

9 350,000 leaks  
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# 9 350,000 Leaks

2024

Cast  
Two grandmothers  
Mei Ling Wan  
Merapi Obermayer  
Granddaughter  
Fransisca Angela

Location  
Freezer, Depot, Wereldmuseum Amsterdam

SCENE (1)

EVERYONE STANDING INFRONT OF SHELF,  
WALKING AROUND, TOUCHING OBJECTS.

Merapi:  
MERAPI GIVING WARM BREATH TO THE  
OBJECT

Mei:  
MEI HOLDING ONE OBJECT, TOUCHING THE  
OBJECTS, MOVING, MAKE SOUNDS

MEI IS QUIETLY WHISPERING  
They are frozen..

Merapi:  
Mei, Fransisca, We're in a freezer of  
museum's depot where inside and outside don't  
sync.

MEI TOUCHING OBJECT, IT MAKE SOUNDS

Fransisca:  
Grandma, Look, this object is from Toraja,  
it is a sarung, a women's skirt made from  
tree bark.

Mei:  
MEI TOUCHING OBJECT, IT MAKE SOUNDS  
...Here, Look at the red and yellow stars.

Merapi:  
MERAPI TOUCHING OBJECT, IT MAKE  
SOUNDS

Ohh, the red paint from the pattern has  
leaked out into the textile, it probably happened  
when the textile was wet. I haven't seen this  
for seventy years.. The skirt is normally made  
from an old tree in the village by tapping,  
battering the wood for few month. I remember  
my grandmother wore it, she would walk all  
over the village in it.

Mei, Merapi:  
MEI, MERAPI TOUCHING OBJECT, IT MAKE  
SOUND

Fransisca:  
FRANSISCA TOUCHING OBJECT, IT MAKE  
SOUNDS. YOU HEAR OBJECTS SOUNDS  
SOMETIME

Can you see the traces of water leaking  
across it?

WE LISTEN SOUND 1,  
BELL RINGING INSIDE OF DEPOT.  
AWAKENING THE OBJECTS, AND ROOM.  
SLOWLY FRIDGE SOUNDS JOIN.

SCENE (2)

STANDING INFRONT OF SHELF,  
SOMETIMES STEP ON ICE ON THE FLOOR.  
TOUCHING OBJECTS.  
MERAPI IS HOLDING  
AND FONDLING OBJECT.

Merapi:  
Let's fondle our objects, then we can  
transmit our warmth, our human condition, to  
them.

Mei:  
MEI GIVES BREATHING  
ONTO THE OBJECT TO WARM THEM

Fransisca:  
Grandma, I am also hugging them with  
my temperature.

Mei:  
They are too cold...

Merapi:  
The sun doesn't have any influence here...  
instead the climate in the building manipulates  
the whole ecology. This space doesn't allow life.

Fransisca:  
Do you remember the state power of the  
Soviet cosmist vision?

Merapi:  
Do you mean Perodov's Utopia theory  
that social equality is achieved through the  
immortality of all? much like, is a device that  
controls even death in the name of immortality,  
including all things that have lived in the past  
memory.  
Museum is also a place of resurrection for the  
material preservation of life. hmm... But....

Mei:  
but..?  
MEI TOUCHING THE OBJECT IT MAKE  
SOUNDS

Merapi:  
Here is only an immortal cadaver made  
from the death of life. I mean..This building  
exists only itself ! ...as an immortal device that  
operates on a massive number of bodies ...on...

Fransisca:  
On Three hundred fifty thousand  
memories...Three hundred fifty thousand  
inscriptions.. Three hundred fifty thousand  
stories I wouldn't tell to the others.

Mei:  
MEI TOUCHING THE OBJECT IT MAKE  
SOUNDS SOMETIME

Merapi, To where your body belongs?  
ICE CRACKING, COLD WIND IS BLOWING.

Merapi:  
hm. When I moved to the Netherlands  
in 1955, the sunlight, soils and temperature  
from Java, where I belonged were inscribed in  
my body. Although I am forgetting them more  
and more when I am getting older. (LAUGH)  
hmm...but You know when things travel, they  
travel together with the fingerprints of their  
people. Their landscapes are contained within  
their body temperature..  
But here the climate reaches to the memories  
of these uprooted bodies, ultimately reaching  
the landscape's memories within the bodies. It  
extracts...

Mei:  
MEI QUITE VOICE TONE  
...our memories.  
MEI TOUCHING OBJECT

Fransisca:  
Like the frozen body that I am holding-  
the uprooted body.. the extinct body.. the  
forgotten old body.. the body without a shadow..  
the body without day and night...  
the body cannot return to its soil...

SCENE 3

STANDING INFRONT OF SHELF, TOUCHING  
OBJECTS.

Fransisca:  
I feel close and warm to Some of the  
objects. although their bodies are cold.

Mei:  
MEI GIVING WARM BREATH  
TO THE OBJECT

Fransisca:  
Outside, the sun is getting fiercer,  
therefore there could be ontological shifts  
through climate. And here, I can feel.. more of  
a temperature dissonance.

Merapi:  
Fransisca, There is climate dissonance  
between the object's original climate,  
institutional climate and outside climate.. But  
then..What kind of temperature can we dream  
of together?

Mei:  
hm.. .  
MEI GIVES BREATHING  
ONTO THE OBJECT TO WARM THEM

Merapi:

How can we reach between the three  
hundred fifty thousand different landscapes,  
different temperatures, and climate?

Fransisca:  
Can hot and cold be at same time?, and  
embrace all unmeasurable states?

WE LISTEN WATER  
PASSING SOUNDS IN MUSEUM.

Mei:  
hm.....Is it possible?

MEI MAKE SOUNDS WHILE BREATHING IN  
TO THE OBJECT TO MAKE WARM THEM

Merapi:  
The controlling climate of other bodies  
continuously happening. Here the living bodies  
are frozen for between two weeks until all life  
dies. When a museum finds any life on an  
object, like insects that can gnaw on their body.  
They would isolate them in this freezer.  
For Immortality's sake. - What's damaged here  
is not the body, but memories with pores.

Grandmas, do you think Preserving bodies  
means preserving memories?

Merapi:  
In this case, It means you delegate your  
sovereignty of the memories to the other.

Fransisca:  
But.. grandma, What does it mean to live  
immortal and not getting older? I mean, What  
does it mean to get older?

Mei:  
umm...maybe...  
MEI MAKE SOUNDS WHILE TOUCHING  
OBJECT

Merapi:  
Hm... maybe... It means If we unfold  
layered, and layered histories, it will breed  
other life growth...

SCENE (4)

Merapi:  
Mei, All organic objects and living things  
contain moisture within their bodies.

Mei:  
Oh...Like us?

Fransisca:  
(SMILE) like all humans?

Merapi:  
(LAUGH) yes! One body can only exist by connecting with another body through water.

Mei:  
Oh, like the way we came here?

Merapi:  
yes! Mei, (SMALL SMILE) When I was five years old, I arrived here through seawaves, i mean, by ship from Indonesia. You see, Water can migrate everything: from mother's home to this building to objects and to life.

Fransisca:  
I hear the water pipe sounds as the only living sound in here.

Mei:  
MEI GIVES BREATHING ONTO THE OBJECT TO WARM THEM

Merapi:  
Water is the only living matter here. Water pipe connects the building to the outside. But It also adjusts the climate here, to oppress the body, To maintain the amnesiac state of captured bodies. So here, The temperature arrives at the water inside of their bodies, it kills by freezing them.

Fransisca:  
FRANSISCA BREATHES OUT DEEPLY tapi..nenek, saya mulai merasakan jari kaki, hidung, dan mulut saya mati rasa. I feel my toes, nose, and mouth becoming numb.  
FRANSISCA MAKE SOUNDS WHILE TOUCHING OBJECT ON HANDS

Merapi:  
Look at this foto. These Korean womens were also freezing during their forced displacement in 1937 to Siberia.

Mei:  
Oh, What happened?

Merapi:  
There was forced migration under Stalin's order, about 170,000 Korean people living in North East Asia were loaded onto the freight train, Trans-Siberian Railway and abandoned in the wastelands of Central Asia. so, Due to brutally cold weather changes, these people from the south suffered from the freezing temperatures during the first winter. um... (quiet voice) over 30,000 elderly people and children died due to these new and alien weather conditions.

Fransisca:  
Look, I've counted more than Three hundred fifty thousand frozen entities here..

Mei:  
...one..... two... three... four... 三百五萬.. 三百五萬一個

#### SCENE (5)

Mei:  
MEI GIVES BREATHING ONTO THE OBJECT TO WARM THEM

Merapi:  
Mei, fransisca, I am sharing my body temperature with this frozen comb. This object was collected during the tapanahoni Expedition of 1904. The Maroons and men carve combs for their future wives.

Mei:  
Future wives?

Merapi:  
Yes, they carve a comb when imagining someone they'll love in the future.

Mei:  
Is there still some of her hair on that?

Fransisca:  
Oh..But.. what happens to their future if this comb is here?

Mei:  
MEI MAKE SOUNDS WHILE TOUCHING OBJECT ON HANDS  
Look at this body.

Merapi:  
Oh. It has arrow-shaped curve.

FRANSISCA GIVING WARM BREATH TO THE OBJECT, FRANSISCA BRINING ONE OBJECT TO MERAPI

Fransisca:  
Take this frozen wooden paddle.

Merapi:  
The blue handle has a symbol of care and protection of women carved into it.

Mei:  
Run your fingers over it.

Fransisca:  
FRANSISCA PUTS FINGER OVER OBJECT, FEELING IT

Merapi:  
The top is also rubbed with 'pemba doti', a white clay, which has a purifying effect and drives away evil spirits. When you give this paddle to lover, you promise your love.

Fransisca:  
but, Grandma, What happens after all these symbols are frozen here?.....Where did those belief, spirits go?

#### SCENE (6)

MEI, MERAPI, FRANSISCA PUTS DOWN COMB, PICKS UP ANOTHER OBJECT, AND HOLDS IT

Fransisca:  
This frozen poppet has a broken head..

Mei:  
Oh...she is...

Fransisca:  
She's dressed in silver paper and crepe paper.

Mei:  
She's so beautiful.  
MEI HOLDING OBJECT

Merapi:  
This poppet was a gift to children during the celebration of mawlid an-nabi in Egypt.

Fransisca:  
Oh, Her body is made of sugar...

Mei:  
smell it!

Merapi:  
MERAPI SMELL THE OBJECT  
It smells sweet!

Fransisca:  
That's why all the insects like to come to her.

Merapi:  
MERAPI MURMUR

Look, Here I have a list for categorising the living things that need to be removed from those objects we hold.  
vijf Lepisma saccharina, nul driebandkever, nul kleermot, nul tpijtmot, twee bruine huismot, een meelmot, nul Zilvervis, nul ovenvis, een kleine houtworm, Zenulro Parketkever, zero broodkever, een museum tapijtkever, nul spin, nul kakkerlak, nul stofluis, nul vliegende mier... een overigen...

Fransisca:  
Grandma, after you arrived here, What's happened to your past lived experiences? Grandma, When all the landscape of boys and girls, the lovers; their memories are divided from body, How can we continue our love stories without these objects?

#### SCENE (7)

Merapi:  
If we speak about restitution, these objects can't travel back to their home.

Mei:  
Why?

Merapi:  
hm... Because The premise of why things cannot be returned is that everything rots in the tropics through heat and moisture. Sugar will bring flies, The comb will be rotten, the puppet will be melted, the paddle will be cracked and become tangled with other lives, and other landscapes and other people.. If they regain the time by releasing from the hegemonic climate, their body could start to decay..but it could give other life.

MERAPI HOLDS OBJECT

Fransisca:  
But then here, What are they perpetuating?

Mei:  
The single sun.

Merapi:  
It controls the individual's political temperature, isolates it, and separates the body from its encounter, such as their soils, their ancestors, and themselves. Don't you think If we allow decay of power, it could breed another chain of living memories?

MERAPI HOLDING, MOVING OBJECT  
Mei:  
MEI GIVES BREATHING ONTO THE OBJECT TO WARM THEM

Fransisca:  
There are three hundred fifty thousand uprooted bodies with uprooted nerves. Can they expand their landscape of temperature? How can we embrace the climate of the other bodies?

Merapi:  
The closer we get, the warmer we get, and the further away we get, the colder we become. Can we repair those objects with human temperature?

Mei:  
MEI GIVES BREATHING ONTO THE OBJECT TO WARM THEM

Fransisca:  
Can we solve our disconnection with the landscape and memories of the body?

Merapi:

The encounter between one body and another always generates a temperature that is higher than that of the individual.

Mei:

Oh..it' s cold. I hug them.

Fransisca:

Can we get close to each other?

Merapi:

Ohhh, your body is a little warmer than mine. Come here.

MERAPI, MEI, FRANSISCA AND OBJECTS  
ARE HUGGING EACH OTHER

