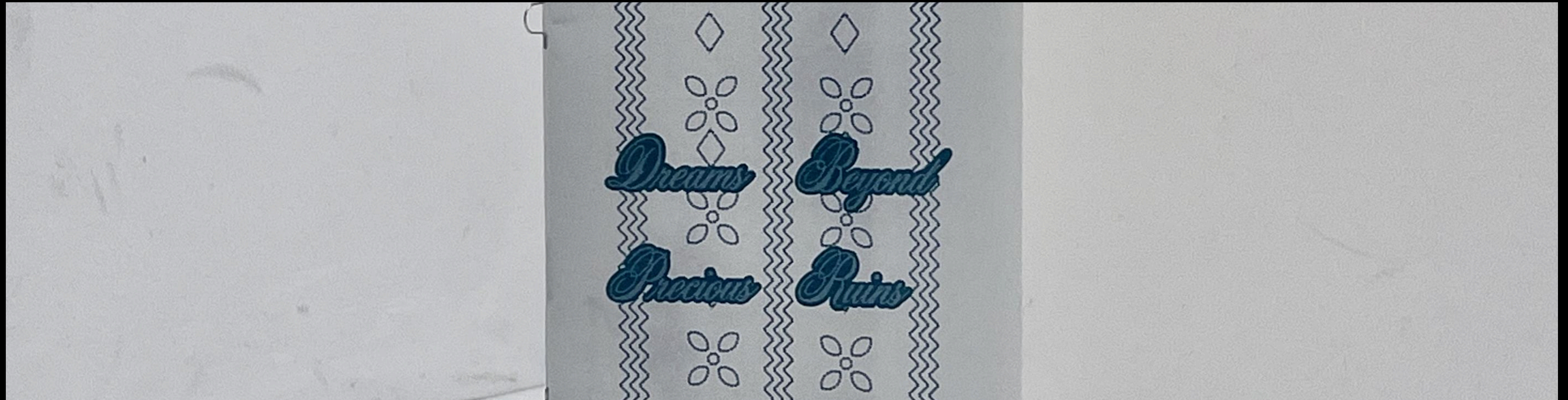


# DREAMS BEYOND PRECIOUS RUINS: THIRD EDITION



PHASE: 03

INDONESIAN WOMEN HISTORY SPECULATIVE  
PROJECT

# EDITION THREE PARTICIPANTS

Fannes Andrea Joti

*Butter by Asako Yuzuki (p. 340, para. 5)*

Nabila Radiva

*i spend a lot of time in my head, it was ok*

Ivo Pradipta

*medical doctor; feminism & indonesia  
raya 3 stanza*

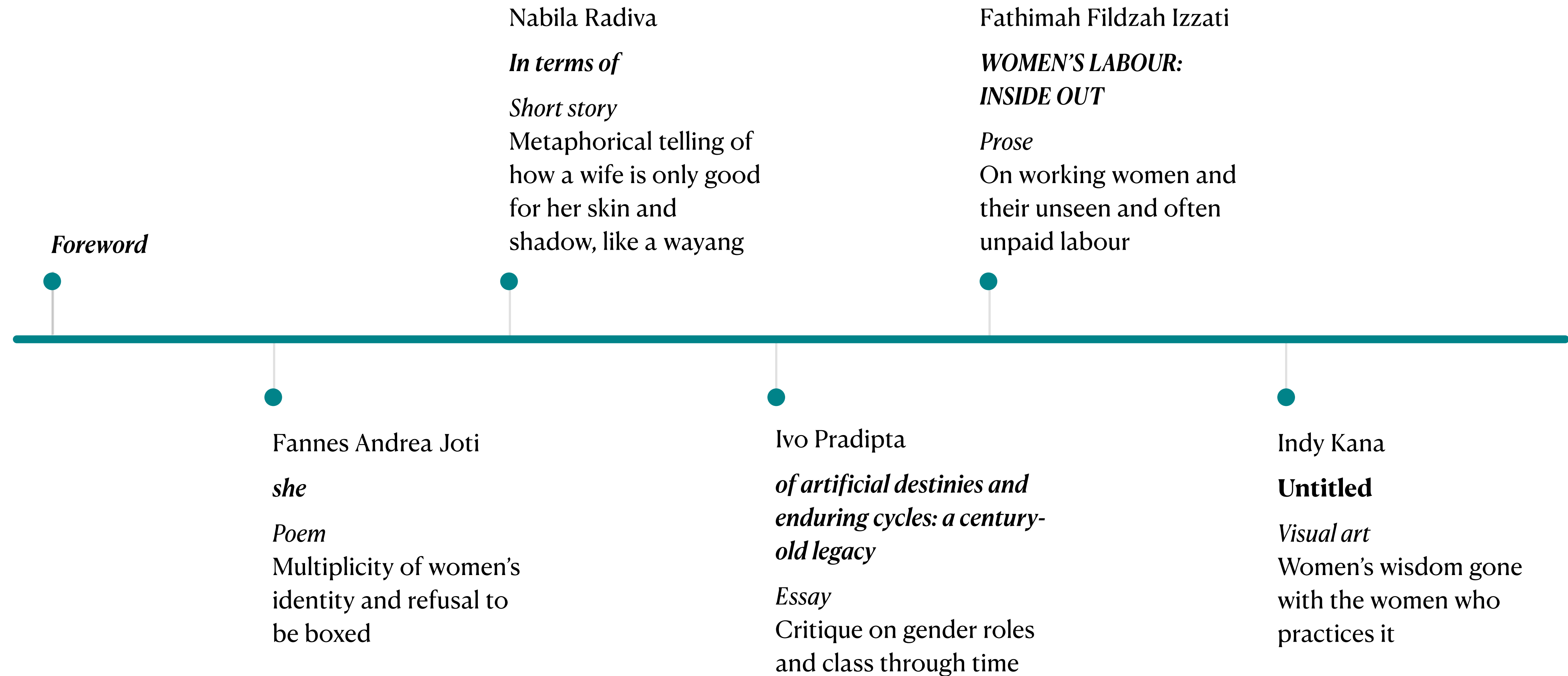
Fathimah Fildzah Izzati

*¡Venceremos!*

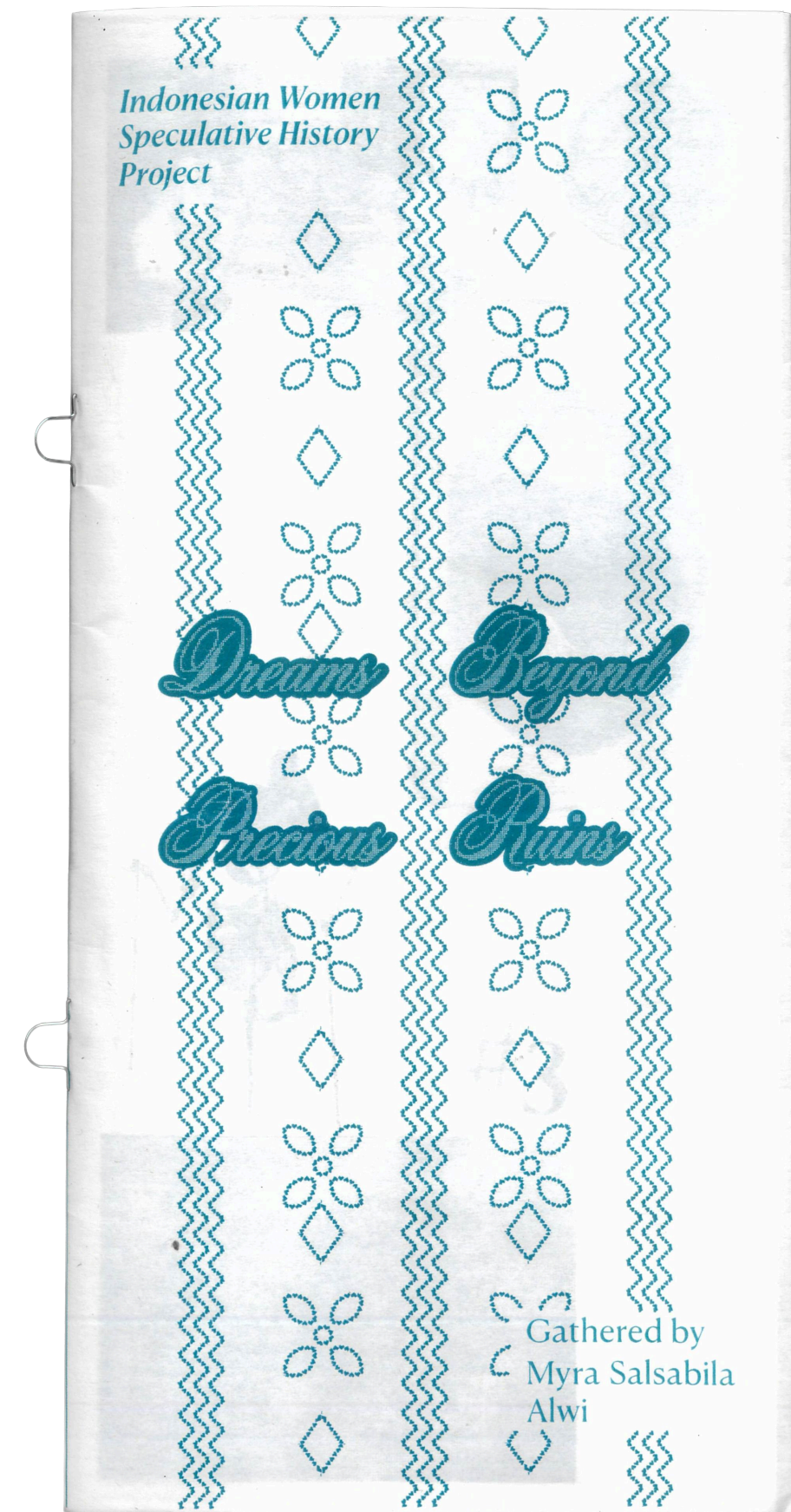
Indy Kana

*short bio*

# EDITION THREE FLOW OF CONTENT



# PUBLICATION



## OUTSIDE: CLEANER

besides the note taker, another woman may have been waiting in a corner outside the room, waiting for her turn to sweep the floor, empty the ashtray at the centre of the table, which was likely overflowing by the end of the meeting, and gathered the unused sheets of white papers, restoring the order to a space shaped by conversations from which she remained excluded. throughout her life, she was likely looked down upon: dismissed, underestimated, made invisible.

Her labour is considered as merely menial, also, considered even less important than the note taker. yet i imagine she might once have been a devoted reader of Soeara Merdeka, part of what was called "both ummah and proletariat."<sup>2</sup>

## OUTSIDE: TAILORESSES' ASSISTANTS, HOUSEWIVES, AND MAIDS

outside the room, there may have been another several women helping some tailoresses whose suits worn by the men at the meeting.

they might have imagined what fashion might look like in the future,

and wondered whether it was time to join SOBSI, the largest union at that time.<sup>4</sup>

as irregular workers, they lived precariously.

"Is it time to join SOBSI?" just like the note taker, who wondered the same thing after encountered a worn leaflet called the "Communist Manifesto"<sup>5</sup>

Her grandfather had left in her childhood home.

"Is it time to join SOBSI?" as a freelance worker, she also lived precariously.

and beyond them,

the one who prepared dinner for the men in that meeting were probably women as well: the wives,

or the maids,

labouring endlessly like a slave, 24/7 in their houses.

# PUBLICATION

## INSIDE: NOTE TAKER

from the table that appeared to be surrounded entirely by men, one hand emerged near the map of Sumatra on the right side of the photograph.

it may have belonged to a woman perhaps the note taker of this all-male meeting.

Her "dexterous hands" or her "ability to listen" makes women more likely to be chosen for such tasks;

and yet,

Women possess the same ability to speak, to argue, to define narrative.

often, more powerfully.

still, they are repeatedly placed in the background,

26 "behind the scenes", "behind a man's success,"

or exiled to spaces at the back (like the kitchen at the rear of the house),

despite carrying out some of the most essential front-line labour in society.

being a note taker is one example, no matter how significant the discussion.

without someone to record it, document it, and preserve it, all will just vanish into thin air. no agreement, no contract, no continuation.

yet because this labour happens "behind the scenes", and so often performed by women, it is rarely acknowledged or examined.

## INSIDE: PHOTOGRAPHER

alongside those two women, there may also have been another woman,

a photographer.

unseen in the frame yet perhaps present all the same.

She carefully watched the room, attentive to every gesture and movement of the men gathered around the table.

at the end of the meeting,

She might have invited the note taker and the cleaner to stand together for a photograph.

"here, let me take your picture," then the two women may have posed awkwardly,

"I've never had my picture taken," the cleaner might have said softly. then came "click" of the large camera,

followed by a burst of blinding light

shining the faces of the cleaner and the note taker.

perhaps afterwards, she longed only to return home, to read Hikayat Kadiroen<sup>3</sup> with her children.

She had left in the care of her ageing mother.