

THE SWIMMERS

ANGKI PURBANDONO & PAPs



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MIZUMA GALLERY



INTRODUCTION

by: Hermanto Soerjanto

I was so shocked, when in one weekend Dian (Angki's wife, at that time was still his girl friend) called and told me that Angki was just arrested by the police because of his possession of marijuana. I couldn't say a thing, I just told her to keep me updated, and promised her that I would help them in any way possible. Not so long after that I had a chance to have a phone conversation with Angki, and I still remember that I told Angki not to waste this rare opportunity to have a sort of artist in residence program (in prison). And he said to me that he also thought of the same thing. I was so glad that Angki still have his sense of humours and he can cope with his situation at that time so well.

Several weeks later I started to receive some pictures from Dian, pictures Angki made in the prison. I also heard stories about his art activities inside the prison. Then, one day I had a chance to have a conversation with Angki over the phone, and that was the first time I heard about PAPs. He said that he initiated an art program to persuade his fellow inmates to be actively involved in art making. I was so intrigued by his story, and I decided to give Angki a visit, to see what he was doing.

On July 2013, coincided with ArtJog 2013, I visited the Class II-A, Narcotic Penitentiary of Yogyakarta, together with Dian to see my foolish old friend Angki, and to know more about his art activities and PAPs. That was a very memorable experience for me, it was my first time to visit a prison. We had to go through several procedures before the penitentiary officers granted us permission to enter the building. That was the first time I saw Angki without his Rastafarian hair. After hugs and small chats, Angki introduced us to Mr Yhoga Aditya Ruswanto, one of the high rank officers in the Penitentiary and a big supporter of PAPs. I was so impressed by his charisma and his dedication to his profession. He believed that PAPs will add values to the convicts' lives, and maybe in the future their artistic skill and knowledge could change the path of their lives. After that short conversation, I went to Angki's office, next to Mr Yhoga's office. In his office, Angki showed me the artworks that he and PAPs had made. I was so amazed by all those artworks. Not only because they were visually beautiful, but also I sensed a kind of inartificial beauty, it was so pure and so honest. It's definitely the kind of art that came from the heart. On the next day after the mind blowing experience, I met Mizuma-san and Ryo-san at the ArtJog. I told them the story about Angki, PAPs, and my visit to the penitentiary. I also showed them some artworks from PAPs on my iPhone. They were so amazed by my story and the artworks

that I showed them, they asked whether they can visit Angki, to see what Angki and PAPs were doing with their own eyes.

Finally on Eid al Fitr Holiday, together with Mizuma-san, Ryo-san, Dian and Fredy (my assistance) I gave Angki a second visit in the prison. This time because it was a public holiday, there was a 'free visiting day' (when a visitor can meet face to face with an inmate without the barrier of the prison's bars) and it was so crowded. We had to wait and went through several procedures before finally we can get in and met Angki. Soon after hugs and some small chats, we went to 'Angki's office'. This time we met more members of PAPs, there were Fathoni, Ridwan Kriyip, Daniel, Malaikat, and some other members of PAPs. Then Angki began to present the latest progress of their artworks, the beauty of all those artworks mesmerized us. We also had a very nice meaningful conversation with the other members of PAPs. They told us stories behind some of the objects in the artworks. Someone told us the story behind the toys in 'toy series', toys that were normally made by inmates as a present or souvenir for their sons or their loved ones when they came to visit.

Later on Mr. Yhoga came to join and greeted us. That day was a very busy day for him due to the 'free visiting day'. We had a nice chat and we took some photo together to always remember that day, an important day for all of us. But the best thing of that visit was yet to happen. On our way out from the penitentiary building, we waited and queue in an overcrowded room. While we were waiting for our queue, we saw many people carrying artworks and some of them share their artwork with other visitors. We could see in their face, how proud they were about the artworks. That was truly a very emotional experience for us. If PAPs never existed and no one introduced art to the inmates, none of this would have happened. That day we became witnesses on how the true power of art goes beyond any gallery or museum walls and surpasses any artificial beauty. What we saw was how art can give a deeper meaning and value in people's life.

INARTIFICIAL AND HONEST BEAUTY

When you look at all artworks from PAPs, you will feel the sense of artistic beauty radiated from the object in the artworks. But if we looked at all the objects, they are not objects of beauty, they are ordinary, boring, even some of them are quite ugly things. It's different from Angki's works that we normally saw. In most of his works, normally Angki will choose some cute or beautiful



Our group photo when we visit Angki and PAPs in the prison, from left to right : Fathoni, Malaikat, Ridwan Kriyip, Sueo Mizuma, Yhoga Aditya Ruswanto, Ryo Wakabayashi, Hermanto Soerjanto, Angki Purbandono, Dian Ariyani, Fredy Chandra & Daniel.



The situation in PAPs office during our visit.



Angki's 'TV Lover Series' (on display at ETHNICITY NOW exhibition at National Gallery of Indonesia, Jakarta), depicting a series of images photographed by Angki from a broken old TV in a span of one year. (Not included in this exhibition)



Detail of Angki's 'Rp. 1000 bills series', depicting a series of inscribed Rp. 1000 bills that Angki collected for years. The words inscription on those bills were so funny, some are obscene words, they reflected the sense of life of the grass root Indonesian.

These artworks of PAPs remind me of Angki's 'TV Lover' and the 'Rp. 1,000 bills', where in it Angki didn't use an object with artistic value, nor doing anything to make his object beautiful or artistic. The sense of artistic came from his unique point of view of his objects. I think a similar creative approached was also been used in PAPs. But the big difference is in the way the prison environment shape up one's perspective in looking at their lives and how prison's life gives a different meaning into the reality of life. For instance, our understanding about the reality of sachets shampoo is as a way to sell shampoo to the lower income segment so they can wash their hair every day. But prison's life gives a slightly different meaning to this sachets shampoo. In the prison all those sachets products also act as a tool of payment.

Angki told me this story; inmates are not allowed to carry money in the prison, so money given by the family of an inmate will be exchanged with coupons, and with this coupon the prisoner can buy things in the prison's shop. Most items that were being sold in the prison's shop are sachets product, sachets shampoo, sachets soap, sachets coffee, etc. For those whose family can give money, they can buy daily necessities in the prison's shop. But, for those whose family can't give any money, they have to work for their fellow inmates for the exchange of many kinds of sachets products. The funny thing is, many inmates sees the sachets products as a tools for sharing and helping their friends and build togetherness.

Another example is about the *orizuru* (paper crane origami), the object depicted in a series of artworks from PAPs entitled 'the migration series'. In our reality, normally we found this *orizuru* as the way to fold napkins in a restaurant, or a decoration in wrapping paper. Nothing so special about it, only a form a unimportant decoration. But the *orizuru* you see in the migration series were made by Ridwan Kriyip as his daily activities to relax and diverted his mind from his miserable life, so he could think more straight about his future and his life. He started making *orizuru* since his early days in the prison, before he knew PAPs nor Angki.

To me the art of PAPs are so amazing not only because of its colors and composition, or its unique collaborative art making process, but most importantly because of how honest it is in expressing a reality of prison's life, through a series of twisted values and meanings of some objects as a result of the thought and restrain life in the prison. It feels like looking at the beautiful side of an ugly life.

In the police report, me and two other friends were arrested for possessing and storing marijuana on 12 December 2012! I wasn't panicking, I knew the risk as a user, which I had done since 20 years a go. On the third month after the arrest on 9 April 2013 the judge finally verdicted 1 year prison sentence.

WE ARE SWIMMERS

by: Angki Purbandono



Snippet from a letter to Dian Ariyani after the verdict, 9 April 2013: "What's important I get to rest this year, totally! The laboratorium is my brain, shifting from useful from outside into useful from inside. I have planned a series of meaningful drama with ways of reading from various point of science-anthropology, philosophy, politics, art and photography. My work method might not be different from usual, to understand thoroughly the place where I live"

ADAPTATION

It's not a new issue for me on adapting with new life where ever I am, but in reality, adapting to live in prison must have more energy to comprehend.

Submission, depression and despair are expressions that colored nearly every acquaintanceship I made with the inmates. I actually was embarrassed to confess to them that I was feeling the same but it wasn't a wise move if I followed some of them to surrender and obeying prison norms that I considered to be not entirely appropriate but can still be developed as a critic toward



These rubber bands are my first material adaptation to value it as an object representing elasticity beauty representing an attitude of being able to live in certain condition.

Snippet from a letter to Dian Ariyani 19 Maret 2013: "I am still busy collecting torn pieces of plastic wraps scattered around my block. The beauty of those plastic torn hasn't completely being revealed yet. I only just discovered colors, texts, corners and brands that when put together will form a peculiar triangular composition! Very ideal for scanning."

positive results. At the same time I was also adapting with every materials I found in prison, which in form and function is not different with materials outside of prison. But I experienced new events strongly related to the discovery of these materials as a new sign to unlock the story of what a prison art is.

APPROACH & PRESENTATION

After a few weeks inside the Penitentiary, the desire to work was unbearable! My closeness to several fellow inmates who had important position to reliably work-in and out of the room-helping the prison wards was very beneficial for me to meet directly with several staffs that have important influence in the Penitentiary. (Actually each of the Penitentiary staff has important position but not all can give absolute and wise decision as a chance to bring my work tools-computer and scanner-into the Penitentiary)

I feel honored to be able to mention fellow inmates such as Agung Rusmawan, Berli Doni, Fathoni, Gunawan Wirdana and Atok Moelyono as friends who influenced the early adaptation process in enabling my next moves inside the Penitentiary.

Until finally I can sit in one table with Mr. Yhoga Aditya Ruswanto-the Head of the Penitentiary at the time-to introduce myself and present my artworks as an outlook of what I would be doing in the Penitentiary during my detention period.

He turned out to be one of the staffs that was bold enough to perceive the capability of the tools I was about to use as a personal facility worth the shot inside the Penitentiary due to its employment opportunities. We agreed it won't be going against the official rules of the Penitentiary on the restriction on facilities for inmates as long as the chance were not abused for interests against the Penitentiary formal rules. On that day we shook hands as a symbol of agreement for me to begin my activities, which of course were under the strict supervision of the Penitentiary.

WORKING PROCESS

The positivity inside the Penitentiary grew as I gained trust to use one of the rooms in the Penitentiary office as my personal working studio. With helps of several friends the room turned into an adequate work space, with computer, scanner, tidy and complete!

Starting on that day-early May 2013-Kriyip and I-a co-worker-preparing several objects I had



A discussion with Mr. Yhoga on PAPs progress (From left to right: Angki, Mr. Yhoga, Doni, Komeng, Malaikat, Amir and Fathoni-wearing cap and the photographer: Kriyip)

My space which was a passive room turned into an active room for the Penitentiary staffs and fellow inmates to directly see and asks on my art working process

1. *THE SPOON OF PEACE*
100 X 200cm, 2013, Scanography print on paper & transparency (neon box installation)
Artist: Angki Purbandono
2. *MANUSIA SEBAGAI PONDASI*
15 X 25cm, 2013, Ink on paper
Artist: Adhik Kristiantoro
3. *ANTI KESEDIHAN*
100 X 80cm, 2013, Oil color on canvas
Artist: Okvandita
4. *TOUGH LIFE*
30 X 8 X 8cm, 2013, Toy
Artist: Fathoni
5. *ENERGY ROOM*
100 X 80cm, 2013, Oil color on canvas
Artist: Fathoni

found and composed prior to the availability of computer, to be arranged on the scanner. Of course I was nervous and awkward for having my working tools in time and place I had never imagined before!

Each day my working process was supervised strict and smart by the Penitentiary staffs because I know a big responsibility lays with them to be form for every activities they assigned to me and my other friends. I can work every day on working hours which was from 8 in the morning until 2 in the afternoon.

Nearly every weekend I visited several prison cells in different blocks. I used these meeting to see for myself what they were doing and what I found became an inspiration of what I was supposed to do later on.

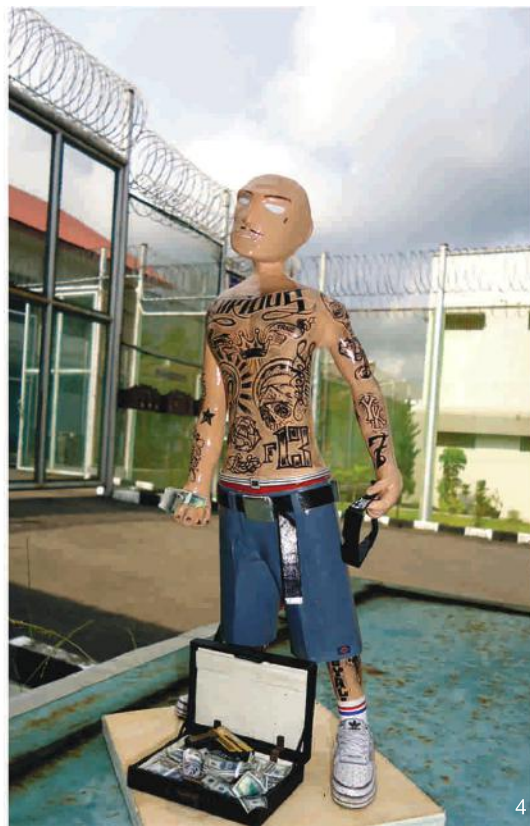
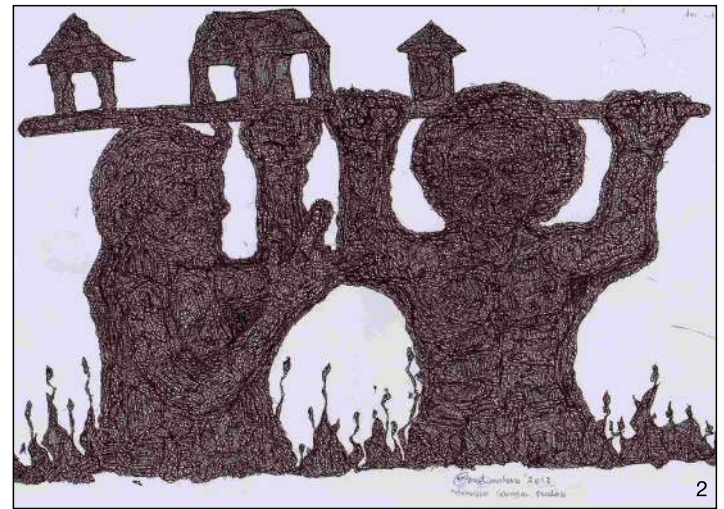
Finally I was trusted for a limited use of several Penitentiary important facilities, for example the digital camera that I often used to document some 3D artworks such as paintings, statues, paper dolls and PAPs' work process later on.

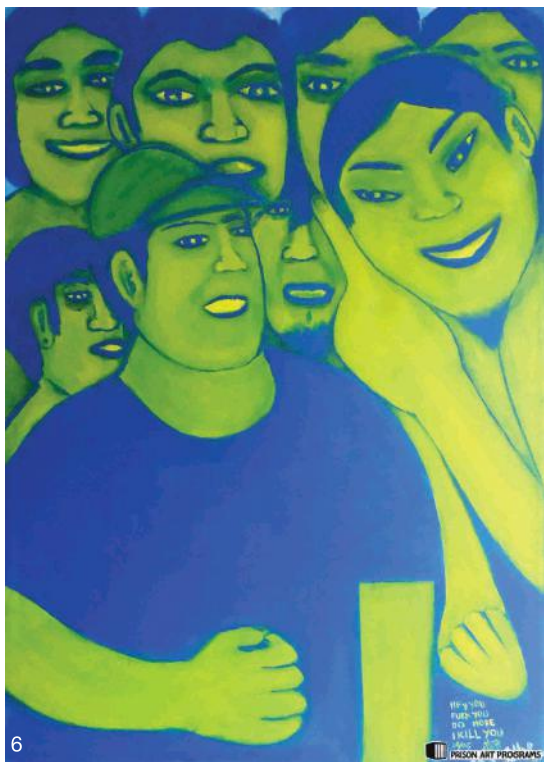


DISCOVERIES

One of the photography work inspired from toys made by Giatno I shot outdoor to achieve the drama suitable to the toy's character. (Location: Grasia Penitentiary Bimker (Employment Guidance)'s concrete block workshop).

I felt more comfortable after I passed the adaptation period inside the Penitentiary by coming to several ideas or creative art products that I thought to be very authentic and organic in its process.





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6. HEY YOU!

100 X 80cm, 2013, Oil color on canvas

Artist: Galih Afrianto

7. KASIH IBU SEPANJANG

40 X 60cm, 2013, Ink on paper

Artist: Hendrie Laorna

8. DUM, SPIRO, SPERO (SELAMA SAYA MASIH BERNAFAS, SAYA MASIH BERHARAP)

100 X 120cm, 2013, Oil color on canvas

Artist: Joko Sanyoto

9. BAIK DAN BURUK

20 X 30cm, 2013, Oil color on canvas

Artist: Titus Garu

- ▶ The proximity of my working process with my co-workers became a strong reason for us to gather more regularly and think about an art project that could use the creative products of the inmates.

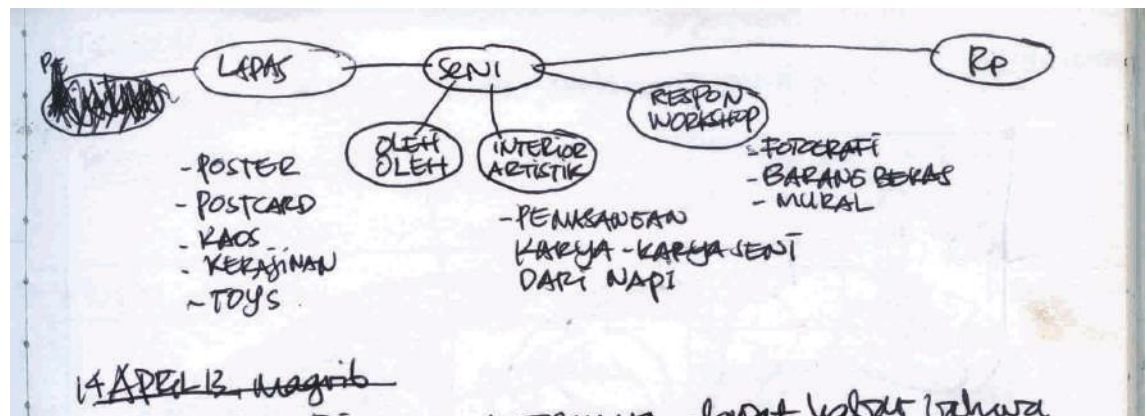
Snippet from a letter to Dian Ariyani, 14 April 2013: "Today I met several friends and we were engrossed in discussing about an art program worthy for a realization inside the Penitentiary": First, an enthusiastic program proposal on rearranging empty spaces inside the Penitentiary as a place to exhibit artworks of the inmates.

Second, I am interested in using the inmate's artwork as souvenirs from the Penitentiary.

Revenues might become an income to support the future art activities.

Third, there is an idea to invite artists who can share their knowledge in the form of an artistic workshop.

"From these three ideas I hope there will be a chance for the inmates to display their energies in producing art as an inspiration for other inmates to stay alive and spirited in doing their detention period."



PROGRAM

The notes finally became a formula for a program we named Prison Art Programs or PAPs, which is a statement that during their guidance period, the inmates can use the space of movement and their full rights of freedom to cooperate strengthening the Penitentiary's mission through art.

Snippet from a letter to Dian Ariyani, 15 May 2013: "anyway this is about the concept what we thinking: Prison Art Programs – PAPs – From Us to Us"

"Prison Art Programs – PAPs – From Us to Us"

Was a program proposal initiated by inmates still in their detention period in the Class II A

Yogyakarta Narcotics Penitentiary who cooperate with the Penitentiary's erector to make into one of Grasia Penitentiary's official program in support to the correction program.

I think the attraction of the program is not on the final result of the works but more to the respect for the background of a working process in composing a new energy for a responsibility, dignity, and future life changes through the media of art.

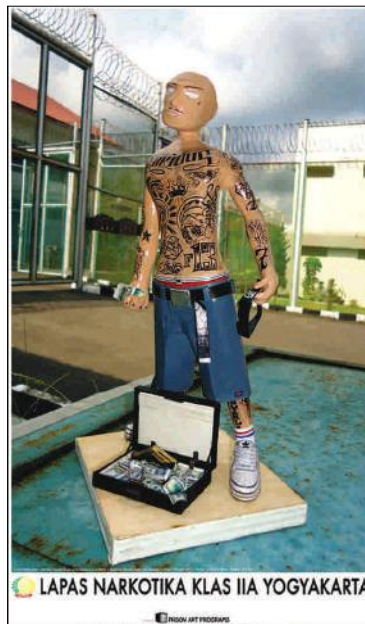
The program we planned were:

1. Interior & Exterior Art Movement
2. Merchandises
3. Workshop



Interior Art Movement: display test on the walls of the visiting room with architectural themed works inside the Penitentiary.





Exteriors Art Movement: Drawing on the garbage carts and food carts by the inmates (opposite page)

Postcard-Merchandise, Notebook-Merchandise & Poster-Merchandise (this page)

FINALLY

Based on the theory of nature, I believe that a dream is a sign or perhaps a hope that could become a reality to anyone.



Free visit after the Eid-14 August 2013-in my working space; Mizuma-san, Mr. Hermanto, Ryo-san, Mr. Yhoga, Fredy, Berli Doni, Ridwan Kriyip, Fathoni, Komeng, Malaikat and my wife; Dian Ariyani.

Before my detention period was over, me and my friends prepared a sort of small presentation to exhibit several of the artworks we had realized as an example of illustration posters ready as the prison art products





Interview with Anang Zakaria from Tempo Newspaper as a positive coverage on prison art, accompanied by Mr. Yhoga, Dian-my wife and Ika-my sister.

A meeting with PAPs member a day before my release on 7 October 2013



On behalf of my friends from Yogyakarta Narcotics Penitentiary, from the bottom of my heart I thank everyone who had understood our works all this time.

“We are swimmers seeking land to stay alive”

PLATES

My early works during the first few weeks in detention while waiting for the verdict was weapons made from wasted plastic bag. My mental state at that time was so unstable, I was in hatred, rage and confuse. At that time, I always disagree with anyone and posses a very strong urge to build an force to destroy the legal system in my country. To me it seems that my country was so confident with the legal system that they run, as if it's fierce, but in fact it's only plastic! Fake!

GUN STOCK, 80 X 200cm, 2013 ▼

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono & Ridwan Kriyip**

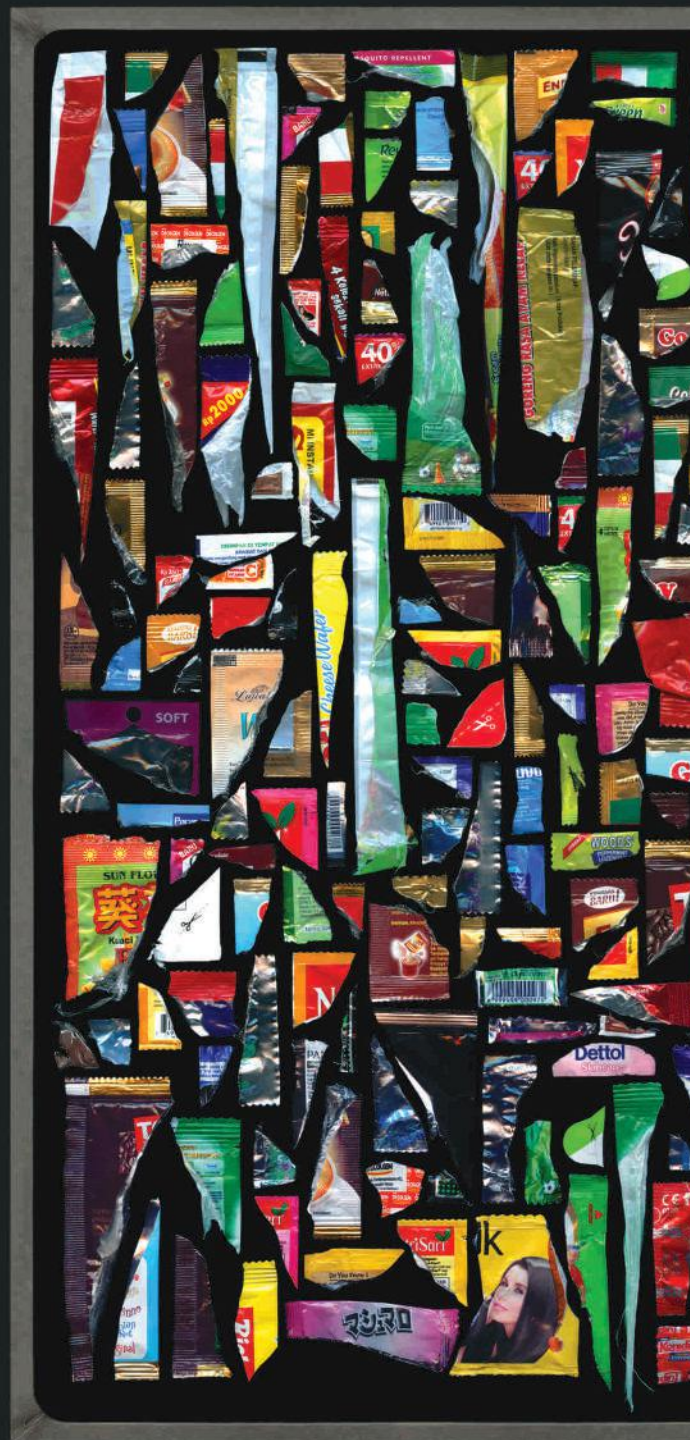
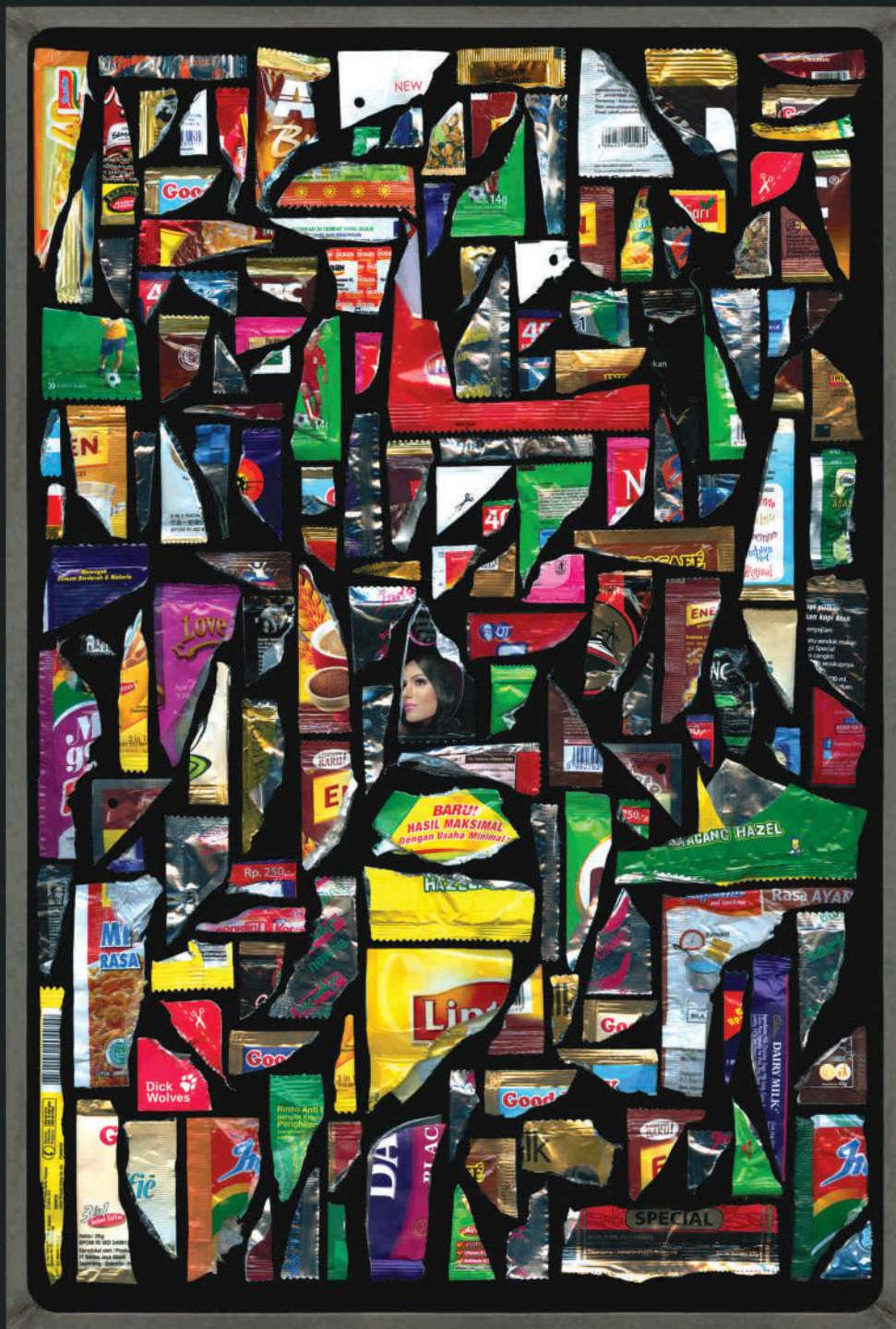
MATERIAL ETHIC #4, 100 X 160cm, 2013 ►

Scanography print on paper & transparency (neon box installation),

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono, Co-Artist: Ridwan Kriyip**







MATERIAL ETHIC #1, 2 & 3

150 X 100cm (3 panels), 2013

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper ,
1 edition light box

Artist: **Angki Purbandono**

Co-Artist: **Ridwan Kriyip**

The rubber band is the first material that caught my attention, emotionally. I found them lying around on the prison's floor, always in different forms. For me that event signify the reappearance of my natural ability, to see values in an object. I have to be quite and close my eyes to resolve my sadness

and anger! After I opened my eyes and heart, I could saw clearly a strange kind of beauty emerged from that rubber band. My natural ability was being reborn, with bigger sincerity to be able to saw that there were new face of beauty to signify that I was still alive and survive for the sake of those I love.



LATEX DANCE , 90 X 170cm, 2013 ▼

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono**, Co-Artist: **Ridwan Kriyip**

ELASTIC ATTITUDES , 90 X 170cm, 2013 ◀

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono**, Co-Artist: **Ridwan Kriyip**



There was only one Ping Pong table in the penitentiary (a gift from the ministry of youth and sports) and was located in my block, the Dahlia Block. There were many people play Ping-Pong every day, especially during holiday, friends from other block came to my block only to play Ping-Pong. But not every one has their own Ping-Pong ball, and they were the one who had to go around the block to borrow the Ping-Pong ball from some friends. That was why, there were mark in some of the Ping-Pong balls, those mark were to signify the owner of that particulare and in which cell he lives in.

I found this wrecked Ping-Pong balls were wasted around the garden in front of my block. Initially I never pay attention to all those Ping-Pong balls, but maybe because of the color, the bright orange color, was so striking and also by to often looking at the different types of decay in those balls, ignite my collecting habit. I put all of that wrecked Ping-Pong balls beside my bed, and once again my cellmates were complained, because I brought in a new kind rubbish in to the cell. But weirdly, any time they found wracked Ping-Pong balls; they will put it beside my bed, as a present to be scanned. COOL!



AFTER PARTY, 80 X 150cm, 2013 ▼

Scanography print on paper & transparency (neon box installation)

Edition: 1 print on paper edition, 1 light box edition

Artist: **Angki Purbandono** (concept, scan and image editing)

Co-Artist: **Ridwan Kriyip** (concept & the founder of the fish)

GAME OVER!, 100 X 200cm, 2013 ◀

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

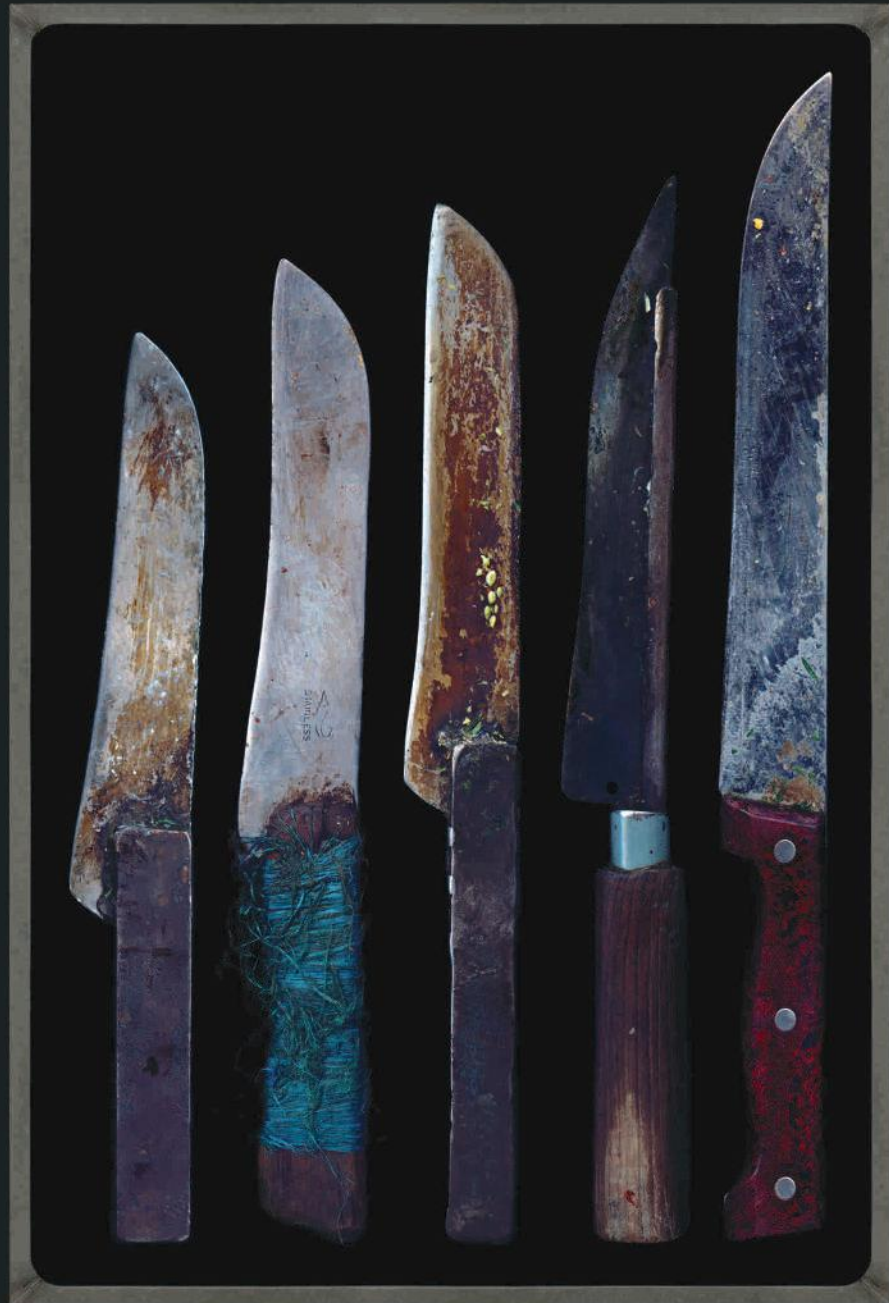
Artist: **Angki Purbandono** (concept, scan & image editing)

Co-Artist: **Ridwan Kriyip**

I was attracted by the beauty came from the remains of this dead gold fish that has been eaten by a couple of piranhas (pets of some inmates in our block). When piranhas party, the gold fish were discarded and sprawl!



These kitchen knives belong to the penitentiary's kitchen. We smuggled this kitchen knives to my working room to be scanned, if we get caught, the penalty of bringing sharp weapon in the prison were very severe. But to me this object represent a very important space in side the penitentiary, the kitchen. This work is a form of my respect to my fellow inmates who has been working sincerely honoring their time of sentence.



KITCHEN KNIFE, 150 X 100cm, 2013
Scanography print on paper &
transparency (neon box installation)
Edition: 1 edition print on paper, 1 edition
light box
Artist: **Angki Purbandono**
(concept, scan & image editing)
Co-Artist: **Atok Moelyono & Ridwan K.**



I was attracted by the beauty
came from the remains of this
dead gold fish that has been
eaten by a couple of piranhas
(pets of some inmates in our
block). When piranhas party, the
gold fish were discarded and
sprawl!

ABSOLUT DRY, 150 X 100cm, 2013
Scanography print on paper &
transparency (neon box installation)
Edition: 1 edition print on paper, 1 edition
light box
Artist: **Angki Purbandono** (concept, scan
& image editing) & **Malaikat** (concept &
model maker)
Co-Artist: **Ridwan Kriyip** (scan & image
editing)

When I collected these fish bones one by one, around the landfills at the penitentiary, I begin to realize how important the role of some inmates in building and maintaining the fishpond to fulfill the needs of nutrition for the inmates.



FISH ELEMENT, 150 X 100cm, 2013

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper,
1 edition light box

Artist: **Angki Purbandono** (concept,
scan & image editing)

Co-Artist: **Ridwan Kriyip**

This sunflower seeds was the cheapest snacks in the prison. It cost IRD 1000 a pack; contain 55 to 60 grains of sunflower seeds. It's a snack that contain 0% problem.

SUNFLOWER SNACK, 100 X 200cm, 2013

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono**



One of my cellmate, Ridwan, likes to make origami birds. Initially I was not paying any attention to the origami birds that he made, because I often saw that kind of origami, nothing special about it. What finally caught my attention was his perseverance in making those origami birds. He made those origami birds every day; normally he will do it after evening and night prayer. Finally I asked him, "Why do you do

it every day?" His answer was so interesting, for him, when he do the origami he feels more relax so he can think more clearly about his future after his detention is over. So he will keep making the origami bird until the day of his released. His dream is to keep all the origami birds that he made, to be a mark of a moment in his life. Ridwan got 5 years sentenced, and he will be released on 2015.



MIGRATION SERIES-FISH FORMATION ◀

(Origami made from ArtForum magazine)

80 X 150cm, 2013

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono** (Orizuru composition, scan & image editing)

Co-Artist: **Ridwan Kriyip** (Orizuru maker, concept, scan & image editing)

MIGRATION SERIES-SUMMER MIGRATION ▼

(Origami made from fish magazine)

80 X 150cm, 2013

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono** (Orizuru composition, scan & image editing)

Co-Artist: **Ridwan Kriyip** (Orizuru maker, concept, scan & image editing)



MIGRATION SERIES-AUTUMN MIGRATION

(Origami made from fish magazine)

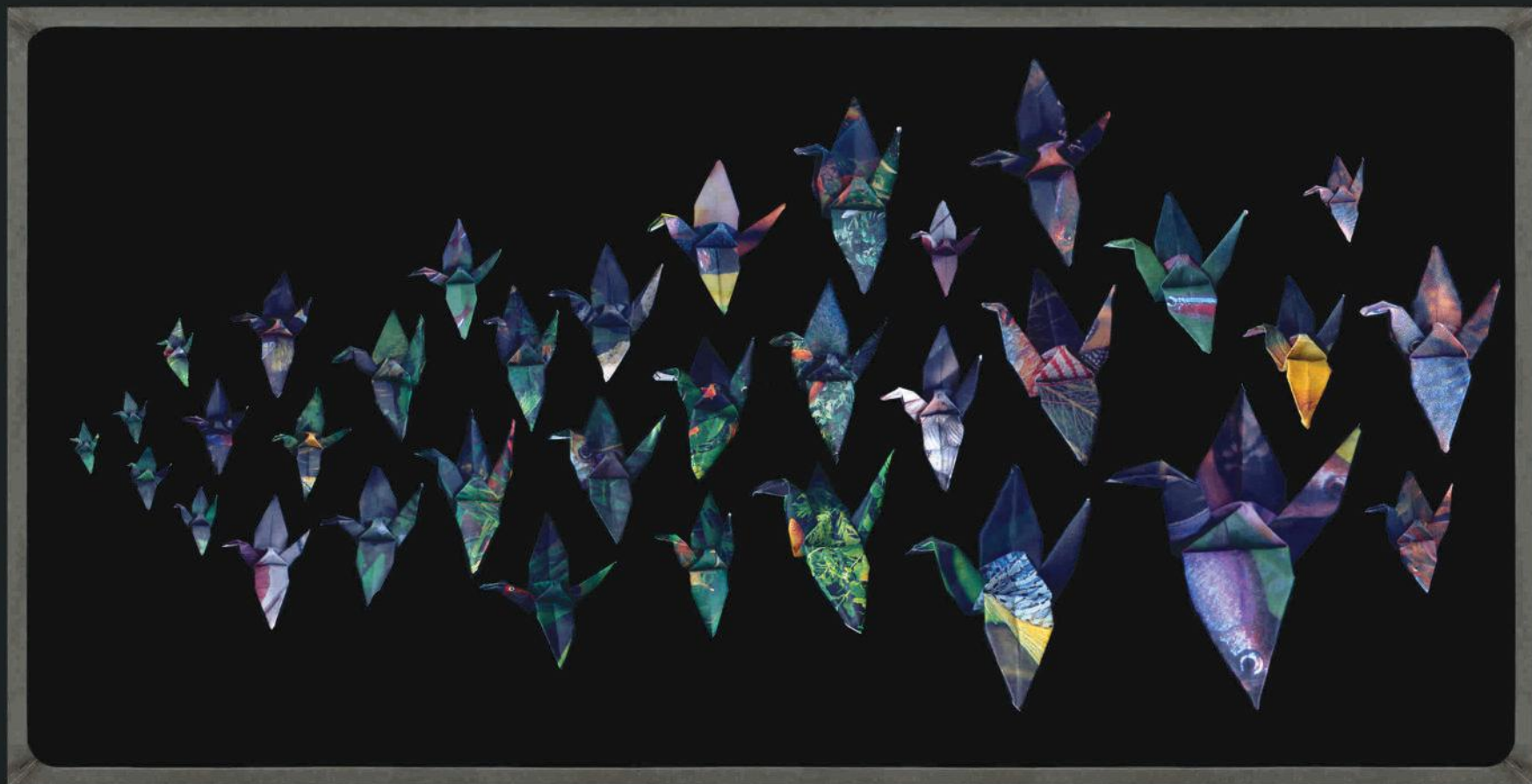
100 X 160cm, 2013

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper , 1 edition light box

Artist: **Angki Purbandono** (Orizuru composition, scan & image editing)

Co-Artist: **Ridwan Kriyip** (Orizuru maker, concept, scan & image editing)



There were about 300 male inmates the penitentiary. Almost all of us share the same prayer:

"O womenfolk!" "We will not give up to survive the wait of your warmth!" "There are force that we maintain as the prove that we are still alive."

CONDOM & EARTH, 70 X 150cm, 2013

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono** (concept, scan & image editing) &

Ridwan Kriyip (concept & plant arrangement maker)

Co-Artist: **Nur Ismulyono** aka **Malik**



Broomstick was quite important for our cell room. We used it to clean our bed and to kill the flies. We made our own broomstick by taking the sticks from the broomstick provided by the prison to clean the garden.

THE DUST BUSTER & FLY KILLER, 100 X 200cm, 2013 ▼

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono** (concept, scan & image editing) &

Adiyatmo (concept & broom stick collector)

THE SPOON OF PEACE, 100 X 200cm, 2013 ►

Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono** (concept, scan & image editing) &

Pitra Widodo (spoon maker)

Co-Artist: **Ridwan Kriyip & Galih Afriant**



This custom spoon was made by my fellow inmate, Pitra, with intention to help us to make coffee and cook instant noodle.

In the prison, only plastic cutleries were aloud to be used by the inmates. Duck spoon was the easiest kind of spoon that we can get, it was include with the food that we bought in the prison's canteen.

Because the spoon is short, often our hand was burned by the hot water while we make coffee or cook instant noodle

Clearly we need a longer spoon. Accidentally Pitra's cellmate was really like to use his spare time to draw and paint. So from the unused paintbrush donated by his cellmate, Petra extends the spoon handle. Pitra called the spoon that he created as 'The Spoon of Peace'







Sandals were becoming a special instrument for inmates to do their daily activities, as the substitute for shoes. Some sandals were emotionally attached with the owner; maybe it's because of its size that made those sandals so comfortable or a meaningful origin of those sandals. I found there were some sandals that have been decorated with a unique mark to signify the ownership. This marks attracted our (me and friends in PAPS) attention, because in that unique marks we saw a form of natural sense of creativity or artistry, as an effort to claim their ownership that need to be respect by other inmates.

But in reality, there were no inmates respected this mark of ownership. Almost all inmates take other inmates sandals as if it was his, and those marks were becoming a nice decoration on those sandals.

"Bastard!" "Where are my sandals?!"

"F**k!" "Who's taking my sandals?!"

Those were the daily 'poet' when someone's sandals were missing.

Finally, after I ran out of words, I chose not to wear sandals anymore. No problem guys!

SANDALS UNITED, 35 X 26cm (40 panels), 2013
 Scanography print on paper & transparency (neon box installation)
 Edition: 1 edition print on paper, 1 edition light box
 Artist: **Angki Purbandono, Fathoni, Malaikat & Ridwan Kriyip**

This is a classic love story, where some one wrote about his or her wellbeing and feeling on a piece of paper, than folded neatly so it can be pass on to the love one. This collection of love letters is a form of confession from a fellow inmate after he realize the concept of PAPs. His belief in PAPs has lead into a trusts that made him willing to share his love letters witch used to be kept in secret. My friend wants this love letters to be an important evidence that represent the prison art.

ORIGAMI LOVE LETTERS, 100 X 200cm, 2013
 Scanography print on paper & transparency (neon box installation)
 Edition: 1 edition print on paper, 1 edition light box
 Artist: **Angki Purbandono** (concept, scan & image editing) &
Nurul Khotimah (the owner of the love letters)



'Colors Of Palette' is a proof that art will never die. This is an evidence of an art activity inside the prison by the prisoners using all kind of materials they found to be used as the base to mix colors as the substitute of a palette.

We believed these palettes are the beginning of a process that convert the 'killing some spare time' into time that move towards the day they will go home to their love ones.

COLORS OF PALETTE, 100 X 200cm, 2013

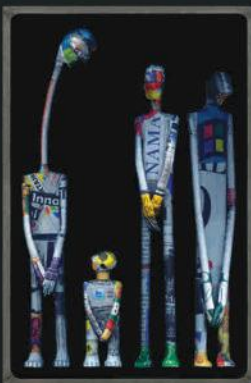
Scanography print on paper & transparency (neon box installation)

Edition: 1 edition print on paper, 1 edition light box

Artist: **Angki Purbandono** (concept, scan & image editing) & **Malaikat** (concept)

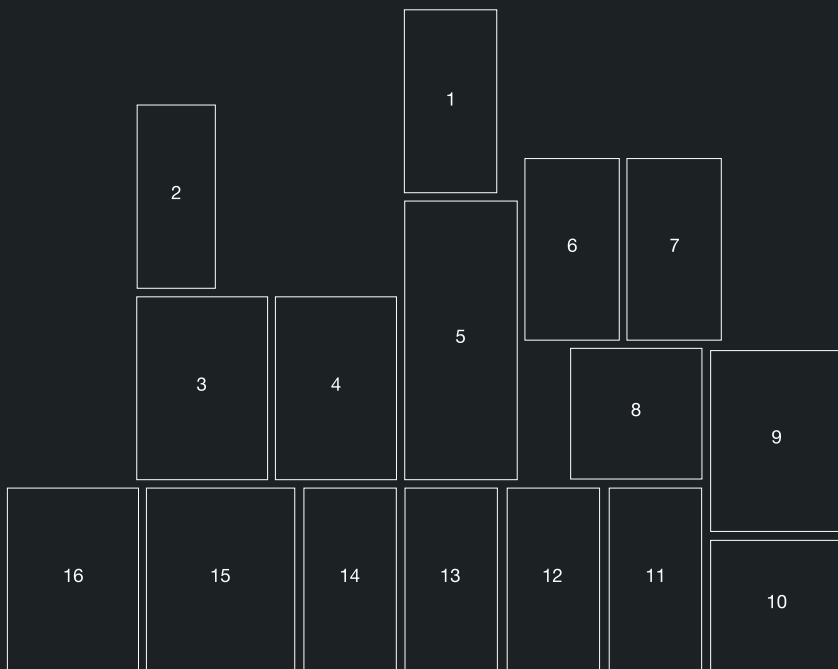
Co-Artist: **Ridwan Kriyip**





At first I thought these dolls aren't important and it seemed to be a merely easy and simple handcraft works! But its strength does not stop on the character of the dolls, but for who these dolls were meant to be, is what make this dolls so important for me to remember. Most of the dolls were made as one of the important souvenirs prepared to

bring home for their children, lovers or anyone as a token of love and proof that they have the guts to stay alive! All these dolls are hand made inside the inmates cell room, like an activity of reading before bed. A hard effort to create a new character according to the liking is an interesting beginning and then falling asleep.



TOY STORY, Variable size, 2013

Scanography print on paper & transparency (neon box installation)

Edition: 1 print on paper edition, 1 light box edition

Art making process (scanning and image editing) by: **Angki Purbandono & Ridwan Kriyip**

1. PRISON BOY

Toy Artist: **KMNG**

100 X 50cm, 2013

2. MOTHER OF MARIJUANA

Toy Artist: **Malaikat**

100 X 40cm, 2013

3. THE DANCER #01

Toy Artist: **Fathoni**

100 X 70cm, 2013

4. MODERN JAVANESE

Toy Artist: **Malaikat**

100 X 65cm, 2013

5. ESKIMO

Toy Artist:

ERWIN 'BRINTIK' SUNARYO

100 X 60 cm, 2013

6. PRISONER

Toy Artist: **Novan**

100 X 50cm, 2013

7. PAPUA

Toy Artist: **Daniel T**

100 X 50cm, 2013

8. THE BOXER

Toy Artist: **Daniel T**

70 X 70cm, 2013

9. THE DANCER #02

Toy Artist: **Dudi Alvan**

100 X 70cm, 2013

10. CITY WOMAN

Toy Artist: **Lutardi**

70 X 70cm, 2013

11. I'M PREGNANT

Toy Artist: **Angki Purbandono**

100 X 50cm, 2013

12. LUCKY MAN

Toy Artist: **Tommy Tanggara** feat **KMNG**

100 X 50cm, 2013

13. MUNIRISEM (Munir is the name of an inmate, the model for this work)

Toy Artist: **Dharmawan**

100 X 50cm, 2013

14. SANTRI (Islamic religious person)

Toy Artist **Ridwan Kriyip** feat **Fatoni**

100 X 50cm, 2013

15. DEMONSTRATOR

Toy Artist: **M. Rosyidi**

100 X 70cm, 2013

16. ANAK PANTAI

Toy Artist: **Anonymus**

100 X 70cm, 2013



This is a series of documentary photographs on the composition of the inmate's cells windows shot from the inside. This photography work is the only one not made by the inmates but by one of the Penitentiary's staffs who at the time wanted to learn photography, Mr. Yhoga Aditya Ruswanto. He was the Penitentiary staff who first believed on what was to be my right to be able to do creative works inside the Penitentiary. From several meetings and presentations, finally I feel there's a common dream to create a positive activity to build a positive image of the Penitentiary. Mr. Yhoga brought his camera equipments from home to the Penitentiary so he can learn photography practices directly from me. The basic lessons began verbally and then I had to figure out on how to practice the camera effectively with resulting evidence on our collaboration for this program cooperation process, not only with the inmates but also mingling with the staffs. I saw the idea of the iron window when there were other functions to make the window looking like the interior of a decent and comfortable "home". For me the objects arranged by their owners truly possessed a strong attraction to be captured with a camera as an evident of several inmates' response in trying to eliminate the impression of being locked up.

OUT OF THE BOX, 100 X 54cm & 80 X 54cm, 2013 ◀
Print on paper & transparency (neon box installation)
Edition: 1 print on paper edition, 1 light box edition
Artist: **Yhoga Aditya Ruswanto**
Co-Artist: **Angki Purbandono, Berli Doni, Fathoni, Malaikat, Ridwan Kriyip & Samuel Cesar**

Tempe (a local delicacy made from fermented soy bean) is part of our daily diet in the prison. We call it 'corps *tempe*' because of its color was like corps, sometime it was yellowish but sometime its was bluish. Anytime I look at it, there was only one wish in my head, TO GO HOME!

GOING HOME!, 100 X 150cm, 2013
Scanography print on paper & transparency (neon box installation)
Edition: 1 print on paper edition, 1 light box edition
Artist: **Angki Purbandono**
Co-Artist: **Ridwan Kriyip**



PAPs ARTISTS 2013:

Class II-A

Yogyakarta Narcotic Penitentiary

Adit 'Boncel' Indranatan

Agung rusmawan

Angki Purbandono

Antonius Subiyanto

Atok Mulyono

Aloysius Bambang

Berli Doni

Budi Rahayu

Daniel Toding

Dharmawan

Dioren Jalu Permana

Dohar Aji Saputra

Dudi Alfian

Fadli

Fathoni Makturodi

Galih Afriant

Giyatno

Hari 'Kambil' Muktahvianto

Hendrik Launa

Herman 'Komeng' Yoseph Dhyas Aries Utomo

Joko Sanyoto

Ignastius Ocvin Wou

Irien Afianto aka Malaikat

Khairil Mulyadin

Kristiantoro

Lutardi

Okvandita

M. Rosyidi

M. Aryo

Munir

Nanang 'Penceng' Nursaputra

Nova

Novan Hariyawan

Nurul Khotimah

Ridwan 'Kriyip' Fatkurodhin

Pitra Widodo

Puput Kurniawan

Titus Garu Himawan

Tommy Tanggara

Triek

Ubay Baadilah

Wahyu Bagio

Yudhi 'Bendol' Kristanto

Yhoga Aditya Ruswanto

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