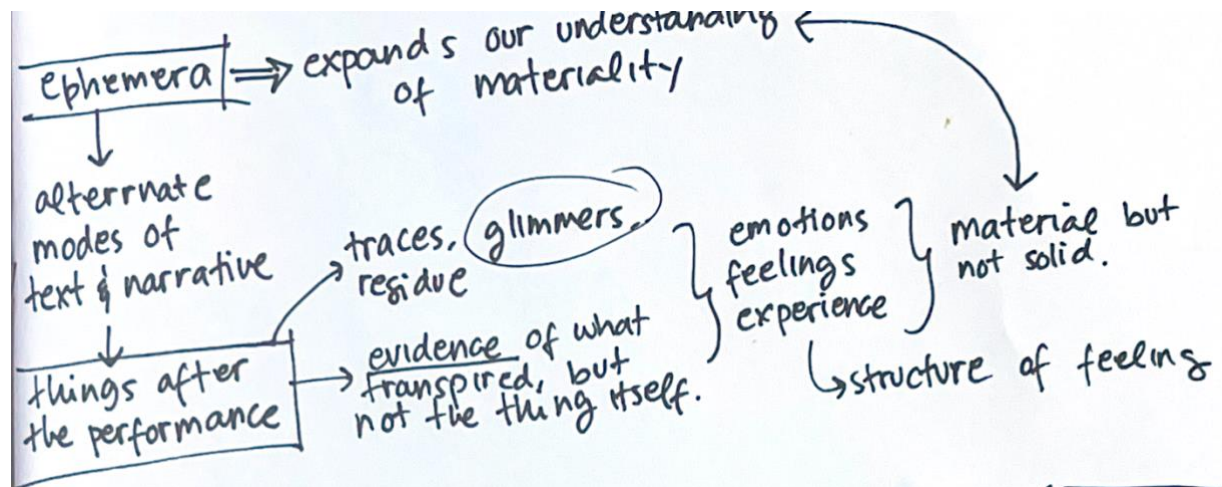




Did women only exist in delicate textile and letters? Were they just accessories of their husbands? What did the everyday women do when men were busy chasing for liberations and building a nation? Is Indonesian history that masculine or was it deliberate that women can only exist in the margins of it?

In a short workshop, women from different backgrounds interacted with a set of archival photos, with a prompt to find anything they think as a trace of a woman. No matter how ephemeral, no matter how far-fetched, they cut their findings out and photocopied it. The original findings are then discarded as a statement that the public can only interact with these evidences under the narrative that were given to them by the finder.

Muñoz, J. E., 1996. Ephemera as Evidence: Introductory Notes to Queer Acts. In: *Women & Performance: a journal of feminist theory*. s.l.:s.n., pp. 5-16.



reformulates and expands our understandings of materiality. Ephemera, as I am using it here, is linked to alternate modes of textuality and narrativity like memory and performance: it is all of those things that remain after a performance, a kind of evidence of what has transpired but certainly not the thing itself. It does not rest on epistemological foundations but is instead interested in following traces, glimmers, residues, and specks of things. It is important to note that ephemera is a mode of proofing and producing arguments often worked by minoritarian culture and criticism makers.

While researching about the history of common womenswear, it is hard to find material evidence of it from 1925 to 1950. Extending on this, it comes into my attention that women in Indonesian history are often overlooked and even erased. Oftentimes, their role are reduced to traditionally feminine roles like sewing, homemaking, childbearing, etc. But I argue that history has always had many hands of women touching and shaping it, from progressive women to traditional women. These women's contribution are mostly ephemeral, since history is archived by the winning side and in a patriarchal society it's always the men who won. Building on this, I want to find and highlight these traces of women, finding things in my history where women existed even if they were unrecorded officially. Doing this, I also hope to challenge what we consider "official records" and who determines what could be included or excluded in it.

Weinmayr, E., 2014. One Publishes to Find Comrades. In: A Visual Event: And Education in Appearances. Leipzig: Spectator Books, pp. 50-59.

they appear in the context of other posters. [...] The form of the poster depends on the fact that many posters exist – competing with (and sometimes reinforcing) each other. Thus posters also presuppose the modern concept of public space – as a theater of persuasion.”²

Let us look at publishing more as a way to initiate a social process, a social space, where meaning is collectively established in the collaborative creation of a publication. From this perspective, all of a sudden publishing is not a document of pre-defined cognitions. Publishing becomes a tool to *make* discoveries.

For the See Red feminist silk-screen poster collective, for example, which started in London in 1974 working collectively was central.

expression is key. In monthly sessions they create their slogans and messages using creative processes such as painting and collage to communicate to themselves and – only in a second step – to the wider public.

This specific approach to collective publishing was the starting point for

How can we create a horizontal model of communication between artist and audience, a less ownership-based notion of authorship?

This is where publishing becomes a political act: “It is imperative that we publish” says Matthew Stadler, “not only as a means to counter the influence of a hegemonic ‘public’, but also to reclaim the space in which we imagine ourselves and our collectivity.”¹⁶

Still in the spirit of weaselling between rules, this text moved away a bit from photocopying and into alternative publishing. It presents the idea of publishing as a way to initiate social process, and communicate horizontally. In the same breath as **Xerography, Publics and Counterpublics**, this text talked about the act of publishing to reclaim space especially in culture making. It is worth noting that not a lot of Indonesian/Javanese women were able to publish their own thoughts or represent themselves in history, so perhaps alternative publication could be a way for them (for us) to collectively take ownership of our identity and our history. It is important that this reclamation act is done collectively from the grassroot, with as many of us as possible participating. Moving away from identity and into representation in archival entries, I think “finding comrades” has evolved into “finding a community” in this project. I want to bring women together, interact with the archives that displays almost no women, and build connection through the shared hurt of not being represented enough.

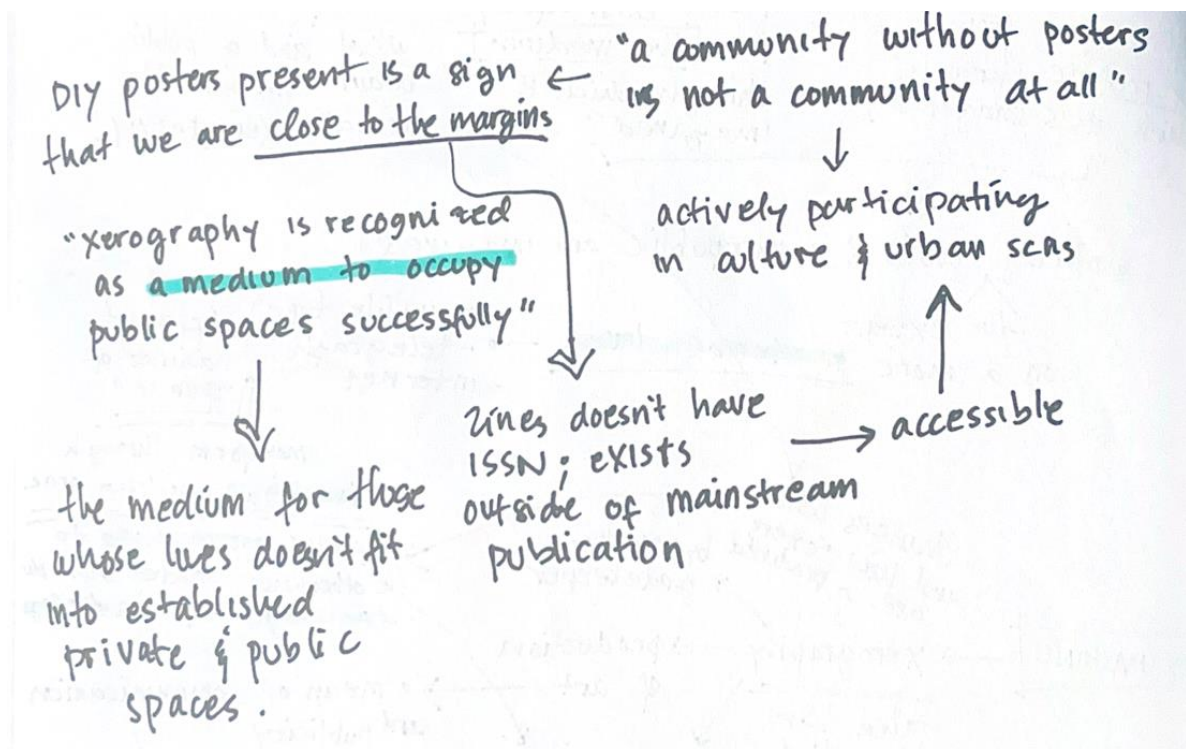
Aldana, E., 2017. The Artists Who Copied: Xerography and Brazilian Culture. In: Xeografia: Copyart in Brazil, 1970-1990. s.l.:s.n.

problems of each one who approaches, touches, or contemplates them.

León Ferrari's "Flashartes," a work consisting of a single page of typed text, uses the action of photocopying as a metaphor for how the medium functions as a form of communication. It connects a series of seemingly disparate elements, including the artist's own works on paper and wire sculptures, to the circulation of ideas and lightning.² In doing so, Ferrari argues for the power of reproduction and repetition of form as the means through which ideas circulate among groups of people and generate passion in the individual, the flash of light referring to the process of photocopying, the lightning, and the flash of recognition as a person receives an idea. Through the multiple, an artist can potentially reach a wide audience, made possible by technology that predated the internet. Ferrari's text also references the way that many people experienced such works of art during the 1970s in Brazil: "...by the hundreds of pages sent through the mail, in pockets, between the fingers."³

Investigating the xerography boom in 1970s Brazil, this text explores various artists and their practices with xerography and photocopy as a medium. What sparked interest here is the emphasis on how one does not need a high level of technical skill to be able to partake in this medium, making it accessible and democratic. When creating this workshop, I want the participants to focus on the archive and the prompts, as well as build connection with each other. In doing so, I landed on collage through photocopy, as the only skill you need is being able to cut out pictures and press some buttons. It is important to choose an accessible medium that isn't intimidating, as we are looking to build conversations with this workshop and not learn new skill. It is also worth noting that this medium grows under a strict censorship over art, emphasizing again on how photocopy is a medium that flourishes in between cracks of authority. Moreover, photocopy as an image making method doesn't necessarily need an original master to copy. As long as it can be arranged on the glass of the machine, copies of it could be made. The ephemeral aspect of having images that only exists as a copy without an existing original is interesting, especially if it is tied back into the ephemeral evidence of women in history. The evidence that the participants has gathered is as ephemeral as it becomes.

Eichhorn, K., 2016. Xerography, Publics and Counterpublics. In: Adjusted Margin: Xerography, Art, and Activism in the Late Twentieth Century. Cambridge: MIT Press, pp. 81-111.



As Janice Radway argues, publics, including publics traditionally not recognized as such (e.g., the publics of working-class women), may form through "low-brow" reading practices, offering otherwise isolated individuals (e.g., those historically exiled to the intimate sphere) an opportunity to engage in public dialogues.¹²

In an attempt to dig deeper into defacing and vandalism as an act to reclaim something, I find the ideas in this entry that sets the trajectory of this project, leaning more into the idea of defacing as a way to peruse the city as a platform to bear the entries that are xerographic posters. Leaning more into xerography and photocopy as a medium is intentional, as it is stated in this reference that it is an accessible medium that allow more common folks to actively participate in public dialogs and culture. As we know, historical entries are written by institutions and authoritative bodies that could determine what gets to live inside the margins and what stays outside. Photocopy is a medium that could be used by those who are normally excluded from mainstream history and narrative, enabling them to bypass authority and occupy space to communicate with the public as they see fit.

Araeen, R. et al., 2023. We Are Going To Win. In: D. Morris, ed. Precarious Solidarities: Artists for Democracy 1974–77. London: Afterall.

What's interesting in these left festivals is not about being a spectator. You went to listen to small workshops, you signed petitions, you could go and start making posters – there's a lot of participatory activity. And I think that comes to us as an inheritance from the left. **It is very important that it was not just procedural activity, in other words.** And I know that in Chile, that was very much there – getting people to participate.

Because I think it's interesting to involve people, so they feel **they are also participants in history.** So much of bourgeois institutionalisation is about making you feel like you're a bystander. This actually changes your approach.

I believe that learning from practitioners that comes before us is important, especially in the context of social movements. Within this text I found critique upon the term “artist” in the west, as well as glimpses of being a diaspora and how it informed the way these artists would create art and build communities. The key ideas that I draw from it is how it acknowledges the indigenous communal activities such as Nukkad Natak from India and pena from Chile, where the activities are not centralized to a single stage and mainly done by the public with the public (instead for the public). Although the shape of my workshop as per this text was written is still a work in progress, I try to make it to feel like we are a group that is doing something together, instead of putting myself as the master of the ceremony that commands the space. The participatory design that I want to do aligns with the spect-actor idea in this text. While doing the activity, I want all the participants to feel like they are in a safe space where they could connect. I believe that space is the biggest part of my project, instead of the outcome.

Ludovico, A., 2012. In: Post-digital print : the mutation of publishing since 1894. s.l.:Onomatopée, pp. 153-161.

This text informs the media of this project a lot, as I left off the last brief on making a publication. In this piece, Ludovico talked a lot about how publishing creates a community, be it a community of every consumer who subscribes to the same magazine or a community of like-minded people sharing hand-made zines. This sense of community is something that I want to tap into. I realise that bringing women together through a workshop is a way to build connections. The common hurt from realizing that the mainstream history seldom includes us can be quite overwhelming to experience alone, so doing it together helps the process to be less painful. The common thing that this text shares with a lot of the other reference is including the readers, the general

public, the participants, into the making of a publication as a mean for them to gain more ownership of the printed artifact that they have. It is particularly interesting that the text points towards the book *Written Image*, which would be discussed next. The idea that online platforms can be used to scour the internet to create a compilation of images which are then printed is an interesting interaction between online and offline scopes in publishing.

Written Image by Martin Fuchs and Peter Bichsel

Written Image as a book really interests me, as it is essentially written by a system (which was written by a person, who is the author of this book). The system creates a different book for each person who interacts with it, making a whole lot of unique editions under the same title. As mentioned before, this interaction of offline and online platforms piqued my interest. But what I implement in my project is how the same set of entries, depending on who and how it is interacted with, could generate different outcomes. That was the reason why I chose to have the same small set of archive for each participant, instead of having a big pile of archive that everyone can pick and choose from.

Dynamics of Collective Intelligence: Wikipedia as a Feminist Tool by Who writes his_tory?

Participating in shaping how history is written shouldn't be seen as something so far away and grandiose. The collective *Who writes his_tory* created this tutorial with Futuress, where they provided insights into feminist strategies and working methods within the Wikipedia universe. In this tutorial, the participants were learning the structure of collective intelligence and using it as a tool for feminist perspective. At this point of the project, I haven't found a way to hack back into the mainstream, having my workshop and the findings from it still existing outside the margins. I think this is what I want to aim for, moving forward. What have I done is getting women to band together and connect as a collective where they find traces of women in archives. Moving forwards, I want these findings to find their way into the public either to inform them of these traces or even to reach more women that would like to participate in this collective activity. Although still not sure of the medium, I'm sure that this workshop and the findings must be made public.

Steyerl, H., 2013. In Defense of the Poor Image. In: The wretched of the screen. s.l.:Sternberg Press, pp. 31-45.

Again about users being active in their engagement with media and culture, this echoes the findings in *We Are Going to Win*. The idea of being an active consumer of media in this text is closer to alternate publishing, instead of the activity that I created. Even so, I borrow a lot of other parts of *The Poor Image*, particularly with how we appropriated images from archives, cutting them up and rearranging them into our own narrative. By

doing this, not only we made the outcome of the workshop a form of poor image, we sacrifice the high resolution the archives once had. In my project, the sacrifice isn't done to make sure the archive could reach more people, but rather to reclaim power over these archives that deliberately alienates women. The message of having a group of modern women cutting up archival photos to find traces of women from that era, rendering the archives into scrap paper and photocopied collages, is quite strong. It might be reduced into poor image, but that poor image is our image now.

The Museum of Transology

What I want to highlight from this practice, is how the institute is so close to the community it is archiving and representing. The autonomy to narrate and determine how your artifact is being presented is a powerful thing, especially for marginalized subjects. Although I could never equate the erasure of women in Indonesian history with the struggles of the trans community, I would like to borrow this spirit of active community involvement in archive. While I cannot give the voice back to the women that were alive when these archival photos were taken, I decide to give back the reign to the modern women. I invite them to imagine and assume what would count as a trace of a woman in those archives. While different, the narrative that rose from those assumption has power to reclaim our part in history.

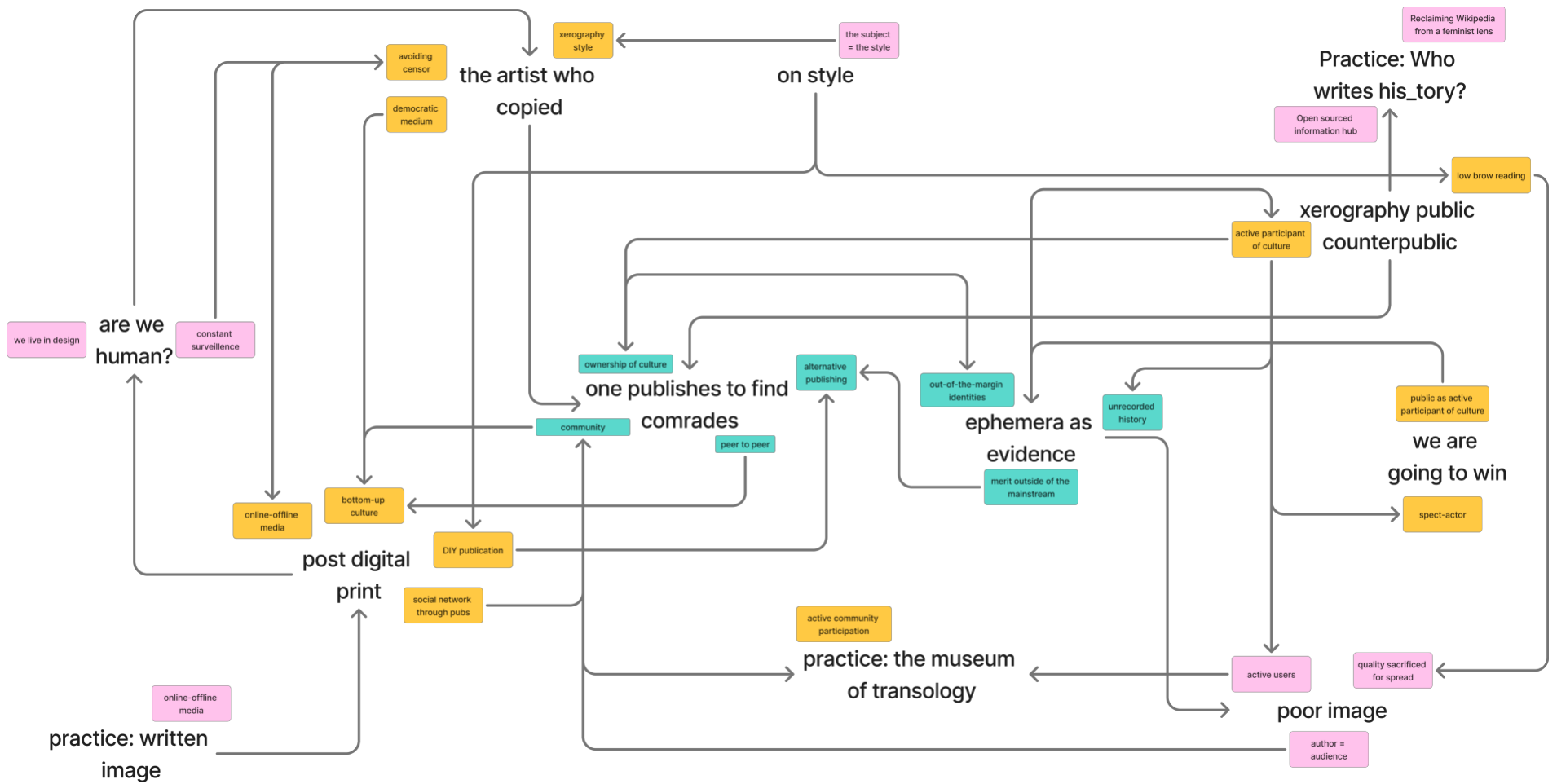
Written Image

I chose to reference this book as a practice instead of a book, as I am interested in how it was compiled, as a generative book that presents programmed images by various artists. Each print in process will be calculated individually – which makes every single book unique. I am particularly drawn to the generation of unique artifacts by using a program that draws from archive. In my practice, I tried to make a very simple version of this; a website that could generate postcards from image snippets of the product of the workshop. I chose to generate postcards, as it is a way to communicate, but can also be a collectible item or a mini art print for those who can't afford regular sized art prints. I am hoping to generate a self-sufficient loop; we keep doing workshops, keep creating images that the system can take snippets from, and thus creating endless possibilities of postcards that can be used to communicate and connect with more women.

Sontag, S., 2009. On Style. In: Against interpretation and other essays. London: Penguin Books, pp. 15-36.

The look that this project has taken shape of is very DIY, scrappy, put together with a duct tape. This is intentional. I had thought about making it look polished, sleek even. But since the very start of me drawing over the same image 100 times, it has already adopted this handmade look. It made me think of craft vs art, and how with the message I want to convey, I want it to look more like craft and not art. Part of the message is reclaiming a place for marginalized subjects from institutions, resisting the

erasure it has been doing. Using handwritten texts, collage, the photocopier, I think all of these methods produces a look that is very contrarian to what one would imagine as art. I wanted it to be that way, to look like it is easy to make and anyone could make it. Because, I want anyone to feel like they could reclaim their history. I want everyone who sees the publication the workshop outcome, the postcards to feel like they could make that. Yes, you can. Would you join us and make one with us later, then?



Ephemera as Evidence: Introductory Notes to Queer Acts

I first come into this piece during a talk with Esther McManus and Chloe Turner, where I asked them how within their respective practices they could document a community that is largely undocumented in the mainstream sense. Truthfully, when I asked that question, I didn't think about Indonesian women. But down the line of my practice, the text that discusses traces of evidence as evidence itself in a queer context becomes more and more applicable to women in Indonesian history. Women wasn't existing as far outside of the margin as the queer community, but there are so few archives of every day women thorough history, especially around the liberation era. Even when there are, they are always posed in a traditionally feminine way; always sewing, cooking, tending the children, being a wife. There isn't a lot of evidence of women outside of the traditionally feminine (and undoubtedly built on patriarchy) lens, and I wanted to challenge this. Just like how in the text it is said that presenting traces of something that has transpired as evidence of that thing itself is challenging what is the institution deems as merit and rigor.

In a different way, the affairs of every day women in the liberation era was also transmitted covertly, just like queerness as said in this text. It was more because nobody sees the importance of it, so women fashion and other business that doesn't involve serving men were not easily accessible. Perhaps it was just transmitted verbally, not covertly, from woman to woman, in a way that you have to speak the language of a woman to know the happenings. This secret language that exists outside of the institution's version of history gets lost in time very easily, leaving us in the modern era to play assumption and hide-and-seek with it.

The way this text is worded also requires a lot of piecing together. The way it eases the reader into the idea via description of performances and practices is interesting, it was like we are invited to dip our toe into the lake without taking a swim. Throughout the text, the airy and lofty tone (by no means redundant and circling around an obvious elephant in the room) also makes it felt like I was collecting traces, glimmers, blink-and-it's-gone-shadows.

Perhaps, the best way I could describe this text's formal quality that supports its content, is how reading it feels like I'm piecing together a puzzle where the finished puzzle has a big hole shaped in a silhouette of something. Piecing together the surrounding pieces to make out the hole is enough for everyone to see what the hole is shaped like.

It is also worth noting that this text is separated into several sections, which feels like they are loosely tied together but not so much that it is strictly linear. This evokes that airy lofty

feeling while reading the text, which is very in line with the content. I understood what Susan Sontag said about the style being the content (Sontag, 2009) while reading this text.

One Publishes to Find Comrades

Although this is a text and not a practice, I would like to argue that it is a practice simply because it is published. I consider it a practice, because it is actually practicing what it is preaching; By publishing this piece, Eva Weinmayr is finding comrades. It points a lot towards creating communities through alternative publishing, be it connecting to people by exchanging zines or even creating a community that comes together and publishes. When the text speaks to publishing as a method for taking collective ownership of culture, it strikes a particularly strong chord with me. It highlights the potential of publishing not just as a way to disseminate knowledge but as a method of reclaiming narrative power. Speaking of collective ownership, in the context of Indonesian history not including enough narrative from a woman's perspective, I argue women should be the one to reclaim their traces in history.

In a backward way, or rather an endless loop way, I want to bring women together to reclaim their history, publish it, connect with more women, and start the cycle again with doing the workshop with more women, or even creating toolkits for them to do the activity on their own. I believe that this could be a way for women to reclaim their space in historical archives, finding traces of our ancestor's participation in history and acknowledging how far we as a community of Indonesian women has walked. Publishing, as informed by this text, becomes a medium that serves as a declaration: if there is no "evidence" of us in your archives, then we will create our own archive with our own evidences.

This text has been a major influence on my current project. Initially, I imagined this project as a publication (early stages of this project took shape in a zine and an interactive poster series) directly inspired by Weinmayr's approach. However, it eventually evolved into a workshop format, although it remains deeply rooted in the values and style of the original text. I intentionally shaped the workshop to reflect the text's approachable, optimistic tone and accessible language that draws a lot from every day grass root practices of design. Just as the text avoids academic jargon and uses visuals generously, my workshop uses simple tools like markers and oil pastels to encourage participation and comfort. This familiarity makes the content feel less intimidating and more inclusive.

The essence of the text from tone, presentation, and intention, inspired me to create a workshop with significant content that still feels friendly, optimistic, and enjoyable. I want my workshop to feel like this publication: rich in meaning, but open and welcoming.

Something serious, yet joyful. Something that builds community through shared creation. I believe it when Weinmayr said that comrades can be found by publishing, but I wanted a more direct connection within the community, so I brought them together in a workshop that is less about making and learning a new skill and more about conversing and connecting with fellow women.

Works Cited

Sontag, S., 2009. On Style. In: *Against interpretation and other essays*. London: Penguin Books, pp. 15-36.