were, they formed in an installation by of Australia’s Bali Nine (seven of whom represent a tough guy
poor. Authorities profit politically by exploiting prisoners
strategically creates a criminal class separate from the
blood of medieval executions. Michel Foucault notes that the modern prison is hidden
workshops held predominantly at Klung Kung Prison,
and Australian artists and prisoners/ex-prisoners of
in Indonesia in 2015. Featuring works by Indonesian
diverse opinions. The exhibition
meaning many others—granted freedom to express
without embarrassing authority—saying one thing and
an indirect form of satire to criticize those in power.
that spanned 1966-1998, artists and journalists used
American, the phrase adopted by our exhibition in
the work and creating a positive effect.

Dipping in the Kool Aid

The works comprising
that skills of both artists and prisoners were recognized.

Dipping in the Kool Aid

Additionally, it was critical for artists to negotiate aesthetic
concerns of these participatory projects, to ensure that
autonomous art can create political friction—antagonism,
corporations and that imbrications of the social and
audience participation is also co-opted by multinational

Pasemon's ornately patterned works
The photographs
freedom, and possibilities associated with creating visual

Pasemon's project, 2015-
Bali Nine presents drawings and paintings reflecting
people in his world drug addicts, we workers, and the
the work and creating a positive effect.
door. The prison becomes a moral laboratory.
Dipping in the Kool Aid

Fatkurodhin (a.k.a. Kriyip)

The bush is

This has lead some, including British
on her studies in jail on abstraction and color mixing,

They present memories of prison: testimony to the

behavior discovered in creating art. Patoni Maluti's
featuring Pasemon, who is the only female

Ruswanto under Purbandono's instruction. Creativity

Patoni Maluti (b. 1986) presents drawings and paintings
reflecting the classes he portrays—his images relate to vivid
the collaboration process, failing to fully represent their
subject—she adds, “as if such a thing were possible.”

Relational Aesthetics

The photographs preserve life, for an apology regarding state violence,

international artists worked in Bali, and in other
resilience discovered in creating art.

Malaikat presents drawings and paintings reflecting

Rodney Glick

The unknown insides of prison instills the fear of jail for those
the work and creating a positive effect.

Fatoni Makturodi

Although it was critical for artists to negotiate aesthetic
concerns of these participatory projects, to ensure that
autonomous art can create political friction—antagonism,
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Dipping in the Kod Aid adalah ungkapan slang lama yang menjadi ungkapan untuk melambangkan situasi di mana seseorang secara fisik atau emosional jatuh ke dalam hal-hal yang merugikan. Meskipun bendikum ini diajarkan dan dimainkan, "pejuang" yang memainkannya bisa berubah-ubah, dan ada yang tidak bisa memberi manfaat atau jujur. Pada tahun 2013 saat mendekam di penjara Narkotika, Angki Purbandono, seorang seniman dari Bali, memberikan workshop burung-burung perak kecil dari bekas kertas yang ditempatkannya pada bulan Desember 2017. Lukisannya yang bergaya ringan dan tari: 212.431.5270.