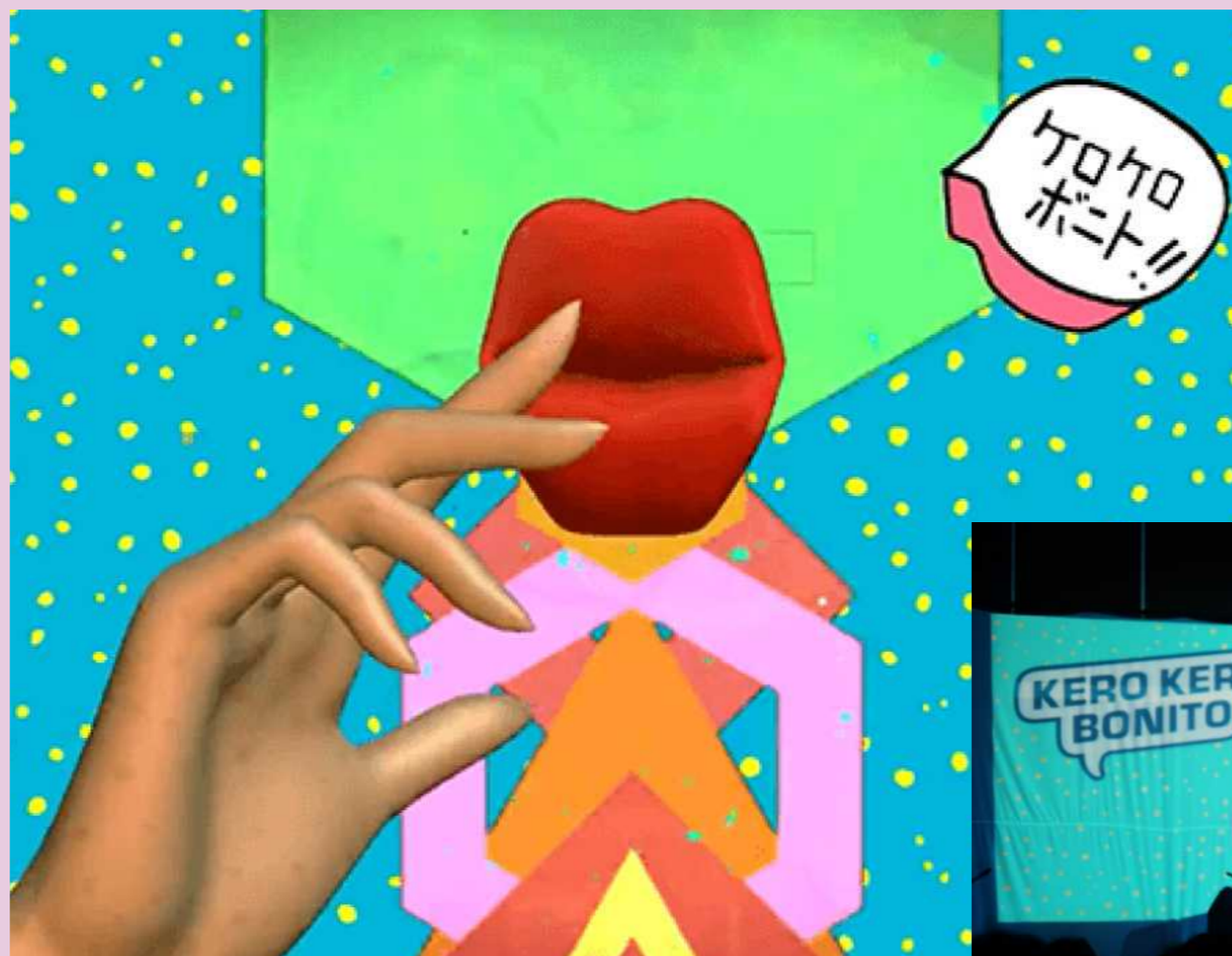
UK/ID not only brings together artists from the UK and Indonesia who work in the same field, but also provides a space for artists from different fields to collaborate. One example was Kero Kero Bonito (KKB), a music group from UK who connected with Indonesian animator and VJ Rimbawan Gerilya.

As part of the inaugural UK/ID Festival in 2016, KKB came to Jakarta and gave two shows—the second featuring KKB and Gerilya's collaboration.

KKB is a band that creates their own visual and sonic world, a characteristic blend of music that they draw from 8-bit sound, J-pop, dance and rap. The lead singer of KKB, Sarah Midori Perry, is also a visual artist who defines her works as 'colourful dream booms'—which is very much in harmony with KKB's music.

Rimbawan Gerilya, whose real name is Tri Hartono, began to reach the art world in the mid-2000s, when he was involved with a monthly drum and bass gig in Jakarta. He then made friends with a collective of VJ members. KKB and Gerilya's collaboration took the form of a fun and colourful stage projection. In creating the work, Gerilya watched and listened to KKB music songs and videos repeatedly, and poured what appeared in his head into the visuals.

"The fact that I enjoy the music makes it an enjoyable experience. I let myself have some freedom in visualising the songs because KKB seem to appreciate creative freedom as well," stated Gerilya.



Stills from Rimbawan Gerilya's artwork for Kero Kero Bonito performance
©Rimbawan Gerilya

Gerilya's works are always light-coloured. Initially, this is because when he started to work as a VJ, Indonesia only had projectors without LEDs: so it was only very bright colours that could be projected at all. Necessity being the mother of invention, Gerilya had created a distinctive visual style—and that triggered him to continue to be creative.

"We live in a drab world - there is a lot of misery going on around us. My visuals represent an escape, an inspiration", explained Gerilya about his visual style.

When he watched KKB's videos with their bright colours, Gerilya felt this collaboration would work naturally without him having to abandon his identity, finding KKB's music style to be like a strange but fun dream. Even so, their lyrics are so down-to-earth, about the things that we experience in everyday life, but shot through with colour to help listeners through the gloomy day.

"I think my visual style is like that as well," he said.

"We live in a drab world — there is a lot of misery going on around us. My visuals represent an escape, an inspiration"

Rimbawan Gerilya



Kero Kero Bonito performance at Studiorama Live 6 as part of the UK/ID Festival 2016 ©Doc. British Council



ELECTRICAL ATTRACTION



Robbie Thomson performing XFRMR (read: Transformer); a music and visual performances using Tesla coil and video projection during the opening of UK/ID Festival 2016 in NuArt Gallery, Bandung. © Doc. British Council

When scientist Nikola Tesla designed a Tesla coil—an electrical resonance transformer circuit—in 1891, and used it to experiment with X-rays and the transmission of wireless electrical energy, he probably did not expect his findings to be used to create amazing music.

Robbie Thomson was the mastermind behind that musical performance. The Glaswegian artist continued Tesla's experimental spirit by using a tesla coil to produce electronic music and visual installations that captivated more than 300 people at the UK/ID 2016 Festival at NuArt Bandung.

The musical and visual performance of the transformed Tesla coil is called XFRMR (pronounced as "Transformer"), a show created by Thomson that combines sound, projection, light and the tesla coil as a single audiovisual composition. By using different frequencies of high-voltage electric coils, Thomson could produce fascinating sounds and a stunning visual landscape. The artist, who previously worked in graphic design and theatre, paired it with moving images on the screen: sometimes it showed images of galaxies, sometimes it projected an interactive multimedia work. For safety reasons, the Tesla coil was locked up in a Faraday cage: after all, exposing the audience to 220,000 volts does require quite a risk assessment. "It's not easy to make noise from the electric coils, especially because of the noise and the potentially deafening sounds. XFRMR is really a medium where I can explore the Tesla Coil as an instrument in sound composition," he said.

Besides Bandung, Thomson also toured to Surabaya and Yogyakarta—two cities that have become centers for electronic arts and multimedia in Indonesia. Not only did he perform his Tesla coil creation, but he also met local artists for networking and sometimes collaboration.

In Yogyakarta, more than 200 people crammed into the Orchestra room for the performance: Indonesian musicians and artists such as Jogja Noise Bombing, Yogyakarta Synth Ensemble, Iqbal S. Lubys, Antirender, Andimeinl, Sulfur, Patrick Hartono and Andreas Siagian also performed at the event, and huddled around Thomson to find out how the Tesla coil works.

He also attended the Open Day Lab, a workshop and collaboration organized by Lifepatch, a community-based collective in cross-disciplinary arts, offering an opportunity for local artists to collaborate with Thomson and create music with the Tesla coil—he was joined by artists including Andreas Siagian (Yogyakarta), Emil Palme (Denmark), Johannes Hardjono (Semarang), Andryan Ade (Salatiga), Iqbal Lubis (Malang), and Patrick Hartono (Jakarta). They then used their own instruments—from synthesizers to guitars—to experiment with the Tesla coil and produce new sounds, and held a public performance.

In Surabaya, Thomson performed after local band Hyper Allergic at Kalimas Festival, an art and cultural festival organized by the East Java Arts Council. One of the artists he encountered was Uncle Twis, a connection that led to Uncle Twis going to Scotland for his own residency in 2017, and producing a work that was a huge hit at the 2017 UK/ID Festival in Jakarta. Meanwhile back in Bandung, the impression left by XFRMR was long-lasting: Thomson was back a year later, collaborating with local artist Abshar Platisza and others, performing another new work Infinite Lives, and putting down further roots in an Indonesian creative tech scene where Robbie Thomson feels a great deal of resonance.



"It's not easy to make noise from the electric coils, especially because of the noise and the potentially deafening sounds. XFRMR is really a medium where I can explore the Tesla Coil as an instrument in sound composition."

Robbie Thomson



WEAVING THE FUTURE OF FASHION THROUGH COLLABORATION



A lookbook of LEKAT x Billie Jacobina S/S 17 collaborative collection. ©LEKAT

Back in October 2015 at Jakarta Fashion Week, amongst all the showrooms and catwalks, was a talk from Lucy Siegle about ethical fashion—the changes that the fashion sector should make to create a more ethical and environmentally-friendly industry.

As a follow up to this, the Fashion Futures residencies brought together industry practitioners in both the UK and Indonesia to raise awareness of the potential for a fashion industry future that values creativity, commerce, human rights and the environment in equal measure.

So in August 2016, young British fashion designer Billie Jacobina underwent a three-month residency in Indonesia. The University of Creative Arts graduate spent her time in Baduy, West Java, and collaborated with Indonesian designer and Creative Director of LEKAT, Amanda Lestari.

Their collaboration during the residency resulted in work they showed at Jakarta Fashion Week (JFW) 2017. Inspired by popular Indonesian folk legends Putri Mandalika and Nyi Roro Kidul, which they converted into unique design and clothing patterns, Lestari and Jacobina celebrated the beauty of difference and tolerance.

Lestari is known for her collection of innovative designs and her effort to realise the meaning of the name Lekat, which in Indonesian means 'settled' and 'always stays in the heart'. She has one main mission for Lekat: creating a breakthrough in sustainable fashion that popularises the richness of Indonesian textile traditions, especially the woven textiles of women in the Baduy community - the protected indigenous tribe that lives in the western province of Banten, Indonesia.



A lookbook of LEKAT x Billie Jacobina S/S 17 collaborative collection. ©LEKAT

Baduy woven fabric is less well known in the international fashion world than other typical Indonesian textiles such as batik. Lestari wanted to capture the unique beauty of Baduy hand-woven fabric – a geometric pattern with unfinished edges – and bring it to the international stage. For her, Lekat is not only about fashion, but also about preserving the heritage of traditions in Indonesia and empowering the communities in Baduy, which aligns with the values of ethical fashion.

In addition to JFW 2017, they also showcased the collaboration at the 2017 International Fashion Showcase 'Next in Line' and at Fashion Scout, part of London Fashion Week 2017. Under the theme of "Moments: Reserved", Lestari showcased 24 pieces of her work, with 12 outfits from her collaboration with Jacobina.

The prominent Indonesian director Nia Dinata and a team from fashion video digital portal Visionare followed the Lekat team's trip from Baduy to London, producing a fashion-themed documentary that not only shows the glamorous side of the fashion world, but also the story of Baduy woven fabric.





October 19, 2017 left a powerful memory for Emma Frankland, a British artist and performer. That night was the first time she performed *Rituals for Change* in Indonesia—also her first show in Asia. On the stage, she moved freely between the ground and the tower, jumping around, smearing clay to her body, reciting a monologue voicing her thoughts on radical action in showing gender identity and change.

As part of their visit, Forest Fringe underwent a two week residency and collaborated with a number of Indonesian artists incorporated in the 69 Performance Club. They visited small islands, took part in a thrilling motorbike convoy, and worked together in a dark, stifling room. This series of experiences gave them a new understanding of cultural differences in both countries that influenced the artists' approach to collaboration.

It was the transformation that Frankland experienced as a transgender woman that inspired her to create *Rituals for Change*, from how her body reacted to oestrogen to her first catcalling from construction workers.

"I've realised since being here that people in the UK are quite connected with structure and rules. And even when you're making an art work, a piece of performance, you set quite tight structures and rules. Here, everything is much more free and experimental. Everyone is interested in play, experimentation and action, rather than defining necessarily what's going to happen in a space, so that's really inspiring," said Hellier.

The intimate yet confrontational show was part of the UK / ID Festival 2017, a programme that saw Frankland visit Jakarta, Indonesia with Jo Hellier, a fellow member of Forest Fringe, an art collective in the UK.



Rituals for Change performance at UK/ID Festival 2017. © Doc. British Council

A TRANSFORMATIONAL EXPERIENCE

Rituals for Change a performance art work by Emma Frankland that tells about the process of her transition. © Doc. British Council

For Frankland, the spontaneity and confidence of the artists in the 69 Performance Club was also the most memorable part of the collaboration.

“There [in the UK] I think we might spend a lot of time apologising to each other before getting down to it, and these guys [69 Performance Club] just have no fear, so that’s cool,” she said.

Through this residency, they were also increasingly aware of the importance of working with creative people with different cultural backgrounds, as it taught them new lessons. The history of collectivism in Indonesia, for example, which according to Hellier is older than in her home country, and led her to learn more about the spirit of collectivism.

As for Frankland, this residency gave her a valuable opportunity to interact directly with the transgender community in Indonesia. A few days before the performance, she held a clay workshop with a number of transgender women: the items produced during the workshop were displayed on the Rituals for Change stage.

“We haven’t been directly collaborating, but I think there’s such different politics around LGBT and queer issues at the moment. So I’m currently working in the UK, and here, and South America as well, and I’m actually beginning to draw some threads between what can be quite isolated communities in each those places. That’s really bringing out some very good results and some interesting stuff. So I think it’s really important to work across cultures: sometimes you can make connections that can be made virtually online, but to actually sit in a room with people and talk, and share food, is a connection that you can’t make virtually,” she explained.

When asked to summarize their experience during the residency, Hellier and Frankland chose different words, but one word was mentioned by both of them: inspirational.

“There [in the UK] I think we might spend a lot of time apologising to each other before getting down to it, and these guys [69 Performance Club] just have no fear, so that’s cool”

Emma Frankland

A scene from Rituals for Change that was being performed at the UK/ID Festival 2017. © Doc. British Council

A CAST OF UNUSUAL CHARACTERS

Whatever country you live in, mental health problems can limit the space for people to be independent and to work. For Hana Alfikih — also known as Hana Madness— art is her way to handle these limitations. Having been diagnosed with bipolar disorder (which triggers extreme depression and mood swings) and schizophrenia (which can cause hallucinations), Hana created a cast of characters, small creatures that represent her hallucinations and moods.

“The names of the characters are bipo, polar, skizo, medico, or any names of medicines that I usually take,” she said.

She painted those characters in various mediums and turned them into works of art, even in objects that are often forgotten or thrown away, like old bottles and jars.

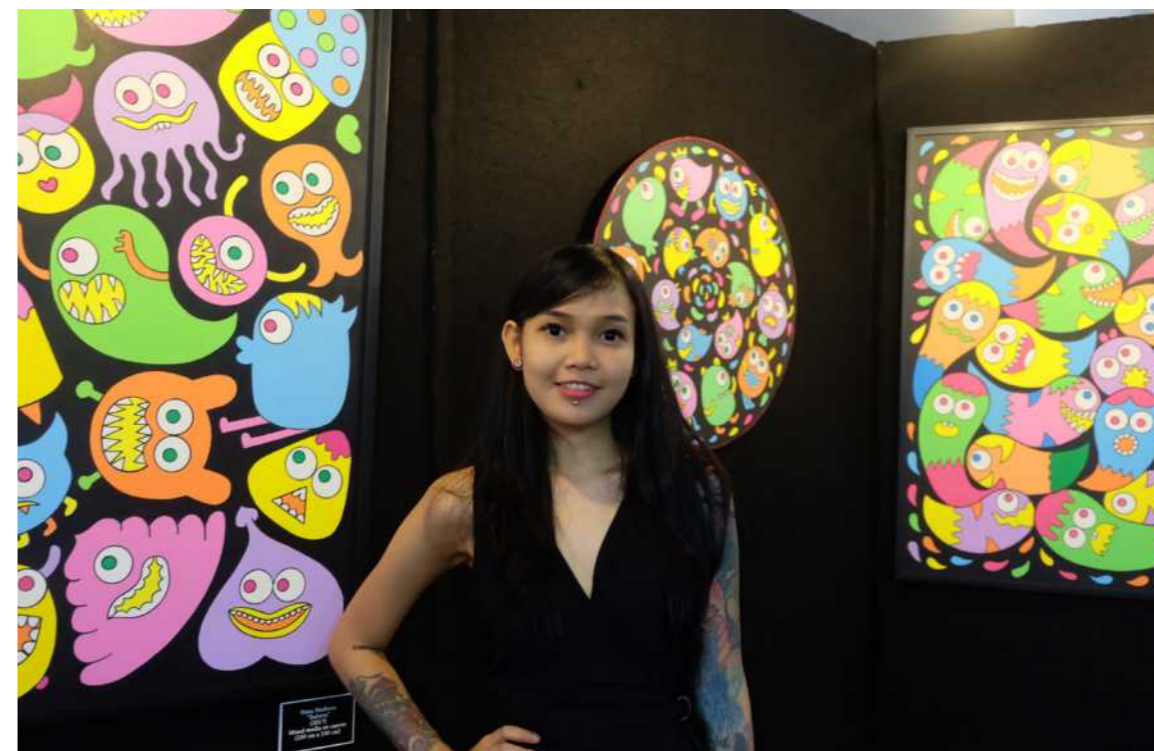
In September 2016, she represented Indonesia at the Unlimited Festival in London, alongside Annisa Rahmania from Young Voices of Indonesia, a deaf advocate who fights for disability rights in Indonesia. The Unlimited Festival features works by artists with disabilities, in sectors from theatre, dance, music, literature, comedy, to visual arts, with an honest and original approach.

Over six days at the festival, Hana met other delegates from 18 countries and attended a series of events, ranging from discussions about the history of Disability Arts in the UK, to enjoying performances from artists with disabilities.

The experience of attending the festival broadened her perspectives of disability, as well as her understanding of her own condition.

“Happy, sad, proud and touched, all mixed together. Happy because the British Council has given this opportunity and sent me to London. Proud to see the struggle of colleagues with disabilities that can create amazing works. Sad to leave this beautiful place, where people with disabilities are highly respected in London. They work and do things not just for themselves, but also the people around them”, Hana wrote on her personal blog about her experience.

After her trip to UK, she exhibited her work at UK/ID Festival 2017 in Jakarta, and spoke in a panel discussion on art and disability Sama Bisa, Bisa Sama (Equally Able, Can Be Equal) with Adrian Yunan and Khairani Barokka. And inspired by the visit to the UK, in 2018 Hana will collaborate with a UK artist for the first time to explore the treatment of mental health conditions in Indonesia and the UK.



Hana Madness with her works of art. ©Detik.com



Site-specific collaborative performance by Neu! Reekie! featuring Jakarta-based poets at Pasar Santa. © Doc. British Council

A FLAVOURFUL POETRY PERFORMANCE

Scottish collective *Neu! Reekie!* don't just do poetry events: they amalgamate live literature with music, animation and more to create a colourful carnival of spoken word. So when its members Kevin Williamson and Michael Pedersen toured Indonesia in 2016, it was an chance to share their approach with Indonesian artists.

It all kicked off at Southeast Asia's largest literary festival, Ubud Writers and Readers Festival, where *Neu! Reekie!*'s show in Casa Luna was met with rapturous applause from a packed house. After the tranquillity of Ubud, Medan in North Sumatra felt like a completely different atmosphere: people who speak different accents, exotic food like snake soup, and a combination of cultures and ethnicities – Batak, Chinese, and Malay. The performance in Medan was held in a hip, up-and-coming creative hub called Clapham Collective, where the innovative youth of Medan gather to create the next big thing.

The last city that *Neu! Reekie!* visited in Indonesia was Jakarta, where they were greeted by their hosts, Maesy Angelina and Teddy W. Kusuma - the founders of POST, an independent bookstore and literature hub located in a market called Pasar Santa.

In Jakarta *Neu! Reekie!* collaborated with four talented Jakarta poets, with diverse backgrounds and poetic styles: Farhanah, Yoshi Fe, Sinar Ayu Massie, and Benk Riyadi. Farhanah's poetry combines acute observations of urban life with surreal lyricism; Yoshi specializes in writing senryu – the more urban cousin of haiku; Sinar Ayu Massie is a renowned scriptwriter; and Benk is a trombone-playing theatre performer and activist.

The residency programme was curated by renowned poet and literature critic Mikael Johani, who has established a

loyal literature enthusiast community through the events in Post Santa's book shop. Pasar Santa was an intriguing location for the residency: two years earlier, the market had been cramped by young people opening up hipster businesses. Now – after a series of rent rises – it was almost deserted, with only a few stores still open. Johani brought up themes around failed gentrification, supply and demand in the market, clean water supply and the circulation of money. He encouraged the poets to dig deeper into the issues surrounding the market, exploring Pasar Santa and interacting with the shop owners, and voice those issues in the form of a poetry performance.

For Williamson, having a short residency, interacting and performing at Pasar Santa was a unique experience since it combined something new with something familiar. "It's new because we've never been to this market, we've never done a performance in a market. But it's 'old', because performance in new contexts always amaze us, and we're enthusiastic about it because it's related to what we do back in the UK," he said.



Site-specific collaborative performance by Neu! Reekie! featuring Jakarta-based poets at Pasar Santa. © Doc. British Council

So after two and a half days of residency, *Neu! Reekie!* and their five new friends gave a truly one-off cabaret promenade performance, inviting the audience to follow the artists around the market. Pasar Santa spaces in the market became the stages where they recited poetry accompanied by music and visual displays.

Reflecting on the visit afterwards, Michael Pedersen was struck by how he "really increased my international awareness of how literature's coming across in this world at this point in time. Where are we now? What issues are affecting us as artists? How can we connect to each other despite having different environments and social outlooks... how can I become you?"



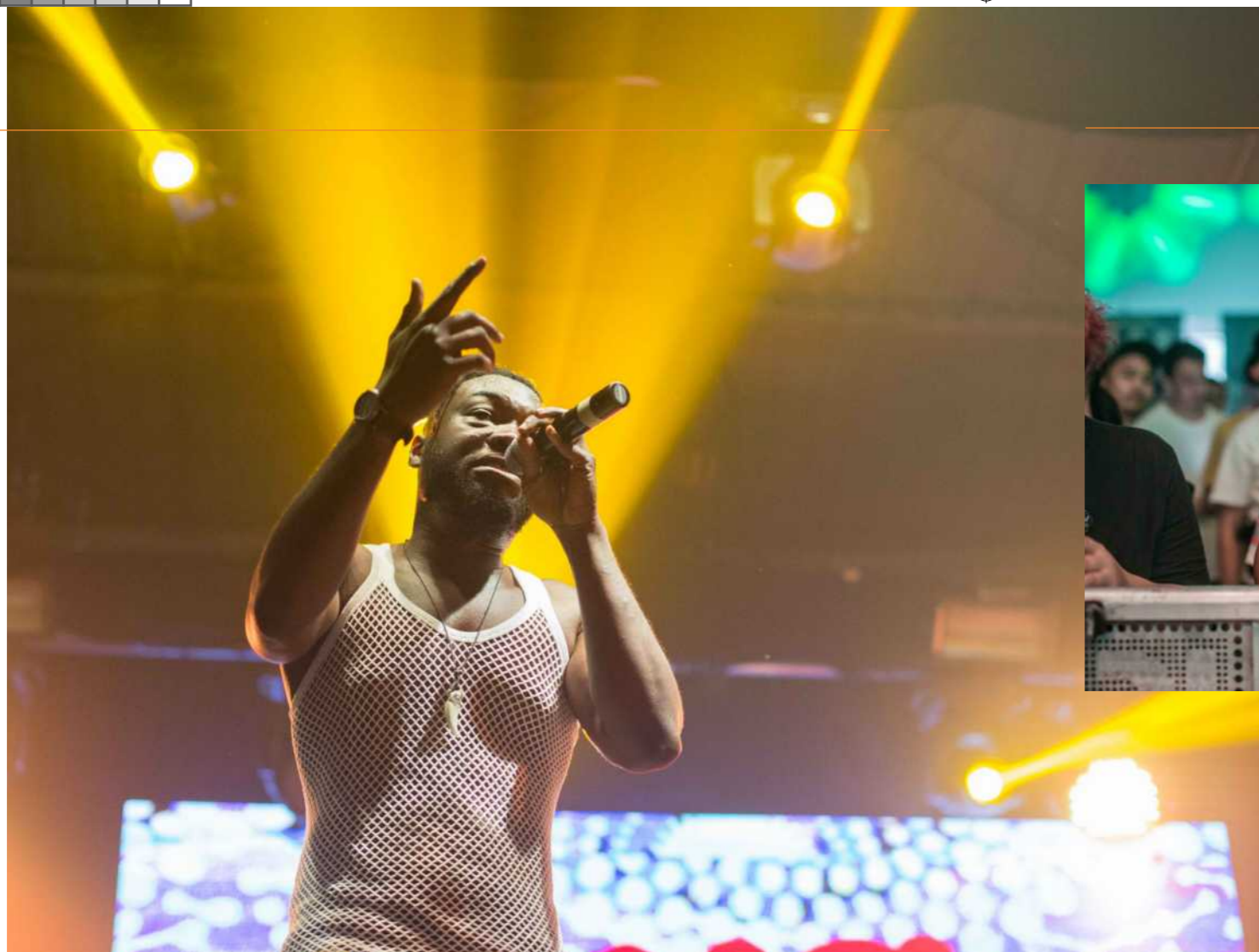
Initial site-exploration in the twists of Pasar Santa. © Doc. British Council



TWO COUNTRIES, ONE PASSION FOR INSTANT NOODLES



Collaborative performance by Afrikan Boy(UK), ONAR(ID), and Underground Bizniz Club(ID) at Ring of Fire, UK/ID Festival 2017. ©Doc. British Council



Collaborative performance by Afrikan Boy & ONAR at the very last day of UK/ID Festival 2017; Ring of Fire. ©Doc. British Council

Different people are introduced to Indonesia in many different ways. Some of them know the country because they hear of its natural beauty, or its rich and diverse culture: Olushola Ajose is one of those who knew Indonesia from its food. Better known by the stage name Afrikan Boy, he knows Indonesia through a pack of Indomie, an instant noodle brand that has become part of Indonesian cuisine. At first, this London-based Nigerian musician thought Indomie was a product of Nigeria.

So when the British Council invited him to come and perform at the UK/ID Festival 2017 Closing Party in Jakarta, Afrikan Boy—who gained popularity for combining grime music with Afrobeat – was more than happy to dip his toe in the water.

“I was like, okay, I was happy to be going here, to the land of Indomie. Coming here has been a real cultural shift. Because if you said ‘Indonesia’ to me about a few years or a few months ago, I’d be like ‘what is or where is Indonesia?’ Coming here now, it’s got a loads of different islands, different vibes, and it’s a mixture of different parts of the world, so it’s quite an interesting place for me,” he explained.

But it’s not only Indomie that Ajose encountered. During the week in Jakarta, he met Indonesian musicians such as Underground Bizniz Club (UBC) and Harvie Parkasya of Onar, listened to their works, and collaborated. Whenever they needed a break from brainstorming, Ajose would cook Jollof rice, a popular Nigerian dish, for the musicians. For him, they were not just collaborative partners, but also new friends.



“I was lucky to get to know and collaborate with rappers like Laze (Havie Parkasya) and Fadhil a.k.a Matter Mos. The British Council did ask me to collaborate with local musicians, but even if they didn’t ask me, it’s something that I usually do, looking for local musicians. In Jakarta, I spent time with members of UBC, Onar, and Ramengvrl. And it’s been amazing. They’re all so cool! We instantly bonded. So [coming to Jakarta] is definitely more of a lasting experience. Next time I come here, I can definitely call these people,” Ajose explained.

The result of the collaboration is a remix of one of Afrikan Boy’s hits, One Day I went to Lidl, with some parts of the lyrics replaced with Indomie plus Indomaret and Alfamart, two famous minimarket networks in Indonesia. Together with his collaborative partners, Ajose performed the song on the stage of the UK/ID Festival 2017.

Despite coming from a different culture, Ajose saw the similarities between UK, Indonesia and Nigeria in responding to music. For him, collaboration is something amazing because musicians can respond to each other’s work in a matter of days.

“I see how Onar sampled a hot grime track from young British musicians. I just want to see Indonesian music become so big and expand the market to an international level, because your music is very cool! More and more people have to hear about Indonesia!”

A RESIDENCY STORY IN BIRMINGHAM

Silvery purple wigs, glossy outfits, and heavy makeup: when three female creatives went on a residency in Birmingham, UK from March to May 2017, they got more than they bargained for. Amarawati Ayuningtyas, Sita Magfira, and Ferial Afiff took turns to perform, lip sync and dance, all of it recorded and broadcast through social networks.

This was all part of the workshop with #SERGINA, a project by Elly Clarke, one of the British artists they met during a UK/ID residency. It involved all three Lifepatch members becoming Sergina, a queer identity invented by Clarke, intended to spark discussions on gender issues, beauty concepts, instant culture, and identity.

“The lyrics were talking about people who approach us just for networking [or] because of our bodies. Overall the song implicitly talked about insincerity in the social environment. After the performance we wondered, what if the internet dies – will #SERGINA continue to flourish?” they wrote on Lifepatch’s website.

Clarke wasn’t the only artist they encountered during their residency in UK. Their host, Birmingham Open Media (BOM), also brought them together with other artists, organisations, communities, even scientists and academics in Birmingham. They attended workshops and discussions, exhibitions and festivals, shared their own practice, and took part in experiments that broadened their horizons on many things.

Although they were born in two different cities, Yogyakarta and Birmingham, Lifepatch and BOM have

much in common. Both of them are organisations that explore the intersection of art, technology and science, with social as well as creative outcomes. The same cross-disciplinary characteristic made the activities during this residency diverse, in addition to the backgrounds of the different participants. Ferial is an artist with wide interests that break boundaries of sectors and mediums: her work combines interdisciplinary knowledge, opinions, and socio-cultural issues. Amara is an art activist involved in many art and technology projects, one of which involved a database of works by Indonesian artist Agus Suwage; while Sita is a young curator who joined Lifepatch in 2015.

The cross-disciplinary theme inspired them to talk with neuroscientists at the School of Medical Science, University of Birmingham, about the hormonal system of human brains. One thing they brought from Indonesia was the “PMS remedy” by Intan Pratiwi, a tool that produces certain smells to be inhaled by users in order to balance the hormonal system and reduce the effects of Pre Menstrual Syndrome or Tension. The discussion also sparked further questions about the relationship between emotions, hormones and perceptions around gender stereotypes.

Cross-disciplinary exploration did not stop there. When the members of BOM presented their works, the three met John Sear who was explaining his plan for a creative project with Katie Day: an interactive cross-border show that combines theatre and games. They got involved as players as well as spectators, creating scenarios as if they were secret agents investigating a



Mara, Sita and Ai, three of Lifepatch’s women who went on a residency program at Birmingham Open Media, captured with one of BOM’s artists.
©Doc. British Council

political conspiracy. They got in the car in the parking lot, broke the password to get a message from the cell phone, even hid from the parking attendants. It was all an experience that taught them about alternative approaches in the world of theatre, delivering messages to the audience and removing the boundaries of the stage.

The participants also visited the Floating Cinema Shorts Gongoozling Day—part of Flatpack Film Festival—where they learned the history of the canals that pass through Birmingham. As an industrial city, Birmingham has a close relationship with the canals because of their role in commodity distribution before the train system existed. In recent decades the canals have become cherished as a centuries-old national treasure, also serving as a social space, creating shelter for wildlife, water sports, and educational facilities. The visit reminded them that Indonesia is actually a lucky country with its natural and industrial heritage, ripe for exploration.

Visiting the Conflict Minerals exhibition at Art Catalyst was a memorable, eye-opening experience, partly as it incorporated installations about the conflict in West Papua.

The project used an architectural engineering approach, presenting a re-imagining of mining sites with geographical mock-up techniques. With Beatfreaks, a collective of artists and entrepreneurs who used creativity for good, they held a discussion about Islamophobia, addressing issues of identity as Muslims, interfaith marriage, and comparing the tensions that occur due to differences in religion and branches of Islam in both countries.

“In the UK there is no high tension like what we experience in Indonesia, there’s no public statement that Shia or Wahabi is not Islam,” they wrote.

The participants hoped that this residency could be the beginning of a long-term cooperation program between Lifepatch and BOM: in 2018, BOM send their first residency scientist-artist to Yogyakarta.



THANKS TO

Abandon Normal Devices
 Afrikan Boy
 Andreas Siagian
 Ballet.Id
 Birmingham Open Media
 Bombo
 Caglar Kimyoncu
 Candoco Dance Company
 Creative Black Country
 Cryptic
 DANI (Danielle Carragher)
 Digital Nativ
 DOUBLE DEER
 FACT (Foundation for Art and
 Creative Technology)
 Forest Fringe
 George Clark
 Grobak Hysteria
 Hana Madness
 Ikbal Simamora Lubys
 Invisible Flock
 Jakarta Fashion Week
 Jatiwangi Art Factory
 Kero Kero Bonito

Kunokini
 Lekat
 Lifepatch
 Ndaru Wicaksono
 Neu Reekie
 Padepokan Seni Bagong Kussudiardja
 (PSBK)
 POST Bookshop
 Rama Thaharani
 Rimbawan Gerilya
 Robbie Thomson
 Seni Sini Sana
 Serrum Studio
 She Makes War (Laura Kidd)
 Studiorama
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