

Living 1965: Creative Practices and The Future of 1965 Indonesia

30
September
2021

12:00 pm - 17.00 pm AEST
09.00 am - 14.00 pm WIB

Registration:
bit.ly/Living1965

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Living 1965



THE UNIVERSITY OF
MELBOURNE



Image:

Dongo Dinongo Reactor
(Sirin Farid Stevy, Asto Puaso, 2021).
Mix Media Installation, Participatory.

Pulang – draft 3 (Tintin Wulia 2008).
Single-channel video.
Video still.

Fifty-six years after the Indonesian mass killings 1965-66, how do artists' revisiting of the massacres' memory affect the discourse's future? The symposium will address this question through a series of presentations and a roundtable highlighting the complexities of historical trauma, collective memory, and archives in creative practices about the massacre, and what these may mean for reconciliation and other futures.

The symposium will comprise a historical and contemporary overview, bringing in the works of 1965 Setiap Hari – a research/relay collective of visual artists, journalists, cultural activists, and academics based in Indonesia, Australia, and the United States. Together with other local and international speakers, the symposium aims to present how the memory 1965-66 can be understood and visualised differently: not as a horizontal spread on a map but as a dynamic operating at multiple platforms.

In addition to a series of presentations and a roundtable, the symposium will include a conversation with Dialita Choir led by Tintin Wulia, followed by Q & A. The conversation will stem from Wulia's Swedish Research Council-funded research project, "Protocols of Killings: 1965, distance, and the ethics of future warfare" – of which Dialita Choir is one of the partners. The project links the Indonesian 1965-66 massacres as hyperdistant killings with drone warfare's technologies of the future.

Keynote Speaker

12.00pm - 13.00pm AEST
09.00pm - 10.00pm CDT
09.00am - 10.00am WIB



Global Fade in/out: Narrating the (in)-visibility of Racialized Dissent or The Dance of Fog

Associate Professor
Rachmi Dyah Larasati
(University of Minnesota)

This talk traces the cartography of time in neoliberal spaces of museal, stage and digital world. Tracing embodied feelings, re-thinking bodily sensibility, and the distribution of colonial apparatus, I will discuss works by Fujiko Nakaya Foggy wake in a Desert: An ecosphere (1976) and Heads from the North (2004) by Dadang Christanto, housed at the National Gallery of Australia in Canberra, as well as on my own choreography to engage and re-examine historiography of violence. These works overlap, re-route, reproduce the reading of modern time as the colonial machine, and also reflect post-colonial

Rachmi Diyah Larasati is the author of *The Dance that Makes You Vanish: Cultural Reconstruction in Post Genocide Indonesia* (University of Minnesota Press: 2013). She is currently preparing her second manuscript, *Dancing in the Forest: Audio Politics and Land Narrative and Kiri, the Dance of Fog* (a work-in-progress, Palgrave). She leads the "Bodies that Haunts," an interdisciplinary and transnational research group of scholars and artists to rethink the study of the political economy of death in and around the Global South. Larasati has given keynote lectures and published extensively on decolonisation, feminism, ecology, and transnationalism. She is also a performer and choreographer, including the renowned pieces "On the Way to Cape town" and "Tembok Mari Bicara" (2008).

state violence. They are fragments of "speech" placed in an archive/museum registering a spacetime continuum of haunting. For this, I dedicate the question of how the 1965 narrative and lingering rejection to "time" and bodily violent events reformulate the colonial predicament as state and global politics play and, at the same time, as spaces where formulation of reappearance is about 1965 and care. In my argument, this playful fade in/out forced some of us to resist, renegotiate and or refuse the memory of historical violence.

Panel on *Transnational Memory and Cultural Activism*

13.15 pm - 14.30 pm AEST
06.00 am - 07.30 am CEST
10.15 am - 11.30 am WIB

The panel presentations propose that the memories of 1965-66 can be explored through the boundaries and borders that emerge at particular historical moments, both within and outside Indonesia. A transnational framework allows the memory 1965-66 to be reimagined differently: not as a horizontal spread on a map but as a dynamic operating at multiple platforms that involve interlocking scales and involving conduits, intersections, circuits, and articulations.

Presentations

01. Oral Memories: Understanding The Events of 1965



Gloria Truly Estrelita

After Indonesia fell into a military dictatorship in 1965, the new regime developed its version of the events of 1965. To study them, one has to explore decades of sedimented propaganda, falsified history, and silences. Hence, the exploration of oral stories on the events of 1965 may bring a new understanding of Indonesian History. Working on various testimonies, several artists, scholars, and concerned citizens organise a series of webinars called "Warisan Ingatan". The present paper

explains how Warisan Ingatan gathers past experiences through discussions with first-person testimonies and opens a space for discussions to offer alternatives narratives of the events of 1965. Moreover, oral memories are a strategy of resistance to the domination of Indonesian History formed by the military dictatorship, but they can also be read as a humanist discourse through open dialogue.

Gloria Truly Estrelita earned her master's degree in Criminology from Universitas Indonesia, Jakarta. She also holds an LLM from Kyushu University, Japan, and a Master 2 in Asian studies from École des Hautes Études en Sciences Sociales (EHESS), Paris. Before coming to France in 2013, she worked at the Center for Criminological Studies in Indonesia (Pusat Kajian Kriminologi) and taught Criminology at Universitas Indonesia as a guest lecturer. She was also an associate researcher at the Research Institute on Contemporary Southeast Asia/IRASEC (2019-2021). She is co-founder of AlterSEA, the observatory of political alternatives in Southeast Asia, and currently a PhD candidate at the EHESS Paris.

02. Affect & Emotion: Social Media's Role in Creating Counter- Narratives Around the 1965-66 Genocide



Mikael Johani
Indraswari Agnes

This presentation will discuss social media strategies by the research-relay collective, 1965 Setiap Hari, to offer counter-narratives against the deeply entrenched government propaganda around the 1965-66 genocide of Indonesian communists and their supporters. Starting life as a blog in 2015, 1965 Setiap Hari publishes personal, emotive stories from survivors of the 1965-66 genocide and their families and descendants, as well as reflections from the families and descendants of those who were on "the other side". The goal was simple, to show through these petites histoires—stories that put affect and emotion ahead of analysis—that the genocide of

1965-66 still affects our lives today, setiap hari, every day. Having migrated to Instagram and most recently podcast in 2021, the goal remains to reveal the emotional life behind the personas, historical events, and artefacts of the genocide, trying to make use of the "social" aspect of social media to make the stories more accessible to young Indonesians.

Mikael Johani is a writer from Jakarta. His works have appeared in Asymptote, The Johannesburg Review of Books, AJAR, Vice Indonesia, Kumparan+ and Popteori among others. He is the author of "We Are Nowhere And It's Wow" (Post Press, 2017). He has been a member of 1965 Setiap Hari since 2016.

Indraswari Agnes is a digital content strategist & data storyteller from Bandung. Co-Founder of Poligrabs Infographic, a design studio focused on data visualisation and infographic since 2014. She is actively managing '1965 Setiap Hari' social media content (@1965setiaphari). She has been a member of 1965 Setiap Hari since 2016.

Presentations

03. Faith in Speculations

fis.1965.or.id



Rangga Purbaya
Sirin Farid Stevy
Debby Gea

Faith in Speculation is a collaborative work that highlights the challenges facing oral stories regarding the 1965-66 mass killings in Indonesia. Poised between memory and imagination, this work constructs an alternative history that differs from its official version provided by the military regime led by Suharto. The work explores oral stories through the incorporation of technology, consisting of various multimedia modes such as cartography, graphics, and texts. In this presentation, we explain our strategies in

virtualising oral stories by discussing the process in four aspects: (1) the use of technology, (2) the role of oral stories, (3) the approach of the process, and (4) the engagement of the users. This work highlights that content management and virtual oral stories can combine both the art of storytelling and digital story. Finally, this presentation suggests implementing virtual oral stories to develop an awareness of the impact of mass killing in the present and future imagination.

Rangga Purbaya is a visual artist interested in collective memory, narrative, archive, and history of the 1965 genocide in Indonesia. He graduated from the Photography Department in the Indonesian Institute of the Arts and was a co-founder of Ruang MES 56, an artist-run space and collective focusing on developing photography and contemporary art, crossing over with other disciplines in critical and contextual approaches. His work integrates different mediums, such as photography, text, mix-media, video installation, and performance.

Sirin Farid Stevy is a visual artist, graphic designer, and singer-songwriter in FSTVLST (festivalist) band based in Yogyakarta, Indonesia. He graduated from the Visual Communication Design department in the Indonesia Institute of Arts, Yogyakarta. Intergenerational communication, Popular Culture, Identity, and history are his main interests. Through his visual art, graphic design, lyrics, and music performance with his band, Farid is speaking to his young audience about equality as a response to socio-cultural discrimination and stigmatisation issues.

Debby Gea is a systems architect with twelve years of experience in information technology fields for several banking and telcos. She holds a Bachelor of Physics from the University of Indonesia and currently takes a Master of Science in Computer Engineering.

04. Intergenerational Silencing: Breaking the Cycle of Trauma and Fear Through Voice

Karina Utomo

Through the abstraction of extreme metal, suppressed narratives from 1965-66 and the impacts of intergenerational trauma are told within parameters of the experimental genre. These frameworks serve both a stylistic and pragmatic purpose for retelling these narratives, all of which are still bound to stigma and present-day harboured implications. The sonic distortion of voice and lyrical illegibility in the extreme metal genre, for example, serves as a realistic impetus of abstraction and 'protection'.

My ongoing creative practice as an extreme metal and experimental vocalist explores the ways in which the voice can be trained and manipulated to reach utmost levels of abrasion and disintegration. Throughout my work, the voice exists as both a symbol and as an instrument. The

symbolism of voice in my practice regarding the context of 1965-66 serves as a hyper-corrective expression to address the decades of silencing for victims' families as well as gaslighting by the Suharto government that have been successfully executed through complex systems of propaganda and bureaucracy. The ineffectual method of shrouding evidence and misleading information in which governments worldwide utilise in order to never apologise or accept blame is of incredible concern.

The ongoing process of tirelessly referencing and researching the narratives from the 1965-66 massacres in my creative practice has been pivotal in understanding the complexities that surround grief, intergenerational trauma and ultimately leading to creating a path for healing.



Karina Utomo

Karina Utomo is an extreme metal vocalist, composer and co-founder of Naarm based metal outfit, High Tension. High Tension's critically acclaimed releases have been nominated for both ARIA and AIR awards for 'Best Heavy Album' and received The Age Music Victoria Award.

Utomo was one of four voice soloists in 'Speechless' (2019), an opera by award-winning composer, Professor Cat Hope. Utomo's vocal practice explores multiple disciplines of extreme-metal, experimental cross-cultural practices and extra-normal voicing. Utomo has collaborated extensively with international and Australian artists across a spectrum of genres of industrial, avant-garde improvisation, grindcore and black metal. Utomo's composition work investigates intergenerational trauma and the tension between tradition and rebellion. Utomo has performed at various festivals including Download, Dark Mofo, Soundrenaline (Indonesia) and Melbourne Writer's Festival.

Roundtable on Ethics, Witnessing and Image-Making

Vanessa Hearman (Curtin University)
Leyla Stevens (Visual artist, Sydney)
Alia Swastika (Curator, Yogyakarta)
Rangga Purbaya (Visual artist, Yogyakarta)

14.45 pm - 15.45 pm AEST
11.45 am - 12.45 pm WIB



Fifty-six years after the Indonesian mass killings 1965-66, how do artists' revisiting of the massacres' memory affect the discourse's future? What custodial or curatorial practices and decisions are involved? How do scholars, curators, artists, activists, survivors, descendants, and other stakeholders — attempt to bear witness, to give space and shape to absent people and

cultures, to present violent conflict without perpetuating its logic? The roundtable will discuss creative practices and the ethical dimension of aesthetic witnessing in local and transnational spaces from the perspectives of visual artists, curator, and historian.

Vanessa Hearman is Senior Lecturer in History at Curtin University, Western Australia. She is the author of the book *Unmarked Graves: Death and Survival in the Anti-Communist Killings in East Java, Indonesia* (Singapore: NUS Press, 2018). The book won the inaugural Asian Studies Association of Australia's Early Career Book Prize. Her research deals with the Indonesian 1965-66 anti-communist violence, the politics of memory and human rights, and transnational activism related to Indonesia and East Timor/Timor-Leste. She is currently researching the history of East Timorese migration to Australia as part of a project funded by the Australian Research Council.

Alia Swastika is the Director of Biennale Jogja Foundation since 2018, Program Director for Ark Galerie, Yogyakarta, Indonesia since 2008 and is actively involved as a curator, project manager and writer on a number of exhibitions in Indonesia and abroad. With Suman Gopinath, she was the co-curator of the Jogja Biennale XI, *Shadow Lines: Indonesia Meets India* (2011), co-artistic directors for the Gwangju Biennale IX (2012): Roundtable. Her recent curatorial works including as a co-curator for *Europalia Arts Festival Indonesia for Contemporary Art Projects* (2017), *Songs for the People* (Art Sonje, Seoul, 2018), and as curatorial consultant for *Contemporary World: Indonesia* (2019) at National Gallery of Australia. She writes for *Frieze*, *Art Forum*, *Broadsheet* journal, and many others and for numerous publications in Indonesia. Her book on female artists during Indonesian New Order was published in 2019 with research funded by Ford Foundation.

Leyla Stevens is an Australian-Balinese artist who works within moving image and photography. Working within modes of representation that shift between documentary and speculative fictions, her interest lies in the recuperation of counter histories within dominant narratives. Leyla was recently awarded the 66th Blake Art Prize for her moving image work, *Kidung*, which engages with Bali's histories of political violence from 1965-66. Her work has been exhibited in Australia through artist run, institutional and regional galleries, most recently with a new commission for *The National 2021: New Australian Art* at the Art Gallery of NSW. She holds a Doctor of Creative Arts through the University of Technology Sydney.

Rangga Purbaya is a visual artist interested in collective memory, narrative, archive, and history of the 1965 genocide in Indonesia. He graduated from the Photography Department in the Indonesian Institute of the Arts and was a co-founder of Ruang MES 56, an artist-run space and collective focusing on the development of photography and contemporary art, crossing over with other disciplines in critical and contextual approaches. His work integrates different mediums, such as photography, text, mix-media, video installation, and performance.

In Conversation: Tintin Wulia and Dialita Choir

Tintin Wulia (Visual artist, HDK Gothenburg University) and Dialita Choir (Jakarta)

16.00 pm -17.00 pm AEST
13.00 pm -14.00 pm WIB



Tintin Wulia will lead a conversation with members of Dialita Choir, a transgenerational group of female survivors of the 1965-66 mass killings. Wulia's practice builds on the notion that the world is an interconnected system: not a borderless world, but a world where entities interface with one another in continuity. Her current project, "Protocols of Killings: 1965, distance, and the ethics of future warfare," investigates the ethics and protocols of distant

killings to gain insight into accountability and responsibility, one that can facilitate shaping the ethics of future warfare. This session will expand into a discussion of Wulia's past and present projects, including ones that rely on embodied performance. In doing so, the conversation between Wulia, members of Dialita Choir, and the audience invites us to reflect on the ethics of our actions in the world.

Tintin Wulia is a researcher at HDK-Valand/Academy of Art and Design, University of Gothenburg, and an internationally-practising artist who has been examining the complexities of borders for more than two decades. She has published over eighty artworks in nearly two-hundred peer-reviewed exhibitions in over thirty countries, including in major international exhibitions such as the Istanbul Biennale (2005), Jakarta Biennale (2009), Moscow Biennale (2011), Sharjah Biennale (2013), and a solo pavilion representing Indonesia at the 57th Venice Biennale (2017). During her Australia Council for the Arts Fellowship 2014-16 she works with urban public spaces, and her Smithsonian Artist Research Fellowship 2018.

Dialita is a choir comprised of women whose parents, relatives and friends were imprisoned and exiled during the 1965/1966 anti-communist purge in Indonesia. In their late sixties, the members of Dialita co-initiate social change through singing performances. Their performances challenge the dominant style of communicating about 1965 and co-create alternative narratives filled with melodious dialogues and joyful hope for the future.