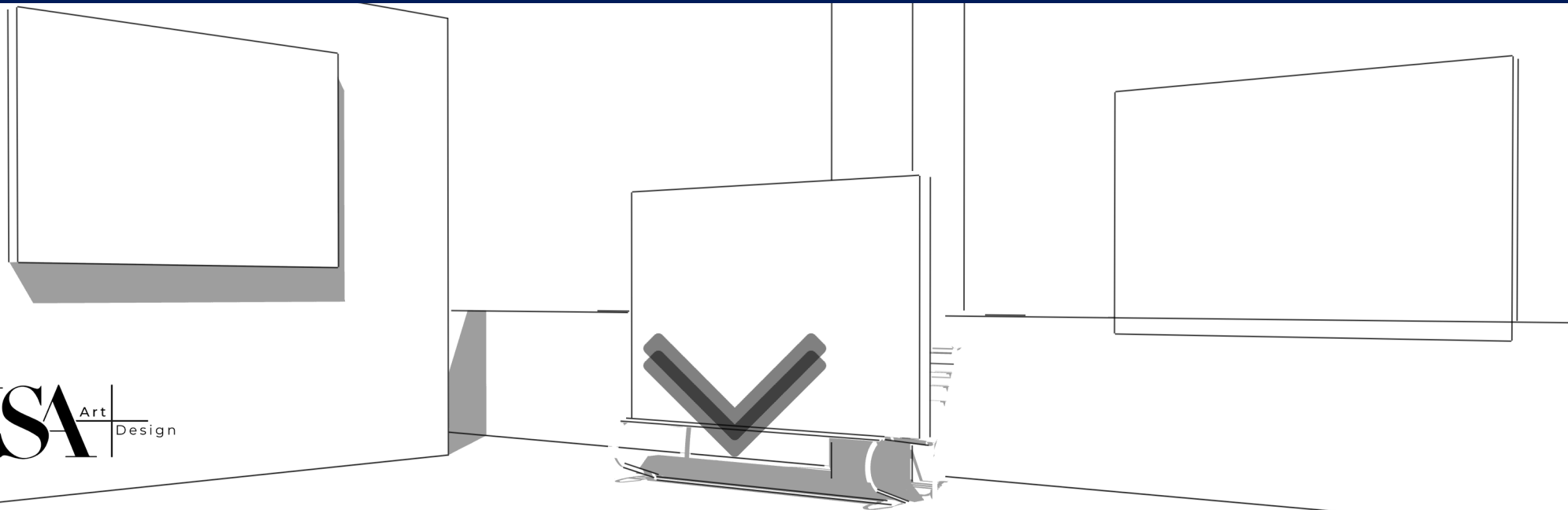


# CORPOREAL

# MATERIAL

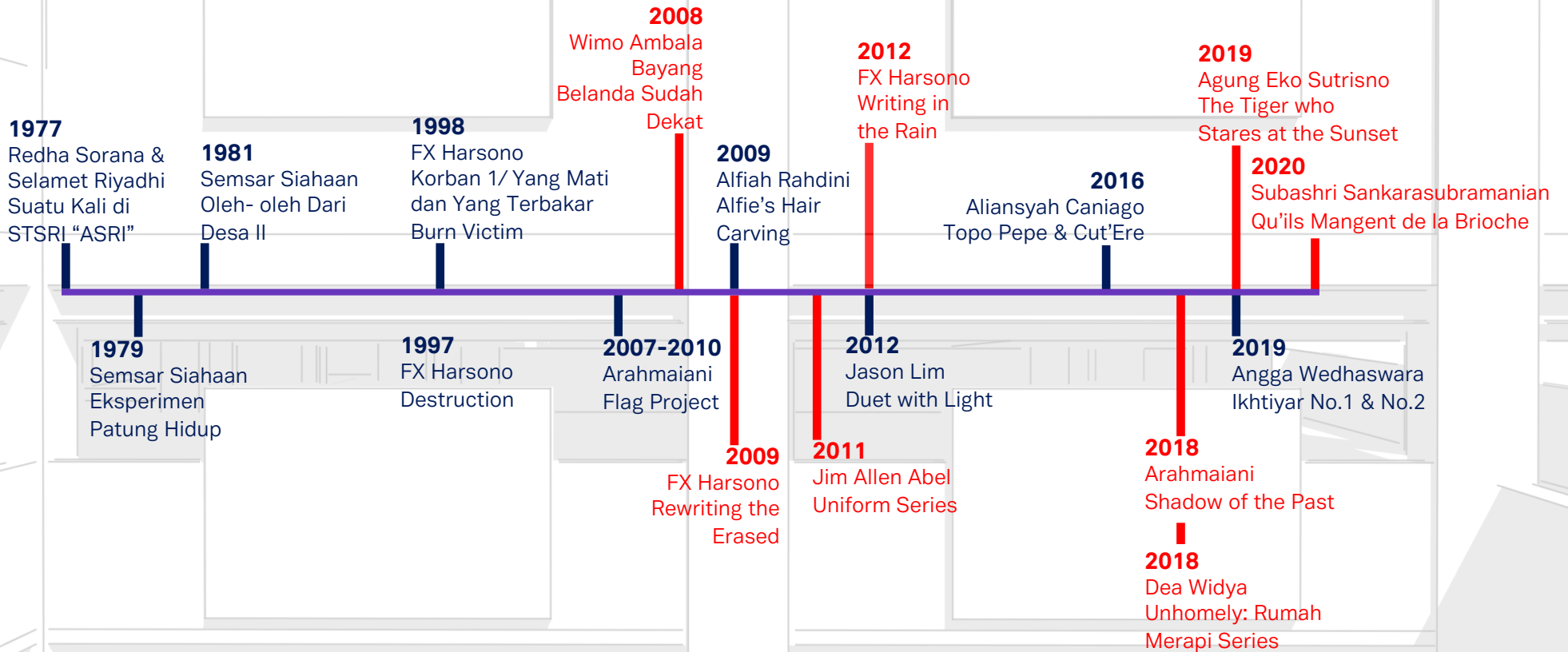
AN EXHIBITION OF PERFORMANCE ART AND PHOTOGRAPHY

ISA Art Design



# ARTWORKS BY TIMELINE

Photography Archive of Performance —  
Performance Photography —



>>Foreword

>>Essay by Riyadhus Shalihin

# FOREWORD

## ISA Art & Design

is honoured to present an online art exhibition titled **Corporeal/Material: On Performance Art and Photography** curated by performance art curator **Riyadhus Shalihin** in an endeavour to introduce the depth of performance art, performance photography, and performance archiving to the market and wider public.

**We aim for our exhibition program to be educational**, not focusing only on the commercial side of art but also remembering that art is the founding block of culture and humanity. While being the home-base for many Southeast Asia's most important performance artists, the archiving practice of performance in Indonesia is still very much under-supported. This is why we fill the pressing necessity to present performance art in other ways than just space-activation or as an addition to an exhibition opening ceremony.

**Corporeal/Material: On Performance Art and Photography** is an online art exhibition that features the works and archives of 14 artists: Agung Eko Sutrisno, Alfiah Rahdini, Aliansyah Caniago, Angga Wedhaswara, Arahmaiani, Dea Widya, FX Harsono, Jason Lim, Jim Allen Abel, Redha Sorana & Slamet Riyadhi, Semsar Siahaan, Wimo Ambala Bayang, and Subashri Sankarasubramanian

This exhibition focuses on the two main categories where performance interplays with photography: as an archive that constructs its historical nuance and as an independent piece of art. The photographs featured in this exhibition range from archives to performance photography pieces, created as far back as 1977 and as recent as 2020. The wide generational range that this exhibition includes invites us to look deeper into how performance art has changed in the past 50 years, and how does the concept of presentness and audience-ship change with the advancement and increasing involvement of photography technology in performance art.

**Corporeal/Material: On Performance Art and Photography** would be part of our online exhibition lineup. As an online-offline gallery, we strive to present online shows that are equally curated to our on-site ones,



# CORPOREAL

# MATERIAL

## ESSAY by Riyadhus Shalihin

**Everything that we acknowledge** as a mode of self-presentation in social practice and everyday communication, be it fashion, hairstyle, choice of perfume, shoes, walking gait, as well as speaking manner, are considered as a performative decision. Erving Goffman states in his book titled 'The Presentation of Self in Everyday Life' (1959) that all decisions regarding 'Self-Presentation' before others require roleplaying and understanding/manipulating their social identity within the community at large. What they want to be seen as, through what means, who would they be remembered as; all depends on their everyday gestures.

This matter is crucial for us to grasp the way of reading— In a 'performative' framework— that is required for looking at Southern France and Northern Spain 'cave art'. For Richard Schechner:

*"I looked into pre-written history, drawn to the Paleolithic 'cave art' of southwestern France and Northern Spain. I studied similar phenomena from Africa, the Americas, and Asia. I soon saw this was not illustrative art: that the cave was not galleries for the exhibition of visual arts but theatres, sites of ritual enactments. I believed that these sites could only be understood performatively."*

This standpoint becomes the basis to look at those 'images' not as a visual art history but as a relic of performativity, it is an archive of action—a mark left by a gesture; a recording of a corporeal practice that leads us to an imagination that there was a ritualistic event —one which we were not present when it happened— but which marks we inherited.

Above condition is important when we enter the crossing between two verbs which are (creating) performance art and archiving performance art which we could see through instances where performative activity happen both as a corporeal and event-archiving practice in the works of Yves Klein 'Anthropometry of The Blue Period' (1960). Rather than being categorized as 'Action Painting', this artwork instead becomes a celebration of body improvisation, in the sense that without the existence of the bodies, there will be no chest or thigh marks on Yves's canvas —just as there will be no hand-marks in Paleolithic caves without the bodily rites of the cave inhabitants. That means that the corporeality of the performer becomes the compass, and those dances become impastos of the created body prints on canvas.

## ARCHIVING THE EPHEMERAL

This exhibition, Corporeal/Material, presents a viewpoint that corporeal or bodily practice as a medium; both at the point when it is embodied in a performance, and at another point when it is disembodied, converted into another material – in this case, photography, as having paralleling nature –

As a background, Agung Hujatnika, in his book 'Kurasi dan Kuasa' (Curation and Control) writes on the history of 'Museion' as a model of display room with collections ranging from antiques, minerals, fossils placed in a 'Cabinet of Curiosities'; that in the future becomes the starting point of museum history canon and art history writing, that departs from the tradition of logos/writing. Performance on the other hand –as stated by Richards Schechner in his book 'Performance Theory', is different from other art histories as it departs not from writing tradition and inheritance of logos, but rather through/as forms of corporeal practice repertoires. This nature of performance is described by Rebecca Schneider in her book 'Performing Remains' as an art that is singular, immediate, and vanishing, therefore distinctive from the typologist nature of art history and museum history that are based on collections of still and relatively permanent objects. Because of its vanishing nature, performance art refers to the ontology of its ephemerality temporality. Referring to Schneider's saying that time in performance is syncopated; it is never the same and refers to immediate simultaneity. Rebecca Schneider stresses historical knowledge of performance ontology as something highly specific, singular-unique, immediate, temporal and vanishing; she formalizes that performance theoretically is 'art in a syncopated time unit' because of its 'unpredictable rhythm technique' and 'disruption in rhythm with irregular accents', and defines that performance is an art that is immediate and immediately evaporating.—

The aforementioned standpoints state the ontological difference between the temporality of corporeal or body repertoires versus the one we will be discussing and presenting in this exhibition, which are after-the-fact presences of performances.

When the temporal is re-materialized as an artistic phenomenon, especially after the invention of the camera, it does not intend to replace, make obsolete or negate the essence, meaning and territory of performance art as a memory of bodily repertoire and as an alternative of written dissemination/inheritance of knowledge. For example, a student of Balinese dance ties her limbs to his/her teacher's limbs, there happens a knowledge succession/inheritance process of movement, from one body to another body, a specific and vernacular way of teaching and learning. This corporeality (as an alternative from logos inheritance) could also be imagined as an encounter between corporeal and primordial body, defined by Helly Minarti as a 'corporeal transformation' after observing the environment of artistic dance experimentation at TIM (Taman Ismail Marzuki, Jakarta) between 1968-1971. Then, Sardono who came from the background of Javanese classical dance, Hoerijah Adam from Minang, Farida Oetoyo who was trained in Russian Ballet, I Wayan Diya from Bali whom just recently back from India, realized that they do not only represent themselves but the region and training they came from; but alas they prioritize corporeal exchanges, learning techniques from each other without having to understand fully the context behind those movements.



This exhibition firstly believes the essence of ephemerality and immediateness of performance art, as stated by Richard Schechner and Peggy Phelan as 'Remembering a body that is quickly vanishing', but this exhibition also reaches to other forms of trace and inheritance that made us understand an imagination of a body in time and event, even when we did not witness or experience it; that form is what we call archives. In Helly Minarti's book 'Mengingat Tubuh: Tubuh Tari Sebagai Arsip' (Remembering Body: Dancing Bodies as Archive), she writes how at the beginning of 20th century, modernization in the art-making process, especially photography, made the immortalization of dance pieces possible. This practice was rejected by choreographer Isadora Duncan and Sergei Diaghilev, so their dances were only 'archived' in the description of critics at the time and other text sources such as biographies of other dancers and audiences. Dance historian Millicent Hodson managed to rigorously reconstruct Vaslav Nijinsky's (1890 - 1950) choreography 'Le Sacre Du Printemps' (Rites of Spring) after many years of looking at multiple 'still' archives such as sheet music, sketches of stage design and costumes. Helly views that Nijinsky's research would be much more certain if there was an audio-visual archive that one could use to re-imagine the ephemeral, something that will never happen again the same way.

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## THE EPHEMERAL AS MATERIAL

We could see that the ephemerality that is ingrained in performance art ontology came from Cartesian's way of deciphering logos. This critique is evident in the thoughts of performance philosophers such as Jose Esteban Munoz, writer of 'Ephemera as Evidence' (1996), that deduced ephemera as being distinctly 'material'. Diana Taylor in 2003 with her book 'The Archive and The Repertoire' continued the discourse in this alternative direction; that performance is no longer only about its 'disappearance'. For Schneider excluding performance from being a legitimate 'material' because of its ephemerality is perpetuating the habit of white patriarchal culture. Derrida has warned against the euro-centric logic of archive in his book 'Archive Fever'. He traced the origin of the word 'Archive' as coming from the word 'Archon' a Greek word that means "ruler", frequently used as the title of a specific public office. This etymological background implies that there are fundamentally authoritarian nature in the process and western understanding of archiving; in the sense that only certain people have the authority of speech. As a critique based on sentiments against the 'white patriarchal logic hegemony', Schneider frames performance not according to the western binary logic that excludes the 'ephemeral' from the 'material'. According to Schneider, this resistance could be expanded into the practice of art history writing and museum curation, where performance is always placed at a different position from art objects. Here, performance contest against the belief that for something to be 'material' or 'materialized', and thus archived, it has to be stable and authentic. In the context of fine art as a whole, performance challenges the ocular hegemony, the hierarchy of perception; that viewpoint often made us overlook other ways of seeing performance art outside of the perspective of ephemerality.

We could see in the paragraph above that the concept of materiality in performance is inherently political. Similarly, the way of seeing and seeing performance art has become biased as a result of colonialization. The colonial framework endorses permanent objects

and artifacts as legitimate archives and inheritable source of knowledge, while at the same time sidelining ephemeral and corporeal practices as a history of rituals. Schneider criticizes the western domination and hegemony of knowledge inheriting and dissemination process, she proposes that we could acknowledge oral history, and gestural inheritance and rites as a way of archiving, recording and remembering that are just as legitimate.

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## **THE PERFORMATIVE BODY**

We could not 'read' The Body without looking at its values. According to Judith Butler, the body always exist between multiple domains of power. In 'Bodies That Matter', Butler views gender as a performative construct, as it is the result of multiple political structures it carries within. This is what creates the duality of the body. On one side it is biological but on the other hand, it is political; tied to history, race, gender, sex, and all connotation and undertone etched upon it since birth. Butler further elaborates that the 'sexuality' within us is a discursive and material practice. Since the start, sex and its relation to the body have always related to the moral, but it is never stable. Body, in Butler's understanding, is always in the middle of a process, it could re-articulate power that forces the body. The same statement about the body is stated by Brigitta Isabella in her editorial note in the book 'Unjuk Rasa: Seni, Performativitas, Aktivisme' (Protest: Art, Performativity, Activism). The body possesses the performative power as resistance against and to overthrow the oppressing shackles of class, gender, and race.

Therefore, this exhibition, Corporeal/Material is also a moment for us to once again celebrate the body and the archives of bodies; photography as an exposition of the body's social identity.

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## **PHOTOGRAPHY OF PERFORMANCE**

Mark/Trace becomes important when we view it through time, (one of the) frameworks that are used in Performance practice. Performance art itself is determined by 'the duration of happening' and 'the constrain of time'. 'Duration of happening' defines the time it takes to carry out and finish an activity without a time limit, on the other hand 'constrain of time' are defined by a starting point and an end mark, creating a specific duration regardless of completion of the action — that creates a contest between action and duration.

Schechner exemplifies how a happening titled 'fluids' by Allan Kaprow (1967) is governed by the two aforementioned frameworks of time. The score/script of the performance states: 'a single event done in a three-day period' and 'it consists simply building huge



blank, rectangular ice structures' that ends with 'meaningless blank structures which have been left to melt'. The above statement implies that there is an objective or action that has to be completed which is 'melted pile of ice' no matter the time it takes. As Kaprow himself said, 'fluids in a state of continuous fluidity and there's literally nothing left but a puddle of water — and that evaporates'

The question is then, where is the 'art' (when does 'art' happen) in the 'Fluids' happening—from the standpoint of the audience. Could photo archives of that performance be regarded as art? Could we call 'archive of performance art' an artwork?

This matter is very important to be discussed. 'The Power of the Image from Performance Photography' (2014) essay by Daniela Beltrani raises the oddity of categorizing performance as a medium given its ephemerality as opposed to the (relative) permanence of sculptures, paintings, and ceramics.

*"It might at first sound odd to posit performance as a medium, given that we normally think of it as resolutely ephemeral. But thinking about performance in relation to media has always been part of how critics and scholars have dealt with its forms, even and especially when making the strongest cases for its inevitable evanescence."*

We could investigate this matter by looking at another comparison made by John Berger in his 'Way of Seeing' book between documentation photograph of a painting and the painting itself. Berger views this development as a shifting force that changes the nature of spectating;

*"At the same time, it enters a million other houses and, in each of them, is seen in a different context. Because of the camera, the painting now travels to the spectator rather than a spectator to the painting. In its travels, its meaning is diversified."*

Both statements become pivotal as a context for us to emancipate 'audience' from the traditional meaning of 'presence'. In the case of 'performance', Daniela wrote that —the presence of an event could be duplicated prolonged especially for audiences that were not present when the performance happened. In the case of painting as stated by Berger, now someone from Jakarta could view a painting in the Netherlands through photographs.

The camera itself has no inherent intention to continue a visual tradition or to act as an extension for a painting because photography was born as an effect of the sociopolitical situation during the European Industrial Revolution era. Photography was born out of the need to record or copy the world into a physical, permanent, accurate, and objective archive. In the essay 'The Work of Art in the Age of Mechanical Reproduction', Walter Benjamin saw that 60 years after Daguerre invented the first image-reproducing machine in 1837, photography and film have transformed the way we perceive the world. Events that in the past could only be experienced directly by a few people now could be recorded in similar nature to the actual happening.





Of course, we are not in a haste to analyze the meaning of authenticity and originality, although Berger remarks that 'One might argue that all reproductions more or less distort and that therefore the original painting is still in a sense unique'. How does the phrase 'in a sense unique' works in the case of performance art? Does photo documentation of performance decrease or worse, dismiss the uniqueness of performance?

Peggy Phelan believes that a performance that is recorded (in this case, photo documentation of a performance), is actually a totally separate reality because for her the presentation of performance has a very clear limitation: it only (exists) during its happening. Phelan argued that documentation of performances is only a 'retrospective gesture' from something that has passed, not more than that. The essence of performance is instead in its ephemerality.

In 1993 Peggy Phelan wrote that-

*"Performance's only life is in the present"; that it 'cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so it becomes something other than performance'. For Phelan, a work of performance art only exists as long as the exact duration of its staging. Phelan draws this ontological line, for her, the value of performance lies in its disappearance: 'Without a copy, live performance plunges into visibility – in a maniacally charged present – and disappears into memory, into the realm of invisibility and the unconscious where it eludes regulation and control and to escape the power of mastering narratives"*

We could see this phenomenon through an event in Indonesian art history when Harry Suliztiarto caused a ruckus by climbing the planetarium dome at Taman Ismail Marzuki (1975). If we look at this event through the perspective previously provided by Phelan, — Performance's only life is in the present'; will only stir movement (become significant) to and through those who were present on-site back in 1975. But what happens is that this work becomes a relevant discourse that stands the test of time, as it also appears in this very essay, because there are proofs that convince us of the happening of this event, even when we didn't witness it first-hand. We could hypothesize that the photo documentation is what builds the historical sense/atmosphere of this performance/happening.

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## **INDONESIAN HAPPENINGS 1970-1999**

An important turning point in Indonesian performance art history was between 1970 - 1999 where many performances and 'happenings' occur independently, experimentally, aggregated in multiple public spaces without the need for curated festivals as the mediating instrument. These events took the format somewhat akin to 'happenings', with a heavy inclination towards corporeality, starting from; 'Kanvas Kosong' (Empty Canvas) by Danarto in 1973, Harry Suliztiarto climbing the roof of TIM Planetarium, Jakarta in

1979, 'Kesenian Unit Desa' (Village-scaled Art Initiative) by Moelyono in 1985, 'Gerakan Seni Rupa Baru' (Indonesia New Art Movement) in 1975, 'PIPA/Kepribadian Apa' (PIPA/What Personality) in 1977, 'Kecelakaan I' (Accident I) by Arahmaiani in 1980, 'Oleh-Oleh Dari Desa II' (Souvenir from the Village) by Semsar Siahaan in 1981, 'Jeprut' in 1982, KELOMPOK SUMBER WARAS in 1988, 'Binal Eksperimen Arts' (Savage Experimental Arts) by Heri Dono in 1992, 'Korban 1/ Yang Mati Terbakar' (Burnt Victim) by FX. Harsono in 1998. This trend ends in conjunction with the inception of performance art festivals such as JIPAF/Jakarta International Performance Art Festival in 2000.

We feature some archives from this era in the **Corporeal/Material** exhibition, one of which is the photography of 'Korban 1/ Yang Mati dan Yang Terbakar' (Burn Victim) 1999 by FX Harsono. This artwork shows us the power (agency) of the body to pose questions against racist political event against the bodies of Indonesian Chinese that were 'othered', raped and burnt. Harsono did what Judith Butler coins as 'performativity'; firstly he exposes the idea of physical violence against the body, secondly he deconstruct the mechanism of erasing traces of violence, lastly he showed that violence is an act that is massive and structured,—all of which through his own abused and 'othered' body, that was forced to be un-named and then renamed. Harsono exposes the performance of power and re-narrated the forgotten bodies, the bodies of Chinese Indonesians that were burnt and raped. What Harsono was doing, according to Susan Seymour, is an 'opposition by a subordinate individual or group of individuals against a superior individual or set of individuals'. His action becomes even more significant considering Harsono himself is of Chinese descent; his body exists as an agent that directly experience, confront, and reject the oppression over his body

I mention the term 'historical atmosphere' to cast light at the nature of (referencing? Argumentation?) in art history—as a slippery area, especially in performance art that is ephemeral and limited in nature. The believability/ verification of its existence relies on witnesses, from the audience, and through documentation; and the construction of its atmosphere/nuance/aura is built by a number of art critiques, journalists, or curators. However, photo documentation surges up in the order of importance because of its indexical contribution that mitigates the problem of (one's) absence in performance art. We of course remember one performance artwork that is instead constructed through its photograph archive; Yves Klein 'Leap into the Void' (1962). Adrian Henri in his book 'Total Art: Environments, Happenings, and Performance' record this happening as follows:

*"Perhaps the most startling image: a suburban street of any European town, quiet, leafy, a lone cyclist going out of a picture. A man is poised, frozen, in the act of leaping from a building. It is nice, 1962, the man is Yves Klein, a completely radical innovator. In the picture he is shown making one of his 'Saut Dans Le Vide' a physical exploration of space, 'The Void' at the risk of injury even death."*

This artwork utilizes many different layers and combines impeccably two starkly different mediums, manipulating, and developing extensively its materiality. We could clearly see the irreversible fatality of the corporeal act of leaping freely in this photograph; but there is one limit that we couldn't cross, which is the rectangular border of the photograph, and the moment in time (the frame) it was shot. It is a compact image where we could not know what happens after that frame. There is a collage technique applied in this picture because the crowds that are preparing to catch Klein on the ground floor was cut out from the image. Furthermore, for Phillip

Auslander, the documentation/photograph is the one that birthed the performance 'that never actually happened', because in this case Klein never really leaped into the void freely (with a risk of impact against the ground).

*"Yves Klein's famously confabulated photograph, Leap into the Void (1960), this black-and-white image captures Klein in full-body profile and in the middle-distance (from the standpoint of the camera) as he takes a swan dive from a two-story building, frozen at the height of his arc before the impending plummet to the sidewalk below. When it was staged, a group of people on the street were waiting with a net to catch him. In the final collaged image that circulates as Leap into the Void, however, this practical precaution has been carefully excised, 'The image we see thus records an event that never took place except in the photograph itself'. He argues Leap is no less performance for never having happened. In Auslander's view, the photograph makes the performance – not only ratifying it but typifying it and calling it into being as an action intended for consideration by an audience."*

Consideration of future audience —this is also the aspect that is apparent in Chris Burden's 'Shoot' (1971), a seminal performance that is validated to actually happen (Chris did get shot). Through the camera, a post-factum (archive) of the event was recorded faithfully for audiences in the future. Phillip Auslander stated that:

*"The photographs conspire to amplify the ephemerality, presenting it again & again to new audiences"*

The matter of 'future audience' becomes important if we relate it with 'Ikhtiyar No.1' and 'Ikhtiyar No.2' by Angga Wedhaswara. His work reached two forms of audience-ship which are: 1) unintentional audience (unconscious audience) and 2) intentional audience (conscious audience). The first kinds of audiences are spectators in the public space that are unaware of the event of Wedhaswara's performance. The second audiences are those who were aware of Wedhaswara's performance practice or random publics that understood that something peculiar is happening.

This is especially unique because Wedhaswara's artwork is a performance within a performance. His artwork guerrillas and embeds itself into a public-orchestrated performance, a protest in public space. This demonstration is not just any demonstration, it is the 212 Reunion event. The infiltration was done by Wedhaswara because he wants to borrow the symbolic apparatus from the visual element existing abundantly within that protest event, which are the stylized Tauhid flags. However, the flag that Wedhaswara himself brought does not contain the same political meaning as the flags carried by the protesters, on the contrary, it is quite the opposite. At glance, the flag that Wedhaswara bore resembles the ones that ISIS appropriated, but for those who read Arabic, the writing on his flag says 'Muslim Dzimmi' *مِلْسِمِ دِجْمِ*, a made-up term by Wedhaswara that means a Muslim that lives peacefully and freely in a non-muslim nation. The term Dzimmi itself refers to non-Muslims living in an Islamic state with legal protection during the Caliphate and Ottoman era. This term is then appropriated by Wedhaswara, that is a Dzimmi Muslim within the crowd of Muslims that wanted to change the Indonesian law system into the Syariah system.



His performance poses risks on several different layers. According to Rachmi Diyah Larasati in her writing 'Gerakan Sosial: Performativitas dan Kontestasi Tubuh di Ruang Publik' (that also borrows from Judith Butler's thoughts on performativity), performativity is an assembly of bodies in public space, that directly challenge against the design of the space and architecture surrounding it. Those bodies that participated in social movements contain elements of precarity and agency that we can see as a way of community proclaiming its territory of critique in the public space using their bodies. In this performance, Wedhaswara's body joins the mass assembly of the protesters' body. His position fulfills the criteria of 'precarity' because he was different from the mass he infiltrates in, and his body also fulfills the criteria of becoming an 'agent' because of the different symbols it carries which declare his stance.

We can view and appreciate Wedhaswara's subliminal and guerrilla artwork only because there were photographs of that event. Daniela Beltrani writes that performance art is born in a fleeting cycle, materializing and vanishing in the very next moment. When it vanishes, it evaporates into a memory, becomes an image inside one's mind and a shadow. Photography immortalize the presence and prolong the memory of the event in the minds of others.

*"Actual authentic essence behind the photographic image; an act of remembrance, of calling to present mind awareness from the past; an act of re-apprehension of memory concerning a state of being, an action, a fraction of the performance".*

Photography of performance then pushes the event beyond the limitation of time and space, opening itself to countless numbers of publics. In one's minds, or even in the practice of photo documentation for the performance itself, the function of photo archive is divided into two: to tie/preserve the memory for audiences that were present during the time of performance (spatial memory), and for future audiences, the archive acts as an object memory that is imaginative in nature—from where they draw connections between text, story, and photo of the event.



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## PERFORMANCE PHOTORGAPHY

On the other hand, some performances intend for its audiences to appear post-factum from the event. Video art 'What' (2001) from Reza "Asung" Afisina that becomes the collection of Guggenheim Museum, that since the beginning intends for its speciation to happen when the video is completed. Its present-ness is one that is 'remote and in the future' not 'here and now'. Hendro Wiyanto views this work as a terror in a private space, gruelingly Asung tortures his face while reading gospel verses from Luke 12:3-11 about punishment and absolution from God. This is the second tendency of how performance art could interplay with photography, which is to make photography as the formal medium (while still incorporating elements of performance in it) rather than as an archive. Instead of just recording an event of performance, this mode makes its photograph sessions measured through the standpoint of Photography, spatiality, lighting, color, exposure, angle, temperature, plane— abiding into meticulous formalism, following technical

rules in its materiality. Andre Bazin states that 'All art is based on human presence, only photography vantage from the absence of humans.'— this is a specific characteristic of photography, especially analog photography that has to go through the darkroom and chemical process. Its authorship is never completely on the creator's side because instead of a person controlling the camera, first and foremost the human user has to abide and understand basic laws of light and photography before getting remotely close to experimenting or manipulating it. For Bazin, in the context of analog photography, while paintings are created from the human hands, photographs manifest from a mechanical process, independent (with less dependence) from human meddling.

Agung Eko Sutrisno's performance photography titled 'A Tiger Who Stares At The Sunset' (2019) does not seem to fit Bazin's framework. In Sutrisno's case, the photographer no longer archives an empty landscape in which the scene is free from human influence and elements. Before capturing the picture, the performer already imagines in his head, how the landscape would look like with his body included in the frame in a process called pre-image. The performance photography pre-image process differs from the live performance pre-image process. Instead of considering elements such as audience, the performer's own body, and the performance space; in performance photography works, the performer has to consider photographic elements such as the space that his body would fill within the camera frame, and throughout how many shots.

I imagine the creation process of that artwork, whether the artist by himself uses a timer for his camera or with the help of a friend, he must have gone through the process as described by John Berger as situating oneself —'When we see a landscape, we situate ourselves in it, we would situate ourselves in the history'. In that series we see different units of landscapes, hilltop landscapes with sharp rocks surrounding it, arid hillside landscapes with dry leafless trees, gently sloping landscapes on the edge of a cliff; each one was selected by Sutrisno to create situation-ness of the body, transplanting his body in said spaces. Such pose, of a human body against vast nature, could also be seen in Caspar David Friedrich's painting 'Wanderer Above The Sea Of Fog' (1818). The point of view in this painting was taken from the audience's side as if the audience is the subject inside the painting.

However, we should not forcefully find similarities between Friedrich's painting and Sutrisno's photographs beyond the configuration and compositional aspect, because according to Roland Barthes in ST. Sunardi's book 'Semiotika Negativa', it is important for photography to separate itself ontologically from painting. For him, photography is a representation of a slice of a moment that will never happen twice or 'animula' —which in Barthes' words, (that representation) is resurrected from its defeat and death against time and history. Photograph changes something 'that-has-been' into something 'that-is-there', no longer in its 'defeat' against time, but becomes a distanced moment, solitary, and silent.

Sutrisno's Performance photography is a sequential narration, its setting and location constantly move within the series. The sole figure clad in red symbolizes Prabu Siliwangi, whom in the West Java oral tradition, often depicted as existing in sequence; sometimes appearing in a valley, at the mountain peak, all of a sudden appearing at the edge of a cliff, or even in a no man's land. There is an animalistic spirit in the above spaces, where Sutrisno chooses to re-personate Siliwangi's character. But there are also spaces where

Sutrisno's covered and abstracted body becomes alien. At roadsides with big trucks passing by, a bustling street filled with the brim with motorcycles, or at the front of a local crafts-store. The tiger costume accentuates the difference between the performer's body and the everyday mundane body of the people surrounding him.

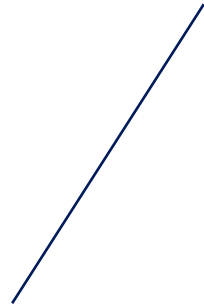
This story-oriented research is also addressed by ST. Sunardi who sees the need for a different way of reading in photographic artwork that is in a series; each photo as an element, a sequential unit of the full story. Something also important in looking at Sutrisno's artwork is what Barthes called 'fissure' or gaps in observation between object and established point of view; existing in between the tiger costume, the landscape, and the business of the street, that make the artwork capable of 'standing alone' from the rest of the series or from its narrative background. ST. Sunardi characterized this way of reading as an 'imaginative creation' where the value of the artwork is not the syntactical proof of the tiger, landscape, or the city vehicles, but in the play of its signifiers that invites the onlooker to frolic with the elements in the moments of 'mythoclasm' (the destruction of myth) and 'semioclasism' (the destruction of sign system).

Lastly, regarding the difference between photography of performance versus performance photography, Daniela Beltrani theorize that—

*"The photographs taken during the entire performance are typically and rightfully classified as documentation, a stream of factual images that are meant to capture the actions in perhaps significant moments from beginning to end with no intrinsic or uncovered artistic quality or purpose"*

But specifically, in performance photography, the formal quality of the photograph becomes a determining factor of the final quality of the artwork.

*'The aspect of photography from performance art involves an artistic quality, which in turn gives the photograph itself the autonomous status of artwork.'*



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